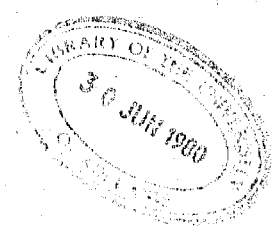


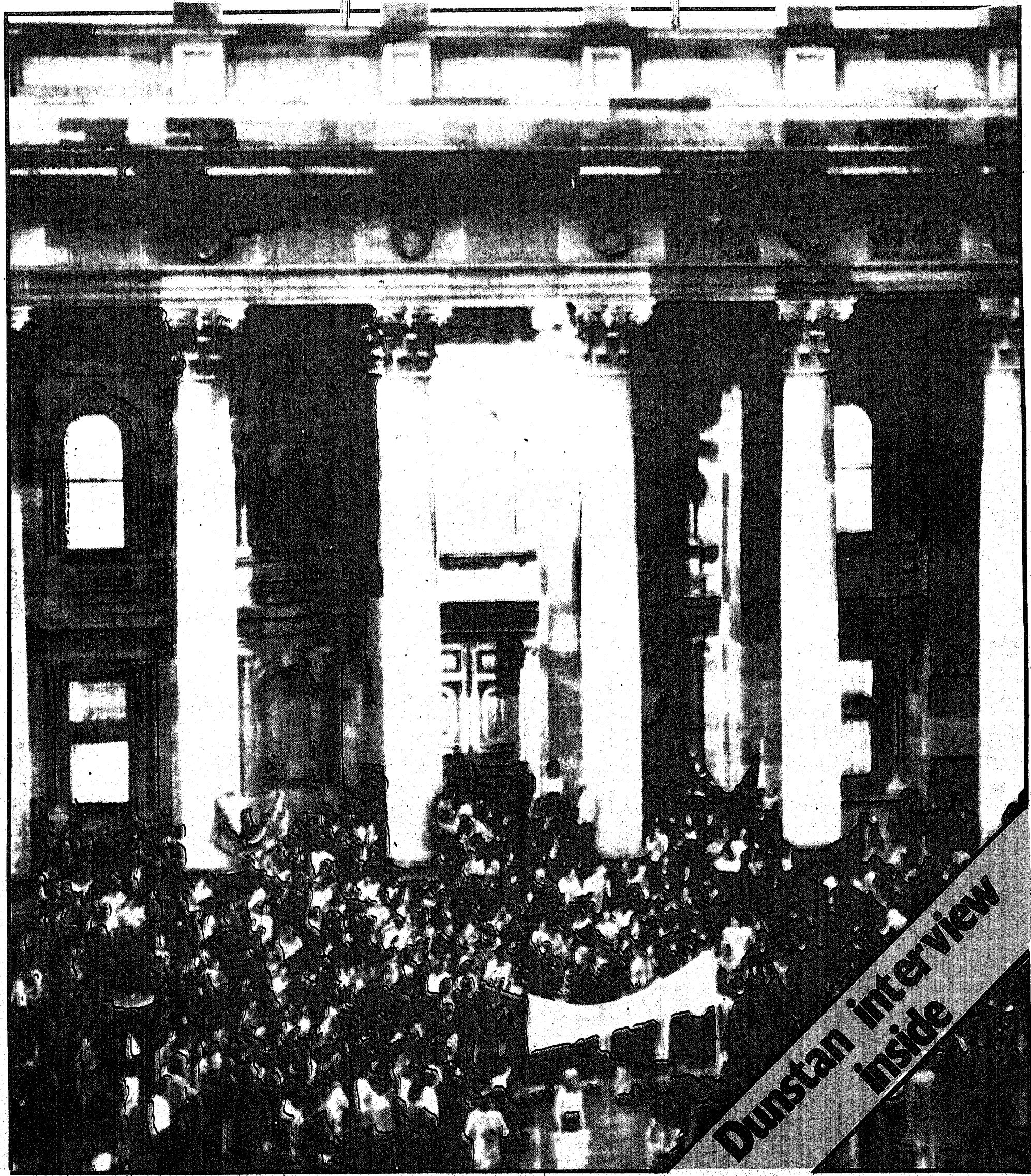
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Opinion

FEAS is lower than
a snakes armpit



Newspaper of the Students Association Volume 48 Number 10



Dunstan interview
inside

STUDENT OUTRAGE

On dit

News

Student crits required

Counter Information

It's time to start thinking about the 1981 Counter-Calendar.

The 1980 Counter-Calendar, as a first, met with both criticism and approval. Academics complained of inaccuracies and unfair comment. Students complained of incompleteness. Generally, however, the concept of providing a medium for students to express their views on lecturers, tutors, assessment, course content etc. was well received. First year students in particular found the information useful at enrolment.

A major disappointment was that the articles obviously lacked thought or analysis of the courses being reviewed. No complaints were received from the administration, except where comments were unsubstantiated. Students will hopefully take more initiative this year to analyse their courses, think critically of what is being taught and how it is presented. This is essential for a well informed atmosphere of learning.

Some other problems were the inadequate number of people willing to write and the inconsistency of material submitted on the same topic.

Several suggestions have been made to overcome these problems. The idea of a questionnaire to be circulated to all students has been discussed. We decided that this would not only be boring to read but would also effectively sterilise comment and analysis of courses. A better proposal is to provide a broad outline of the issues we think should be covered.

Generally, the sorts of questions to be answered are - How was the subject area treated?

How was theoretical content presented?

Was there any student/staff accountability?

What was the role of women in the course, i.e. how they were treated in the courses offered and as students of the subject?

How accessible was the



Was there any academic bias evident?

When commenting on lecturers you should consider the presentation, the quality of material presented, the usefulness of lectures, their accessibility outside class hours to ask questions and whether doing so was useful or not.

On tutorials/seminars consider whether they were a valuable learning experience and whether active participation by students was encouraged.

For practicals, comment on their usefulness in helping to understand the subject.

Assessment and grading is important. You should briefly outline the assessment used and course to part-timers?

comment on whether it was satisfactory. Also mention how much consultation there was with students on the method of assessment and whether it was clearly explained at the beginning of the course. Important related issues are comment on the standards required and workloads.

In conclusion, make any recommendations to prospective enrollers including good reference books and other material and the relevance and value of the subject.

We don't only want reviews of full year subjects. Students who have already completed unit or option subjects this year should write articles now, while it's fresh (or stale) in your mind.

Mandy Cornwall

Student Poverty Real

After another week of enforced reflection we find ourselves pondering on a TEAS week of successful activity. Not only was a good deal done on campus to explain the situation to students, but the message managed to find its way to the mass media with coverage on Nationwide and three of the four Television news Bulletins. The Advertiser ran the rally story on page three, a good sign that the issue of student financing is starting to worm its way into media consciousness.

On dit views the prospective expenditure of about \$58,000 on shuffling 'round Union functionaries as something less than worthwhile. To propose this sort of expenditure rather than trying to limit rises in the Union Fee is absurd at the time when the activist wings of the Union are rightly complaining about lack of student finances.

The major arguments for 'Optimum Use' are tenuous and unconvincing to all those except the bureaucrats immersed in the tricky task of placating various interest groups within the Union.

We think everyone should back off from the complexities and look at the totality of Union financing. It really doesn't matter whether the money comes out of reserve or funds set aside for capital development. It's still our money and we should be careful how we spend it.

The friction reported this week between the Student Radio co-directors is cause for concern. An uneven sharing of the workload is almost inevitable wherever two people are assigned to do the one job. This has become the case in all three areas of campus media activities, On dit, Student Radio and Bread and Circuses.

Within each of these areas, responsibilities are poorly defined and a great amount of trust is required for two people to be able to work together for a year. Since the workload in each of these areas is too much for one person, new teams of candidates will probably be forming now for each of these positions. We believe that any team will only survive if both members are workaholics. Certainly the attitude that each will only do the amount of work for which they are paid will get them nowhere. Student politicians are hopelessly underpaid in relation to the amount of work they are expected to do. It must never be forgotten that these positions are for the purpose of serving students, and therefore that responsibilities they entail cannot be adequately fulfilled without a measure of self sacrifice.

Thanks to Papas for permission to reprint his illustrations in the editorial.



Bilbo

What's in a name, Bilbo wonders. In some architectural circles, apparently about \$500. When three architecture students entered a competition to design housing for the Adelaide City Council, they could hardly have foreseen the predicament created when they won second prize. Obviously it hadn't crossed the mind of the lecturer in whose name they entered either. The \$1,000 prize money was split four ways, with the lecturer getting \$500 for his trouble. Seems he got the accolades too. A case of Money Before Houses perhaps?

North Terrace a slaughter yard? Amazing scenes as three cow carcasses littered the roadway in front of the Mitchell Building last week. Imagine the harmful effects of hundreds of pounds of prime beef within range of hungry University students, not to mention the slightly surreal air created by the odd placement of dead animals on the tarmac.

A dangerous stampede was averted when the offending articles were thrown back in the van they came from by a sheepish (?) driver.

Talking about slaughter, I wonder what Richard Carleton wants to do to the English language. Dick seems to have a persistent difficulty with the word 'statistics', seeming to prefer the somewhat arcane 'satisfistics'. Bilbo can't find the word in his dictionary, and wonders if it's not just another instance of broadcasters talking in code.

Perhaps it's just that in ABC circles they've never heard of the word.

A prominent Students Association Executive member (and rumoured presidential candidate) was spotted on the ABC's Nation wide last Thursday night describing a typical student's social life as "sitting around at a friends house with a cheap flagon of wine watching TV." A confused Bilbo can't make it out, since he was sure he spotted that same exec. member at the Jerusalem Restaurant and the Grecian Barbeque but a week ago.

Lecture

Napier building lecture theatre GO1 (ground floor) 25 JUNE at 8 p.m. theme: "INDONESIA, 1965-1980: IDEOLOGY AND REALITY" speakers: professor Ernst Utrecht (university of Sydney, former member of the Sukarno administration). Mr. Jom Dunn (ex-Australian consul to Dili and Chairperson of the Human Rights Council of Australia).

PROFESSOR ERNST UTRICHT
GO1 NAPIER BUILDING
25 JUNE 8 PM
151 EASTERN RD., ADELAIDE
2000 SOUTH AUST. (MORPHETT VALLEY)
FOR RESERVATION BY APPOINTMENT ONLY
PHONE 384 1011 A/FL 46 6655

More Cuts on the Way FED. SLASH

The University of Adelaide will receive a further cut of \$146,000 in its current grant in 1981.

There seems no likelihood that the University will receive any funds for major building.

The Federal Government's recently announced 18% cut to capital funding and the freezing of recurrent funds (a cut of 2-3%) is going to have a real impact on your life at Adelaide University.

Recurrent funding covers staff wages, library books, minor equipment and repairs. There is now 5-6% less money than in 1976 to run the University. Teaching, research, library and administration services have all been reduced and there are 56 less academic staff than in 1976. We can expect to lose another eleven by the end of 1981.

Positions Frozen

In 1979, all academic positions falling vacant were frozen for 1980-1981, unless the depart-

ment could argue that a crisis would occur if the position remained vacant. Agriculture lost four staff, Architecture one, Arts nine (Geography lost three), Dentistry three, Engineering one, Law one, Medicine five, Music one, Science five and Mawson Institute one. The staff budget will have to be cut by \$396,000 for 1981. This means less tutors and demonstrators plus less tenured academic staff, resulting in larger classes and fewer course options.

The Library is buying fewer books and serials (see *On dit* 9) so when books aren't available, you'll know why.

Equipment Failures

By the end of 1981, one quarter of the University's equipment will be useless.

If the buildings fall into disrepair it's because in the last ten years funds for building maintenance have increased by 7%, while the building area has increased by 46%.

Anne Gooley, ERO.

Radio Ruckus

In a surprise development, one of the Student Radio Co-directors is believed to be ready to resign.

This was revealed in a letter received by Don Ray from Rick Edwards last Tuesday.

The friction is over the sharing of the workload between the two co-directors who are both employed on a part-time basis. It has been alleged according to one of the volunteer workers with Student Radio that Paul Brady's involvement with 5MMM has been one of the causes of friction.

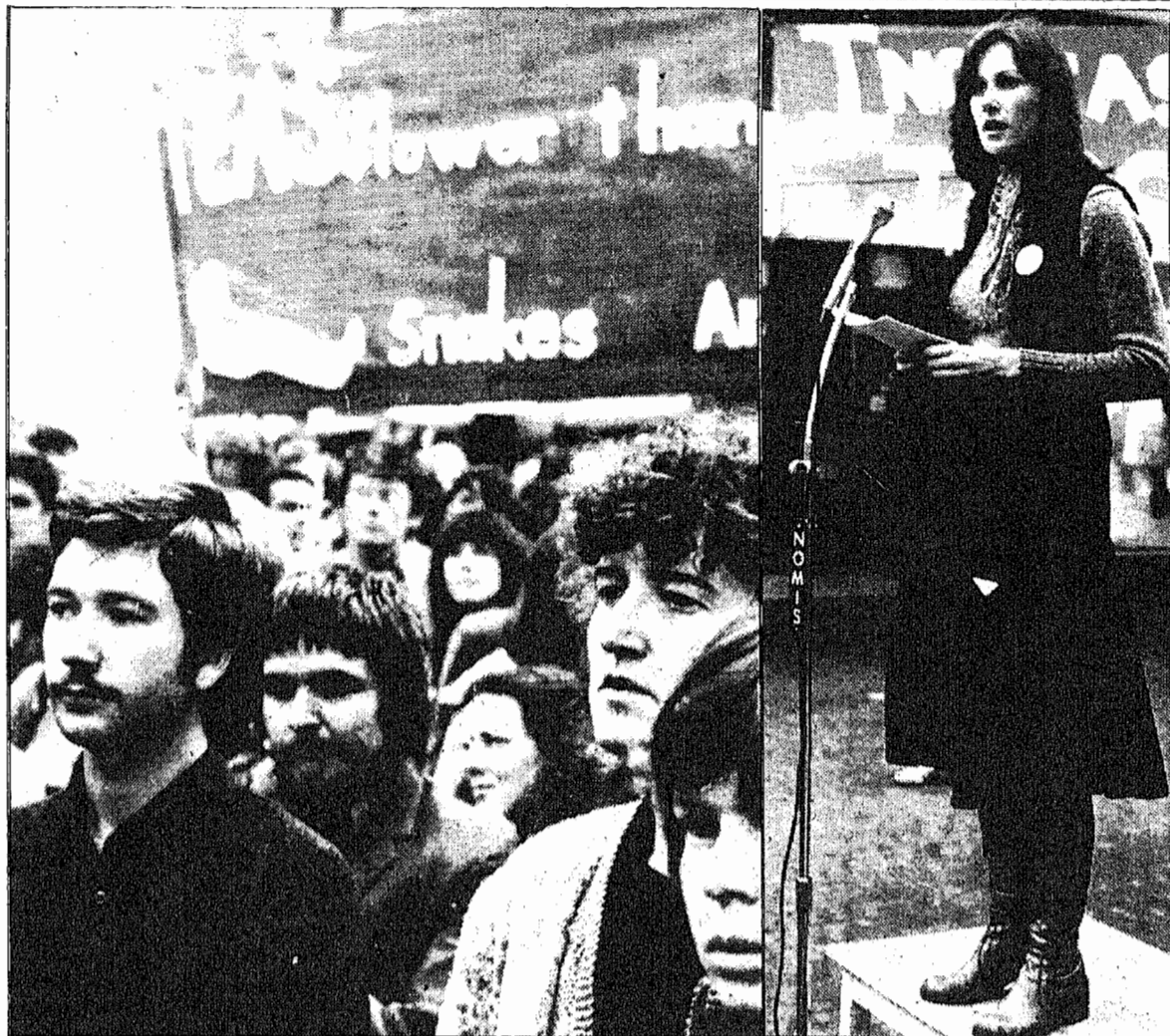
Rick Edwards would not

comment, however Paul Brady when questioned, maintained that he was doing the quota of work for which he is paid.

For his part he felt that Rick's involvement on the SAUA executive and as chair of the Media Committee were not part of his responsibilities as a co-director.

The Executive meanwhile has passed the matter back to the Student Radio collective who will meet today in an effort to get to the truth of the matter. Both Co-directors workloads will be assessed in detail and the opinions of volunteer workers will be taken into account.

Andrew Fagan



Students Rally in Rundle Mall on Thursday over TEAS. Among various speakers, they heard Barbara Wiese MLC who promised that the ALP would increase tertiary allowances if elected. See page 7 for an interview with Graham McCulloch.

Student Literacy Survey SHOCK RESULTS

The figures for the literacy survey reported in *On Dit* last week have now been revealed.

The survey done amongst students taking Macro and Micro economics 1H subjects in first term are given below.

The tests measured students' ability to plan and construct essays, use vocabulary as well as their ability to extract essential information from a mass of detail.

Students who scored C's and D's were sent letters advising that they make use of the English expression scheme associated with the Student counselling service. About 70 subsequently came to a crash-course in essay writing that was run in a single lunch hour late last term, however fewer than twenty followed up the course with individual or small group tuition. One of the reasons given for this poor response was the first term exams and it is true that a number of students have come seeking assistance after receiving bad results this term.

Andrew Fagan

Grades	Numbers of Students	% of all Students
A	16	4.2
B	105	27.7
C	170	44.9
D	88	23.2
	379	100.0

Faculty	% of all students by grades				Numbers of Students
	A	B	C	D	
Economics	3.7	30.5	47.1	18.7	187
Arts	4.3	31.4	47.1	17.1	70
Law/Economics	10.3	37.9	27.6	24.1	29
Maths Science	2.5	17.5	40.0	40.0	40
Engineering	11.1	-	50.0	38.9	18
Ag. Science	-	22.2	40.7	37.0	27
Architecture	-	100.0	-	-	1
Science	-	14.3	71.4	14.3	7

Snooker

Flinders University Billiards Club will soon be preparing a list of players for an invitation Snooker championship featuring staff and students from both universities. This will probably commence in the second half of July. Interested persons please contact Keith Ossenton in the Staff Unit (sixth level, Hughes Building). Phone number is 2790.

For Sale

Second-Hand Records in excellent condition.
 "STATUS QUO LIVE" - \$7.00
 "SIREN" - ROXY MUSIC - \$4.00
 "BLUE FOR YOU" - STATUS QUO - \$4.00
 "ROUGH, TOUGH AND READY" - HUSH - \$3.00
 "DESOLATION BOULEVARD" - SWEET - \$3.00
 "ROCK EXPLOSION" - \$2.00
 For any or all of these contact Colin Mann in the Law School (LL) or phone 317 648 on weekends only.

EXEC TRENKA OUT

A member of the executive of the Students Association has resigned because she did not have confidence in the committee.

Rita Trenka, a member of the executive since the by-election early this year is disappointed in the ability of the present executive to tackle problems which she sees as facing the Students Association.

According to Ms. Trenka the executive should be giving much more support and encouragement to the President. She argues that Don Ray, as major spokesperson for the Association has to be given the trust and licence to act necessary to fulfill his Presidential role.

Politically Entrenched

Trenka complains that the executive is "stagnant" and that insufficient thought is given to the future. The executive was "losing sight of the ramifications of its actions," and members were "politically entrenched".

The atmosphere in the Student Activities Office was not the friendly "sit down and have a chat" attitude which the executive believed existed. Trenka complains of the lack of new blood and the cliqueness that is "dividing the Students Association from the Student". She adds that this may be a two way process. An executive spokesperson said that the executive viewed the President acting in a co-ordinating role, working with the committee to formulate and execute policy. The "new blood" thesis was clearly wrong as most of the executive were new appointees. The record of the executives organization for TEAS week was pointed to as indicating the success of their appeal to students.

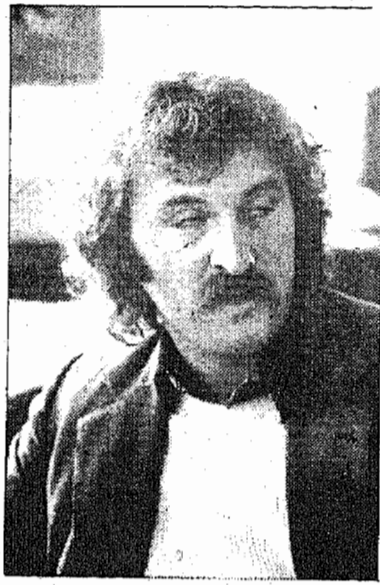
Geoff Hanmer

Adelaide University Footlights and the Law Students' Society present:
THE RETURN OF THE LAW REVUE!

Gidget goes to Law School

JUNE 25th-28th & JULY 2nd-5th LITTLE THEATRE 8.15 pm

Public \$3.50 Concession \$2.50 (including booking fee) Book at all BASS outlets or S.A.U.A.



Revolution For Sale

Mature Age, Part-time and External (MASS) Students constitute approximately 40% of all students at Adelaide University. Eighty percent of them complete their degrees.

This stands in contrast to school leavers who have a completion rate of about 30%.

MASS students are a strange breed. Surprisingly, they represent a vocal, if not radical element on campus and can boast a most impressive academic track record. MASS comprises people determined to sustain an effort in any activity they take on, calling on reserves of experience, political energy and a diversity of skills. It is not in the best interests of any institution to have such a powerful unit in its midst, probing its weaknesses and demanding its voice be recognised.

As a functional body on campus MASS is not yet two years old but already boasts a membership of nearly 200; people aware of the anomalies in our system and who are systematically preparing to expose these to seek a response. We are political and apolitical; liberal and labor; communist and capitalist, but above all we are students acutely aware of student problems, be they social, financial or academic and we intend to confront the bureaucracy and demand action.

Action on Issues

Dissent and an increasingly active commitment are not destructive forces within an order but the motivators of change and social enrichment. MASS is not wallowing in obscurity or administrative obesity but a streamline unit. The effect of the TEAS 'pinch' to us is comparable to a bunch of grapes in the Barossa Valley - we're being sucked dry. Library hours certainly haven't been fashioned for MASS students.

I might be an old devious left over from Vietnam-acid days, but I do recognise the need for a fervent voice and some good old wholesome agitation.

Fight on

MASS has provided a stimulus, and a base for the sounding out of all the problems a student can and does face on campus. It is an organisation rapidly expanding its forces to scrutinize any group or set of individuals. Whilst there is still oil in the old wheels we will make submissions within the confines of these hallowed halls to see that the student is placed above the bureaucracy.

Gatis Puide

Journalists get New Skills

The prolonged journalists' strike throws into sharp relief some of the uglier aspects of the information industry.

None more so than the success of the Queensland newspaper proprietors in suppressing the journalists' strike paper in that State, the *Clarion*. Their method of achieving this, in the best tradition of free enterprise, was in having the paper suppliers - in whom they have interesting share holdings - threaten to withhold supplies from the people who were printing the *Clarion*.

The central issue is of course the use of video display terminals by journalists. At first glance, the journalists' claim for \$50 per week to compensate for the use of this equipment might appear excessive. But is it?

V.D.T.'s require journalists to acquire a new skill, namely the operation of a computer terminal. It is generally accepted that when employees are required to exercise new skills, they should be compensated for that. The nature of this new skill has scarcely been considered, either by the employers or the Arbitration Commission, in respect to recompense for the journalists.

V.D.T. operation is, at the journalists' end of the machine, a low-level mundane, boring task.

It takes three times as long to get a story into a V.D.T. as it does a typewriter, and represents a significant impoverishment of the journalists' working environment. Experience with electronic information equipment, stemming from observations made of radar operators during World War II, has shown that after about half an hour, terminal operators suffer a significant loss of efficiency. The other question is the impact of computerisation of profitability. One of the skills made completely redundant by computerisation is composing. *The Advertiser* used to have something like 120 compositors, all of whom are now redundant. Most - under the terms of an agreement with the Printing and Kindred Industries' Union - are or have been retained for alternative employment within the operations, but the fact remains that significant labour savings have been achieved. In fact *The Advertiser* senior executives privately estimate that their four-million dollar investment will be cost-effective within a little under four years.

Within any enterprise, capital, management and staff all contribute to the success - or failure - of the concern. It is fairly obvious that everyone concerned within an organisation should share, in some measure, in this success. And when that success in terms of profitability is at the immediate and direct

Changes in the Media

From the lay perspective, however, there is an even more fundamental issue involved, namely the nature of the media, and how its evolution affects the people who rely on the mass media for significant elements of their information inputs.

Since the war, when newspapers were at their zenith, newspaper production (in Australia at least) has roughly halved in relation to per capita newspaper purchases. In 1980, we buy roughly the same number of newspapers as we did thirty five years ago, although our information consumption has if anything risen.

Largely, the gap has been filled by the electronic media, particularly television, although there is a growing tendency for us to read more and more specialist magazines and journals, from "C.B. Radio" magazines and "Footy Digests" to "Hansard" and "Esquire".

The thrust of newspaper computerisation is undoubtedly in the direction of equipping newspaper information transmission to go electronic. The basic infrastructure for this already exists - the Telecom landline system. With the development of optical filters, it becomes a feasible proposition - indeed, a high probability - that newspaper complexes will one day (in our lifetimes moreover) be linked to

expense of labour, surely the argument becomes even more compelling?

our home video display terminals via a Telecom-style system of landlines. (We already have VDTs at home which require relatively minor modifications for these purposes; 98% of Australian homes have a television set and 40% have two.)

If the community resists total conversion to electronic information, then it will be relatively simple to install a print terminal on to a VDT and the public can then switch their television to a designated channel, scroll a "newspaper" across its screen, and selectively print up into hard copy whatever they require.

All this is technically possible now, the only obstacles being the development of certain types of retrieval and transmission technologies, the state of public awareness, and the establishment of suitable computer installations.

The effect, however, will be traumatic. Leaving aside the mass redundancy of printers, there is the question of how this will affect the reading public, and there is no doubt that a massive devaluation of reading skills will occur. There is no need to invoke the current debate on the standards and nature of television programming, because the question will become that of the declining importance of reading skills as opposed to purely interpretive skills - the shifting emphasis in our information supply from fact to opinion.

Gordon Laverick

Letters

It's not true

The fundamental of free speech is necessary for a broad and rounded education.

I believe that this atrocious behaviour, along with shouts calling for Fraser to be hanged (rights again?) caused great detriment to the campaign. It is regrettable that so many had so little vision as to behave in a manner that destroyed their argument and made worthless the hard work and pure convictions displayed earlier in the rally. I refused association with this rabble.

Yours sincerely,

Peter Whittle

How's that

Dear Editors,

I was amused by Howard Glenn's latest dig at me (*On dit* 9), and also impressed that at last humour has found him - good one Howie, six out of ten for trying. Keep it up, and who knows, you might even make AUS Regional Organiser (eat your heart out O'Laughlin).

Yours

Gordon P. Laverick

It's OK guys

Dear Sirs,

Hey, guys, whatever happened to "hands across the sea"? Don't you remember World War II? The GIs? The USO? Whatever happened to "all the way with LBJ"? Are we to presume that it was another LBJ you were talking about? Lyndon Baines Jackson? Lyndon Baines Jefferson? Lyndon Baines Jones? Just remember who was Harold Holt's best friend, huh? Boy you foreigners sure are fickle.

I have been asked to defend the Footlights Club's actions in conjunction with the Law Students' Society, in selecting one young Gidget Lawrence as a dramatic motif for the forthcoming *Gidget Goes to Law School*. Well, hell, gang! Everybody knows Gidget! Everybody loves Gidget! You only have to take a short look around the Law School Foyer to see that in spite of what Margaret Glasbrook says on *Touch of Elegance*, the Gidget-figure is still alive and well. She, bless her, has all the cultural relevance of a truly multi-national folk hero. Gidget, that is, Not Margaret Glasbrook.

So, OK, gang, you can all just put down those nasty cap-pistols before some embarrassing accident like a revolution happens and come along to see the 1980 Law Revue, *Gidget Goes to Law School*, in the Little Theatre from June 25 to July 5. After that, there will be no disputing our commitment to true Australian cosmopolitan internationalism.

K.C. ("Lady Bird") Jones
Footlights President 1980

Foreign takeover

Dear Sirs,

I am compelled to bring to the attention of the student body a blatant scandal which is being perpetrated in our very midst. I refer to the state of affairs current at the Footlights Club. The Students' Union has seen fit to allow the complete takeover of this august body by certain American interests. A so-called Mr Kevin Jones, formerly of Moose Jaw Saskatchewan, was elected president at the recent AGM and a Mr Martin Karaffa of Pittsburgh Pennsylvania, the home of Gertrude Stein and Andy Warhol, took up the position of treasurer. To add insult to injury, the soon to be staged Footlights-Law revue is being produced and directed by Americans and a Ms Jaci Wiloy of Warsaw Wisconsin has been put on standby as follow-spot operator.

How has this situation been allowed to develop? Why has the Union with all its pious rhetoric about Australian ownership and local content in other areas been so delinquent regarding its own responsibilities? Why are we sitting back and allowing a revue entitled, *Gidget goes to Law School* to be foisted upon us?

It is time we asked why these Americans are testing their humour so many thousands of miles from their own shores. I hold as worthless their assurances that these tests are to be carried out deep underground, so to speak, at the Little Theatre far from any centres of human congregation. Can they be sure that one or two of the nomadic patrons of Adelaide theatre won't wander undetected into the test zone to be contaminated by some "mot" or quip which many years later and unassociated with this event will develop into a terminally sick sense of humour? Let us have no theatrical Maralingas on our own doorstep.

And if the Union is powerless to wrest control from these foreign concerns, they might at least legislate concerning Australian content. We Australians have our own proud cultural heritage from which themes and sketches can be drawn a-plenty. Have the Jindyworobaks laboured in vain to rid us of the nightingales of the Lancashire twilight only to have them replaced with these countless Gidgets? Why not a "Mary Grant Bruce" or an "Auntie Bun goes to Law School". Yes fellow Australians, we must insist upon an indigenous Footlights revue. We must see that Blinky Bill, the Gumnut T wins, the Seven Little Australians and the Muddle Headed Wombat are fairly represented. Let us have marsupial humour. Let us have a pouch on every sketch.

Peter White
Giles Tanner

Indigenous

Dear Sirs,

We of the Alice Springs Hotel and Social Laboratory would like to pass comment on the so-called Footlights foreign ownership scandal. The comment we would like to make is one expressing our complete indifference. When you're in our position, practically everything looks like a foreign ownership scandal. If you're going to whip yourselves into a frenzy of righteous anger over foreign domination, you can at least concern yourselves with something of some real value, like uranium or real estate of government funds. But humour? You palefaces wouldn't know a joke if one elected itself Prime Minister.

The indigenous humour or naive peoples leaves your Western so-called comedy for dead. Oppressed peoples everywhere find that they must suppress the infinitely subtle if not outright warped frivolity which helps them survive dispossession and squalor. If you white men think it's funny to put down the Poles or the Irish, you should hear a translation of some of our Torres Strait Islander jokes.

But really, I don't even know why we're hothering to concern ourselves with you lintrains. Personally, speaking as a race, we think that white Australians arguing with Americans about Humour is like sex among the mentally retarded.

Charles Parkins,

Chairperson

Aboriginal Peoples' Humour Collective

Queen's Message

Dear Australia and New Zealand,

My husband and I are pleased and happy to have been asked to open this magnificent ... oops, wrong one, to have been asked to pour oil on the troubled waters of Australian and New Zealand Humour. Might I just add that my husband and I hold in our hearts two very warm spots for the Australian and New Zealand humourists who regularly grace our otherwise drab and ugly British television screens. Where would we be without Rod Hull, Olivia Newton-John, or that bearded gentleman, who must either be Rolf Harris or Skippy? Reception is bad at the palace.

I would also like to add that I have considered the request made to me to waive the suspension imposed upon Phil Carman for a full twenty-eight VFL matches. Dear as I hold young Philip, I consider this unfortunate incident an Australian and New Zealand matter, and stand by my Governor-General's decision in this regard.

Her Royal Highness Queen Elizabeth the Second.

Christians Visit

A group of people from Truth and Liberation concern are coming to Adelaide Uni. this term.

They will include John Smith, from the God Squad, Dave Diprose, acoustic guitarist and song writer and Alan Austin, a freelance cartoonist-journalist who has written for *Nation Review*, *The National Times* and other magazines.

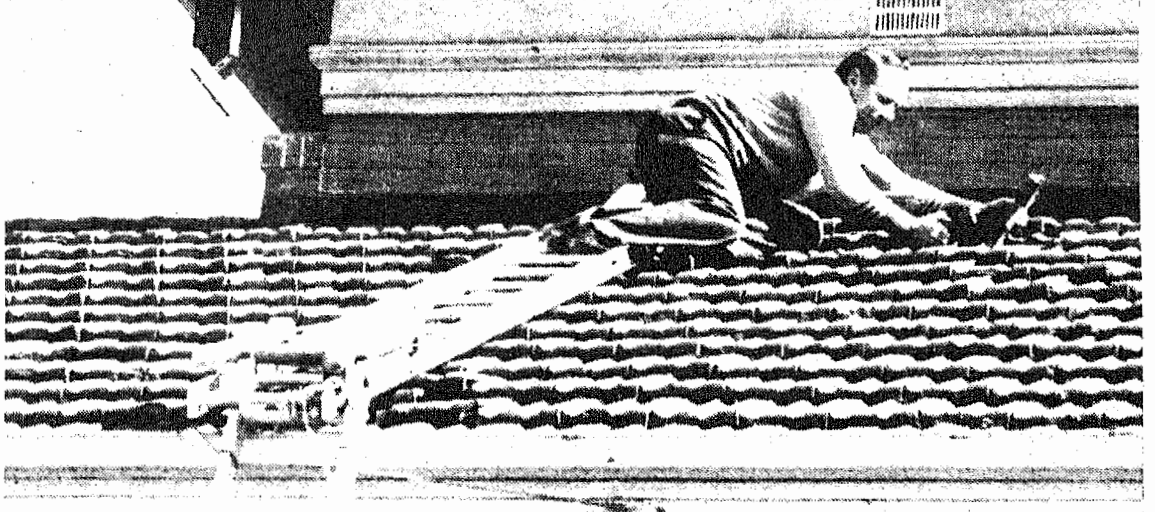
The Truth and Liberation concern is a Christian organisation in Melbourne whose programmes include a drop in house for people who would normally just be hanging around the streets and a community

situation in which alcoholics, people from the drug scene and others in need can come. Truth and Liberation is considered a charity by the Victorian Government.

They feel that Jesus Christ's death on the cross "is such an incredible statement of human worth ... that self-realisation can only come ultimately from realising who Jesus is and having a relationship with him". This is the basis of their message and their motivation for returning for the third time in three years to Adelaide Uni.

They have been invited over by the Evangelical Union for a series of talks in the fifth week of this term.

Broken tiles replaced on Cloister's Roof.



MUIR SLAMS WASTAGE

Vandals are costing students an estimated \$25,000 annually according to the Union secretary, David Muir.

He mentioned this when questioned about the most

recent episode, in which tiles were broken by people walking on the cloisters' roof.

Union stewards Derek Giles and Davil Maslin were found clambering up a ladder to replace them last Tuesday, they said they only detected the

broken tiles after it rained because the light-bulbs in the ceiling filled up with water. The job took a whole half a day, and estimated cost was \$400.

Andrew Fagan

Media Survey On

The Media Committee has commissioned a survey of the student media to help find out what sort of service is being provided to students.

Questionnaires have been placed in every students pigeonhole, and completed questionnaires can be returned to any one of the boxes around

campus. The last survey of campus media was carried out in 1977. Since then various developments have occurred in student media which indicate that there may have been changes in student taste. Observers are interested to see what effect 5MMM has had on Student Radio, as well as assessing what sort of penetration a weekly On dit secures.

On dit Staff

On dit hosts National Student

The week 23-29 June will see the On dit office a hive of activity.

Newspaper production workshops are being held in conjunction with the visit of Greg Day and Russ Littelson for production of *National Dit*.

The entire process of producing a 24 page two colour web-offset tabloid will be explained from start to finish. Additionally, workshops on different printing methods and formats will be held.

The idea behind the workshop is to educate through experience. Besides printing processes and art work preparation, there will be workshops on writing editing and marking up copy for typesetting.

A special feature of the week will be workshops on colour printing with Russ Littelson. Russ is widely respected for his design ability, and is responsible for the multi-colour covers of *National Student*. Registration costs only \$5. Details and an agenda can be obtained from the On dit office. Register soon.

On dit

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Mark Fagan, Ruth Pickering, Boon, Judy Cabrera, Dave Burrows and Bronny Tupper. Elisabeth Fagan, Helen Warry

New Scholarship

The State Theatre Company have set up the Adele Koh Scholarship in Acting. An annual award will be made to a talented South Australian to train at a vocational drama school.

The first award of \$3,000 will be made in 1981 and it is expected to be able to select the scholar in the latter part of this year. Mr Malcolm Gray, Chair of the State Theatre Company said: "We are particularly looking at applicants to the National Institute of

Australians accepted for NIDA's three-year acting course."

On dit staff

Learn to Fly

Adelaide University Gliding Club is offering a scholarship scheme to enable students to learn to fly for free. For details phone Graeme Newcombe 356 7868 or Mark Forster 251 2820.

Dramatic Art and hope to make the award to one of those South

Whats On

"What's On" is designed as a service for students, as a means to let you know what's happening around Uni and around town in general. But to do that, we must know what's on. So if you are organising a function and you'd like it more widely known, drop a note into the On Dit Office, or the box in the SAUA office, giving function, venue, date, time, price etc., by Wednesday of the previous week

CINEMA

CHELSEA
Mon-Sat 7.30, "Blue Collar" - Paul Schrader's brilliant, award winning story of car workers and their union, set in Detroit. Supported by "Diary of a Mad Housewife" Students \$2.50.

UNION HALL - NFTA
Mon 7.30 "The Making of a Prostitute" and "Ballad of the Cast" - part of the "Women in Japanese Cinema" season.
LITTLE CINEMA - NFTA
Wed. 7.30 "Grand Ole Opry" and "Frontline" - discusses the

AUFG UNION HALL
Tues. 12.10 "Hardcore" - Paul Schrader's look at the pornography world, with George C. Scott.
Wed. 12.10 "The China Syndrome" - exciting if simplistic tale of a nuclear reactor beset by problems. Stars Jane Fonda, and Jack Lemmon.

VALHALLA AT THE CAPRI
Mon.-Wed. 8pm "Moliere" - vast historical panorama, ostensibly telling story of Moliere, 17th Century French comedy playwright.

DRAMA

BALCONY THEATRE
Mon.-Sat. 8pm - Asian Players present "Sophocles' Antigone" Students \$2.50, public \$4.00.
LA MAMA THEATRE
Mon.-Sat. 8pm - Ray Lawler's "Summer of the Seventeenth Doll" directed by Bruno Knez.
DRAMA STUDIO FLINDERS-UNI.
Wed.-Sat. 8.15pm "Farewell, Brisbane Ladies" by Doreen Clarke. Students \$1, public \$2.50.

UNION HALL
Mon.-Sat. 8pm Theatre Guild Ensemble presents "The House of Atreus" based on Sophocles' "The Electra" & "Aeschylus' "The Agamemnon". Students \$2, public \$4
Q THEATRE
Wed.-Sat. 8.15 "The Murder Game" by Constance Cox.

LITTLE THEATRE
Wed.-Sat. 8.15 AU Footlights Club & Law Students' Society present "Gidget Goes to Law School" - the return of Uni. Revues. Students \$2.50, public \$3.50.
SCOTT THEATRE
Tue.-Sat. 8.00pm Gilbert and Sullivan's "The Gondoliers" presented by the G&S Society of SA. \$6.00, students \$3.50.
RAYHOUSE
Mon.-Sat. 8.00pm STC presents "The Float" by Alan Seymour. \$6.50, students \$3.75

MUSIC

FESTIVAL THEATRE
Mon. Rory Gallagher - the legendary Irish rock-blues guitar hero.
APOLLO STADIUM
Fri. The B52's - strange sounds concerning lobsters, volcanoes, distant planets etc. Odd but addictive.

OPERA THEATRE (STATE)
Thurs & Sat. 8 p.m. "Don Pasquale" - a comic opera by Donizetti Student \$2.50 - from 7.30.

ANGAS HOTEL
Weds. "Tropical Gin"
Fri. "The Bodgies" - sensational rocking rhythm 'n' blues \$1.50.
Sat. "The Fullmoon Howlers" UNION HOTEL
Fri. "The Adelaide Stompers" - trad. jazz - free.
Sat. "Firm Grip" - boppable rock for the 80's, \$1.50.

TIVOLI HOTEL
Thurs. 5MMM-FM presents "Vitamin Z" and support \$2.50.
Tues. Wylie - West Band.
Wed. Innocents.
UNI. BAR
Sat. Law School presents great rock 'n' roll with "Parafinalia" and "The test patterns" Admission \$2.

GAMES PEOPLE PLAY

The lengthy discussions leading up to the Australian Olympic Committee's decision to compete in Moscow reflected a widespread divergence of opinion throughout the community. David Thornley gives the reasons for his conversion?



At first I was caught up in all the government's propaganda, and I actually believed that an Olympics boycott would really hurt the Russians. I realize now, however, that the whole boycott campaign is just a token gesture of disapproval to Russian activity. It will not alter Russian foreign policy whatsoever. A total Western economic blockade would at least give the Russians something to think about.

The boycott will leave the Russians, along with their Eastern European allies, the chance to win most of the gold medals, and this will make Soviet authorities very happy. The only people in Russia who will be hurt by the boycott will be the local sports fans themselves. The Russian public will be deprived of true Olympic competition, and this will be very sad indeed. The Russian sporting public are the ones being hit with the bulk of Carter's attack - not the politicians in Moscow.

The warm reception the Russian athletes got at the Winter Olympics at Lake Placid earlier this year, showed that the general public of different countries have nothing against each other. It is the politicians and not the people who decide which countries are "enemies".

The Olympics should be games of the people. They should promote friendship between people of different colour, nationalities and political backgrounds. There is no better way to achieve international peace than through good and honest sporting competition.

The Olympic Games are a unique sporting competition. They have no rival. It would be a great tragedy to see the Olympic Games die (or maybe just fade away). If the nations of the world cannot achieve peace at the sporting level, what chance have they got of achieving it at the political level? The survival of the Olympic Games, in their true form, is

essential to the future of world peace.

Pro-boycott politicians always emphasize that they are boycotting "Moscow". What Carter is doing is boycotting Russia, and the Olympics happen to be a handy tool to achieve this end. When sport and politics mix it does not have to be an unfortunate end. Those people who say that sport and politics should not mix are living in a dream-world. The Olympics will always be political, because it is a competition between the nations of the world. Ideally, however, sport and politics should mix in a peaceful and friendly atmosphere.

By unhappy coincidence, Russia's turn to host the Games came at a time when Russian troops were in Afghanistan. Also the 1984 Olympics are planned to be held in America, leader of this year's boycott. To remove these additional political complications, the Games should be permanently based in Greece (venue of the Ancient Olympics).

The Australian Olympic Federation's decision to go to the Games was the best for all concerned (except Malcolm). Now it's virtually up to the individual athletes to decide whether they want to go or stay at home. It was good to see the Olympic Federation go against the government's wishes, if not for the actual decision to go to Moscow, then just to prove that democracy isn't dead.

The Olympic Games should be a gathering of all the sporting nations of the world. To destroy this Olympic ideal, it needs just one country (and not a majority) to stay away. Hence, America achieved its "effective boycott" as soon as it announced it was staying at home.

The 1980 Olympic Games will be a sham. By the actions of irresponsible politicians, the Olympics may never recover. Three years after the controversial 1936 Games in Berlin, a World War began. 1983...?

Pollies get together for Talkfest

Labour Economists

The fourth national conference of Labor Economists, is to be held in the Adelaide University Union Buildings on June 27-29.

The conference will be opened by the national leader, Bill Hayden, at 5.00 pm, Friday, June 27.

Bill will be followed later in the evening by a panel discussion on the role of democratic socialism in Australian society.

Panelists will be Ted Whilshire (AMWSU, Sydney), Ros Kelly (ALP, Canberra) and Barry Unsworth (Secretary, Labor Council of NSW).

After the panelists have delivered their papers, the rest of the evening will be given over to questions and comments from the conference floor.

It is intended that this conference will allow maximum participation for all attending.

Saturday and Sunday have specific sessions dealing with particular aspects of Australian capitalism and society, viz. control of the Australian financial system (Prof. Bob Connell, Chris Hurford, MHR, John Bannon MP). Future roles for the trade union movement (Cliff Dolan, Gaye Thompson, Rod Felmingham). Changing patterns of social welfare (Senator Don Grimes, Judith O'Neill, Rev. George Martin). Rural poverty and affluence (Senator Peter Walsh, Jim Doyle, Ruby Hammond). The role of economic planning (Ralph Willis MHR, Hugh Stretton), and Labor and the State (Prof. Peter Wilenski, Richard Hall and Doug McEachern).

Workshops will be held each afternoon to allow wide-ranging discussions of all aspects of that day's subjects.

The cost of registration for the conference is \$25 (half fee for pensioners,

full-time students and unemployed). If you wish to attend a money order or cheque should be sent to P.O. Box 494, Elizabeth, S.A. 5112. The cost of individual sessions is \$5 (half fee for pensioners, etc.). This can be paid at the door.

Work and the Gospel

The Churches will also be getting together to support a conference to encourage political awareness. A conference on 'Work and the Gospel' will be held at Norwood High School this Saturday.

It is being sponsored by representatives from 15 different church organizations, including Catholic, Anglican, Uniting, Lutheran and Baptist churches.

Mr Chris McNicol, the Secretary for the conference organization said "the conference is the beginning of a renewed emphasis within the church, an emphasis on a political awareness of the implications of the gospel. Many groups have been doing good work in their own areas. The conference will bring them together." said recently at a planning meeting of business people for the conference: "Employers need to see themselves more in the role as a servant to others than as

The Catholic Young Christian Workers' organization is one group. Chaplain Fr. Tom Gleeson from the YCW and one of the leaders for the conference, said in a recent publicity letter to Adelaide parishes: "The majority of workers no longer hear the 'good news' either within the liturgy or elsewhere. The sense of dignity as a worker is diminishing rapidly so that the gospel appears estranged from the ordinary work situation of society."

There will be input from businessmen and politicians who have already

developed a distinctive understanding of their work because of the gospel. Robin Chisholm, Managing Director of Alulite and S.A. Chairman of Enterprise Australia masters. And it is this servant characteristic that engenders loyalty and co-operation in others".

Dr Don Hopgood, State Labor Member for Baudin - one of the speakers for the conference - plans to speak about the politician's role: as an administrator, as a party member, and as a servant to the general public. Dr. Brian Billard, Liberal Member for Newlands will also speak

Job expectation

By David Mussared

An Australian Bureau of Statistics report issued recently showing the results of a preliminary survey on working conditions in Australia, has turned up some interesting information. According to the survey some 78.9 percent of the workforce are satisfied with their jobs, 11.7 percent are "neither satisfied nor dissatisfied", while only 9.4 percent are actually dissatisfied. The main causes for dissatisfaction, in descending order are: non-entitlement for paid sick leave, amount of gross pay (surprise, surprise), lack of promotion opportunities, non-entitlement to annual leave and ventilation (or lack of it) at work.

The implications of this are many, and I won't stick my head in a political beehive by drawing too many conclusions from the survey (the inflated egos of the campus Kaisers with their flatulent democracy and anaemic aggressiveness will doubtless rise like well-worn football slogans to support or refute these figures). Certainly such a small-scale, preliminary survey tends to lead to arbitrary conclusions being drawn from perhaps unrealistic figures. Even the integrity of the Australian Bureau of Statistics is not above question, and its

findings must be seen for what they are - capitalist wool-pulling. Be that as it may, most employees do tend to be content with their jobs in Australia at this time, according to both the survey and my own experience. (The survey included neither the unemployed nor the employers.) Perhaps just the fact that one isn't unemployed can account for much of a job's appeal. Any kind of job would be desirable after a long period of unemployment benefits, or after seeing what happens to those on the dole.

The high wages received by even unskilled labourers and the overall improvement in working conditions and employer-worker attitudes since the turn of the century are doubtless factors as well. It seems the major causes for discontent are not lack of brotherhood between workers, or oppression by 'bosses', but rather capitalist desires for money and privileges for their own use at the expense of both bosses and brothers.

Just thought I'd throw this body of thought into the piranha tank of campus politics. I'll be interested to note the various ideological explanations and interpretations of these first tremulous figures. □

MCCULLOCH

Students made a vocal demonstration of their dissatisfaction with the Federal Government's attitude over TEAS last week.

Activities culminated with a rally on Thursday afternoon in Rundle mall. Attendance was estimated at over 1,500. When it began to rain, the students marched on Parliament House where they remained until 5.30 p.m. The Rally received good coverage in the press, and was generally the most successful held by AUS this year. After the rally On dit spoke to one of the speakers, Graham McCulloch who is the AUS Education Vice President for this year. Graham was previously an Arts student in History and Politics.

Graham, this year your activity has centred mainly round the TEAS campaign. Can you tell us a bit about what you have done there?

The TEAS campaign has been going very well. We've deliberately spent a lot of our time this year on TEAS to try and ensure that the Union's base of support is expanded. This year we're trying to create a focal point for the Union to work around, so that people can start working together instead of fighting and arguing among themselves. The major activity up to this point has been National TEAS Week, and the response to that in all states has been very good. In Sydney, a rally and demonstration was organised last week where only about 400 people turned up. Press coverage generated in NSW has been extremely good. We got very sympathetic coverage in the Australian higher education supplement and in the Sydney Morning Herald, together with television stations.

What about West Australia's TEAS week last week?

WA's TEAS week was very successful. They didn't organise any rallies or demonstrations. They organised a series of low key activities such as street theatre, soup kitchens, pickets and a series of various stunts. To a large extent the media coverage there was issue orientated, and we were able to talk about things like the fact that 14% of students get maximum TEAS and that only 23% of students get any TEAS at all. Here particularly in SA, I have been very encouraged. The rally which was organised yesterday had about 1,000 people attend it.

When did your involvement with AUS begin?

I only started on campus in 1977 at Tasmania Uni. and there were two fairly

active political groups there, the Uranium Action Committee and the Education Committee, both of which I was a member. For most of 1977 I worked in those two groups helping to organise the April 28 rallies organised by AUS, helping to organise Hiroshima Day demonstrations, films, books. At the end of the year, it was suggested to me by some friends, that I should become AUS organiser, so I stood for the position and was elected.

Are there many people who have come out of Tas to play an active role in AUS?

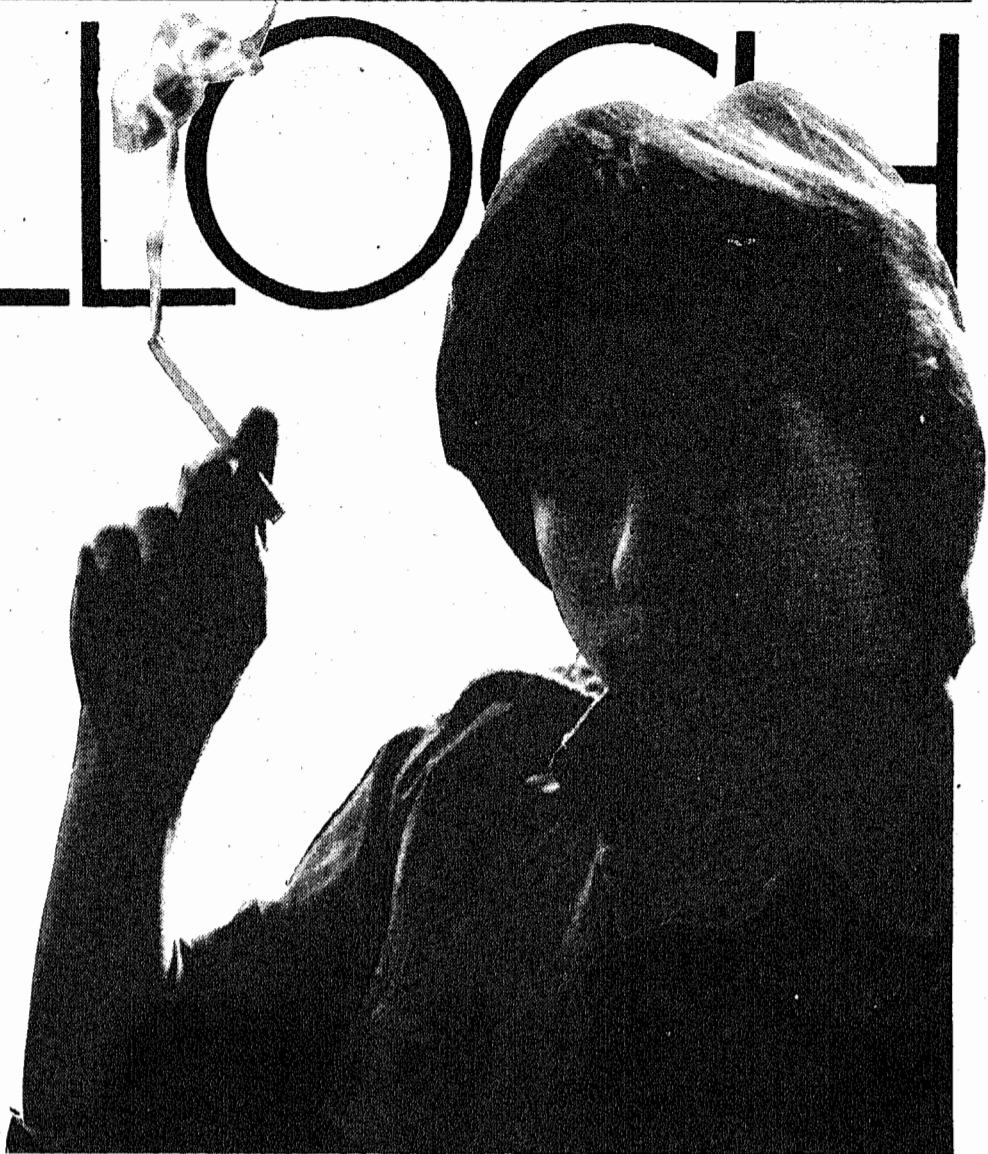
I think the last Tasmanian education Vice President was a person called Ken Newcombe, in 1972. Before that in 1959 there was a woman called Patty Ward, who is now in fact the State Secretary of the ALP in Tasmania. She was also Education Vice President for some time, but other than that I don't think there has been anyone else of significance that I can think of.

Did you have much to do with Don Chipp before his recent announcement in favour of AUS TEAS policy?

Early in the year at the Australian Democrats' General Convention which was held in February, a resolution was passed supporting AUS student financing policy, but there were no directives attached to the resolution. What happened initially after that decision was that myself and the President of AUS, Mark Burford, went to see Don Chipp on two occasions. We spoke to him about TEAS, about the problems students face, about the poverty line, about access to tertiary education and a whole series of other related issues. He was fairly impressed, and responded very well. The only difficulty attached to the resolution itself, is that it's going to be fairly difficult to get it passed, because the Australian Labor Party have not given a commitment to supporting it. We've been working very hard to try and convince them that they should and we've spoken to them on two or three occasions, but unfortunately, because it's election year and they don't want to be seen as a big spending party, they're shying away from the issue quite a lot.

What's going to happen with the student financing petition?

We're hopeful of having 50,000 signatures on the National student financing petition by the end of August. What we intend to do initially is to present the petition to the Minister for Education in late July, probably two or three weeks prior to the budget, as an indication of the fact that the lobbying that we've already done over the past two or three months is backed up by the active support of students.



Talks on Teas

I suspect that we will present it to the ALP later in the year, after the Federal budget and after the ALP have come forward with some concrete proposals in relation to TEAS; I'd imagine somewhere around September.

Why did you get involved in AUS in the first place?

That's difficult to say. I've been fairly politically active since 1975 when the Whitlam government was sacked. Then I was only fifteen of course. I was fairly active in working for the ALP in that election and a couple of months later I joined the ALP and started working for them and I became involved in my high school students' union where I became President of the SRC in Form 12. After that I went through a period of being associated with some of the groups more to the left of the political spectrum. That was perhaps late 1976, beginning of 1977.

Was this an individual initiative or because of friends?

To some extent it was an individual initiative. There were some friends of mine who I met on campus early in 1977 who were members of particular parties to the left of the ALP. I suppose that influenced my decision to some extent, but I grew tired

of working for them soon. As a result, in the middle of 1977 I put my lot with the ALP and became a member of that party again. Through my work on the uranium and education campaigns I had become quite interested in the AUS. At that time there really weren't a great number of people available to be Regional Organiser, mainly because of heavy academic commitments. I stood and was fortunate to be elected. Since that time I've continued to maintain an interest in AUS. Last year I was a member of the national executive from Tasmania and in the course of National Council. I stood and was elected for Education Vice President.

What does the future hold after this year?

At the present I am in the process of deciding which city I would like to settle in next year. Hobart is a very nice place. It's quite small in many ways and I don't think I could probably go back there, having lived in Melbourne for a year. On the other hand Melbourne is a very large place, quite smelly and polluted, perhaps a little fast for me. So I'm probably looking at enrolling here at Adelaide Uni. or at the University of Western Australia, to finish the final year of my Arts course. I haven't decided which yet.

Surprise Joke Result

Well, well, well. We weren't exactly inundated with replies to our "punch line" competition. In fact we received three contributions. Not Bad for a campus of 8,500 students.

For those who need their memories jolted the joke was:

Jesus was talking to his disciples, and said unto them; "Who do you say I am?"

They replied: "You are the eschatological manifestation at the ground of our being, the kerygma of which we find the ultimate meaning in our interpersonal relationships, etherially-wise."

And he said: ".....!"

Kevin Jones

The answers we received were, in order of merit:

1) Jesus: "Now we can all get some sleep"
Judas "Good one, Jesus"

Brett Ingham
(Immunology)

2) Jesus: "Geez! A few well chosen words and a little legerdemain certainly fooled you guys".

Anonymous

3) Jesus: What?

Andrew Bald

Congratulations Brett! Drop in to the On dit office soon to collect your prize a free double-pass to the Footlights-Law Revue, "Gidget goes to Law School".

Thought for the day.

Sartre: to be is to do
Camus: to do is to be
Sinatra: Do be do be do

On Ralph McTell's last Aussie tour...

"One of the most satisfying one-man performances"
Melbourne AGE

"One of the rare breed of performers, gifted with superb musical ability, pleasant repartee, and an incredible insight into human feeling"

Melbourne SUN

Ralph McTell In Concert

SPECIAL GUEST ARTIST: ALAN JAPALJARI

ADELAIDE TOWN HALL
Thursday 26th June, 8.15pm
Bookings now open 8.90 (inc)
Festival Theatre, Allans and all BASS outlets.
Student & Party Concessions.



RM/005

POL-ITICS

it just won't let me go

Don Dunstan, ex premier of South Australia is now making a career for himself in the Media, *On dit* spoke to him recently at his Norwood home.

You've just finished a series of Capriccio on the ABC. How have you found that?

TV is a very difficult format because you don't have any audience reaction, while people are talking about it. You have to throw to the music but you don't hear it - it's very difficult to have people reacting in a relaxed and informal fashion.

Your new TV documentary will be about how long it has taken Australians to feel at home in this country. Does this reflect any personal experience of yours having grown up in Fiji?

Well, the Fijians amongst whom I grew up, had been there for several centuries. They felt at home in their own environment. They used the local foods effectively and built suitably for their environment. It was quite a shock for me to come to Australia and see the alienation and apparent hostility to the environment that I found was present to such an extent.

The great pundits of the Australian Press won't allow a politician to be doing something honestly because of his belief.

You are new editor of POL magazine. What significant changes do you hope to implement there?

POL has been an independent magazine, prepared to speak out on social issues that other magazines wouldn't cover. It's treated its audience as adult. We don't have cheesecake recipes, or quizzes on various facets of your sex life, having people tick little boxes and add up sums, to make certain whether it is satisfactory or not. That's an idiocy that goes on constantly in women's magazines in this country and we don't need it in POL. POL can become a quite uniquely good part of Australian life. They've had a lot of good people write for it and I hope a lot more get to do so. It's the best visually presented magazine in Australia.

When does your first edition come out?

Well it's coming out currently. There is a delay in South Australia because there was a pilot strike in Sydney Harbour for a period. It's taken a little time to get it off the ship.

It's printed overseas then?

Well there's an advantage in that. Publishing here is a fairly tough business. We have to be printed by people with great technical expertise of a kind that is only available in a few few places in Australia. All those places are owned by people who's employees are often subjected to problems of editing and that sort of thing.

Has your lifestyle approached unacceptable levels of stress yet since your return?

My regular commitments are quite a heavy schedule. I can't afford time to do other things. I think I can manage it though - it will just require a certain amount of discipline.

In light of the fact that you're a bit of a workaholic, do you think you will be able

to keep your doctor's advice and not over-stretch yourself again though?

I can work at the things I have elected to do at my own pace. If I get difficult periods there's still room for me within that schedule to take a day or two off. I don't have the constant worry of the day to day burden of administration which I lived with for so long.

How far back have your political interests gone?

Oh my interests go back to when I was about nine. In those days my great uncle was the Lord Mayor of Adelaide and that was in the depression years which affected many people. He spent most of his time trying to care for them.

How did you find Saint Peters College?

It was a curious place. It was extremely stuffy and had a lot of rules which were absurd. It was very games oriented in the social structure of the school; very much an incestuous establishment place - that is everybody knew everyone else and half of them were related to another somewhere along the line. It was quite extraordinary. I got quite a lot out of it by getting support from masters about the kind of studies I wanted to do. Since I was a 'swot' at school it meant a lot to me. No where else in South Australia would have had the Headmaster agree to have me as one boy in the whole school learning Ancient Greek. He put on the Senior Classics master to teach me, and by the end of the second year I was reading Homer. That was a tremendous bonus. I was regarded as a swot and an eccentric. Throughout my life I have refused to accept the assumptions of my peers simply without question.

How did you find St Marks College?

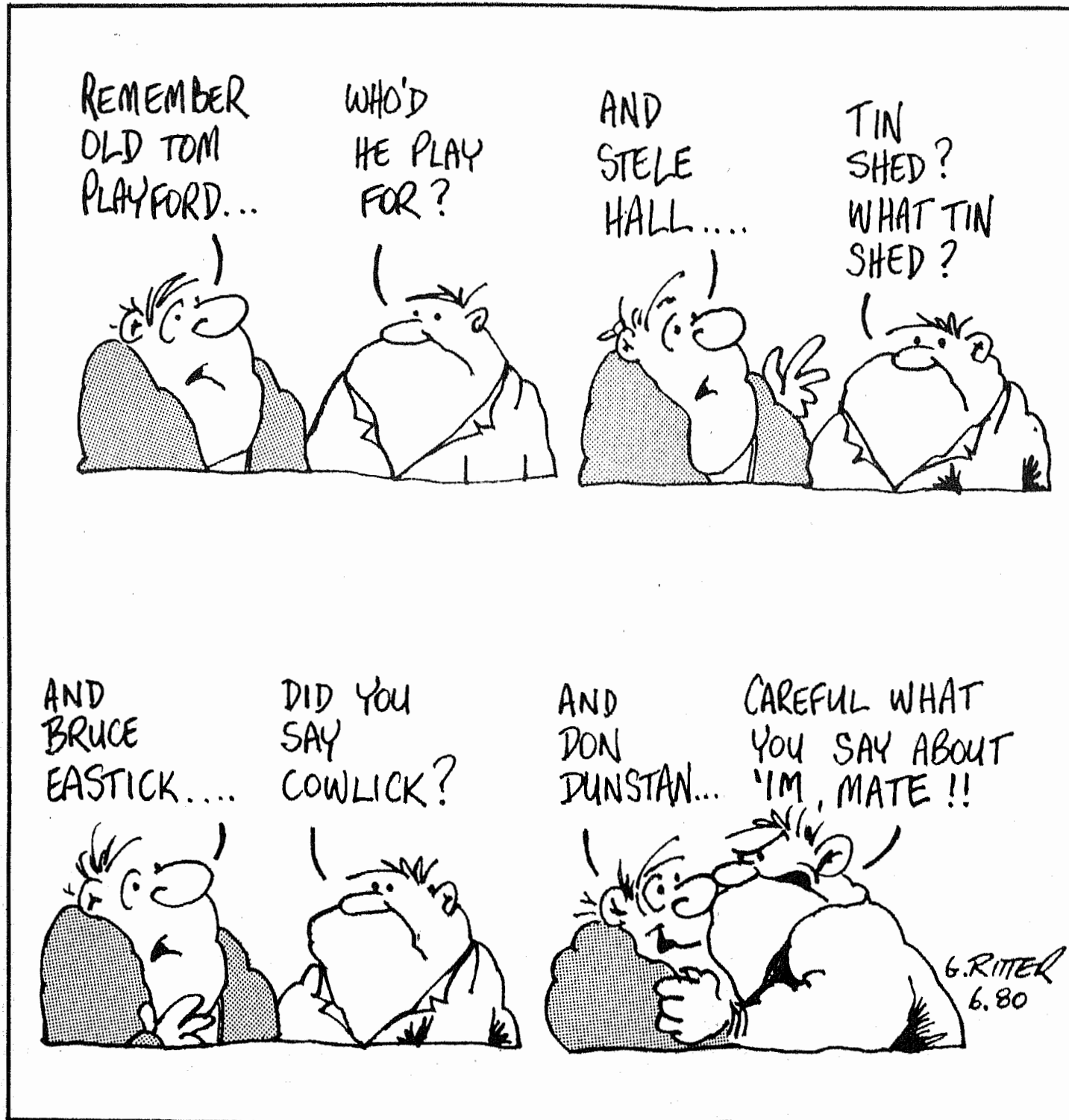
In those days there was an atmosphere about the place conducive to work, because a large number of the students were returned servicemen.

Did you ever face a point where you had to choose between a political career, and something else? At University you were interested in theatre.

Yes. There was a time when I was interested in theatre, but eventually I decided against it. That was during Uni.

You finally resigned as President of the Adelaide University Socialist Club due to a constitutional change that effectively made it an activist club. Could you speak more about that?

The Socialist Club covered a broad spectrum - people from the Communist Party, the Labor Party and others. We could only hang together if we were sure that our decisions weren't going to commit us against what was our own party's position. A group in the Communist Party managed to get through a resolution that would commit us to a position that was quite contrary to what membership of the Labor Party entailed. That was why I resigned. If the club was to be largely an educative body on campus, about the principles of socialism, then we couldn't have a majority binding us to particular political activity which is going to embarrass some people in the club because of their party commitments.



At some state you were involved with the CPA and the LCL.

I wasn't actually involved in the LCL as a member. It was some kind of informal group while I was at school. I used to go along to election meetings and handed out 'how to vote' cards for the Liberal Party. Then I went to Uni, and I started questioning all of that. About that time they formed the Young Liberals. I was asked to join but refused. About two years later I joined the Junior ALP but at that time, the Labor Party in South Australia was in the control of the people who later became the DLP. I found that the things they were saying were not in accordance with the objectives of the Party as I saw them and became very disillusioned.

What by?

Well, they conducted vendettas against anyone who in any way espoused something socialist. It was very unpleasant to watch. It was at that stage that the Communist Party approached me and said that their constitution was very democratic. On the fact of it, it is. It's only when you see how it works that you realise it's not. It appeared from what they said to me that it was possible to develop the kind of socialism I was looking for through the Communist Party, so I opted to try them out. However it soon became apparent to me that I had been sold a load of codswallop. There was no doubt that they were required to be orthodox Marxists and if they deviated from the line

I used to go along to election meetings and handed out how to vote cards for the Liberal Party.

that was adopted by the Central Committee of the Communist Party they were lectured on the danger of being bourgeois deviationists and other such jargon. It was quite clear to me that I had made a mistake. I didn't want to be with those guys. I was never a Marxist. I simply do not accept the thesis of dialectical and historical materialism. I think that it is a useful development in historical analysis but I think that Marx went far too far in going over to such a closed system. I was simply not prepared to accept the economic analysis as the sole basis of analysing history. I was not prepared to accept the conclusion of Marx's Hegelianism. It was philosophically hopeless and led to conclusions that were absurd. The idea that through the dictatorship of the proletariat eventually you get a state which withers away. On that you can make the great leap from the realm of necessity to the realm of freedom. It derives from spewing out the Utopian minnows and swallowing the Utopian whale. The Platonic element in Hegelianism leads him to talk in terms of abstract wholes in a way which I think is

not valid. In consequence I have been since my student days a pragmatist and a social democrat.

I then spent a period rethinking things, and during that period the whole setup of the Labor Party in South Australia changed. The Secretary was replaced as well as the Executive. Dedicated Social Democrats who took control of the party. I then saw that the Labor Party was the kind of party I thought I was joining when I originally joined them, and so I applied to join them.

You were a synodman with the Church of England up until the 1960's. What is your position now?

I suppose I reaccepted christianity (I had become completely doubting of it while I was still at school) after my last year at University, but still as a marked heretic. There is a great deal of Christian doctrine that I can't accept. Things like the Virgin Birth, lot's of the Old Testament, the 39 articles appeared to be pretty strange. I had some difficulty in saying some of the things in the creed, but I was persuaded that there was a virtue in communal worship. I'd been led back into Christianity by reading William James' 'Varieties of Religious Experience'. As a pragmatist I accepted that while one couldn't come up with a very clear or rational explanation, something seemed to work.

During my period with the church I failed to be intellectually honest about what I thought the church was saying. Eventually I came to the state of having to explain Christianity to other people and when I went through the doctrines I felt rather like Anna Russel recounting a story and saying "I'm not making this up, you know".

I was regarded as a swot and an eccentric

You have described your workload as having being the heaviest of any premier. If you wanted to establish a participatory democracy, wasn't it unwise to take on such a heavy load? Couldn't you have spread it around a bit?

No I couldn't. There were occasions when I gave people jobs and found that they weren't being done so I had to take them up myself.

What hope then have you for a participatory if that is what you found happens in Government?

Obviously in a participatory democracy where you get problems in making decisions at times. Inevitably in any structure you have to have people who will take responsibility.

One of the problems I found in setting up industries sponsored by the state was the difficulty in finding people with Management skills.

One of the problems I found was the lack of people with adequate management skills.

If still in power, what would you do about the recently reported recommendation that Med-School Intakes be cut because of the oversupply of doctors.

Quite frankly, I'd want to be absolutely sure of the basis of the claim that we are training too many people in that area. I think its not a particularly good thing for a profession to be able to say "We're going to protect our incomes by limiting the intake into the profession."

But it is true that the people who suffer most are the new graduates.

They find difficulty in getting jobs but people who undergo training of any kind must understand that if they propose to go through with training of this kind we want to make it available but we can't guarantee a job at the other end. After all that's been the case with most professions over a long time. Doctors Dentists and Teachers seemed to have a security at the end of the tunnel that nobody else had.

You've advocated the use of force in the Pijantjatjara landrights issue earlier this year and also in the struggle for independence in Zimbabwe - could you elaborate on the sorts of situations in which you would think violence is necessary?

Well, violence is justified when it seems to be the last means of resisting injustice, when you're forced to say "we will not submit further." I don't believe in the use of terror as a tactic.



Don Dunstan.

What sort of opposition have you encountered during your time with the ALP?

I got some at the beginning, particularly within the Parliamentary Labor Party in the early days. Numbers of them had been around for some time and were rather elderly and quite frankly, felt very comfortable in opposition. They rather resented younger members of Caucus who were a sort of 'ginger' group, wanting to get things going, pursuing the gaining of Government as a means of change. The resistance wasn't uniform however. For instance I started the fight against censorship back in 1953 when we had the first introduction of the daft Police offenses act. This was quite frightful in its original form - and some of the more conservative members of Caucus wanted to go along with it. But Mick O'Halloran supported me fully in opposition to it. In actual fact we finally amended it because a few of the Liberals crossed the floor and voted with us.

There was some opposition to you while you were overseas to check on the adequacy of safeguards relating to use of nuclear energy just before you retired though, wasn't there?

Oh that was nothing very great. What did happen was that some members of the party apparently feared the recommendations that I wouldn't come back with. I don't know why they should've done that. After all it was I who had initiated the anti Uranium Policy - I was the first to bring it up in Cabinet and persuaded the party in South Australia to the stance that it took before it was adopted by the Federal Conference subsequently.

What happened while I was away was that some people organized meetings to commit branches of the party against any change of policy before they had heard what I had to report. That is they didn't want the policy to be founded on the facts. They did this and released material about what was happening in meetings at a time when the press was saying that I wasn't being honest about making investigations, it was just window dressing for a change in policy. The great pundits of the Australian Press won't allow a politician to be doing something honestly because of his belief. They have to hold this cynical

view of Australian Politics in order to justify the prostitution of their talents to the press-barons of this country. In actual fact, what I found overseas made me all the more determined to see that the policy should not change until proper safeguards had been developed and I came back and reported that. But of course the press characters who previously had said I was just going for window dressing then said that I had been done over by the Left Wing of the Party!

You were criticized for being greedy because of your claim for \$25,000 in workers compo after you retired last year. Why did you make the claim? You were going to receive a lump sum of \$191,800 as well as a pension any how.

Since doctors certified that my illness was caused by the stress of my work situation, I was entitled workers compensation in respect of my ministerial salary alone.

What happened was that I then put in a claim to maintain my right in that particular area in case I should later choose to claim a specific sum, (I didn't claim a specific sum), I then thought it over after I had come out of hospital and it became apparent that I was going to be able to earn other money. So I decided Workmens Compo wasn't worth the hassle. In any case Workers Compensation would only have been payable if there had been a reduction in my earnings.

What work was left undone as a result of your early retirement?

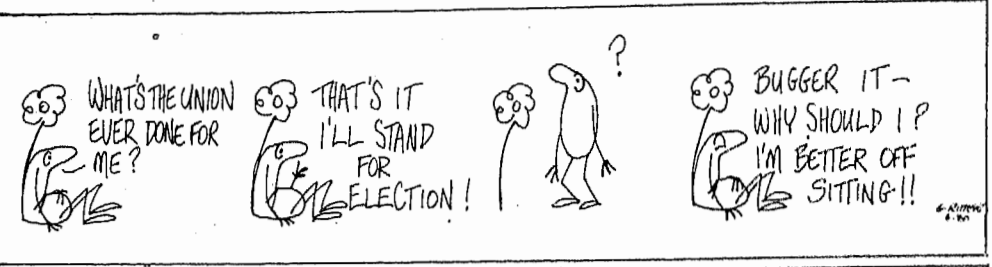
The reforms that we set out to accomplish were firstly left to change the nature of democratic institutions and to bring the State services and protections up to the standard of the best of liberal or social democratic governments in the world. I think that we accomplished that.

The second part was to extend the principle of democracy through the whole fabric of society so that it became genuinely a social democracy. That we had started on, but it wasn't so much a matter of legislation as of social engineering and administration allowing it to grow organically over a period of years. That was the second part of our programme, we had only started on it. The situation is certainly still there, in which a party determined to continue on that policy would be able to do so. □

Elections

The Union

What it does and how to control it.



Student Unions of today evolve from the debating societies which began on English campuses. Over the years, Student Unions have taken on greater responsibility and have become officially recognized as the representative body of students on campus.

There are problems in adequately providing for all possible problem areas and it is therefore up to students to take the initiative in making use of the resources available so that their particular needs can be best served. This illustrates the basic mutual/self-help principle which I feel undergirds the whole principle of a Union.

Examples of mutual help groups are the Mature Age Students' Society, the Students' Association, the Clubs and Societies, all of which are associated bodies of the Union.

Examples of self-help facilities provided by the Union include:

- The Welfare Co-ordinator (Barry Heath). You have to go and see him to get any help. Barry can assist you with any problem from emotional and motivational to accommodation and academic.
- The Students' Association is also obvious. They can help you with legal, employment, accommodation, academic and bureaucratic problems.

There is also the Craft Studio, Gallery, Sports Association and the Clubs and Societies Council.

I know for a fact that involvement in such activities has saved many students from giving up. Many students who once felt alienated and disillusioned on campus have found new interests and motivation once they have joined in such activities.

As well as 'welfare' the Union provides a smorgasbord of activities to choose from which can only broaden one's horizon. This amounts to an education without lectures. You can secure this somewhat painless education in a myriad of ways. Just join a club or interest group (it may be sporting, political or social, read *On dit*, listen to Student Radio, get involved in administration, or perhaps just go to the various general student gatherings.

The Union also does "behind the scenes" work for all of us. Good examples of this are the Education Research Officer, Welfare Officer, Activities Director, Students' Association, Union Secretary, PGSA Secretary, etc. All these people are continually discussing and debating with such groups as the University Administration, City Council, State and Federal Governments, in an attempt to improve the deal we get from these people.

Finances

In 1979, the total operating expenses of the Union were some \$710,000. Further to this, \$163,000 had to be put aside for depreciation, future development and a capital fund.

\$817,000 of this was provided by the (compulsory) Statutory Fee, the rest being made up through various other incomes such as interest, commission, rent, etc.

To get an idea of how the pie is cut up, let's dissect the total income (\$873,000) of the Union.

Firstly, 35% of this figure is used in grants to the associated groups (i.e. Sports Association, Students' Association, Clubs and Societies and the Post Graduate Students' Association (PGSA)).

Within these groups, the money is spent on administration, activities, club grants, activities grants and services. For example, Clubs and Societies receives \$49,000 (5.6%), Students' Association \$104,000 (11.9%), Sports Association \$133,000 (15.2%) and PGSA \$5,000 (.06%). The highest item of expenditure is the Union operation expenses. This constitutes \$366,000 (41%) of the total turnover (\$873,000).

This figure contains: Administration \$156,000 (17%) which covers all the bureaucratic costs such as



The elections for positions in the Students Association and on Union Council are coming up this term. *Kerry Hinton, Don Ray* and *Mandy Cornwall* combine to give you information on how these two bodies are related and what positions are up for election.

audit fees, telephone bills, wages of the secretarial staff, workers' compo., payroll tax, insurance, stationery, entertainment and promotions.

Union House expenses \$119,000 (13.6%) covers cleaning materials and staff, security, water, sewerage, and power. This cost covers the maintenance and running of Union House.

Union Theatre's expenses \$42,000 (4.8%). This covers the cost of running Union Hall, Union Cinema and Little Theatre.

The Gallery, \$17,000 (1.9%) and the Craft Studio \$31,000 (3.5%) are self-explanatory. On top of these, the Union is required by law to make a provision for long service leave. In 1979 this figure totalled \$26,000.

Another item in 1979 was \$5,000 which the Union had to provide to cover a net loss which occurred in the Catering Department. The rest of the Union's income was used up in the Union's "Reserves".

Reserves are funds committed on top of Operating Expenses, Depreciation and Capital Expenses for any one year. It is the safety-valve surplus that is needed for future developments (e.g. upgrading Union Hall, refurbishing the Wills Refectory, outdoor eating areas) and also as a cushion to absorb unforeseen expenses that could occur.

The picture painted above is somewhat simplified. In fact, the total financial statement of the Union takes up some 16A4 pages and is pretty heavy going. So, if you have any questions on the Union's finances, come and see either David Muir (Union Secretary) or me.

The Union's Elections

With a total income of some \$873,000 you may wonder how the Union manages this money. That's where the elections come in.

You can, if you wish, help decide what the Union will or will not spend its money on. All you need do is stand for election and if successful, you can participate in the many decisions the Union Council must make each year.

Nominations open on Monday 30th June, and close on Friday 11th July 1980.

Voting will be on Monday 28th July to Friday 1st August, 1980. □

The relation between Union Council, the Students Association the Clubs and Societies Council, the Sports Association and the Post Graduate Students Association is set out in the diagram below.

Union Council makes Annual budgetary allocations to the four groups who are autonomous in how the money is spent.

The Students Association Executive in turn uses it's allocation to budget it's own expenses as well as for the Social Activities Committee, the Public Affairs Committee and the Media Affairs Committee. Each of these three committees are autonomous in the way they spend their budgetary allocation.

Positions in the Students Association are filled by election each year, and here is a description of the variety of positions that you can stand for.

Public Affairs Committee

The P.A.C. (11 positions) is responsible in bringing to the attention of members social and political issues. Its function is to create and maintain an awareness of issues that affect all of the community, not just students of this Uni.

It organises lunch time debates, forums information leaflets, welfare activities and a range of education activities. It also has funds available to promote the role of other students orientated groups on campus.

This year the P.A.C. has concentrated specifically on education issues such as the recent TEAS week, TEAS prosecutions, problems facing mature age and part-time students, library hours.

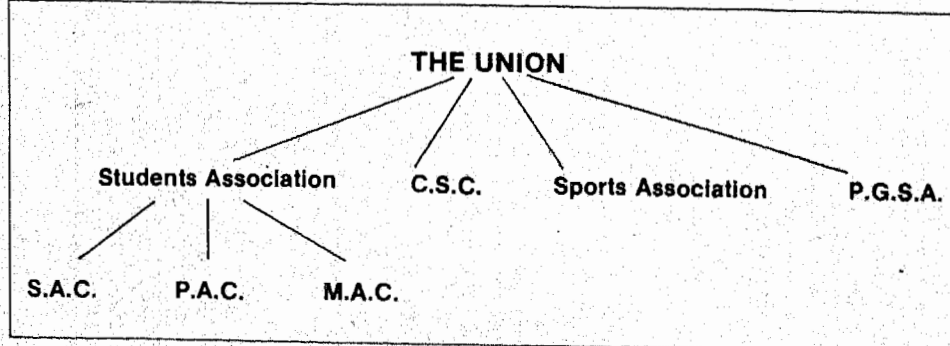
The Committee has also begun a comprehensive review of assessment procedures which will be highlighted later this term.

The P.A.C. is also the committee that works closely with the Australian Union of Students. It promotes and implements AUS policy and co-ordinates the activities of people working in the specific areas of education womens affairs, overseas students, race relations, environmental issues and cultural affairs.

Social Activities Committee

The S.A.C. (9 positions) is the social arm of the Association with the role of organising extra curricula social and

Budget Allocations



entertainment activities. It organises almost all of the social activities on campus including Orientation week, O'Ball, music on the lawns, Bar nights, Prosh etc. The committee work's with clubs along with Barry Salter, the Unions Activities Director to promote a wide range of functions for students benefit on campus.

Media Affairs Committee

Every large organisation must be able to inform its members of coming events, activities and general information. The Media Committee is responsible for the co-ordination of *On dit*, *Bread & Circuses*, Student Radio and most other publications on campus. It is composed of the editors on *On Dit*, *B&C* and the Radio Co-directors plus two directly elected members.

Executive

The Executive is composed of 2 members without portfolio plus the President, Vice President, General Secretary, Treasurer, AUS Secretary and the Chairs of all Committees.

President

The President who is paid, is the general dog's body of the Association - responsible for almost everything that does or doesn't happen.

His duties include being spokesperson for the students, ombudsman, association administrator and being a representative on various committees and public spectral: The President is also the Chair of the Executive Committee.

The other elected positions on the executive are those of Vice President, Secretary, Treasurer and local AUS Secretary. The AUS Secretary's responsibility is to co-ordinate local AUS activity, publicising policy and distributing 'National Student'.

On dit Editor

This is a paid position. Financial provision is only made in the constitution for a single editor however this year we have had two co-editors sharing the salary. It is their responsibility to produce *On dit* each week, lay it out and get it printed.

Radio Co-directors

Every night on 5UV Student Radio presents music, views and information. The Co-directors are responsible for the production and co-ordination of Student Radio, who broadcast every night from 10 - 1 on 531. They are also responsible for the training of announcers and operators.

The wall

I sit lonely and alone on the wall,
 Lonely amongst a lonely crowd
 That speaks of its loneliness by not speaking
 I am comforted slightly because of the others,
 The others that sit too like marionettes
 Rested on the wall.
 We all wait for someone to leave
 So we have something to do with our eyes,
 At least our eyes still move,
 Yes our eyes glance where we would never presume
 The right to reach and touch,
 Perhaps we are interested,
 Perhaps not,
 We all wait, wait, waiting for someone.

Sebastian

Junk Food

Cows eat grass,
 Bees eat honey,
 I eat pasties,
 My wallet eats money.

Arnold Strond Med. IV.

Introvert

poem
 mopes
 opened
 self
 feeling
 alone
 leans
 on paper
 the pauper
 reaps
 the rapture
 of few
 who
 know
 loneliness
 strikes
 "one out
 the rest in"

Another

You arrived in the dark of night
 Catch me unawares.
 You flicker through my random thoughts
 I stop and see you there.
 Must I have you constantly
 Yet have you not at all?
 When the deafening silence of your lips
 Will speak no word to me
 You see the thousand tender words
 My eyes cannot conceal.
 Then when you speak in words controlled
 The tension mounts and flows.
 I calm myself and choose my words
 And we continue this game we chose.

The afterbirth

I am weary.
 Tired of you
 Haunting my head
 Heating my heart
 Yet frozen like ice.
 No hard feelings.
 I'm the fool.
 You moved an inch
 I measured a mile
 Blind to your constant retreat.
 So leave me alone
 To soothe my weariness
 Cure my bitterness
 Scrape every last spot of you out
 And fall into emptiness.

M.R.

Eyes Mirror (pictures)

and i searched like a madman
 for the lilies and the wind
 that i knew
 were there

and the huge forest - forest
 hid that cottage where you
 held the fire that
 moved my madness.

the silent birds,
 the autumn wind,
 now stand me still to weep.
 oh lonely flower,
 shall we never meet?

Simon Robb

To the Addict

And soon the need will gnaw at your soul,
 Creating in you a huge, hungry hole -
 that must be filled;
 the pain must be killed.

So you look to your captor standing there
 Bearing despair and relief; relief and despair.
 Sharp, shiny and proud it stands,
 In mocking answer to your desperate demands -
 The glistening sceptre of Satan.
 Despair and relief; relief and despair -
 A whirlpool, dragging you under,
 Until only memories are left to keep.
 So quick, bring them back,
 drive the needle in deep -
 Only then can you sleep.

Ruth Ashenden

MALNUTRITION AND THE WEALTHY

Is the way you eat killing you? Can you save your self or your local healthfood shop by altering your diet? *Wayne Gallasch*, a contributor to health and fitness magazines as well as being the proprietor of Nutralife Healthfood Co. talks about Healthfoods and nutrition.

In USA a Senate Select Committee on Nutrition and Human Needs was formed in 1968, with Senator George McGovern as chairman. Through a series of hearings, it gradually became apparent that problems of nutrition affected not just the poorer sections of the community and the old and disadvantaged but many who would be considered well fed. Improving the quality of the food supply, not just getting food to the hungry, came to be considered a major policy issue.

Opponents of vitamin supplementation generally suggest that very little if any supplementation is necessary if a well balanced diet is followed.

Our present fast paced life style ensures that consumption of junk foods and fast foods will increase. The roads, beaches, parks and health studios are becoming crowded with joggers, cyclists and swimmers. Almost every school and YMCA type community centre is stepping up physical fitness programmes for everyone. Australia is entering an exercise, health and fitness boom that is unprecedented in history.

Good nutrition requires or ordinarily encompasses specific amounts of protein, vitamins and minerals as part of the daily diet. A person who for one reason or another does not receive the daily requirement or normal daily consumption of a nutrient is by no means *automatically* suffering from disease, but the accumulation of daily deficiencies of one or more vitamins or minerals can lead to disease conditions. Deficiencies can exist long before any disease symptoms are evident or even approached. Hence over supplementation is not really relevant but rather the reverse.

For example, a person who takes a vitamin product to prevent the occurrence of such a deficiency, is taking a product which is primarily intended to insure that he or she receives his or her daily nutritional requirements in the first instance. It is seriously inaccurate to equate the prevention of deficiency with the prevention of disease. Similarly the treatment of vitamin or mineral deficiency is not necessarily related to disease condition.

For example pregnant and lactating women of child bearing age have increased nutritional needs.

Much has been written about Vitamin C and although some claims have been proven scientifically, it still has disbelievers who don't see any advantages from high dosages. Let's look at the facts and latest research being carried out here and overseas.

Recently I heard Dr Linus Pauling speak after he received a further nutritional award at a convention in USA. He outlined the work being done at the Pauling Institute in California, particularly as concerns Vitamin C in the treatment of cancer. Pauling said that current knowledge indicates that as much as 50 percent of cancers are related to the diet, and that C has a detoxifying effect, and helps activate the body's immune mechanisms.

The so-called adverse effects of Vitamin C are a myth. It is not suggested that Vitamin C is a cure for cancer, but indications are that positive results are being achieved. It is also true that individual body requirements of Vitamin C vary from person to person, and the 30mg per day recommended by the ANHMR Council is in reality the minimum amount needed to prevent deficiency problems; it is not the optimum amount for good health and wellbeing or for those seriously ill, under great stress, or eating a poor or deficient diet.

Dr Pauling has found that with his own daily intake of 10 grams of C, less than 10% is excreted, so that the body is using the other 90%, as Vitamin C is not stored by the body.

There is a great volume of scientific evidence that larger dosages of C not only

reduces the severity of colds and cold symptoms, but also reduces the frequency of colds. Those who have closed their minds to the benefits of megascorbic therapy could perhaps read the works of Pauling, Klenner, Cathcart, Cameron and our own Australian doctors Kalokerinos and Lady Cilento regarding the role of Vitamin C in human health and disease.

Vitamin B6

When B-6 goes into the body, it is transformed into pyridoxal phosphate. This is a co-enzyme. It activates the various enzymes throughout your body. Without B-6 most of the 1000 enzymes in your body could not function.

When you eat protein foods such as eggs, meat, fish and cheese, your body sends forth digestive secretions that break down the proteins and form them into amino acids. Next, these amino acids must be absorbed through the intestinal wall into the blood stream whereby they can be utilized by the body. But this absorption cannot take place unless there is a goodly supply of pyridoxal phosphate.

The real culprit, in heart disease and stroke is an amino-acid called homocysteine. Vitamin B-6 eliminates the harmful substance from the body.

After two years of research, MIT scientist Dr Stephen A. Raymond, along with a colleague, Dr Edward R. Gruberg, have concluded that homocysteine, a by-product of high protein diets, is the key factor in hardening of the arteries, which in turn causes heart attacks and strokes. Both researchers believe that "people taking B-6 will experience lower rates of heart disease - it should lower their risk of getting a heart attack or stroke".

The researchers feel people should cut down on meats, eggs and dairy foods which are high in protein. When these foods are digested, they explain, the amino acid homocysteine is produced in the blood. This amino acid can harden and narrow arteries, Dr Raymond said. "It does so by somehow stimulating the growth of cells along delicate inner arterial walls".

But Vitamin B-6 prevents the accumulation of homocysteine in the blood and thus, dramatically reduces the risk of hardening of the arteries.

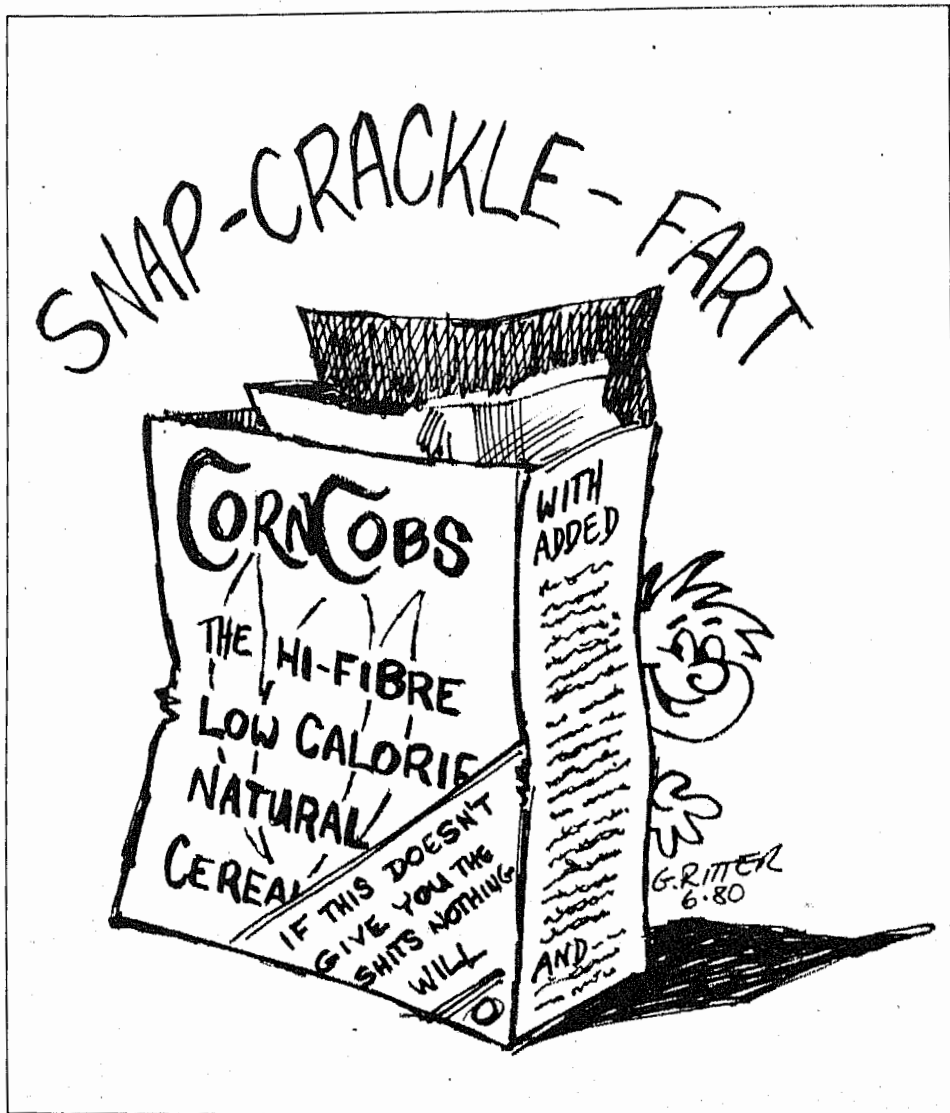
Dr Gruberg noted that in some studies heart disease patients have been given drugs to reduce their cholesterol levels by as much as 10% yet they have shown no proportionate reduction in heart attacks.

"I feel very strongly that homocysteine is the cause of heart attacks and strokes," said Dr Kilmer S. McCulley, former assistant professor of pathology at Harvard Medical School. His own research demonstrated that homocysteine produced hardening of the arteries in animals. "I think this is what triggers or initiates the disease. It's not cholesterol at all". Dr McCulley feels that everyone should have the equivalent of ten milligrams of B-6 in their diet every day, whether in food or in a tablet. It is safe and without side effects.

Studies in Seattle, Washington, have shown that baboons injected with high concentrations of homocysteine developed lesions in their blood vessels exactly like those produced by hardening of the arteries.

So it appears, in a manner of speaking, that it is a case of 'out of the frying pan, into the fire'. Previously we were warned not to eat eggs, milk and meat, because of the cholesterol, and now these same foods contain a substance other than cholesterol that can cause heart disease.

However, in the case of homocysteine, we have a friend who can fight off the villain-Vitamin B-6 and I'm quite sure that if enough of the vitamin is taken we need not fear the protein foods we love so much.



Studies performed in Oxford England by two scientists reveal that a low fibre intake can lead to diverticular diseases. They compared diets of vegetarians and non-vegetarians who were on a high fibre regimen. Among those vegetarians whose intake of fibre was 41.5 grams per day and those non-vegetarians who ate only 21.4 grams per day, the results were clearly in favour of the former.

Gear and Mann reported their findings in *Lancet* (3-10-79), revealing that individuals on high fibre diets had a much lower rate of diverticular disease.

Dr Werner Wiss, Rudolfs Foundation, Vienna, says that this "illness of civilization" is almost never seen in native populations of Africa, Asia, South America because of the higher fibre content of foods eaten by persons in these non-Western societies. That the lack of dietary fibre contributes to colorectal cancer has been proven by animal experiments and studies of populations whose diets are high in fibre; Mormons, Adventists, and vegetarians.

Foods that are natural for man; whole vegetables, fruits, nuts, grains, etc., are naturally high in fibre. On the other hand, foods unsuited to man's anatomy and physiology; bovine milk, eggs, animal flesh; etc., are devoid of fibre.

Some of the ideas of establishment university nutritionalists seem rather curious. If a health-minded person supplements his or her diet with rational quantities of, say, zinc and selenium, establishment university nutritionalists generally say that the person is engaging in "unwarranted food fadism" or "unwarranted supplementation". But, curiously enough, these same nutritionists tend to support the addition of iodine to table salt, and the addition of fluoride to drinking water.

A lot of health-conscious people seem to feel that fruit juices are a "natural food". Are they really natural? Are they truly something that nature intended people to consume? It depends on how you define the word "natural".

Fruit juices are removed from their natural environment (the whole fruit). "So what," you say. What could possibly be wrong about fruit juices? The problem is that they have been taken "out of context".

Researchers in England fed ten healthy people apples, apple-sauce and apple juice and measured how the three foods

affected blood sugar. In the whole apple all the fibre remains in it's original form. In apple-sauce, the fibre has been tampered with, beaten up a bit. In juice, the fibre has been discarded completely.

The apples, apple-sauce and apple juice all produced the same rise in blood sugar levels. Blood sugar normally rises after you eat anything, then returns to the original level. However, in the case of apple-sauce and apple juice - foods in which the fibre has been tampered with - the blood sugar returned to its original level and then kept falling. This fall was worse with the juice, which contained the least fibre, than it was with the apple-sauce, while the whole apple produced no drop in blood sugar at all. So, it can be seen that it is best to eat natural foods as they are grown and refrain from extracting out only a portion of the food and from throwing away the remainder. The above study was reported in the British journal *Lancet* (10-1-77).

Is honey safer than sugar? Is honey a product designed for man?

Honey, which contains practically no other food material than sugar, is little more suitable for man than refined sugar is. Solomon showed his wisdom in advising people not to eat honey (*Proverbs 25:27*).

People who have a low risk of heart disease - such as young women, vegetarians, and long-distance runners - have high levels of HDL in their blood.

HDL is not a new hallucogenic drug. HDL stands for "high density lipoprotein". It is a type of cholesterol that apparently protects people from heart disease.

HDL levels are highest in newborn babies and decrease with age, especially in people who are physically inactive and eat high cholesterol diets (which includes most of us).

Since vegetarians have high HDLs, and since endurance-conditioning exercisers have high HDLs, what happens if a person is a vegetarian and an endurance-conditioned exerciser? Well, you have probably got about the lowest risk of developing arteriosclerotic cardiovascular disease possible.

Food for thought from Lao-Tse: "If there is right in the soul, there will be beauty in the person. If there is beauty in the person, there will be harmony in the home. If there is harmony in the home, there will be order in the nation. If there is order in the nation, there will be peace in the world". □

Crazy Moon



Crazy Horse

Crazy Horse may well be familiar to Neil Young devotees. They backed him on such fine albums as "Harvest" and "After the Goldrush". Here they get the chance to elucidate their musical style without restriction on, to my knowledge, their first album, and the result is far from disappointing.

All songs are written or at least partly written by the base members of the band; Ralph Molina on drums, Bill Talbot on bass and Frank Sampedro on guitar. This foundation is supplemented by some superb brass and piano on various numbers, notably "New Orleans", "Love Don't Come Easy" and "Too Late Now". The style varies from sensitive ballad through to up-tempo rock 'n' roll, "Harvest" without Neil Young, but an entertaining set of songs brimming with artistic inspiration and creativity. Neil Young fans would be foolish not to grab a copy of this album, as it is at least equal to the fine standard of the master, and it seems such a long time since his last effort. Appreciation should not be limited to Young fans, as many may find it more appealing than the sometime monotonous nature of his work.

"Crazy Moon" is saturated with high quality, creative music, and hopefully will receive the attention it commands.

Michael Burdon.

Sky

SKY
RCA VPL1462

Probably the major reason for Sky's success is the musicians involved in the project. The personnel of Sky are definitely not your ordinary run-of-the-mill musos. Each has a long and impressive list of musical achievements and experiences to his credit.

The first track, 'Westway' sets the electric mood of the album well with interesting (but not really innovative) synthesizer work. John Williams' classical guitar and Francis Monkman's harpsichord provide the balancing acoustic sounds.

'Canonball', the single which was lifted from the album (with great success), has Sky playing in a tight, punchy rock style. The bass line has a slight hint of disco (yes, disco!) and the acoustic guitar provides a refreshing addition to the sound. Even though this track is probably the best known, it doesn't really show the full capabilities of Sky.

'Gymnopedie No. 1' is a strong contrast to the other tracks, using wistful and peaceful tones of acoustic guitar and peaceful tones of acoustic guitar and synthesizer. A hint of white noise on the synthesizer adds to the relaxing effect of this track.

Yet another mood is set in 'Danza' which has a distinctive mediaeval flavour. It starts with just a classical guitar playing a tune written by Filippo Amadei ('Pipo') in the late 1600's. Gradually, as the sound increases in volume and complexity, other elements are added - firstly a mediaeval tabor, then a harpsichord and finally an electric guitar.

The whole of Side 2 is occupied by a work by Francis Monkman - 'Where Opposites Meet'. It consists of five parts which run together forming one continuous sound. The first part begins with the dead mechanical sound of a sequenced synthesizer. This melds gradually into guitar riffs to finish the section. The next part has soft classical guitar work overlaid with synthesizer and electric guitar melodies, which give way to a third section with rocking harpsichord accompaniment. Many more interludes and sections, each complete and perfect in itself, are woven together to form the rest of the track. There are even elements of funk or disco present at one point where Herbie Flowers has a short bass solo.

Although all five musicians play incredibly well, Francis Monkman in particular deserves a

mention for his keyboard work. This includes some fabulous baroque-style harpsichord and eerie synthesizer playing. Of all the players, drummer Tristan Fry seems the most unimpressive, but the album doesn't give him enough chance to extend to his full capabilities.

Overall, 'Where Opposites Meet' provides, in a nutshell, a glimpse of the philosophy and unique sound of Sky. This is the track you should listen to if you want to know what Sky really sounds like.

In November of this year, Sky will return to Adelaide during a second concert tour of Australia. By then, I am sure they will have established themselves as an important influence on current musical trends and styles.

Rhys Williams, Science II

3-D



3-D
Polydor 2391445

This self-titled album from the band 3-D is destined to send them back to the obscurity of the New York streets from whence they came.

They are part of a new breed of American bands who would be labelled in the USA as 'power pop' but are simply an anaemic imitation of some UK new wave bands. The lead vocalist, Rick Zivic, attempts to mimic the style of Elvis Costello, but only results in sounding like a half strangled silky terrier.

The talent of the band is Ted Wender, who, as well as co-writing all nine tracks, neatly strings together the imposing guitar work with some slick, motivated keyboard playing which shows much variation from Elvis Costello style, to providing sounds more similar to Mi-Sex or even Gary Numan.

Despite being called 3-D the music and lyrics lack depth, with the lyricist attempting, but failing, to make useful comment on the social situation and the problems of the young in the States. There is an impotent attempt to cover up the insubstantiality of the arrangements by gross over-production on many tracks. Perhaps rather than 3-D the band could replace the 3 with a V.

Graeme Hoyle

Trouble



Troublemaker

Ian McLagan Mercury

After fifteen years of being one of the unsung heroes of British Rock, Ian McLagan has at last stepped into the spotlight with his debut album, *Troublemaker*. After being keyboard player for such bands as The Small Faces, The Faces and Ron Wood's touring band The New Barbarians, as well as being in the unique position of having been an unofficial member of both The Who and The Rolling Stones, McLagan could hardly have a better pedigree. Add to this the impressive list of session players, including Keith Richard, Ron Wood, Ringo Starr, Stanley Clarke, Bobby Keys and many more, and it comes as no surprise that this is an excellent album.

McLagan's influences are mixed; The Rolling Stones and Nick Lowe are the two most obvious, so that on some tracks, like *Somebody* and *Sign*, McLagan sounds like

Nick Lowe with The Rolling Stones as a backing band. Overall the album provides a good blend of 60's R and B and 70's power-pop which works surprisingly well. Some tracks are pure raunchy R and B like *La Oc La* and *Little Troublemaker*, but some tracks depart completely from this format. For example *Truly* is a reggae track which sounds more like black reggae than white reggae. There is also a Country ballad called *If it's Alright* which is better than most Country music, and even a blues track (the Ron Wood song *Mystifies Me*).

All in all this is a great album, and with airplay McLagan just might make it.

Paul Milliner

Mullock



Airplay

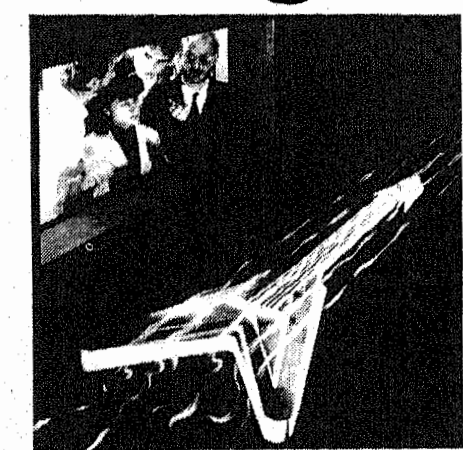
The title of this new album, *Airplay*, is probably a little ironic, as I doubt very much that it will get any. The album has been put out by two American producers, Jay Graydon and David Foster and consists of ten very boring, over produced, unimaginative tracks.

Occasionally some effective drumming by Jeff Porcaro and Mike Baird helps to lift parts of the album above mediocre but for most of the time it remains sterile and uninteresting.

The lyrics don't go anywhere or say anything and seem to consist only of the story of the producer's frustrated love life. It's not an especially good album. Don't buy it.

Philip Crowley

Just Testing



Wishbone Ash
MCA MCF3052 through Astor

At the peak of their fame seven years ago, Wishbone Ash were one of the more prominent bands that made up the so-called progressive rock scene. Along with many of their contemporaries, they enjoyed a period of commercial success before their innovation declined and their following waned. During the last three years, however, Wishbone Ash have rallied; their new album "Just Testing" is the strongest of their more recent works, and coincides with a renewal of interest in the band evident in England.

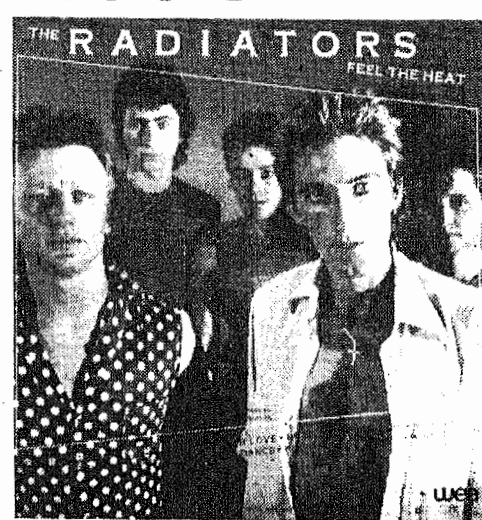
Although based on a series of riffs and progressions, Wishbone Ash's music lacks the speed and brute force of heavy metal. It is totally uninfluenced by the sounds of the early '60s - which are being recycled today - and bears no resemblance to anything else receiving radio airplay.

On the credit side, this excellently produced set contains some quite powerful material such as "Living Proof", "Haunting Me", "Helpless" and "Lifeline". Unfortunately, the lyrics tend to become a bit stereotyped at times, and guitarists Andy Powell and Laurie Wisefield seem to have fully explored the possibilities of their partnership.

Nonetheless, "Just Testing" is far from the worst album in the new releases rack at the moment. Anyone who likes sedate, solid and respectable rock music should find it of interest.

Mark Jenner

Hot One



The Radiators
WEA records

Yet another five-piece band from the suburbs makes a strike at the front runners of Australian contemporary music. The Radiators, however, can truly claim that their sound is distinctive - a blend of old time rock 'n' roll with the vibrance of new-wave energy. Without trying to further classify them, it suffices to say that The Radiators are a band on the move.

Though the cover doesn't present the band in their most attractive light, a listen to the album is still warranted, even if only to verify that Geoff Turner does live somewhere behind his glazed eyes. In fact, Turner and Brian Nichol, the band's lead singer, wrote between themselves all but one track, that being the Nichol/Parker composition "Reason". Jeff "Fess" Parker is the power of the group on his lead guitar and is ably supported by the band's rhythm section in Chris Tag on drums and Geoff Turner on bass. By far however, the most striking musical contribution comes from keyboards player Brendan Callinan. His scope ranges from pseudo-Mi-Sex work on the lead track "Summer Holiday" (not the Cliff Richard version I assure you), to the dominant percussion work on the closing track "Radiation".

The album is essentially a "rocker" and, as such, needs to be played up loud to be appreciated. A glance at the track titles will produce some knell of recognition, but it is well to note that all tracks are original compositions, never previously released by anyone else. The Radiators' single release to date has been a characteristic up-tempo track, "Comin' Home", which is included on the album.

In all, energy is the operative theme of the album. Early buyers can also expect a bonus "R-rated" single, but I assure you that a dark room, a raincoat and plastic sheets are not necessary.

Ian Robertson

Urban Verbs



Urban Verbs
Warner Brothers BSK 3418

Urban Verbs, an American New Wave band, have a distinctive style that on some tracks, *Subways* for example, shows a strong Eastern influence.

As their name would suggest, *Urban Verbs* concern themselves with modern, urban life. Their landscape is one of "burning neon windows [and] miles of cracked concrete". Their view is lucid and totally devoid of romanticism ... even cynical.

Convention - marriage included - is rejected. In *Next Question*, Frantz worries that if he and his girl held hands "then we'd look like we're married". And in *The Good Life*, there's a knock at the average L.A. married couple with their healthfoods, houseplants, year-round tan, camping van, and of course the statistician's famous 2.2 children.

In fact, if the subject matter is not always innovative, the approach always is.

Catherine Cawood

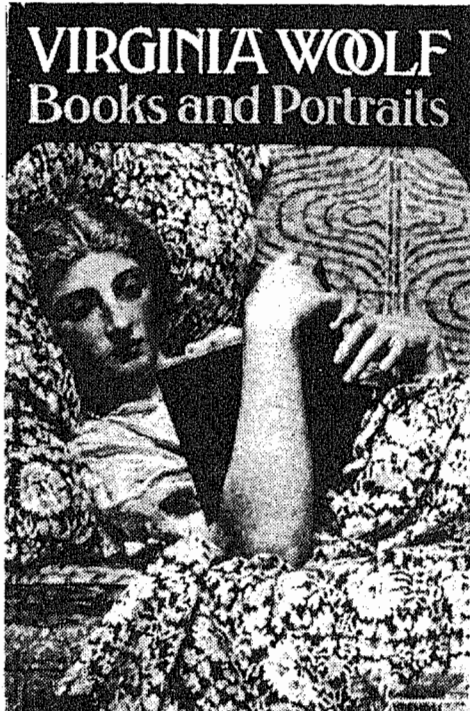
Virginia Woolf - no need to fear

Virginia Woolf
Books and Portraits
Panther \$4.95

Who is Afraid Woolf? What, you say; not another obscure literary figure disturbing the strictly utilitarian social emphasis of "On dit".

Let me placate your righteous indignation a little. **Books and Portraits** is a collection of a couple of Virginia Woolf's short stories, and a far greater number of her critical essays and historical sketches. Virginia Woolf wandered through the complex labyrinth of English intellectual life in the first decade of this century. Her contemporaries in the Bloomsbury Circle embraced a haphazard array of painters, writers and philosophers; all manner of intellectuals, and more than a few who came to listen and be seen rather than propagate any views of their own. It was a fascinating collection of genius, eccentricity and Bohemianism. Bertrand Russell, J.M. Keynes, Aldous Huxley and not least, Virginia Woolf were part of this loose association. Virginia herself is every bit as interesting as the group with which she was associated. She was a maverick personality, the sort which can nurture creativity and put it to use. All her life she fought severe mental disturbance. Eventually she drowned herself in 1941. Woolf was a lesbian, and had dalliances with other well known women of her time. But above all, she wrote like an angel.

Two brief and delightful short stories began this volume, followed by a mass of Woolf's



literary reviews. The editor, Mary Lyon, has chosen, intelligently, and the result is a

comprehensive cover of English Literature and a few contemporary essays. All are laced with Virginia's keen perception of historical and literary oddities, plus her unstinted admiration for the greats.

Each essay is a gem in itself. Most are only three or four pages long.

Woolf covers Boswell, Pepys, Sheridan, Coleridge, Shelly and Kipling, as well as the Russians, Turgeneu and Dostoeusky. What did I most enjoy? A review of Siegfried Sassoon's poetry. Woolf reviewed his poetry in "The Times" while the war was still in progress. Woolf was unmoved by the jingoistic temperament of the time, and treats Sassoon on his merits as a poet (which were considerable); Plainly, she echoes his horror of the war.

Describing her impressions at Bayreuth during the Wagner Festival of 1908, she writes "...were are miserably aware of how little words can do to render music." Oh that other music critics, who have far more pretension to musical aptitude than she, would realize the truth of that.

Woolf's expositions on the woman novelists of the nineteenth century is excellent: Jane Austen, the Brontes, and others are treated sensitively. Beneath her measured words looks affection and sisterly feeling for them. In a piece entitled *Men and Women* she probes these feelings further and, laments the sharp

boundaries enforced upon the feminine spirit. Her view on the heroins of classic literature."

"Some are plainly men in disguise; others represent what men would like to be, or are conscious of not being..." "I have the feeling of a woman" she quotes, "but I have only the language of men".

She was well aware of the limitations this placed upon feminine writing. In the two short stories which begin this volume, she does continue to turn some of these inexpressible feminine feelings into language, (or so it seem to one who is a male).

The lesbian aspect of her love, when touched upon in her works, is described naturally and poignantly. One wishes that feminists today would pay more attention to her works and those of her literary lovers (such as Vita Sackville-West), and leave alone some of the often fatuous and shallow contemporary feminist authors.

"Who is Afraid of Virginia Woolf?" No need to be, so long as one doesn't mind confronting reviews and short stories marked by excellence of style and expression. *Books and Portraits* contains not only admirable essays and pen pictures by Woolf about others, but is also a portrait of herself. Inevitably I contrast other reviews I have read with hers. *On dit* music and theatre critics could take a useful lesson. Perhaps, even book reviewers.

Tim Dodd - Maths Physics 3

employer refused her entry into the house because she was a bastard.

Her life is full of shadows in which she exists divided, impotent and so these shadows must be eliminated, expelled from her life to allow her to completely be who she is. But these shadows are represented in other people who have thwarted her acceptance into this world.

Emma Tennant has a strongly feminist message which finds expression in her female characters, particularly the witches. Women are used by men in this world then discarded, forced to suffer shame and social denigration which is really a projection of the guilt that men cannot carry themselves.

More positively, she conveys the need to reunite the self by recovering the male principle corresponding to the female in oneself and giving full expression to both.

Heather Gibb

Kipling

His life and works.

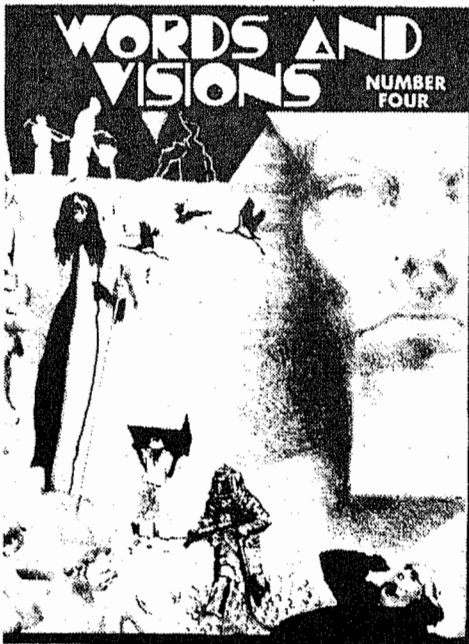
"The Strange Ride of Rudyard Kipling - His life and works".
Angus Wilson
Panther

Rudyard Kipling is a writer who is always strangely received; most think of him as a children's author, and, indeed, in Angus Wilson's biography of him, the first chapter deals with Kipling's childhood and attitude to children. But he is far from being a children's writer. "Kim", one of his most popular books, is also exceedingly difficult, so much so that at the age of ten I couldn't get past the first three pages, although I managed quite easily with Paul Zindel. Most of his books are not meant specifically for children, and certainly his poetry is directed towards an adult audience. 'Strange' is a word which fits Kipling like a glove, and so Angus Wilson has chosen to call his book, quite reasonably, "The Strange Ride of Rudyard Kipling".

This work is a beautiful piece of writing. Wilson's style, always so fluent, urges you to turn over the pages with mind-boggling speed. Wilson is himself a writer of great talent; the only other work of his which I have read is "For Whom the Cloche Tolls", a very frivolous and exceedingly funny novel, set in a romanticised 1920's. In 'Kipling', his latest work, he combines the poetic, and almost pretty style which he displayed in the earlier book, with a hard-hitting critical expertise which occasionally borders on sarcasm. For example he states that "... Kipling's children are ... so consistently real ... that he quite avoids that decadent feeling of self-indulgent empathy with children's ways that so often nauseates in Barrie and A.A. Milne".

Personally, I've never given Kipling a second thought, "The Jungle Book" and "Tommy" being about my full quota. However, after reading this wonderful, and lucid criticism I intend to delve more into the work of this fascinating man. Even if Kipling has never been, and never will be your style, Angus Wilson is sure to be. I highly recommend this work - a good one to keep in mind for week-end reading.

Tracey Korsten



Visionary Words

Words and Visions

Words and Visions is Adelaide's quarterly magazine of prose, poetry and graphic art. This, the fourth issue, is a good indication of WAV's style so far.

The first impression on reading through WAV 4 is that the magazine is made up of a series of "chunks"; first a chunk of prose, then a chunk of poetry, and so on, all bundled together under the one cover. This gives the magazine a very disjointed feel which detracts from the contents. But don't let that put you off; the contributors' material is all of good quality.

Frank Starrs' short story 'Mountains of Madness' is excellent fantasy, and Adam Dutkiewicz's 'Goad' is of a similarly high standard. Graham Willoughby's graphic work shows promise of greater things to come.

The poetry of Moira McAuliffe and also of Mokka Mojin stands out. Unfortunately, much of the poetry is of a similar style which tends to make monotonous reading. After reading ten poems and finding six of them related to the ocean I would have gladly read anything but another aquatic work. Luckily I then found Roger Scott's photographic study of some waves on rocks ...

Completing this issue is an interview with jazz saxophonist Dave Libman, which although quite informative, suffers from a lack of editing. I'll quote the very last bit of the interview:

"Wav: Well, that covers it. That's all the questions. OK?"
"Dave: Yeah. Great."

Hmmm.
Words and Visions is available from most bookstores, or directly from Words and Visions Publications, 21 Albert Street, Dulwich 5065. Cover price is \$2.50, good value in anyone's view.

Paul Fogden

Meanwhile

Max Handley
Picador 1978 286 pp paperback, \$4.95.

Don't be put off by the appalling cover illustration; Handley has actually written an excellent science fiction novel, but for some reason it is masquerading as a "bestseller". The setting is Scarabim Island, some time after the Great Wars. Society is ruled by, and consists solely of, females who reproduce by parthenogenesis. The males have long-since been banished to submarine civilizations where they reproduce by cloning. All males, that is, except the dwarfish and cannibalistic Orphachins. Brother Two, product of an illegal "double cloning", is evicted from his oceanic city and is washed ashore on the island, much to the surprise of the women who live there. Yana, Last of the Wandering Menstruals, is captured; Brother One becomes General of the Orphachins. Meanwhile, a thousand other interrelated events are occurring.

Handley's "Meanwhile" is a rapidly-moving, rapidly-changing tongue-in-cheek novel about the end of a civilization written in a style which is at time reminiscent of Mervyn Peake's "Ghormonghast" trilogy, or John Sladek's "The Muller-Fokker Effect". But why it is blessed with a cover illustration featuring a prostrate woman being devoured by insects is beyond me.

Paul Fogden

World War II

The most dangerous moment
Michael Tomlinson
Granada

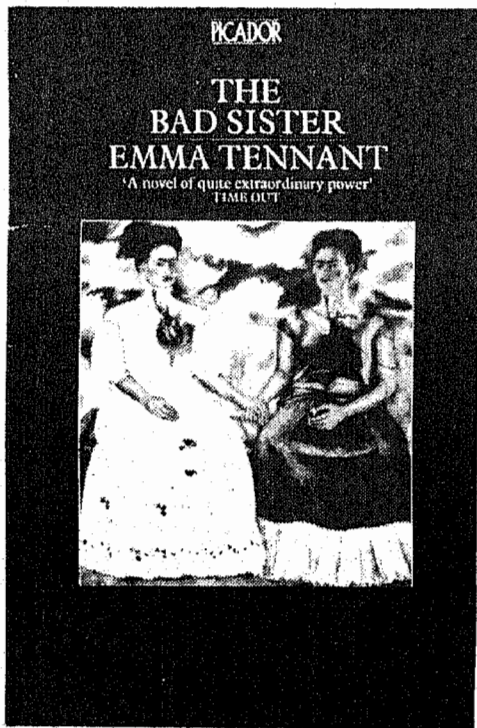
This book tells the story of Japan's attack on Ceylon in April 1942. The title is Churchill's view of this event in relation to World War II.

Tomlinson begins with a superficial examination of Japan's reasons for expansion and the events leading to the war. Through examining the documentation, he gives us an example of the way in which death, destruction and lucky escapes could be officially interpreted as a victory.

Tomlinson's views are obviously sympathetic to the Empire. Pacifism is "naive" and "impracticable", Indian non-co-operative is a nuisance and the heroism of the kamikaze is "uncivilized". He sanctions the detention of four anti-war Ceylonese politicians without trial or charges being made. He regrets the disintegration of the Empire, and his depression over Japan's economic prosperity is only relieved by Japanese anti-communism.

In colloquial and detailed fashion Tomlinson relates an obscure tale in war history. Interest in this work will be relative to interest in the war, and regret at the passing of the British Empire.

Delyse Bartholomusz
Law/Arts II



The bad Sister

Emma Tennant
Picador

This is rather a brief novel which makes quite light reading. However it possessed quite extraordinary power, combining the sinister intrigue of occultism with strong comment about the psychological repercussions of being a social outcast.

The book begins in a news editors office. News reports of the bizarre killings of an esteemed businessman and his daughter lie strewn across the desk. The editor leans back, confident from his perusal of the articles that the man's illegitimate daughter, Jane, is responsible. He is intrigued however, by the mode of killing and her subsequent disappearance. Popular rumour supplies the clue. She was known to be in a company of extreme feminists who dabble in sinister practices. There is a suggestion of occultism in the editorial note, but it is treated with rational cautiousness, bordering on scepticism.

The depths of intrigue unfold, as Jane's account taken from her journal, traces the stages in which she is lured from this world where she is misplaced from birth, into another world existence, entering through bloody initiation a cult of witchcraft. The occult transforms her into its guileless instrument, when finally in a state of total possession she is led to indulge in vampire-type murders.

She has no awareness of these episodes. Rather her astral body leaves her real body and projects itself into an unreal environment. She re-experiences her past with its intense memories - her illegitimate state, suffered in humiliation and shame. She was repudiated by her wealthy successful father, her mother's

the way it is
Blue Collar

Chelsea

Zeke (Richard Pryor), Jerry (Harvey Keitel) and Smokey (Yaphet Kotto) are three co-workers at a Detroit car-plant. They're not poor - with pay rates well above the minimum wage - but all three are struggling to maintain their "hire purchase" lifestyles.

So, in order to pay for their daughters' braces, their high interest loan and their back taxes, they plan to rob their Union's safe. They decide to do this because of, not despite, the money belonging to the Union. As Jerry says, it's a way of "getting even" with the Union, which is regarded as just another part of the whole apparatus that's repressing them.

The film progresses from the black comedy of the robbery to tragedy without even a hint of catharsis for the audience. Smokey is murdered, Jerry is a "marked man" and Zeke is "bought" by the Union. As "Blue Collar" ends, the words of Smokey are repeated: "They pit the lifers against the new boys, the old against the young, the black against the white, to keep us in our place."

Some reviewers have argued that "Blue Collar" is an anti-union film. The review in "Keep Left" (published by the Socialist Left group in NSW Young Labor) described the film as a "defeatist" "anti-trade union" movie that is part of the "current form of vicious propaganda being put out by Hollywood against the working class".

Somehow I can't agree with the above polemics. To say the film is merely about corrupt unions is quite superficial. "Blue Collar" has a message that is anti-institution more than anything else. It is a powerful film full of integrity, that challenges the status quo in an uncompromising manner.

Nick Xenophon

Robyn Archer

A Star is Torn

I flip through the clutch of Robyn Archer reviews assiduously put about by her theatrical agents.

"dazzling"
"a touch of greatness about Archer herself"
"a stunning virtuoso performance"
"the peak of Miss Archer's splendid career"
From a Sydney afternoon tabloid: "Robyn sears the emotions with guts and pathos".

Well, what do you expect.

I look carefully for any mention of *On dit*. Not a sausage. What was that last Archer review in *On dit* entitled? "Ideological Puerility". Never mind then.

But Robyn's show, *A Star is Torn* at last comes to Adelaide, for one night only at the Festival Theatre on July 10. And I do look forward to it.

She resurrects eleven women, great performers, from Judy Garland to Janis Joplin; most of whom were tragically used by the people that made them stars. We see Piaf, Billie Holiday and Monroe, amongst others. The show transcends mere imitation.

It's a "celebration" seems to be the critical consensus. Last year, I saw her very powerful *Lola Blau*, and I believe she can deliver at least most of what these interstate critics promise. In *A Star is Torn* I expect to find more of the pleasing Archer formula; a strong theatrical show exploiting all the power of the stage while firmly based on a foundation of pertinent social comment.

Tim Dodd



Al Pacino in *Justice for All*.

And Justice For All

Hoyts, Regent Two.

By the time you read this, ... *And Justice For All* will be into the last three days of its season at Hoyts Regent Two. This is a pity, because it's one of the finest movies I've seen in the last two years. I don't usually like to use superlatives, but ... *And Justice For All* is simply that good. As John Cronin of Hoyts Theatres told me, it hasn't been a box office success - hence its limited run.

I can't understand the reason for its commercial failure because it has so much going for it; there are stunning performances from Al Pacino and an excellent supporting cast in a powerful story that takes a vicious and - if it's to be believed - deserved swipe at a frighteningly rigid and incompetent judicial system. It's much more than a 'black comedy', for it combines satirical humour with tragedy and pathos in a chillingly effective manner.

Pacino is Arthur Kirkland, a Baltimore attorney who has still managed to remain fairly idealistic after twelve years as a lawyer. His role earned him his fifth Academy Award nomination in eight years, and I feel that he was more than a little unlucky to have lost to Dustin Hoffman this year.

Jack Warden, also currently on screen in

Being There, has a definite flair for comedy. In ... *And Justice For All* he gives a flashy performance as an amiably suicidal judge who eats his lunch on the fourth floor window ledge outside his office. John Forsyth is effectively infuriating as the psychotic Judge Fleming and Lee Strasberg, of *Actor's Studio* fame, has some good scenes as Kirkland's near senile grandfather.

Most of the lawyers in the film, except for Kirkland, are either inept bunglers or ruthlessly ambitious, while the only two judges we see in any depth are unfit to cross the street by themselves - yet they are supposed to make value judgements that affect the outcome of people's lives. Even allowing for exaggeration, this is a sobering film.

... *And Justice For All*, produced and directed by Normal Jewison, does its fair share of moralizing but manages to avoid falling into the tedious self-righteous pattern of many 'message' films. The humour, though often macabre, is never forced, and there are no slow patches. ... *And Justice For All* is one of the best films currently being screened. But if you want to see it you'd better hurry - it's only on for a few more days.

Peter Rummel

'Buon Giorno Signorina'

Breaking Away (soon for Hoyts)

When I saw the press kit for *Breaking Away* I thought that perhaps the Hollywood ad-men had got a little carried away with lines like "When was the last time you stood up and applauded a movie?" Well I was (partly) wrong - several times during last term's preview screening at Union Hall *Breaking Away* was punctuated by widespread applause.

This remarkable film, which focuses on the lives of four young "cutters" living in an alienating University town, derives much of its force and integrity from the fact that it concerns real people. There is something unique and refreshing in the way empathy is established with the characters.

The film's scriptwriter Steve Tesich (who picked up an Academy Award for his work) described this aspect of the film (to *Rolling Stone*) in these terms:

"When people say the movie is about real people they immediately think boredom. What's gotten boring is the hype, the super adventures that have no bearing on our lives. Real people have fantasies, real people are funny, real people do outrageous things, and you just have to give them credit when you write."

To give you an indication how good this film is, a certain male law student who also went to the Union Hall screening spent the afternoon imitating Dennis Christopher by calling out "Bon Giorno Senorita" (in a non-sexist manner) to passing females. Since then this same student has enrolled in Italian classes, tried lasagna, and, inspired by *Breaking Away*'s bike racing scenes, purchased a 10-speed bike. Yes, the film was really that good.

Nick X



Film News

by Neil Yardley

Screening on Monday night in Union Hall as part of the National Film Theatre programme is *Ballad of the Cart*. One of the independent productions made by Japanese director Yuko Mochizuki: after he was purged from the Toho production company for his left-wing affiliations, this film examines the traditional virtues of humility and endurance in the face of adversity and oppression. The main film being screened on Wednesday night is David Bradbury's *frontline* which seriously looks at the ethics of photo-journalism and new reportage in the Vietnam conflict by questioning the morality of cameramen in a war zone, death and the fear of it, and the role of TV in what had become the first TV war.

Currently screening at the Valhalla at the Capri is *Moliere*, Arlane Mnouchkine's film about the life of the satiric playwright Jean-Baptiste Moliere. Acclaimed as one of the most important works undertaken in modern French cinema it was the official French entry at the Cannes '78 festival and is a glittering triumph for Ms. Mnouchkine and the talented members of her Theatre du Soleil.

Here's some good news for those people who missed any of the films recently screened at the Film Event. John Schlesinger's *Yanks* is now showing at the Fair Lady Theatre as is Paul Schrader's *Blue Collar* at the Chelsea. Soon to be released is the light hearted French comedy *La Cage aux Folles* at Hoyts Midcity. Robert Altman's new film *A Perfect Couple* will receive its Adelaide Premiere Season in July at Union Hall (presented by the A.U. Film Group).

Hardcore will be screened by the Film Group this Tuesday at 12.10 p.m. in Union Hall. Written and directed by *Taxi Driver*'s Paul Schrader, the film is a timely and perceptive examination of a serious dilemma affecting society today. Screening on Wednesday is *The China Syndrome* starring Jane Fonda and Jack Lemmon.



Dennis Christopher as "Dave" shows off his trophy after winning Indiana's famous Little 500 bicycle race.

Cooke Hayden Price, Clifford Hocking and J.C. Williamson Productions present

Robyn Archer
A STAR IS TORN

ROBYN ARCHER and RODNEY FISHER

"DAZZLING" National Times
"A TOUR DE FORCE" SM Herald

Directed by RODNEY FISHER

ONE PERFORMANCE ONLY
FESTIVAL THEATRE Thursday, July 10

BOOK NOW AT FESTIVAL THEATRE AND BASS

Soaking the stage in gallons of sweat.

The Oils Spit it Out



We are very little known here" says *Midnight Oil* drummer, Rob Hirst, sounding somewhat throaty. We are sitting in a tiny hotel room, me on a table and he on an unmade bed. Rock magazines litter the floor along with some drumsticks and a large collection of cold remedies. Hirst reaches for another throat lozenge.

"Well you don't tour ..." I admonish him. "That's right - we don't tour, we don't go on national TV, we don't get airplay and we only get an inkling of support from people like yourself, so we're our own worst enemy - there's no doubt about it. But we made a code of ethics in the early days. We've stuck by them - and we've suffered by them too but I think it's been to our long term advantage."

I can but agree and admire. *Midnight Oil* have proved that there is an alternative way to the top. Using no hype, no singles, without commercial aplay and without *Countdown*, by simply relying on their talent and energy, they have become one of the biggest draw-cards in Sydney and probably the best live act in Australia.

But, as Hirst says, *Midnight Oil's* popularity has been a "totally word of mouth thing". They are only successful where they have played - Sydney and, to some extent, Melbourne. Eighteen months ago they did some unsuccessful gigs in Adelaide and haven't been back since. It is only now, three years after their inception, that they are doing a national tour.

"The gigs were so good, the pubs were so great and the money you could make for a band like us was so good that it was hardly worth going anywhere else" explains Hirst about Sydney. Unlike so many Australian bands, they are not slaves to ambition.



Midnight Oil were in Adelaide recently for a couple of shows at the Tivoli and Arkaba Hotels. James Williamson interviewed one of the band as well as reviewing their first concert. Here is his stunned report.

"Our desire's really only been to play on good stages in front of people who like the band with decent fold-back so we can hear ourselves."

But why decide to tour now? It would seem that *Midnight Oil* have good reasons. Hirst describes their Sydney status as "Sort of a cult band whose cult has grown a bit too big".

One of the *Oil's* main desires is creative freedom. However cult followings do tend to "jealously guard the material they know". In Sydney, Hirst says "any new introduction of anything is treated with some suspicion". So perhaps in order to keep moving musically, developing and

not being retarded by a group of hardcore fans, they've decided to widen their powerbase.

Secondly, while sales of their second album, *Head Injuries*, have been good, almost reaching gold and having stayed in Sydney charts for seven months, the pattern of sales obviously follows the pattern of their live shows with most sales in Sydney, some in Melbourne and almost none anywhere else. At the moment, they record on the semi-independent Powderworks label - they supply the music and 7 Records, the other partners supply the money. Because of some clashes ("over money of course" accord-

ing to Hirst) the *Oils* hope to make Powderworks totally their own label later in the year.

Future touring seems likely, but Hirst seems to hold reservations. While they wish to widen their audiences, they don't wish to lose the Sydney following that has been so good to them.

It is sure, because of the way *Midnight Oil* are organised, that the only way they can make a success here is by playing live - reaching people in the pubs and thereby getting them to buy the albums. "I don't like people to be introduced to the albums first" says Hirst. "I like them to come and see the band and then play the albums ... I think we are still strongest live."

I tell Hirst of the rumours I have heard about the band live ... a giant lead singer who thrashes stages with a mic. stand - a standing \$50 deduction from the fee at the *Stagedoor* tavern to pay for damages ...

Hirst laughs. "Well, we're a fairly volatile band still. If things don't go right or the crowd are just sitting there like a bunch of wombats, then we're likely to over-react a bit."

With this tongue in cheek comment running through my head, I stand at the front of the stage at the Tivoli, Wednesday, waiting for the *Oils* to come on. Notebook is forgotten as the band hits the first song, *No Reaction*. Pete Garrett, the lead singer is enormous - 6'6", with a shaven head. By the fourth song, *Is it Now*, he is stripped down to a T shirt, spitting, swearing and sweating gallons. Every time he moves, he showers the audience with perspiration. He clutches his head and falls to the stage screaming. I write an explicative in large letters in my notebook and realize that this is the hardest working band that I have ever seen in Australia.

This band can better everything it does on record on stage. It falls together perfectly. Hirst is at the bottom of it. He is a superb drummer and by the way he's grinning, you can see that he enjoys his work. James Moginie and Martin Rotsey bind melodies and rhythm together to tear you apart. Peter Gifford plays distinctive bass, not just backing but taking the others for a run. At the first shock, one can only notice Garrett and his lunatic antics but when the wave of energy builds up as the show progresses, one starts to notice the other members as well.

The last few songs are the clinchers. *Powderworks* brings me to the realisation that *Midnight Oil* are probably the hardest working band anyone has ever seen in Australia. Then comes *Used and Abused*. This will probably remain in my mind as the most amazing song of any live gig in my life. The energy had been building up all show and was hanging, ready to break. Garrett is screaming. Clouds of spray fly into the audience as he spits out the words. Rob Hirst stands up and starts assaulting his drums. Sweat flies off his arms and the skins to cover the mixer at the stage side. He is hitting so hard that one of his sticks flies into the audience. Sweat is running down the side of his drum kit - not just dripping but actually running. It is then that I realize that *Midnight Oil* must be the most powerful band anyone has seen anywhere. The energy breaks - Hirst kicks the drum kit over and the band leaves the stage.

I head off into the night. My ears hum and my eyes stare in wonderment at the energy the band has produced. With that sort of power behind them I realize nothing will keep them down. *Midnight Oil* will be Australia's energy for the 80's. □

Float Sinks in Premiere

The Playhouse

The motives beneath political masks are what Alan Seymour attempts to expose in this, his new play. He draws on the sacking of the Whitlam Government as well as the more immediate issues of Aboriginal land rights and social welfare, using them to shape a "mythological society"

The Float shows political figures to be hypocritical and out for their own gain - which of course is no more than a reflection of the general Australian attitude towards them. Issues around which the politicians revolve, are left largely unexplored in their own right, and the first half of the play in particular is remarkable for the number of cliches it incorporates.

Ellie Carter, an Australian born but very American journalist is the central figure of the play. She is given credibility and an authentically metallic American voice by Betty Lucas. Through Ellie the focus is shifted from one politician to another in a series of disjointed segments which lead her eventually to a new awareness of herself and the people to whom she has "come home".

However, despite some excellent acting the political figures often come across unconvincingly. The tendency is to portray politicians as hollow or as a parody.

Tozer, (Robert Gribb), supported by the director - general (an unseen force), the media and the people, wins out over Ruff Mottram, (Kevin Miles).

The Float has moments of achievement and perhaps will encourage a more vital interest in politics, but it fails frustratingly to achieve a concrete realization of Australian society as embodied in its political structures and attitudes.

Rosalie Hastwell

