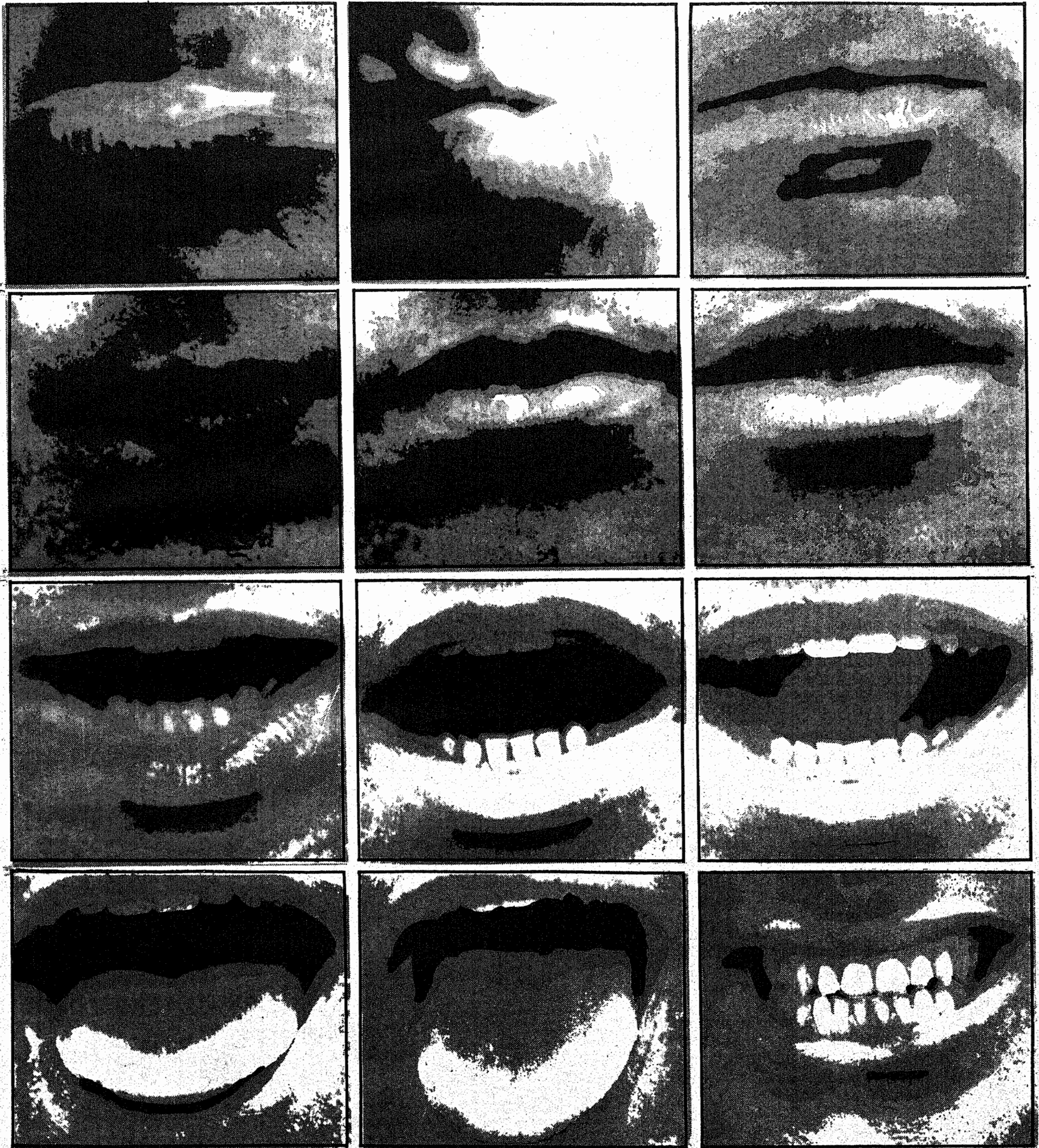


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# On dit

Newspaper of the Students Association Volume 48 Number 14



# THE ORAL EDITION

# On dit

# Filth



## Bilbo

**S**hades of Carter and Murdoch ... Bilbo believes that Ralph Nader will be seeing Rupert Murdoch during his visit to Australia this month. The meeting is to last half an hour although to our knowledge no agenda has been released. Could Murdoch be placing himself in another situation he may live to regret, and just what does Nader want to see him for?

**N**o doubt about it, 5KA's plunge to the lower end of the ratings charts has provoked a great deal of happiness around Adelaide's radio stations. 5MMM is even getting in on the act. Two triple em brekky show announcers were heard gleefully talking about how 5KA had learnt things from triple em. Bilbo hopes it doesn't include things like running 45's at 33 or doing funny stunts with the levels from record to record.

**D**avid Muir spent a couple of minutes at last week's Finance Committee meeting explaining that if something was not spent then it was money saved. "You know the old saying, penny saved, penny wise". Apparently he felt the need to explain things to the Finance Committee who as it happens didn't learn much; Next year's Union fee could be \$142.00.

**C**onnoisseurs of the Murdoch media overkill would have been pleased at Thursday's *News* headline "Row Over Nude Pictures in School". Apparently, kids at the Port Noarlunga Primary School were using centrefold nudes to draw life studies until *The News* put in its ever educational hand. Bilbo wonders how desperate *The News* was for news on that day. A more worrying prospect is that *The News* thought the story worthwhile.

**N**othing like covering both bases. It appears that yet again aspiring candidates will be flooding the campus with stickers bearing their name.

However in Williamson and Hunt's case the stickers come in two colours, red and blue. Your respectful hobbit wonders at this covert attempt at appealing to both bases.

**E**leventh hour presidential candidate Rick Edwards seems to have something of an advantage over Mandy

Cornwall. Earlier, before his decision to run, Mandy Cornwall had revealed her whole election strategy in an interview. Rick promised not to tell anyone else; Bilbo is sure he won't.

**P**aul Fogden was a late withdrawal from the *On dit* editor race. Bilbo believes that the attractions of the Public Stronger than *On dit's* charms. Meanwhile Paul is open to suggestions as to how he disposes of two hundred election posters.

**B**ilbo is pleased to receive mail, and although the content of the following letter is a little tendentious, your humble hobbit thought it deserved mention.

Dear Bilbo,

To improve the readership numbers for your column (severely cut back through competition with "How's That") perhaps you could run a quiz. Suggested question:

"Where is the Union's \$5000 Steinway piano stored when not in use?"

- (a) Guy Maddern's House
- (b) Peter Maddern's House
- (c) Thornber St., Unley Park
- (d) all of the above.

From a devoted reader.

All Bilbo can suggest is that the Union's Steinway must be well used; perhaps a piano sonata to 5KA is in order.



The SAUA Elections are now only one week away. Voting commences on Tuesday the 29th July and runs until Thursday the 31st. The failure of the Liberals this year to provide candidates for nomination has caused much fearful speculation that involvement in student politics is reaching a dangerously low ebb. One good thing to come out of these (non)elections is the way in which the *raison d'être* of the Students' Association has been thrown into stark relief. Without the Libs to bounce off they have found they have little left to say.

The Students' Association should be the voice of the students on campus; it represents them, fights for them, entertains and occasionally enlightens them.

There seems to exist a schism between the bureaucrats and students which is deepening as the mood of the University swings away from the active and politically motivated stance that developed in the sixties.

Australia is now deep in a recession, and the money and time we could afford to spend on social progress is available no more. The spirit of 1972 is dead, buried under a grey mass of unemployment, funding cutbacks and now general fears of an unstable world situation.

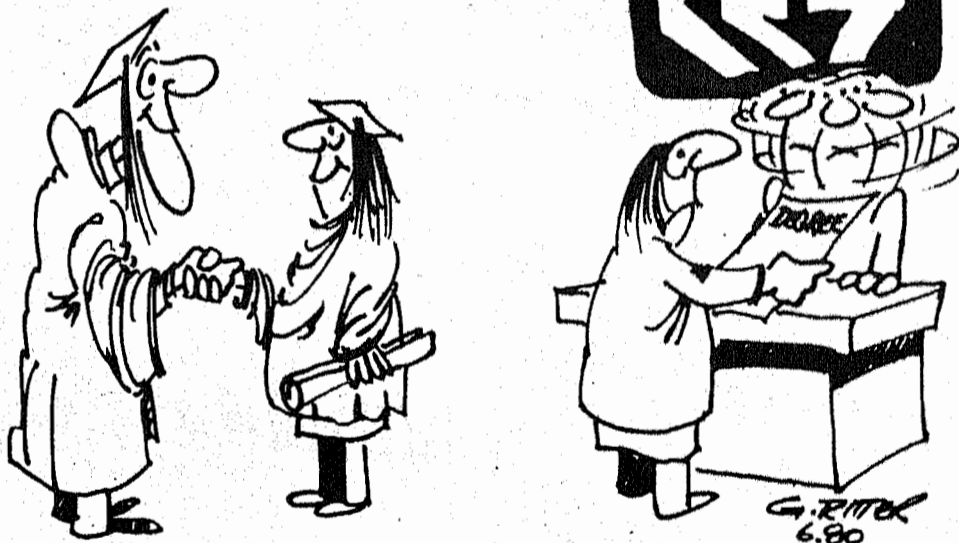
What is needed in student politics is the creative ability to come to terms with a problem and to pose solutions, not out of the habits of the past, but with a genuine appreciation of the moment. It's sad therefore to see so few people nominating for positions within the Association. Positions are poorly contested; few ideas or policies have been verbalized, candidates haven't had to think about what course they will pursue or how.

The fact remains that each year a lot of student money is up for grabs at election time. This is quite a responsibility. Demands are great and value for money must be provided if the Union system is to be successful. A body such as the Students' Association which administers money of the order of \$66,000 on behalf of a group as diverse as the students of this University must constantly look to provide the best this money can buy.

The success of an Executive is not measured by the number of people they can whip up to fill out the forms at election time but rather by their perception of student needs and their willingness to act quickly and effectively.

Thanks to Paps for kind permission to reprint his illustrations from the 1979 Collins edition of the *ScrewTape Letters* by C.S. Lewis in the Editorial.

## AFTER YEARS OF STUDY - THE REWARD



## Amalgamate

The letters editor: 'On dit' Department of the Media, Students' Revolutionary Front for the Liberation of Nth Terrace and MackInnon Pde, George Murray blg, Torrens River Soviet.

Dear Editors,

This will be a modest letter, to suit its being set in very small type. It won't attempt to solve all the world's problems; merely a few. Namely, the Union's fee squeeze, and reviews underway at present of the theatres, the education research officer and graphics officer. A saving of \$6 of the Union fee is involved.

Falling student numbers (and the shrinking TEAS), means we have to save money fast! A solution? Campus Amalgamation. The Adelaide College Students' Association is having difficulty providing services to their city campus. The Adelaide Uni Union crisis is caused by a growing underutilization of our facilities, and a cost crisis.

A rationalization of the student refectories on the North Terrace triple campus site is surely due - particularly that of Adelaide CAE with the Union facilities. It's stupid to pretend nobody eats on the 'wrong' campus. Similarly the theatre accommodation could be reorganized. Even if no theatre closures were found to be needed (which personally I feel is unlikely since the Scott and Union Theatres are so similar and both underused) the staff costs - a major factor

in our theatre subsidy, could be eased.

The Student Activities/Welfare/Employment services could be brought closer together - the bar could be (officially) opened to each campus. Student Radio could be funded by a consortium of campuses, not just Adelaide Uni. The Craft Studio could be shared. So could the Sports Association. There are some problems in this idea - the different fee levels, difficulty in establishing a way of sharing only part of our facilities, and the question of campus identification and autonomy.

Anyway, it's a different approach to debating who we're going to sack, what we won't fund, etc., etc., etc.

Yours in solidarity,  
Cde John Sandeman RA

## What's that name again?

Dear *On dit*,

A hot sword has pierced and shattered my consciousness. A feeling of nausea, repulsion and horror has destroyed my rationality.

Simon Summers! Simon Summers! Who ever heard of Simon Summers? Everyone knows it's STEPHEN SUMMERS, not SIMON SUMMERS! It's like saying John Christ or Klingon Marx!

Such a blatant attack on my person did not go unnoticed. No, you thought yourself so subtle in your attack upon my humble personage. The nerve and audacity of such a conspiracy is unheard of in student journalism. Here exists a Murdoch-like tactic of slander and libel -

What hypocrisy from *On dit!*

Be prepared for a law suit and an ensuing legal struggle. Your defamatory action will not succeed! A retraction is demanded.

Stephen Summers

[Nominee as Co-editor of *Bread and Circuses* with Andrew Chapman who claims he had nothing to do with it, but whose proof reading was indispensable.]

Sorry about that Frank; we're not quite sure whether to have this vetted by the returning officer or not. Eds.

## Thanks Frank, Hello Aotea

Yes folks!

I am standing for the most coveted position in the Student power structure, *Bread and Circuses* Editor. I anticipate that many harsh words will be said during the heated and emotional battle which will no doubt occur. (All I ever wanted was absolute power!)

I have a word of advice to all. Don't take everything too seriously, and remember that we are all honourable men, and Brutus is an honourable man ... etc. ... Don't lose your sense of humour.

Yours sincerely

Andrew Allison  
(no relation to Aotega Allison)

PS I read Michael Logie's article on "Science and Society" (*On dit* 13). As a scientist I must say that I found it to be first rate.

## TEAS; No Fines

**A**lthough pleading guilty, convictions were not proceeded with against two students who appeared in the Adelaide Magistrates Court last Thursday over TEAS payments. No legal costs were awarded against them.

The charges laid against them concerned their failure to notify the Department of Education within seven days of discontinuing their course.

One student who had withdrawn from 37½% of her course had repaid the Department immediately when she had been informed of the overpayment. The other had voluntarily returned uncashed cheques to the Department and had begun repayment of the outstanding \$150 before she had received her summons.

This futile exercise by the Commonwealth Education Department has cost the government the time of two magistrates, two crown prosecutors, the

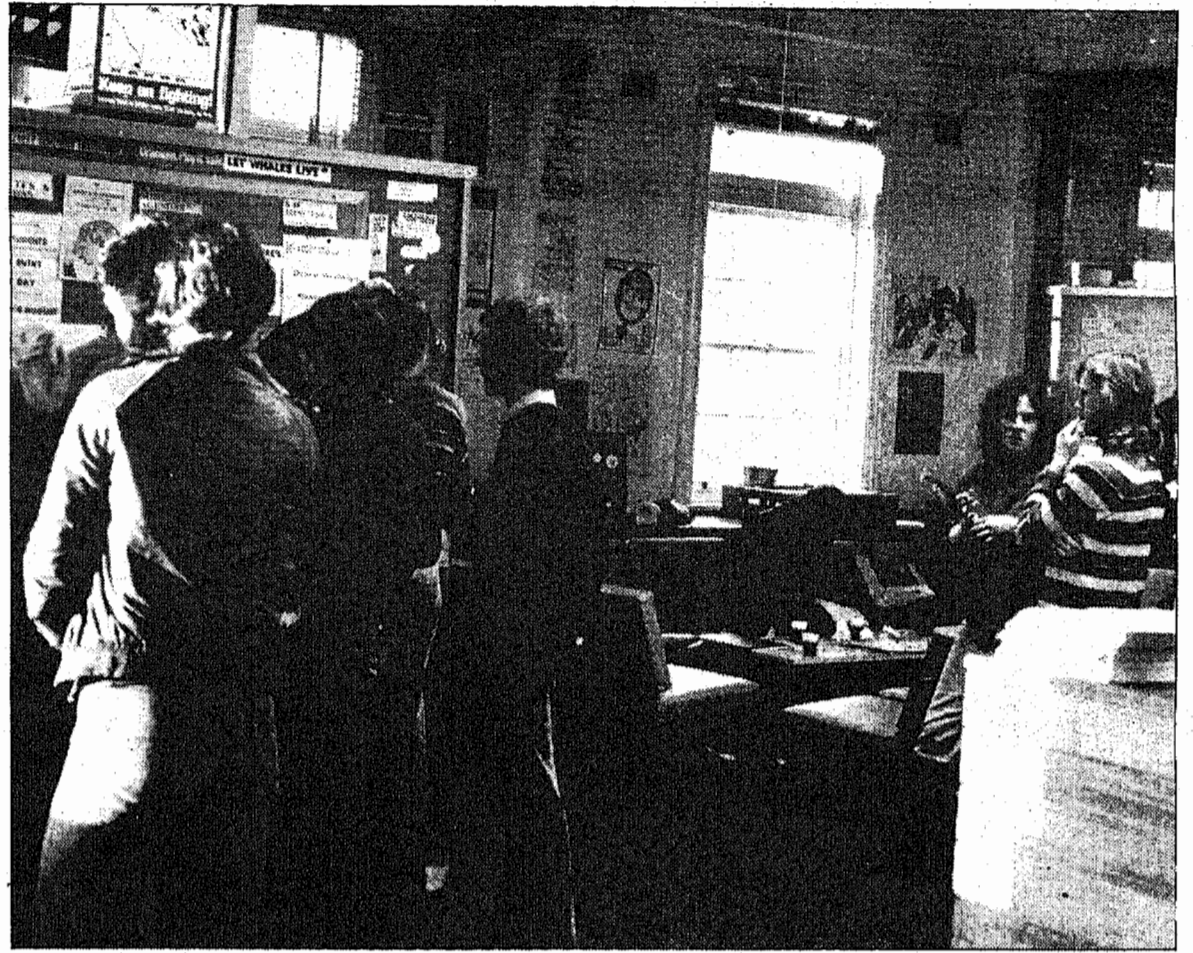
legal and office and Commonwealth Police who investigated the cases.

Clearly there had been no intent to defraud, yet despite the assurances of the Director of the SA section of the Department of Education, these trivial cases are being proceeded with. It is fortunate for the students concerned that the courts consider the students' error as minor and that the repayment of the money is enough to end the matter.

When will the Commonwealth Education Department stop these absurd prosecutions, which waste both money and time?

**Remember;** notify the Department within 7 days if you change your course or withdraw from any subjects. After all you don't want to have to go through the hassle of two court appearances. Also you'll probably find you are entitled to some other benefit like unemployment or sickness and both will give you more money than you could ever get on TEAS.

Anne Gooley  
Education Research Officer



Suspense in the SAUA when nominations closed.

*Libs nowhere to be seen*

## ELECTION BOYCOTT?

**W**ho would have guessed that the Students' Association would ever be filled with dismay at the news that there would not be any opposition from the campus Liberal Club in a student election.

That was the unbelievable situation when nominations closed at 5.00 p.m. on Friday July 11. At 4.45 p.m. the expected rush of Liberal nominations didn't eventuate and the small crowd of electioneers were left standing around the noticeboard punching thin air.

The most immediate fears were that very few would bother to turn up in the elections next week since only two positions (those of editors for *Bread and Circuses* and *On dit*) were contested. Speculation has been rife about the reasons for the absence of any Liberal candidates, one of the most popular having been that they were deliberately boycotting the elections to strengthen their supposed case for legislation against compulsory Unionism. Pointing to a low turnout in student elections, they would use this to make the case that the Student Union is irrelevant to

most students.

A second explanation is that the Liberals feel so frustrated at previous attempts to do something *within* the present Union structure that they have just given up.

A third explanation could be that the Liberals just haven't got the numbers to nominate this year. With a membership of about 30, and an active membership of six at the most, the Liberal student profile is at the lowest level seen for some time.

### Nominations re-opened

Last Monday after much discussion, Adam Russell the Returning Officer, decided to re-open nominations for a further period of a week, closing at 3.30 p.m. last Friday. The decision was not without controversy. His reasons for this were that not sufficient publicity had been given. Advertisements were placed in the *Advertiser* and the *News* on Wednesday, and a further 1200 handbills were printed and distributed around campus.

This effort was reasonably successful as the following additional candidates nominated in the last week were:

**President:** Rick Edwards  
**Vice-Pres:** Simon Maddocks  
**Treasurer:** Kon Kotsiou  
**Executive:** Mark Duffy, Alan Burt

**AUS Council delegates:** Simon Maddocks

**SAC:** Christopher Newport  
**PAC:** Tony David, Kon Kotsiou, Debbie Cutlack, Dierdre Nicholls, Michael Christopher and Bill Lucarelli.

**Voting will be next week.**  
**Flinders University**

At Flinders Uni, things are a little bit more exciting, with the local Liberals running a similar campaign to the one they organised here at Adelaide last year. They have put forward Candidates for five of the ten positions available on the Coordinating Committee (similar to our Union Council). One of these candidates is Kym Bills, ex-President of Adelaide Uni Liberal Club. The Liberal Ticket promises to reduce the Union Fee, currently standing at \$124 to \$100.

### Tomatoes thrown

Some students aren't taking too well to Kym's presence. Tomatoes were hurled at him when he spoke at a meeting for candidates at Flinders last Tuesday. Later on in the library someone threw an apple which hit him on the back of the head. Turgid stuff, but we can rest assured that we won't see such emotive behaviour at our elections. One wonders how many even know they are on.

Andrew Fagan



Finance Committee jacking up the Union Fee.

## Increase recommended \$142 Fee Proposal

**T**he Union fee could be raised another eight dollars next year to total \$142. This is the recommendation before Union Council from the Finance Committee which met on Thursday of last week.

The \$15 rise is more than the average rise of \$8 a year that we have had over the past four years.

### Cuts

Significant cuts in the proposed budget are the grants of \$10,000 for repair to Non-Collegiate Housing and the mechanist and cleaner of Union Hall who could be retrenched, saving \$30,000. This would effectively close the Hall to live theatre.

Union Council meets to consider these proposals when it meets on Monday next week to decide the Budget for 1981.

On dit staff

## Chairman Harry

**D**r E.H. Medlin has been elected to the Chair of the new University Executive Committee by the members of the Education Committee.

Medlin was the only nominee for the position which required that he obtain a two-thirds majority of the voting members present to succeed.

Medlin, well known around the University for his work on Education Committee and Council will hold office for a year. In the past, Medlin has shown a sympathetic ear to student problems.

Elections for the members of the Executive Committee will be occurring soon; the Education Committee has now approved a voting procedure.

On dit staff

## NUKE GROUP MEETS

**T**he Adelaide University Pro Nuclear Association held its Inaugural General Meeting last Friday.

The meeting was attended by about twenty people, as well as a bevy of observers from the AU Mountain Club and CANE. According to an informed source, most of those who declared themselves interested in AUPNA were engineering students. Cynics commented that they were erigaging in a form of job creation.

### Constitution

A constitution was tabled which is expected to be duly

approved by the CSC. The objects of the Club are to "promote a flow of factual information on the uses of uranium as an energy source" and to promote the safe use of ionizing radiation and a "safe nuclear industry within Australia".

CANE spokesperson Alan Rushbrook is sceptical. He warns people that the 'factual information' may be correct but untruthful. He cited a recent case in which WMC claimed that radiation from its core samples was equivalent to that emitted by a small electric radiator without mentioning the different sorts of radiation involved. An interesting

sidelight in the Constitution is the move to affiliate with the *Uranium Information Centre Limited*, formerly constituted as the *Uranium Producers' Forum*. Funds for this organization are believed to be supplied by several large mining companies.

Attempts were made to set up a similar club on campus in 1978, but failed due to lack of interest.

Geoff Hanmer

### Ethnic Dance

Every Friday lunchtime in Union Buildings, Level 4, Dining Room. (Due to a banquet on Aug. 1st, we will dance in the Lady Symon Library for that day only.) If you can dance, great. If you can't, we'll teach you.



Stockholm's newspapers before the decision

# NUKES FOR SWEDEN

**Fifty seven percent of Swedish voters moved to continue Sweden's programme to build twelve nuclear reactors for power generation.**

The vote held on Saturday 22nd March was a qualified success for Sweden's pro-nuclear lobby. "We must accept the people's decision; that the majority are in favour of twelve reactors" said Prime Minister Falldin after the results became known.

Despite mass demonstrations involving 120,000 people across Sweden (30,000 in Stockholm), the anti-nuclear forces could not rally sufficient voters to stop the programme which already has six reactors in operation.

Results could have been predicted with certainty after the opposition Social Democratic Party suggested that an alternative yes option be put to the vote. This option, contrasting with the unqualified 'yes' proposed by the conservatives was for twelve reactors in a period of twenty five years. A halt would be called when other forms of energy proved viable.

### Cheap Trick

Many viewed this as a cheap trick by the Social Democrats, as

surveys before the referendum had shown that a majority of Sweden's voters were against nuclear power. People were frightened into voting for the soft option as a result of propaganda put out by the high spending conservative and liberal parties.

A favourite theme of the pro-nuclear argument was Sweden's lack of fossil energy reserves; it was hinted that Swedish living standards were set to fall had the energy programme lapsed. On the other side were people who accepted that the rejection of the energy programme would mean a change in lifestyle, but that such a change would be worthwhile and one that was acceptable. "It's a choice between nuclear power and shoddy commodities or a sustainable steady state economy" said one.

In Stockholm the outlook isn't completely bleak for anti-nuclear forces. Although we are stuck with nuclear power for some time, it looks as if nuclear power will be a closed chapter in the long term energy programme. Despite the otherwise successful campaign for the soft option, the Social Democrats were severely embarrassed when Alva Myrdal, Sweden's Social Democrat UN disarmament voice, spoke in favour of halting the energy programme at the six existing reactors. In the readjust-

ment surrounding announcement of the result, the centre party demanded that the twelfth reactor must be excluded from the programme.

The result: 57% for, 39.4% against and 3.3% uncertain.

Nils Viking,  
Stockholm Correspondent

## Japanese Scholarships

The undergraduate scholarships are tenable for five years and a successful student will return to Australia with a degree of "Gakushi" in Law, Economics, Business Administration, Education, Sociology, Literature, History, Philosophy or Japanese Language. Applicants in this category must have reached matriculation standard and be between 18 and 22 years of age on 1st April 1981.

The research awards are tenable for eighteen months or two years. Applicants must be willing to study the Japanese language and to receive instruction in that language. There are opportunities for postgraduate study in the humanities, social sciences and natural sciences. Applicants in this category must be graduates or final year students under 35 years of age on 1st April 1981.

Application forms are available from:  
The Secretary  
Department of Education  
(Japanese Government Monbusho Scholarships)  
P.O. Box 826  
WODEN, ACT 2606

Closing date 19th September, 1980.

## Craft Studio

The following courses are starting up  
**Yoga:** Thursdays 6-7.30p.m. for 9 weeks  
**Boat making and Fancy footwear:** Thursdays 7-9p.m. for 8 weeks.  
For details, enquire at the Craft Studio, 4th Level, Union House, ext. 2857.

# Street Theatre

**If nothing else, the week past was a transparent container of delights. First, we had a geriatric Vincent Price holding forth at Ayers House.**

Unusually for a septuagenarian Vince isn't dead, so of course everyone makes a fuss of him. The fact that the public remembers Vince only for his parts in appalling horror movies escaped the Adelaide press, and they allowed the old fart to get away with presenting himself as a cross between Graham Kerr and the Dalai Lama.

After doddering round the Victorian splendour of the press conference venue for a suitable length of time, Vince sat down to scones, jam, and an attentive coterie of fawning journalists.

There was *TV Times*, *The Sunday Mail*, *The ABC*, *5MMM*, *Student Radio* and, of course, *On dit* hovering in the background. Arranged in a tight semi-circle, the attendant press began what was to be a series of fifteen minute discussions on topics of interest such as fish, pavlovas, Sydney rock oysters, nuclear war, detente and the politics of acting (*5MMM*). What Vince actually thought of this grab bag is beyond me - especially when he was confronted by the more incisive stuff such as "His show, so obviously good. What do you do in it?" and so on. At least they didn't ask him what he thought of Australia, although Vince did go out of his way to say he "lurved Adelaide".

There were other diversions such as are normal at this type of affair. Watching the microphones flick back and forth from questioner to questioner always reminds me of those mindless

teeve documentaries of fish schools; swimming backwards and forwards in unison. Besides the attendant with the cigarette lighter almost burning Vince's nose off, this was about as near as I got to an appreciation of truth and beauty.

What worries me is the effects on the people who read the resultant drivel, and the conception the reporters must have of their audience. It's enough to make you start on the Bex. Second, and possibly funnier if it wasn't so sad, was the visit of the Committee of Inquiry into the ABC. This august group gave every indication of trying to compete with prime time television. I mean, who'd stay home and watch one of those imported sit-coms when you could watch this lot live. Perhaps Auntie ought to film it. With some clever editing and titling it's probably ready to go as an antipodean rival to 'Dad's Army'. Who knows what they have in mind for it. Certainly the theory that this Committee will report to the government about the submissions it receives on the ABC isn't very plausible. The Committee actually spent about five confused minutes talking at cross purposes; someone had made a point about "Auntie ABC" and so on. This little routine should have been hilarious, but it only made me cringe.

I think it's high time the Commissioners stepped in and axed this show on the grounds of obscenity. Either it's a waste of money, or an elaborate ritual designed to preserve the status quo. Two in one week; more fun like this and I'll be too weak to walk.

Geoff Hanmer



# WhatsOn

## CINEMA

**UNION HALL-AU FILM GROUP**  
**Tues 12.10** "Rocky II" Sylvester Stallone returns in red-blooded hard-fisted stack-jawed style, mumbles a lot and hits things.  
**Wed 12.10** "Manhattan". Either 'an ultra-contemporary comedy charged with touching insights into relationships' or 'a nauseatingly self-indulgent trip into New York petty bourgeois intellectual pretension'. See it and decide for yourself.

**UNION HALL-NFTA**  
**Mon 7.00** "Radio On" - a highlight of the "shake, rattle and reel" season. Directed by Chris Petit, with music by Ian Drury, David Bowie, Wreckless Eric, Devo, etc. Associate producer Wim Wenders. Support "Her Lonely Lane" part of the Women in Japanese Cinema season.  
**Wed 7.30** "The Kids are Alright", the acclaimed documentary on the Who from 1965 to 1978. Also features Keith Richard, Ringo Starr & Norman Gunston.

**VALHALLA AT THE CAPRI**  
**Mon & Tues 8 pm** "Gunga Din" - old-time action & adventure film of Kipling's tale from darkest India.

**Wed 7.30** "Marat/Sade" starring Glenda Jackson, and "Equus"  
**Thurs 7.30** Herzog's brilliant remake of "Nosferatu" with Klaus Kinski, and Louis Malle's meaningless pretentious "Black Moon".  
**Fri 7.30 & Sat 3pm.** "Hester Street" & "Padre Padrone".  
**Sat 7.30 & Sun 3pm.** Alain Resnais' mesmerising "Providence", plus "Stravinsky".  
**Sun 7.30** "Mon Oncle" & "Traffic" - Jacques Tati double.

**LITTLE CINEMA**  
**Fri 7.30** AUFU & Jazz, Rock & Blues Club present a "Rock Film Night" with "That'll Be The Day" and "American Graffiti". JRB/AUFU members \$1.50, others \$2.50.

**NAPIER LECTURE THEATRE**  
101, 1ST FLOOR

**Fri 8.00** AU Literary Society Screens David Lean's classic 1946 film of Charles Dickens' novel. Only 75c.

**CHELSEA**  
**Mon-Wed 7.30** "And Justice For All" plus "The China Syndrome" - two entertaining films dealing in simplistic but accessible ways about social issues.  
**Fri & Sat 7.30** "Yanks" - nostalgic & deftly-crafted look at GIs in wartime England.

## DRAMA

**PLAYHOUSE**  
**Wed to Sat 8.15** "The Masters" - musical tribute to Noel Coward & Ivor Novello, with June Bronhill & Dennis Olsen. \$6 for students.

**SPACE**  
**Mon to Thurs 8.30** "Silk", Rotterdam-based international performing collective, in "Salome" by Oscar Wilde, a timeless tale of lust, hatred, decadence & violence. Students \$4.50.

**Fri & Sat 6pm** "Silk" in "Oresteia", a 3-play cycle. The

tragedy of Agamemnon, Electra & Orestes. Students \$5.

**RED SHED**  
**Tues-Sat 8.15.** Troupe presents Brecht's "The Mother" - 'a stirring political play'. Students \$2.

**CARCLEW**  
**Tue-Sun 8.30** La Mama (Melbourne) present "Samuel Beckett - 3 Short Plays" directed by Jean-Pierre Mignon.

**OLD TOWN HALL THEATRE, UNLEY**  
**Wed-Sat 8.15** Adelaide Uni Theatre Guild Ensemble presents Corinne Jacker's "Bits & Pieces". Students \$2.

**OPERA THEATRE**  
**Mon-Sat 8pm** "Hinge & Bracket". Students \$6.90.

## MUSIC

**UNI BAR**  
**Sat 8-late** "Footlights Bar Night" - or "Rack Off - the Alternative Battle of the Bands" with 3 or 4 bands. \$2 only.

**TIVOLI**  
**Thurs 5MMM-FM** presents "Firm Grip" - Adelaide's accessible modern sound for the 80s. With support. \$2.50.

**ROCK OFF - PARKS COMMUNITY CENTRE**  
**Sat Finalists** of 5MMM-FM's rock off in the Gym. Bands are No Fixed Address, the Manics, The Hares, Nuvo Bloc, Street  
**Wed 7.30** "Marat/Sade" starring Glenda Jackson, and "Equus". \$2.50, Students \$3.50, Others \$4.

**FREEMASONS' HALL**  
**Fri 8.00** "All Together Now" - concert featuring Margaret Roadnight, Jeannie Lewis, Jan Cornwall, Elizabeth Drake & Janie Conway, with local women Natasha, Sally Forth & the Women's Palm Court Orchestra. 5MMM subscribers \$5.50. Students \$6.50. Workers \$7.50.

Other than these, check your local favourite venue for residencies or special acts.

## Free For All with Funds

**F**rom now until the Federal Election, *On dit* will present on-the-spot fortnightly reports from our Canberra correspondent on national politics from a State viewpoint.

Just before Parliament broke for winter the Government rushed through a Bill that removed all limits on candidates' expenditure in federal elections. For reasons that will become apparent this Bill received hardly any attention in the press.

Until the Bill, the Commonwealth Electoral Act set a limit of \$1000 on a candidate's expenditure in a Senate election and \$300 in a House of Representatives election. No one took this limit very seriously. Politicians such as Sneddon, Peacock and Killen simply forgot to furnish returns. Others, such as Malcolm Fraser, signed forms that stated that they had spent less than \$500. In a technical sense they probably did - the Act did not limit expenditure by parties on behalf of candidates.

The Government's main justifications for abolishing the

financial provisions of the Act were that they were unworkable and that they were a historical throwback to provisions designed to deal with bribery and corruption in 19th century British elections - problems that no longer exist.

The Democrats and Labor were far from convinced that bribery and corruption no longer existed, and in any case argued that the best way to deal with an unworkable law was to make it workable by increasing the expenditure limits (\$15,000 and \$7,500 were suggested) and extending the law to cover political parties.

Both amendments went down like a lead balloon and the Bill passed both houses in eight days along party lines.

### Government fair?

But it's not as if the Government wasn't fair. In introducing the Bill John McLeay announced that the Government was in favour of public disclosure of electoral expenditure and will set up an inquiry to determine how to implement this.

Unfortunately "it is unlikely that the inquiry will be able to be

completed and its report considered before the next election". This, despite the fact that the inquiry could have been set up before the three-month recess to report when parliament resumes in September.

This means that the next election, and only the next election, will be fought without any restrictions on expenditure, legal or moral. One could almost see the smirk on Senator Carrick's face when he said: "What this Government is doing is suspending a particular section for this election."

Liberal Party officials are known to have booked masses of advertising time on TV, radio and newspapers for the months ahead and to have received visits from representatives of the Uranium Producers' Forum. The coming election could be one of the most expensive ever.

Unless you are an avid reader of *Hansard* you are likely to know nothing of the Commonwealth Electoral Amendment Bill. The journalists were on strike when it was introduced and the TV, radio and newspaper management stand to do very nicely out of it thank you.

*From our Correspondent*

Medibank was "lurching along hopefully to get through the coming federal election, but which ever party wins at the end of the year there will be a new scheme for 1981".

Only about half the nation was covered by private medical insurance, and in the last twelve months there has been a steady increase in the drift away from private health insurance for three main reasons, he said.

The complexity of the variations in health insurance packages, some states offering no less than 51 different kinds, and the cost of contributions were the main deterrents. Added to this was the high drop-out rate of both young and healthy people and the wealthier segments of the population, who saw themselves either as unlikely risks or as having the resources to cope.

### Promises

Dr Blewett promised that should the Labor Party come to power next year it would set up its original goals of eleven years ago, for a simple, universal scheme "covered and paid for by all", an equitable scheme where contributions varied according to a person's ability to pay, as against the existing flat rates.

He said, "We can't achieve that in the first year of government but every change will be sequential toward that goal".

No significant inroads could be made into the massive national medical bill until the aspect of preventative health was more fully developed, not through repressive laws but through legislative incentives for both manufacturing and advertising companies, he said. Provision for the old was currently most inadequate, allowing private networks to dominate nursing homes for the aged which were "haphazard and inefficient and have encouraged medically inappropriate developments".

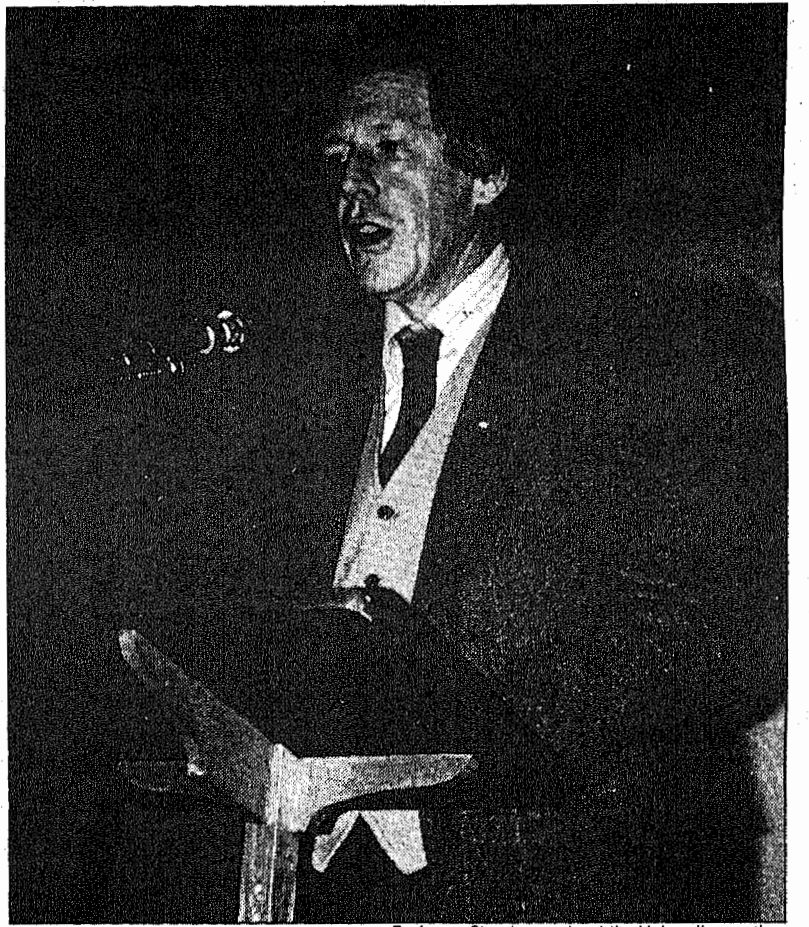
The costs of hospitals themselves "must be contained but the only way to do this is through creative co-operation between federal and state governments, not by budget slashing". A balance must be struck between cutting back hospital facilities in some areas and expanding in other areas.

as could be seen by four separate and contradictory policies deployed in the last five years, "which shift the weight of the cost from the government to the taxpayer and back to the government again".

National health insurance had been set back eleven years through the inefficient management of the Federal Government, he said and the "whole debate will have to be fought through again, since the system is again expensive, complicated and contributions still beyond payment for some people".

### Medibank gutted

In the five years since Fraser's promise to maintain Medibank, there has been instead a constant gutting of the system, in part due to the Prime Minister's "driving conviction that you must destroy monuments to the Whitlam government", Dr Blewett said.



Professor Stranks speaks at the University meeting.

## V.C. HITS CUTS

**T**he crippling effects of funding cuts dominated the Vice-Chancellor's speech at the Second Term University Meeting on Thursday the week before last.

A major issue is the lack of supplementation for incremental creep, which occurs because of higher salaries being paid due to promotions, aging or changes in awards beyond the CPI indexation. This cost factor is not taken into account in the government's grants, so the Uni is faced with ever decreasing funds being taken away by a 7% incremental creep factor.

The worsening situation has led to the freezing of academic posts as they become vacant. The audience (comprising mainly staff members) then questioned the Vice-Chancellor about whether this was a rational way of spreading the burden of cutbacks. As staff vacancies happen randomly, some departments have been hit far harder than others. It was suggested by a member of the audience that to ensure a more equitable distribution of the impact of cuts, the administration should face

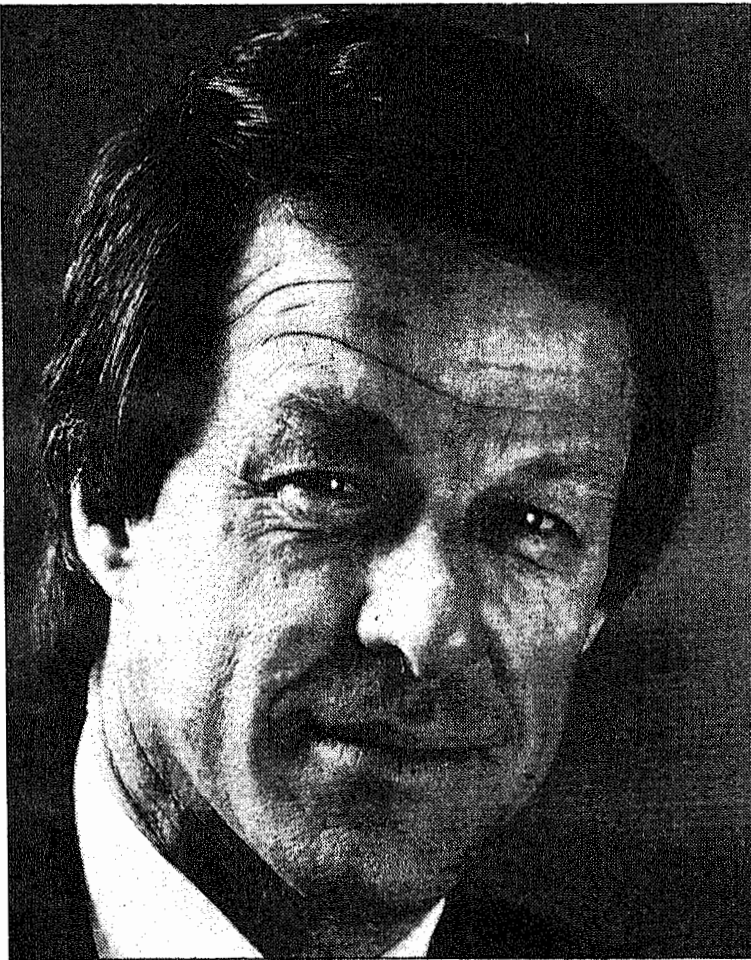
the hard decision of making the less needed staff members redundant. No doubt suggestions such as this will have to be considered as the funding situation worsens.

Another suggestion was that the Uni should try to mobilize public support for increased education spending. The Vice-Chancellor agreed with this and said the Universities' Council was presently compiling information on the appalling effects of cutbacks to present to politicians to gain support. Hopefully staff, administration and AUS can co-operate in attempting to make education spending a more visible issue.

The Vice-Chancellor spoke about the TEASA proposal to close Sturt CAE. He accepted this "rationalization" without criticism. Unfortunately it appears the Vice-Chancellor is willing to see CAEs attacked in the hope that more funds will be directed towards universities.

Overall, the picture painted by the Vice-Chancellor is gloomy, with the only hope being the willingness of staff to fight to maintain education standards in the face of funding cuts.

*Julia Gillard, Education Officer.*



Dr Neal Blewett Federal Shadow Minister for Health

## Chaos and Confusion MEDIBUNK

**T**he present health insurance system is in "chaos, confusion and contradiction", according to the Shadow Minister for Health, Dr Neal Blewett.

Dr Blewett blamed the Federal Government for the "disintegration" of effective medical coverage during an address on "The State of Australia's Health Insurance System" to a public meeting held in Blackwood on Wednesday night.

He did not believe that the Federal Government "ever had a health policy", and said that the decisions on national health insurance had "all originated in the Treasury and not the Health Department". The course of the national health scheme had been "dictated by the immediate budgetary needs of the government",

## Women Hit Back

**A**ttacks on women's rights have been stepped up recently. These include the policies of the present Federal government towards women, and attacks by right wing groups on progress made on women's issues.

These attacks must be countered. The Women's Department of AUS is organising a conference to analyse women's position in relation to these attacks, and work out ideas to combat them. There will be a conference on *Women Under Attack* at Melbourne University 6-7th September. Areas to be looked at include education, refugees, abortion, government funding, specific right wing groups and the effectiveness of the Women's Movement's tactics

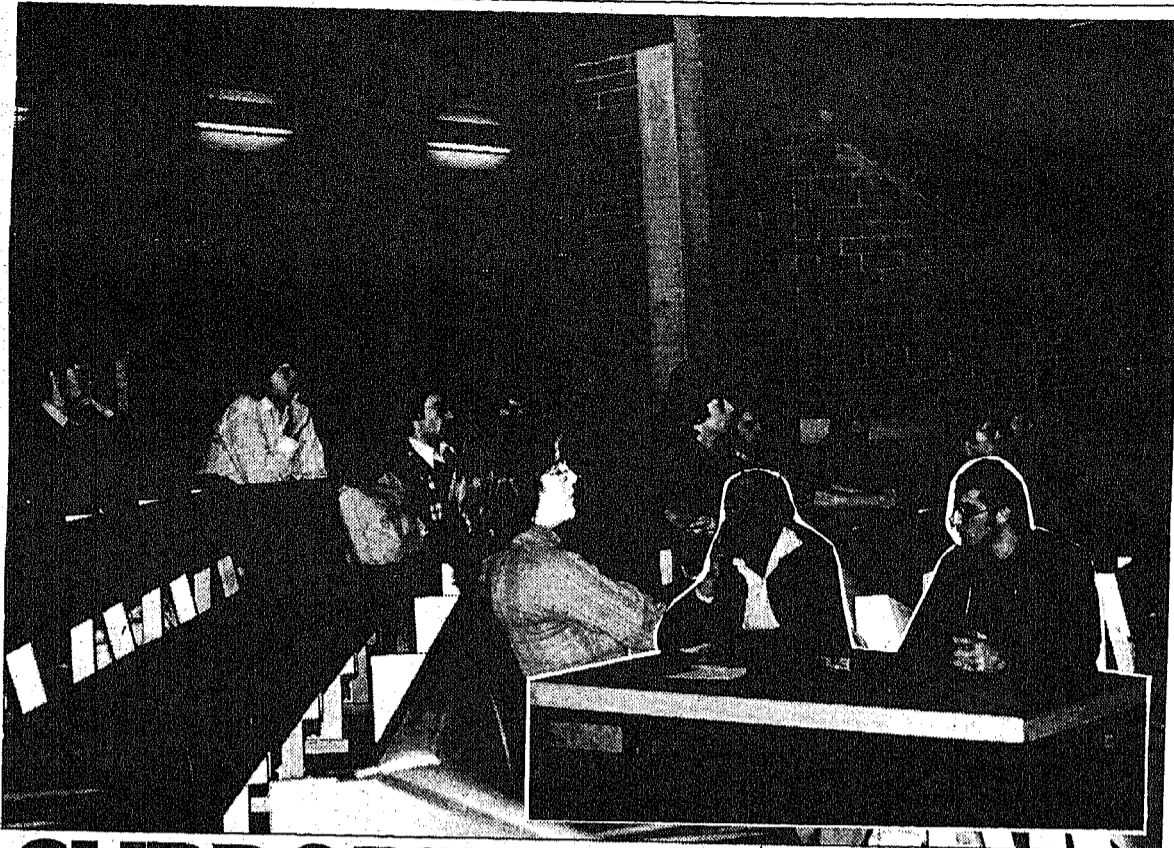
in the past, present and future. **National Week**

This will be followed by a National Week of activities beginning Monday 15th September. The basis of the campaign will be an information handbook and a series of posters illustrating areas of discrimination against women. The National Women's Officer, Barbara Weimar will be in Adelaide to address public forums and student meetings.

Other activities will be organised and details finalised at meetings leading up to the national action. This is a campaign that no woman (or man) can ignore.

The first of these meetings is Tuesday 22nd July at 6.00 p.m. at the Women's Information Switchboard, Kintore Ave., Adelaide. Otherwise contact the Women's Officer, Chris Barry in the Students' Association.

*Mandy Cornwall*



## SUPPORT FOR 35 HRS.

**O**n Thursday, Ted Gnatenko, Education Officer of the Amalgamated Metal Workers' and Shipwrights' Union (AMWSU), addressed a forum of students on the advantages of introducing a 35 hour week.

Gnatenko argued that since 1945 and the post-War economic boom, technological improvements have far surpassed similar developments, in both rate and magnitude, for any other period of history.

However despite the tremendous increase in the overall wealth being produced in developed capitalist societies like Australia, little of it is going to the people who actually operate this technology: the workers. In actual fact the benefits of this technological change are continually being accumulated by the owners and controllers of production, the

multinational corporations who dominate Australian industry. The Syntec Research Group found that by 1976 the overseas shareholders of multinational corporations received 55% of all profits made in Australia.

Gnatenko went on to say that in a stagnated economy like Australia's, these corporations have chosen to implement further technological advances to displace labour, resulting in both tremendous increases in their profit margins and an increasing number of unemployed people. The point of Gnatenko's argument was that "a 35 hour week will preserve existing jobs and provide more jobs now and in the future".

He supported his case by looking to the experience of the Belgian workforce, where it won a 36 hour week a few years ago. Economists have since found that the 10% drop in working hours resulted in the creation of 5% more jobs. Comparative estimates as to the creation of employment opportunities

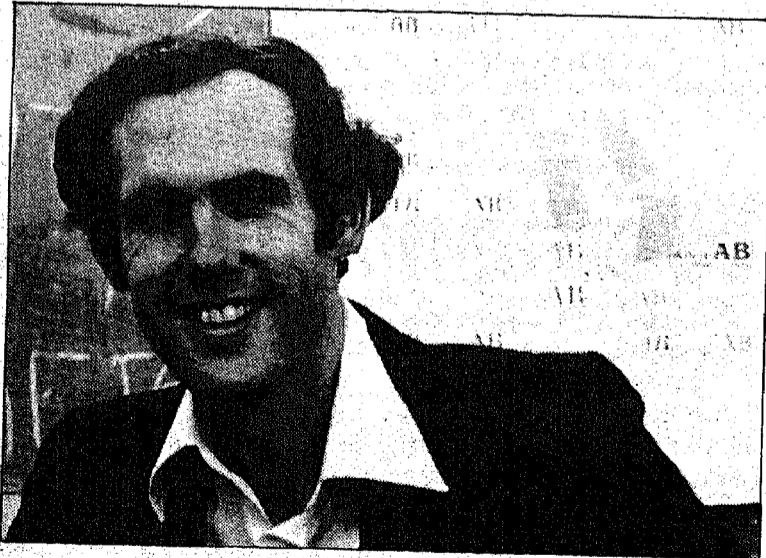
resulting from the success of the 35 hour week, would see the advent of 252,000 extra jobs in Australia.

Gnatenko's discussion made clear the shortcomings of the leadership of the ACTU and the Labor Party who have capitulated to the Arbitration Commission, the employers and the Fraser Government on this issue. The Metal Workers' campaign represents a serious attempt to transfer the benefits of technological change. Because it challenges the existing distribution of wealth and income in this country, it will face strong opposition from the small minority who stand to lose most from the gains of the majority of the Australian population.

If you wish to seek further information on the 35 hour week campaign, we recommend that you consult the AMWSU pamphlet "35 Hours, More Jobs, More Leisure", available from the Politics Office.

Bill Cornish  
Philip Paasuke

## Stop HEC: Brown says



**A** new and enthusiastic campaign to protect the South-West Wilderness of Tasmania was launched in Union Hall on Thursday last.

Although a victory has been won in the battle for the Wild Rivers' National Park with the Franklin River safe from destruction, a significant area of South-West Tasmania will still be lost if this compromise proposal is accepted.

page 6

Lincoln Sillakus opened the meeting, with 300 people present. The speakers, Dr Bob Brown and Mr Peter Thompson pointed out that a significant area of natural wilderness will be lost if flooding goes ahead. The South-West is one of three areas in Australia listed with the Heritage Commission and under no circumstances should the proposed compromise - hydro-electric schemes be allowed to diminish the national heritage according to Brown.

Details of the political games involved in decision making were

outlined by Brown, while Thompson spoke about general energy conservation issues and emphasized the fact that there are efficient and viable alternatives that would allow the South-West to stay in its natural state.

### Entertainment

The audience were also treated to a film on the Franklin area and musical entertainment courtesy of the *Original Goanna Band*. The meeting closed with a unanimous vote in favour of the following motion: That 'the 300 people at this meeting call upon the Tasmanian Government to extend the proposed Franklin Wild Rivers' National Park to include the Lower Gordon and Dennison Rivers. We oppose any further dams in the South-West Wilderness.'

On Wednesday July 23 there will be a meeting of the Tasmanian Wilderness Society in the Little Theatre, Union Building to consolidate the campaign. Details are available from Sally Tideman 332 7521. TV Buffs will be interested in the film "South West Tasmania. A Wilderness in Question" to be screened this Thursday at 7.30 p.m. on Channel Seven.

Sally Tideman/On dit staff.

## Watch it!

**A**t least one avoidable casualty visits the Student Health Centre each week according to Dr C.O. Auricht.

The constant stream of injuries has prompted Dr Auricht to take action in the form of a circular which advises people to use the safety equipment provided.

"People using the labs should familiarise themselves with the location of safety equipment" says Auricht. "If necessary, they should make sure it is provided and ready for use," he adds.

Most of the injuries occur when chemicals are handled carelessly splashing on to skin or eyes. Eye injuries concern Auricht most. "If the clear tissues

of the eye are damaged, it can mean corneal transplants with no guarantee of success." Complacency and an easy familiarity with potentially dangerous chemicals are blamed for many of the accidents.

### What to do

If an accident does occur which involves contact with corrosive chemicals, the area should be washed immediately with copious quantities of water. Five to ten minutes under a running tap should be sufficient for most chemicals. Auricht warns people to be especially cautious with acetone as the chemical often does not make its presence felt, and is invisible unless washed with water when it turns white.

Geoff Hanmer

## Rock Revival

**T**hings are looking great for rock'n'roll in Adelaide these days. The 5MMM Rock Off has generated a great deal of interest in local bands.

The Rock Off semi-finalists were a mixture of terribly predictable choices and virtual unknowns, introducing new and exciting bands and reminding jaded audiences of the talents of the familiar. The judges listened to the twenty bands over the last weekend in June, and based on their 15 minute performances,

chose the best six to be equal winners of the 1980 Rock Off Competition. The finalists will be playing at the Parks Community Centre Gym at Angle Park this Saturday night. In expected order of appearance they are *No Fixed Address*, *Manics*, *Hares*, *Street Corner Jack*, *Navo Bloc*, and *Jumpers*. The show starts at 8.00 p.m. and goes through till about 2 a.m.; it's dirt cheap - \$2.50 5MMM subscribers, \$3.50 Students, unemployed and \$4 the rest. There is a license and there's plenty of room to rage. Don't miss it.

5MMM

## Thefts Increase

**B**ike thefts are still a problem on campus; at least they are to the growing numbers of students losing their machines.

Despite reasonable security being provided by students themselves in the form of chains and locks, thieves still manage to rip off bikes at record rates.

"Chains are easy prey to bolt cutters" says Virginia Butler who had her bike stolen recently. "It's about time that the University got its act together about providing secure places for locking bicycles" adds Butler, who also makes the point that bicycles involve a large investment for most students. Insurance costs for bicycles have skyrocketed,

with SGIC now quoting around \$40 per year for a bike of average cost.

### Bag Thefts

As reported in *On dit 11*, bag thefts are also on the increase. Students are asking the same sorts of questions about security provisions. Both Barr Smith bag racks are unsupervised and are easy picking for those determined to steal.

Peter Turnbull, Services Superintendent, has asked for greater student security awareness, but others have asked about positive security measures for the areas such as closed circuit TV or more lockers. Turnbull pleads with students not to store valuables in bags.

Geoff Hanmer

## T.V. Out of Date

**W**omen on television continue to be portrayed negatively, or in predominantly decorative roles, according to a study prepared by the Women's Bureau of the Department of Employment and Youth Affairs.

The Study, carried out in Melbourne advanced the view that the programmes and advertising televised by stations GTV 9, HSV 7 and ATV 0 do not reflect the role of women (i.e. half of the Australian population) in modern society, and that they reinforce out-of-date attitudes detrimental to women in the workforce.

The study covered the period 13 to 19 March 1979 in those time slots in which the child audience is greatest.

A submission to the Australian Broadcasting Tribunal resulting from the study recommends that conditions be laid down for the renewal of licences requiring:

(a) evidence of station procedures to increase the extent and status of the portrayal of women, and to increase the diversity of roles portrayed; (b) evidence of efforts to increase the role of women in high-level decision making within the stations through personnel-selection, training and promotion practices.

The Tribunal declined to take the submission into account in its deliberations on renewal hearings.

W.N.S.

## He's not Reagan...

**E**nvironmentalist Barry Commoner is running for President of the USA as leader of the new Citizens Party. American Indian Ms LaDonna Harris, is the party's vice-presidential candidate.

The Citizens Party convention last April made energy issues, including phasing out nuclear energy, central to their campaign.

The party blames the massive power of multinational corporations for the economic and energy crisis and inflation.

The party backs the *Equal Rights Amendment* for women, more money for welfare and less for the military.

But the party collected flak for failing to give the struggle against racism prominence. Denise Carty-Bennia of the National Conference of Black Lawyers resigned as co-chairperson and other black executive members followed.

Trade unions are also poorly represented in the party.

**5% the goal**  
This would qualify the party for several million dollars federal funding after the election.

The party pegs its hopes on persuading some of the 50 per cent of electors who don't bother voting, to vote for Commoner.

They say that if they break the five per cent vote barrier in November, the finances they'll receive will help them build a strong mass base.

**Left sceptical**  
But others on the American left are sceptical. Derek Shearer from Santa Monica, California, writing in *The Nation* advocates building a local base and working within the Democratic Party.

Voters are uninspired by Carter or Reagan. Both major parties have been accused of committing simultaneous electoral suicide by choosing candidates equally unpopular.

But independent liberal Republican candidate John Anderson is also chasing, with some success, the disenchanted voters, and may ruin Commoner's chances.

*Tribune*



Ted Chapman cooling down at the Hills Fire Seminar.

## Hot air from fire seminar

# New Burnback Ideas

**A**llegations of friction between the Country Fire Services and the National Parks and Wild Life Service were aired at a Seminar held recently to discuss the bush fire in the Adelaide Hills 1980.

The Seminar, held on Friday July 11, was organized by Dr Whitelock of the Department of Further Education. The causes and effects of the Ash Wednesday Fire that occurred earlier this year were examined, and proposals were discussed to prevent any similar calamity in the future. Perhaps more time was spent on mud-slinging and allocation of blame for the extent of the fire's destruction than was necessary, but overall the debate was well balanced.

### Conflicts of interest

John Fitzgerald, representing the Hon. David Wotton, Minister for the Environment, took up a precarious stance, explaining the conflict of interest between the rural producers, who advocate extensive preventative burning and land-clearance, and the conservationists wishing to preserve the natural fauna and flora. One point he made, which was echoed by most of the speakers, was that unless the confused chains of command which co-ordinate fire fighting efforts were brought under the control of a single authority, the situation would remain a 'design for disaster'.

### Friction

Suggestions of friction between the National Parks and Wildlife and the Country Fire Service were vociferously denied by representatives of both

groups. However the Hon. Brian Chatterton, MLC and former Minister of Agriculture, recommended that the CFS should be independent of the Department of Agriculture to remove the image of its being preoccupied with rural interests.

### Burning of Undergrowth

Much talk of prescribed burning of undergrowth to lessen the likelihood and confine the spread of future fires was indulged in. Seemingly the most viable proposition was that put forward by Mr Keith Casperson - mosaic burning. This involves the prescribed burning of undergrowth in patches only, alternating every few years and picking the most potentially dangerous areas to burn. This would hinder the spread of a fire and could cause it to die out in isolation. The sacrifice of fauna and flora involved, Mr Casperson said, was necessary to prevent much wider destruction should a conflagration of bush fire proportions occur. It is a compromising answer to a seemingly insoluble dilemma.

### The man from Magic Valley

Bruce Bilney lived at what he calls 'Magic Valley' for two years. He was one of the few people who knew of the existence of a koala colony there, and for him and his unique furry friends the Horsnell Gully fire had sad consequences. He is one of the rank and file CFS members, for whom he has nothing but praise. He other organizations in a bid to re-establish the Magic Valley koala undergrowth around his Magic Valley home were turned down by the CFS for fear any fire thus started might get out of control. When the Horsnell Gully fire struck, the virgin scrub succumbed quickly, and his koala friends died in their trees.

### Criticism of CFS

Bruce criticizes the CFS as an organization, saying there is no room for personal initiative in its too carefully adhered to regulations. As a result the CFS is unable to act without orders, to the extent that they stood around and watched the Magic Valley haven burn. He claims that, given a backpack, he could have saved half of the koala population by himself.

A more bitter criticism is of the attempts by the quarries in Horsnell Gully to block access to the area. When the fire came much time was spent bypassing obstructions to the progress of fire-fighting vehicles. The National Parks and Wildlife 'has nothing to be proud of' regarding its (lack of) preventative measures during safe periods of the year according to Bruce.

### Restoration

His latest idea is to involve the State Planning Authority Special Projects' Group and various other organizations in a bid to re-establish the Magic Valley koala colony. Presently he is concentrating on first eradicating the now accessible blackberries and broom from the denuded area and then starting a planting programme that will return the valley to its previous condition - using only native trees. Bruce intends the recreated haven to double as an educational programme for students of South Australia's high-schools.

He is inspired by the importance of preserving endangered species, most notably the koala, from possible extermination. People interested in helping to set up a breeding sanctuary for endangered native species, and koalas in particular, can contact Bruce, c/o ph. 310369.

David Mussared - Arts 1

## Duffy Wins

**C**ome on! Parliament will be empty in ten years' time! That's how Tony Picollo, in the Chair, urged fellow Labor Club Members to nominate at the Club's AGM held last Tuesday.

But to no avail. The Executive was filled unopposed. Perhaps the chance of a parliamentary seat isn't enough these days. Labor Club membership has climbed to 80 in the past few months, which in fairness, must be due to more than opportunism. But the cynical view of

student politics as personal advancement by the socially mobile versus the picture of idealistic youth worries the Club. A "de facto role as a social club for political aspirants" balanced against a need to appeal to "people who are not political aspirants in order to fill out the membership" is how outgoing Secretary Mark Blumberg put it. For the record, Mark Duffy is the new President, Julia Gillard Vice-President, Chris Barry Secretary, Bruce Hannaford Treasurer, and Mark Blumberg and Carmen Di Cesare became Executive Members.

John Sandeman

## Support for Warner

**V**arious organisations around town are interested in using the Warner Theatre as a venue for film.

Mark Sobels, spokesperson for the Save the Warner Group says that the venue is entirely suitable for use to show films that would otherwise not have an airing.

As well as groups such as the Media Resource Centre, Australian Film Institute, and National Film Theatre, Peter Crayford from the Adelaide Film Festival has shown interest in the venue.

The Friends of the Art Gallery have written a letter to the Group. They think there is a definite need for a large attractive centrally located cinema "that is available for community use at low cost". "I think there's a need for a venue that screens films of the quality normally only found at film festivals" says Marcus Beresford, Executive Officer of the 'Friends of the Gallery'.

### Accommodation

At present a number of arts organizations have no permanent home in Adelaide. Restoration of the present building could well incorporate provision for offices as well as

workshops and workspaces. The building could provide a focus for the various film events around Adelaide. "Government subsidizes Opera and Theatre. Why not film?" says Sobels.

Geoff Hanmer

## On dit

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## Prosh Rag Proposal

**I**t looks as though Prosh will go ahead in some form this year. A meeting was held last Thursday in the Gallery attracting eighteen people.

For those who don't know, Prosh Day is held on the last day of second term, which will be August 8th this year. The main feature will be "Prosh after Dark" which will consist of sitting down gorging oneself with food,

watching sketches involving invited personalities and a dance finishing off with a movie marathon. Faculties are purportedly being approached to field teams for a Prosh Olympics.

**Prosh Rag**  
Here at *On dit* we propose to put out a unique edition of *On dit* which will be sold for charity. The purpose of this rag will be purely to entertain and contributions, be they literary or graphic, may be deposited at the *On dit* office

near the Cloisters. The deadline for copy will be Thursday July 31.

In order to go ahead with this however, we need commitments in writing from fifty people who are willing to distribute it. If these are not forthcoming by Tuesday of this week, then the SAUA will refuse to underwrite *On dit* as it will not be commercially viable in their opinion. Notify *On dit* if you are willing to help, or phone 223 2685.





# IRAN TODAY

Fatima Fallahi - visiting Irani Socialist



Fatima Fallahi, an Iranian socialist is currently on a tour of Australia. On dit interviewed her while she was in Adelaide last Friday.

## Fatima Fallahi is an Iranian with first hand knowledge of the Iranian Revolution.

She served a fourteen months life sentence imposed under the new government for supporting Iran's Arab majority. She was released after a worldwide protest campaign - but she remains a supporter of the revolution. To Fatima there is no conflict between supporting Khomeins and being a feminist and a socialist.

**Mad Mullahs, black turbans, a place where homosexuals are stoned to death, where thieves have their hands cut off; Iran a nation convulsed with religious fever and glorifying martyrdom. Is that what Iran is like?**

No it's not. It's lies; the western press is using these charges against Iran to stop the advances of the Revolution. In Iran they never cut the hands off thieves. They put them in prison. I was in prison myself and there isn't any law to cut thieves' hands off over there. That is just lies.

**So you wouldn't see the Iranian Revolution as religious, but as something else?**

Well of course 95% of Iranians are Moslem ... but when they started to overthrow the Shah the role of Khomeini was as a hero because he was uniting all the people against the Shah. He didn't compromise with the Shah, with monarchy, with Bahktiar and with the US Government. That's why he was a hero.

**But we've heard of other things. Two homosexuals among other sexual offenders were publicly stoned to death recently. How can it be anything but a religiously domination revolution?**

As socialists we support homosexuals all around the world. Iran, I should explain, is a backward country and homosexual [rights] is raised not as [a political] issue. When they execute people, and when I was in prison I met one of them, it is because they raped kids or paid money to have sex with them.

**Are people better off under Khomeini or under the Shah?**

For sure they are happier under Khomeini. Under the Shah everybody was oppressed. But now we have freedom of the press, freedom of political activity. The workers are controlling their

factories' administration through their worker councils, the *shoras*. No one person has got all the land. So the majority of the Iranian people are happier than under the Shah.

**The Shah operated a large secret police force. What has happened to his supporters? There was an attempted coup in the Army. Have the secret police and the military got more control now than they had?**

As you said, under the Shah the country was controlled by the secret police, SAVAK. But after the insurrection the people arrested the SAVAK people. Still some supporters of the Shah are involved in the Military, Navy, and the other institutions - the justice system as well. These are just a few, the majority are so cautious, you know. That's why they can't win - have a coup - in Iran.

**Some students are holding hostages from the American Embassy. What are the other students doing? Are they on campus? Is this a small isolated group?**

Those students who took over the US Embassy are students, Moslem students following the Inmans line and they've got lots of support from millions of the people; students, workers, women, peasants, soldiers, left cadres. Everybody supports them.

And now, in the university, there has been a call to close the university and go to the towns and the cities and educate the rest of the people. So we don't have any more university right now.

**It sounds a bit like the cultural revolution in China.**

The government didn't have any programme for education. So the students just decided to go and have an educational programme for the rest of the people. Yes, it seems like the cultural revolution in China.

**That seems to contradict what we've heard about the position of women, particularly the wearing of the veil. Have women made gains in Iran?**

The women in Iran have been wearing the veil for a long, long time as a tradition. It's their custom like the sari that the Indian women wear. Under the fathers of the Shah's regime, Reza Shah, he thought he could westernize the country in this way:

it was a law that it was illegal for women to be wearing the veil, the chador. Everybody was mad because the police were on the street taking the veils. If they don't have it on they don't feel they have anything on.

A majority are wearing it, and they are happy to have it but there is no push. You have a choice to do what you want. Here, I'm not wearing it and there is no push that I have to.

**In the newspapers Iran seems a country without a Government; with centres of power competing against each other. Is that true? Or is there order?**

While there are different groups in Iran, they are not fighting each other, because everybody units to fight capitalism and imperialism in Iran. There is a government and millions of people are supporting it; Bani Sadr's government. Millions of people support the Iranian government.

**There are some insurrectionist elements aren't there? What about the position of the minorities?**

The minorities like Kurds, Balachis, Arabs; they are fighting for their right to self determination. But they've got improvements. They can speak in their own language now, they've got a two hours' programme on radio and they've got their own paper. They're going forward and forward, fighting for the rest of their demands for self determination.

**What happens when Khomeini dies?**

When he dies the majority of Iranians will be upset about it. The working people are organized and nothing is going to happen.

**How important is the left in Iran when people on the street chant religious slogans?**

Millions of people in Iran are in on action. If the left has a programme calling for unity of the councils, or land for the peasants, then millions of the people will join them and go into action. There is a freedom of political activity. Like last year we [the Revolutionary Workers' Party of Iran] had a debate with Bani Sadr, the Fedyheen Mijahean had a debate with Bani Sadr. And then you can talk about your programme to the people and they can decide what they want. □

## Tax Debate cont:

Firstly, changing economic circumstances after a promise is made in good faith, and also things like tax indexation. Quite clearly the Fraser Government did want to bring in a complete system of tax indexation and wanted to trade that off with the Union movement against demands for real wage increases. In fact the unions recanted on their agreement to do this and so tax indexation unfortunately had to be eliminated and is only now being reintroduced progressively because of changed union views on the matter.

**When we talk about recanting on commitments I think we've got to have a look at what came first. And I think we'll find that after the election in 1975 there was promise after promise after promise after promise that was broken by the present Government most of which did result in a disadvantage to those on low incomes. I'm thinking of the promises that relate to medibank, to wage indexation, to just so many things.**

I've got a Federal Secretariat (of the Liberal Party) booklet which goes through hundreds of fulfilled promises. You can trade these things off. You've got to recognize that any responsible

Government has got to change some decisions in the light of changed circumstances, otherwise they're not being responsible.

**With regard to Kym's suggestion that the government has to respond to changed economic circumstances, and particularly broken commitments on the parts of unions and employees, I think when we have a close look at broken commitments on both sides - on the sides of employers, the Government, and employees - we will see that it's not only the unions that have broken commitments. We will also see, that these have usually happened as a response to the breaking of clear commitments made by the Prime Minister and the Government at each of the last two elections.'**

I will conclude for my part with four points. Firstly Australia is still a very low-tax country. There are only four western countries (plus Japan) that have got lower ratios of total personal income tax receipts in the developed (non-communist) world. On top of that, child endowments etc. have been increased under Fraser and the actual taxation scales have been modified to become more equitable rather than inequitable. I would agree that we can't maintain the argument that profits have been increased massively at the expense of the personal income sector because as the

most recent budget paper figures will show there's only been an average of 3.6% profits in 78-79 and it looks like being even less in the current financial year.

**An increase in profits is OK as long as there's been a corresponding increase in taxes. This has not been the case.**

**O.K. There are four points there. Firstly, with regard to Australia being a low tax country - that's correct. I've got no problems with that as long as we acknowledge that we are not as low as we once were. Over the last five years there's been an overall increase in taxes collected and in the tax scales that apply on incomes. Secondly, I do think that most of the authorities that have analysed the tax scales have concluded that there is far less equity than there was previously (and I'm referring here to the Institute of Applied Economic and Social Research as well as Professor Matthews). With regard to profits I'm not sure where Kym gets his figures from. The Account to the Sydney Stock Exchange 1980 Profitability Study, earnings of Shareholders' funds for all companies rose from 9.8% in 1975-76 to 11.5% in 1976-77. It**

**eased to 11.2% in 1977-78 but rose dramatically in 1978-79 to 12.8%.**

**Figures from the Bureau of Statistics show profitability during 1979-80 to be higher still, at around 14.6%.**

**This shows there's been a clear increase in profits. Now an increase in profits is O.K. as long as there's been a corresponding increase in taxes collected, and that has not been the case.**

My figures are from the full 1979-80 Treasury Budget Paper and interim Treasury data for 1980. If we deflate Alan's quoted Stock Exchange and ABS data by the rate of inflation we get real profitability levels/profits at around the 3 to 4% level - Q.E.D.

The left Keynesian Institute of Applied Economic and Social Research which Alan quotes is hardly an unobjectionable source. Finally Sue Richardson's (of Adelaide Uni) major study into equality in Australia via tax shows that the gini coefficient of equality is second only to Hungary in all the developed Western world (i.e. we are the second most equal).

## Footnotes

1. Nation Review April 1980 p. 20
2. Nation Review March 1980 p. 8
3. A Survey of Australian Economics Vol. II. 1980.

# A WILDE NIGHT VS SALOMÉ



Japka Goundsmit of "Silk" as Salome/Herodias

**Salome by Oscar Wilde**  
**Performed by Silk at the Space**  
**on and off till July 31**  
**Students \$4.50**

Oscar wrote it, Bosie translated it, and *Silk* reworks it for this stunning performance down at the Space.

Oscar Wilde wrote *Salome* in French around 1890. He used Herod's tormented insanity, his wife Herodias' hatred of the prophet John the Baptist, and the wild lust and revulsion the prophet inspired in her daughter Salome, to write a real horrorshow play based upon the Biblical story. Yet it had all the pure, aesthetic qualities typical of his work.

His celebrated paramour, Lord Alfred Douglas, translated it into English. And now Jean Pierre Voos and his company, *Silk*, take it and reinterpret it to surpass even what Oscar made of it.

Oscar's Herodias hated Jokanaan the prophet. He denounced her as the wicked Jezebel and the daughter of Babylon, and because of Herod's mad fascination for the prophet Jokanaan she felt very much afraid. Oscar's *Salome* alternates between passion and revulsion for Jokanaan. She is frustrated until both these emotions are sated to the full, when after enticing Herod with her famous "Dance of the Seven Veils" she demands, and gets, Jokanaan's head on a silver charger which she kisses and fondles. This proves to be more than even Herod can bear because he immediately orders her killed.

*Silk* take this as their raw material. Then they merge Herodias and Salome into one woman. The resultant whole is more than the sum of its parts. Their presumption is that Salome was still-born, or died as a child, but continues to live as an illusion of Herodias, her mother. The fantasy so multiplies in complexity that Salome eventually comes to live within Herodias, becoming the other side of her schizophrenic nature. It suits Herod, whose impotence as a monarch is not his only failing. The pair of them have become accustomed to lapsing into "Salome's fantasy" and using it as a ritual to arouse him and to satisfy her. Life does become difficult in a dissolute court.

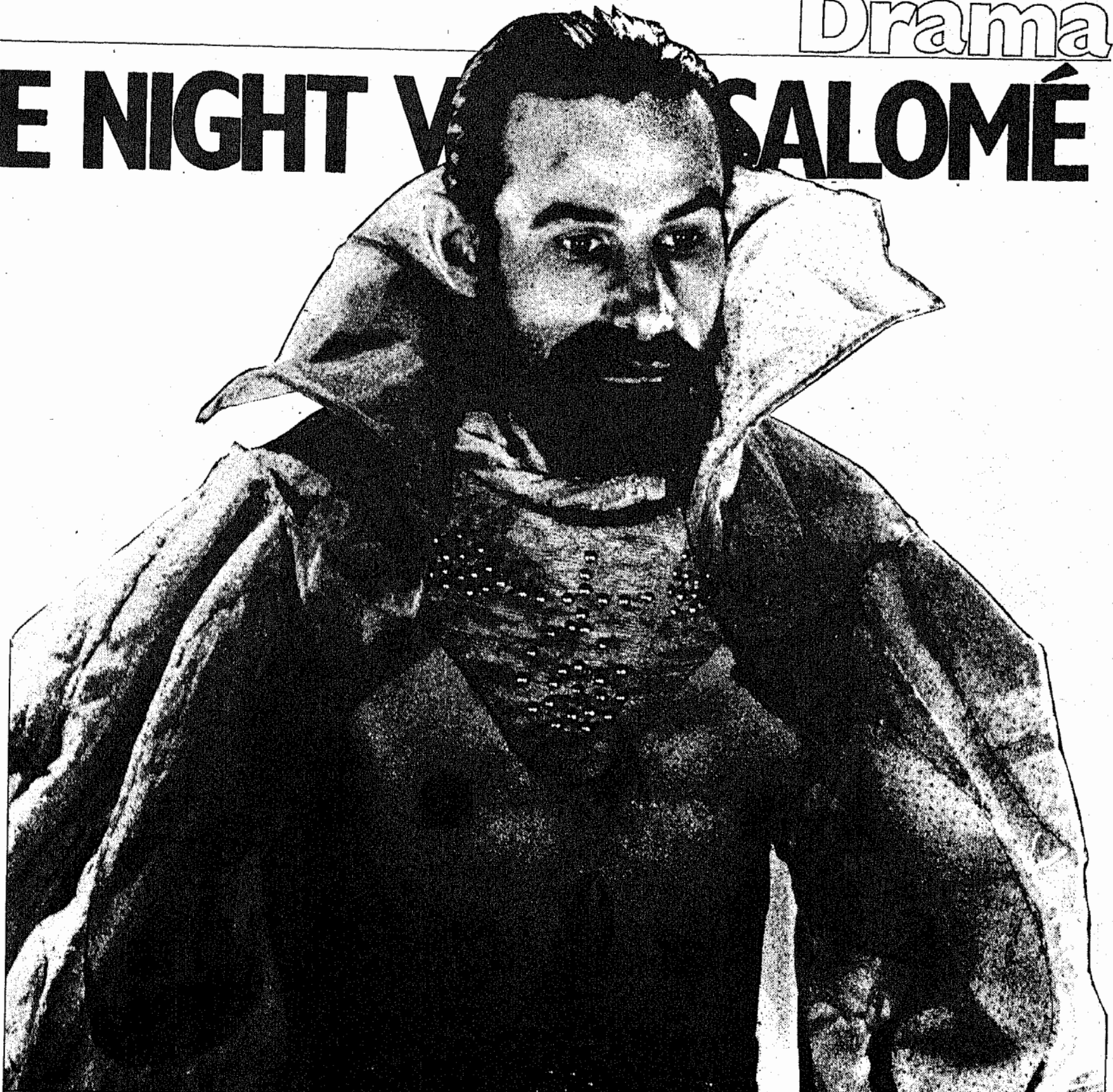
Herod remains much as Oscar left him. He is fearful and prey to every fraudulent idea that comes his way. He is played as a nervous buffoon and it works very well.

According to *Silk* it is not Salome but Herodias who desires the prophet languishing down in his cell; a pale skinned, long haired apparition still breathing the fire of his desert ministry and shouting up curses and imprecations. As the play draws to a climax Herod once again coaxes Herodias into her "Salome" role and she performs for him the erotic "Dance of the Seven Veils" in return for the promise of anything, even up to half his kingdom. This time Herodias is trapped in her *Salome* nature. Her own self, usually cynical and uncaring is driven to avenge the insults the prophet Jokanaan has been tormenting her with. And so, captured by her illusory (and lustful) daughter she demands the head of the prophet and performs such abominations with it that Herod kills her.

So much for the dramatic experiment by *Silk*. What of their performance? Simplicity is what they appear to be striving for. They are unwilling to use the props and gadgets which sometimes take the soul out of modern theatre, preferring instead to conjure theatrical illusion only with voices and action. Certainly this brings the most out of any actor and does establish a special rapport with the audience. At times I was reminded of Peter Brook doing a similar thing up in the quarry during the last Festival of Arts.

This show is one of the few recently that has been reviewed in *On dit* well before it finishes. There is actually an opportunity to see it. So, run along.

Tim Dodd, *Mathematical Physics*



John du Feu as Herod in the "Silk" production of *Salome*.

## PERVERSIONS AND FRIGHTS

**Vincent Price as Oscar Wilde**  
**Opera Theatre, Wed. July 16.**

Everybody with the slightest interest in Oscar Wilde has a very strong image of him. The image we see often portrayed is that the languid fleshy man outrageously cynical, egotistical and witty. This may be true; however depictions on film and TV vary greatly in their emphasis on effeminacy in Wilde. Many people insist that he was an old queen. Other depictions such as Robert Morley's have not even a suggestion of preciousness (not to be confused with effeminacy which is not to be confused with homosexuality).

That preciousness, a pose of the pre-Raphaelites, was pointed out by Gilbert and Sullivan in *Patience*.

Vincent Price gave us the disillusioned ultimately matured Wilde in his Paris years, the years of his disgrace. He also gave us a Wilde intimating sexual ambiguity. Some people whose conversations I overheard only wanted extreme effeminacy. Everything is black and white in this world, isn't it?

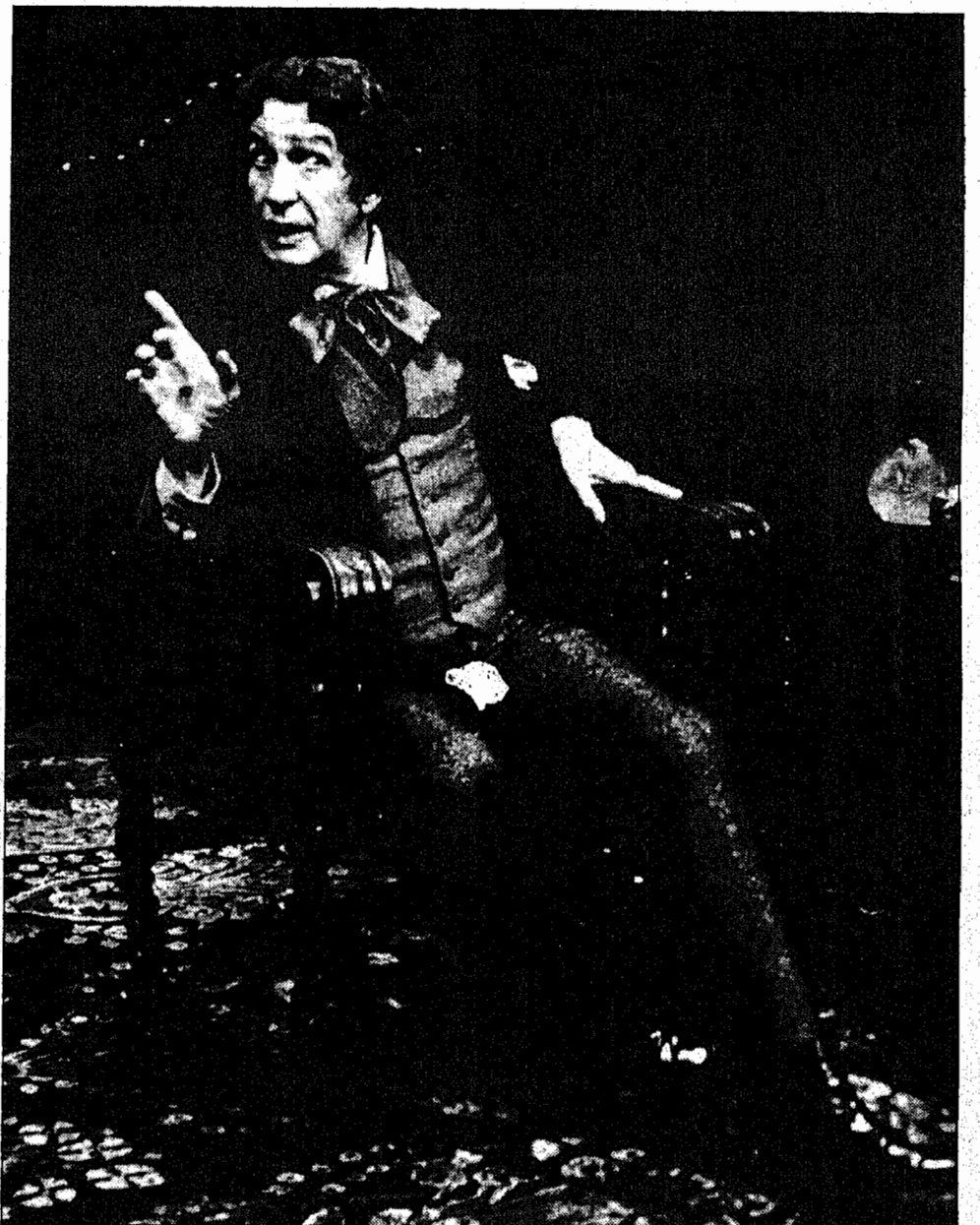
People have their own image of Price depending on what movies they've seen. If they've only seen him draining blood or brandishing garlic then they won't know him as the prime suspect and weak lover of *Laura* or as a consumptive atheist in *Bernadette*. They resist his acting, wanting only to believe that he is Dr Phibes.

Actually he and Wilde overlap in many ways. After the first ten minutes, one forgot Price's American accent and let the Irish Oscar speak through him. Only upon hearing a really familiar anecdote ("I have nothing to declare except my genius", "The unspeakable in pursuit of the uneatable", etc.) did one wonder at the bad writing.

Price had the audience in the palm of his hand, amusing them in the first half with a stringing together of Wildisms. A sort of musical comedy version of 'Wilde'.

In the second half we had the Wilde of *De Profundis* and *The Ballad of Reading Goal*. But still it was a superficial gloss. Although Price moved the audience to substantial applause, I think we would gain more from reading Wilde himself. However as Price/Wilde says, "There are only two sorts of books, The unread and The unreadable".

I was convinced by Price's performance because he seemed to identify with many of Wilde's deepest values. At times I though Wilde was a mask for Price pleading for change.



Vincent Price as Oscar Wilde in his one person show.

Perhaps a Vincent Price night with Price's anecdotalage would be just as good a night - if he were prepared to reveal himself to the same extent that he revealed Wilde.

Technically Price's voice had less range on

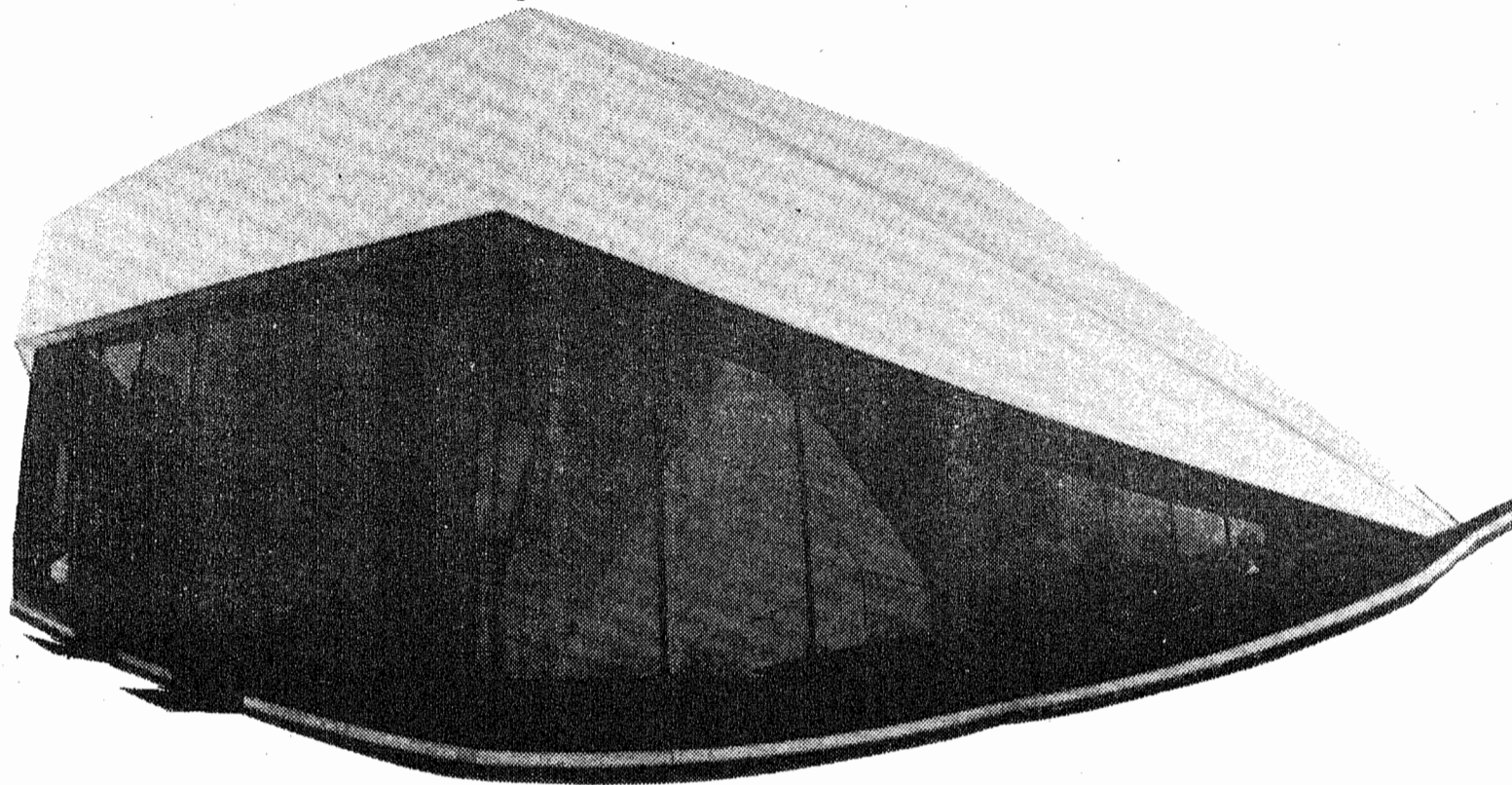
stage than on film. For the second time in a week I saw a golly fly in The Opera Theatre. Price's did not hang around but cleared the orchestra pit. Congratulations.

L.O.K.

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# Youth Concert

Adelaide Symphony Orchestra  
Youth Concert IV  
Monday July 14

The whole evening followed a youthful pattern. The works were from composers writing in their twenties while the audience consisted mainly of students.

Sibelius' *Karalia Suite* (1896) opened the programme. This consists of an Intermezzo Ballade and March. The intermezzo suffered from some dubious brass playing but otherwise the work was capably performed, with the string section paying close attention to detail.

The well known *Grieg Piano Concerto* (1866) was ushered in with a wave of comments throughout the audience. Soloist Robert Bravo, handled the virtuoso role ably, while searching carefully inside the showy exterior to expose the quicker subtleties especially during the subdued outer sections of the second movement.

The Scandinavian mood of the evening was continued with Alfvén's *Swedish Rhapsody*, containing a popular tune that suffers numerous rearrangements. The orchestra handled this rollicking work capably - but it was really little more than another big orchestra "Hollywood film theme".

Mendelssohn's *Italian Symphony* (1833) was by comparison a piece of orchestral craftsmanship, a welcome contrast to the complications of Sibelius and the showmanship of Grieg. The ASO really rose to the occasion: the themes were well articulated, the rhythms were precise and the interplay between the orchestral groups was excellent. Altogether it brought an enjoyable evening to a fitting close.

Next Youth Concert featuring Poulenc's marvellous organ concert.

Michael Borgas

# Moist armpits greet da brudders

The Ramones  
Thebarton Town Hall  
Friday July 11

Faster than a dose of salts, more powerful than the Utah Mining Corporation - it's the Ramones. Yes, da Brudders had finally arrived after a five year wait on the part of their thousands of adoring Adelaide fans. And how could they fail, being blessed with the strikingly handsome praying mantis-like features of lead singer Joey, the remarkable Dee Dee on bass, the ever so subtle Marky on the drums, the world's greatest guitarist - Johnny, and of course the music that saved the seventies from total anonymity.

As the four supposedly illegitimate sons of ex-President Richard Nixon ripped through about forty smash hits in a brain numbing seventy minutes the entire cavalcade of life could be seen to pass before one's eyes. There was the drama of Johnny matching his wits with an obviously jealous punter before cooling him off with a jug of liquid (it could have been anything). There was the sincere human warmth of Dee Dee shaking hands with the crushed fans at the foot of the stage. There was the violence of four burly bouncers laying into one poor unfortunate and then removing his bleeding carcass from the hall. And there were the shockingly expensive drinks (e.g. 60c for a thimbleful of cider). It was all there and in the magnificent setting of the Thebarton Town Hall (interior decor - Dunkirque circa 1945).

By the time the show had drawn to a close, the entire audience had been transformed into a seething mass of moist armpits and it was

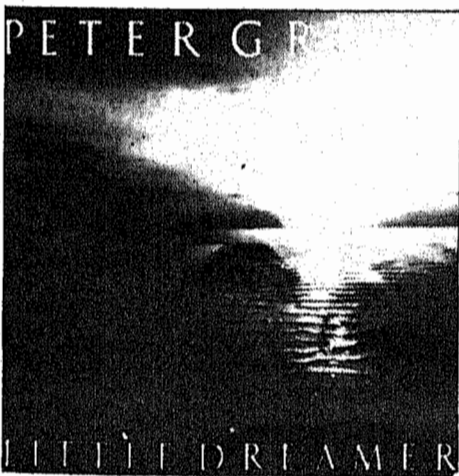


The Ramones; dumb brudders all?

obvious from the two genuine encores that it had been well worth the wait. So it's yah boo sucks to all you lazy sods who missed out on the concert of the century and I hope you get

haemorrhoids of such magnitude that you'll never listen to a Pink Floyd record in comfort again.

Och aye ... it's Jock Eyell!



## A Green Dream

Little Dreamer  
Peter Green  
MLF 357 (RCA)

Little Dreamer is an enjoyable set from the former member of Fleetwood Mac, Peter Green. A long time has passed and many changes have occurred in Green's life and musical direction since he left Fleetwood Mac. He has spent some time in a mental institution and has lived a rather unusual life. With *Little Dreamer* and his 1979 set *In the Skies* Green has made a strong return to the music business.

*Little Dreamer* is a blues orientated album. One might describe it as a sound similar to the music of Eric Clapton's bands *Derek and the Dominoes* and *Cream*, but more laid-back. Green's guitar work is not as all-pervasive or dominating as Clapton's, but it is very competent nonetheless.

Green is supported by a fine collection of musicians including Ronnie Johnson (rhythm guitar), Paul Westwood (bass), Roy Shipston (organ), Dave Mattacks (drums) and Morris Pert (percussion), who produce a polished sound. Backing vocals are used to good effect on 'Lower Two Times' and 'Baby When The Sun Goes Down'.

*Little Dreamer* is a fine album, sufficiently laid back to make it very listenable. Unfortunately, there is too little of this music around today.

## Mosaic

John Klemmer  
MCA 28014 (ASTOR)

This two record set spans the career of John Klemmer from 1975 through till 1979, and covers six albums. For those who do not know, John Klemmer is a brilliant tenor saxophonist who also plays piano and flute, sings, and writes nearly all his own material.

Anyone who loves, as I do, magnificent sax improvisation - complemented by Fender Rhodes on piano - would adore 'Mosaic'. Every note from Klemmer's sax is full of life, meaning, feeling and sensivity. The beauty of Klemmer's playing is that it is assessable by all sorts of people - not merely jazz buffs. It is captivating yet perfectly relaxing and soothing. Each track is a thing of beauty and conveys intense feeling (as can be seen from the titles of just a few tracks - 'Talking Hands', 'Body Pulse', 'Touch', 'Whisper to the Wind' and 'Barefoot Ballet').

The musicianship is unquestionably superb. It is difficult to get past the feeling of Klemmer's sax playing, but when you do, you find the complements, echoes, answers, and accompaniment all perfectly in place. But then, is it any wonder with the calibre of jazz musicians who blend with Klemmer. Dave Grusin (Fender Rhodes) and John Guerin (drums) are just two of the maestros who add their touch to the tracks.

Alan Moyle



## Sun Music

Catching the Sun  
Spyrogyra

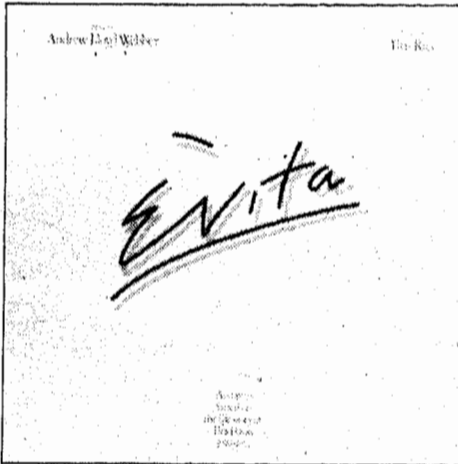
Spyrogyra's single 'Morning Dance' hit the airwaves for approximately eight successful weeks about twelve months ago. About three months ago this modern jazz band released their self-titled album and now their follow-up album has just been released.

The music is easy listening with a relaxing flow, but should not be relegated to background wallpaper music. There is a wider variety on this album than the previous one probably due to the fact that not all of the material has been written by Jay Beckenstein and Jeremy Wall.

On what I believe to be the most impressive track, 'Laser Material', the band makes use of a violin and cello arrangement, headed by Harry Lookofsky. The effect created is light jazz with dominant trumpet, blended with a touch of the classical sound.

This is a most impressive album and worth a listen to whether you are an established jazz fan or you just appreciate good music.

Roscoe Precedent



## Crying all the way to the bank

Evita

Evita; An opera based on the life story of Eva Peron 1919 - 1952, music by Andrew Lloyd Webber, lyrics by Tim Rice. This is the original recording with Julie Covington and the London Philharmonic Orchestra. Evita is a story of people whose lives were in politics, but it is not a political story. It is a Cinderella story about the astonishing life of a girl from the most mundane of backgrounds who became the most powerful woman her country (and indeed Latin America) had ever seen, a woman never content to be a mere ornament at the side of her husband, the president. Her death of cancer in 1952 at the age of 33 ensured that she became a legend.

Undoubtedly the most famous track on the album is Julie Covington's version of 'Don't Cry for Me Argentina'. It is the original version, with which all others have and will be compared. It was a great tragedy for London stage goes that she didn't want to play Eva Peron in the live production.

The London Philharmonic Orchestra conducted by Anthony Bowles lifts the entire production, particularly in the slower more dramatic tracks such as 'Requiem for Evita', 'A New Argentina', 'Don't Cry for Me Argentina' and 'Eva's Final Broadcast'. It is unfortunate that such dramatic effect could not have been given to the Adelaide production, with a larger, world class orchestra.

It is an excellently produced and co-ordinated double album and will probably become a collectors item. It is a pity that if you had to fork out the \$13 or \$15 necessary to see the Australian production you probably won't have a further thirteen to buy the recording.

Philip Crowley

## Records



## Can't stop the Beat

Just can't stop it  
British Beat  
Festival

This is another British ska group's debut album, in the mould of the *Specials*, *Selector*, *Madness*, etc. *The Beat* (not to be confused with the inferior American band of the same name), can be compared with these other British bands, but it has still been able to develop a distinctive sound, centred upon the saxophonist and tight, excellent musicianship from the rest of the five-man group.

The opening track of the album is a song familiar to all FM radio and 'Night-Moves' listeners - the infectious 'Mirror in the Bathroom', and one of the few songs sung by a white member of the group.

After 'Mirror', the record really starts to spin with the reggae sound of 'Hands off ... she's Mine'. The pace is maintained throughout, and 'Twist and Crawl', one of the best tracks, along with 'Click Click' seem to deliver what is promised by *Dexies Midnight Runners* in 'Geno' - great emotional power. 'Rough Rider' is a delightful re-working of the Prince Buster number - the same guy whose songs are featured on the *Specials* album.

Side two slows the pace a fraction with the punchy 'Big Shot', and an almost epic ska number, 'White and Grine/Stand down Margaret'. On top of this comes the best toe-tapper of the album - 'Noise In This World'.

The album closes with 'Best Friend' - clever stuff, and then the band says good-bye in 'Jack-pot', "what a joyful sound". By the end one is left hoping that the farewell is only temporary. *Just Can't Stop It* is an impressive debut album, worth placing alongside your copies of the *Specials* and *London Calling*.

Tony Butcher, Arts II

**S**kydiving is today's sport for today's people. Enjoy the exhilarating thrill of bombing out of an aircraft two miles above the surface of the earth. Experience the new-found freedom of free-fall, performing "relative work" with your pals in mid air at vertical speeds of up to 180 mph and then under canopy, exercising your skills at landing on a 10cm disc in the middle of the target. Skydivers make a great team and there is plenty of social activity.

Let's cut the crap. Your first jump is probably the most frightening thing that you will ever do. The buildup, the training, the emergency drills, all serve to cement in your mind the idea that you are about to die. You put on your parachute and hop into the plane where the instructor's calm and friendly smile does nothing to help your confidence. The plane takes off, climbs to the right height and then it's your turn. You crawl to the door, the instructor shouts "Go!" and you jump. "What the hell am I doing here?" your mind screams at you as you let go of the plane.

**AND THEN!** A jolt, the parachute opens. You're safe. Everything is peaceful, quiet. You can't hear the plane any more, just a gentle breeze as you float down. In the distance you can see Adelaide, Virginia, Mallalla. You think to yourself "this is brilliant". On the ground someone is guiding you in. You land, shout for joy. Fantastic!

Almost every person who has ever jumped tells the same story about their first jump. Every one of them has experienced the sheer irrational fear that accompanies the first jump. But they have also felt the fantastic surge of adrenalin that comes with it, and the thrill of just sitting there, suspended 2000 ft above the ground.

**T**his is just the beginning. The first jump is a static line jump. You don't pull your own ripcord, but a line attached to the plane does. Five jumps later you are on to free-fall, and this time it's all up to you. Then longer and longer free-falls until you are at the stage where you can do somersaults and spins and anything else you put your mind to.

All along the way there are other skydivers who are always willing to help, and more importantly, listen to your ravings about the great jump that you just did. Everyone raves, and everyone listens, because they have all done it before and each one remembers how it felt for him or her.

Now you are set for "Relative Work", that is, the building of formations of skydivers during free-fall. The first time you see another person falling beside you is mind blowing.

More good times are to be had under canopy, when the high speed part of the jump is over. The first canopy you jump is the "cheapo", a round umbrella-shaped parachute that looks just like all those parachutes in the war movies. Next comes

the higher performance canopies that go faster, turn quicker and let you down slower. And if you're lucky you can hit the 10cm disc that is in the middle of the gravel-pit target.

Finally you jump the new-wave square canopies that can do anything except take you back up to the plane. With a top speed of 30 mph, and a tail wind of twenty knots, you can race the cars streaming along the road 2000 ft below you. Some skydivers are actually able to land on their bums without bruising, and more than one has been known to jump with one of their legs in plaster.

In South Australia skydiving is conducted on the weekends at the *Drop Zone*, which is situated one mile past Lower Light on the Port Wakefield Road. The only club operating in the State is the South Australian Sport Parachute Club. We have our own plane and runways, and a set of clubrooms.

Training consists of an introductory and theoretical lecture on Wednesday night, and a long practical training session at the drop zone on Saturday. Your first jump would be on Sunday. All further training is done as you go along; instructors show you how to fall properly, turn and do somersaults. When you have finished this course, you are a qualified A licence skydiver, and are ready for relative work.

**T**he cost of the training from beginner to A licence holder is \$110.

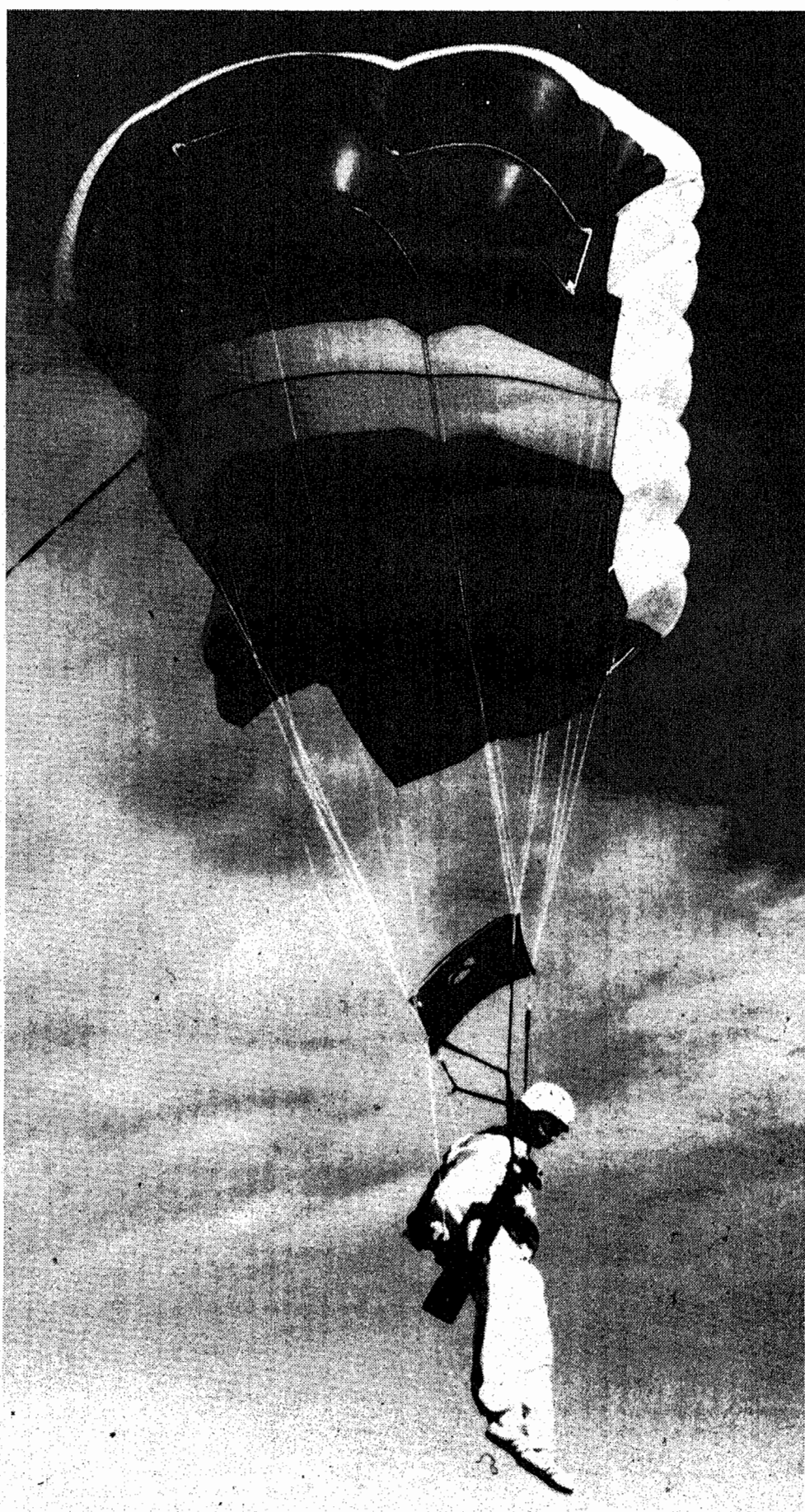
This price includes membership of the club, membership of the Australian Parachute Federation, your first jump, first free-fall and all training. Concessional rates are available to students at this or any other tertiary institution, which brings the cost down to \$90.

To introduce more people into the sport, I am trying to establish a skydiving club to be affiliated with the SASPC. In the United States, many universities have clubs that compete in four- and sixteen-person competitions, and I don't see why the same cannot occur here.

On 31st July, at 1.00 p.m. in the Little Cinema, I will be showing two short free films on skydiving. The films have been made by people who are in love with the sport; skydivers love the films, and non-jumpers are always impressed. If anyone else is interested they can contact me there on the day, through the Uni postal system, or leave their names at the Sports Association office. □

*Paul Barbaro, Electrical Engineering*

# DIVING IN THE SKY



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# Goings on in a GALLIC 'LA BELLE'



## Film News

by Neale Yardley

The Film Group and Jazz, Rock and Blues Club will present a Rock-Film-Night this Friday at 7.30 p.m. in the Little Cinema. The two films to be screened are *That'll Be the Day* (starring David Essex and Ringo Star) and *American Graffiti*, a remarkable film about the American car-culture and what it was like to be a high-school teenager in a small northern town in California in the early 60's. Admission to the programme will be \$1.50 for Film Group or JRB members and \$2.50 for others.

Screening this Tuesday lunchtime in Union Hall is *Rocky II* starring Sylvester Stallone. Wednesday's film is Woody Allen's *Manhattan*, Allen's ultra-contemporary comedy starring Woody Allen, Diane Keaton, Michael Murphy, Mariel Hemingway and Meryl Streep. Charged with touching insights into the obstacles we place in the way of our relationships, it revolves around three intersecting love triangles and charts the funny, furtive complications and painful repudiations of love affairs among the sophisticated. *The Rose* is unfortunately unavailable for next week's screening and will be replaced by Steven Spielberg's *1941*. (*The Rose* will be reprogrammed for later this year.)

Details are now available on the Film Group's End of Term Movie Marathon to be held in the Little Cinema on Thursday night of 7th August. The four feature films to be screened are (in the following order) *Mad Max*, *Monty Python and the Holy Grail*, *Flesh Gordon* and *Andy Warhol's Frankenstein*. (Note also that *Apocalypse Now* will be screened twice that week in Union Hall at 12.10 p.m. on Tuesday and Wednesday as part of the lunchtime programme.)

As a highlight of its "Shake, Rattle and Reel" season, the National Film Theatre will screen Chris Petit's *Radio On* this Monday night in Union Hall. Co-produced by Wim Wenders, and with a soundtrack by Kraftwerk, Lene Lovitch, David Bowie, Ian Drury, The Rumour, Wreckless Eric (among others) the film features an appearance by Sting of The Police. *Radio On* is a road movie full of references to rock mythology and its bitter and biting rewrite by the New Wave, and was very well received at its recent showing at the Sydney Film Festival. □

## MARGRET ROADNIGHT

Friday July 25th.  
Union Bar 1p.m.

FREE



Scene from 'La Cage Aux Folles' screening at Hoyts

our 'Festival of Light'. The resulting dinner between the two families (one that is desperately trying to hide its true colours) provides for the film's most humorous and effective scenes. Never before have I heard an audience laugh so much at a mere handshake, the touch of a hand or the swagger in a walk.

*La Cage Aux Folles* probably isn't the funniest French film that's come to

Australia (I found *Pardon Mon Affaire* more humorous). Yet it does have those qualities that are deserving of success at the box office. *La Cage Aux Folles* derives much of its charm and originality from its decidedly off beat theme, and while it may not be consistently hilarious, it is still always compelling and highly entertaining.

Nick Xenophou

# A STAR IS TORN

Robyn Archer; an Adelaide success story.



all well when appearing as herself and is only truly notable in performance when immersed in another personality. Where her little bits of information (very necessary from the audience's point of view) were recited in imitation of the singer involved it worked very well. But occasionally Robyn found it necessary to lapse into herself and this did spoil the continuity and dramatic force of the performance.

What of the theatrical quality of the show? She did one trick which I've never seen before and since *A Star Is Torn* is now gone from Adelaide I'll reveal what it was. Ten minutes after the beginning, while singing one of Bessie Smith's spiritual blues, she fell into the style of a revivalist preacher, the lights came up and she called the sinners forward. Yes, the doors to heaven opened and the late comers were

ushered in, to their great embarrassment and everybody else's applause.

Was it a nostalgia show? Is Robyn Archer one of those merchants of packaged yesteryear? She did briefly spend some time on Jane Froman, the World War Two forces' sweetheart who never walked again after a plane crash in 1943. Her life was immortalised in celluloid style by a Hollywood fifties movie called "A Song in My Heart" or something equally forgettable, as in fact Robyn carefully explained. I experienced a few moments of cynical incredulity.

But it soon passed. The last twenty minutes were devoted to Janis Joplin. Her songs she did superbly as well as a creditable imitation of Joplin's stage act. A couple of husky Joplinesque monologues set it off wonderfully. The Joplin rock blues style and her (nearly) contemporary tragedy lent reality to all that had gone before.

Yes, there are a few weak points in "A Star is Torn". But I'm no carping critic! I declare the Archer formula is working as well as ever. (Sounds like an advertisement for a patent medicine.)

Tim Dodd, *Mathematical Physics*

## Festival Theatre Thurs. July 10.

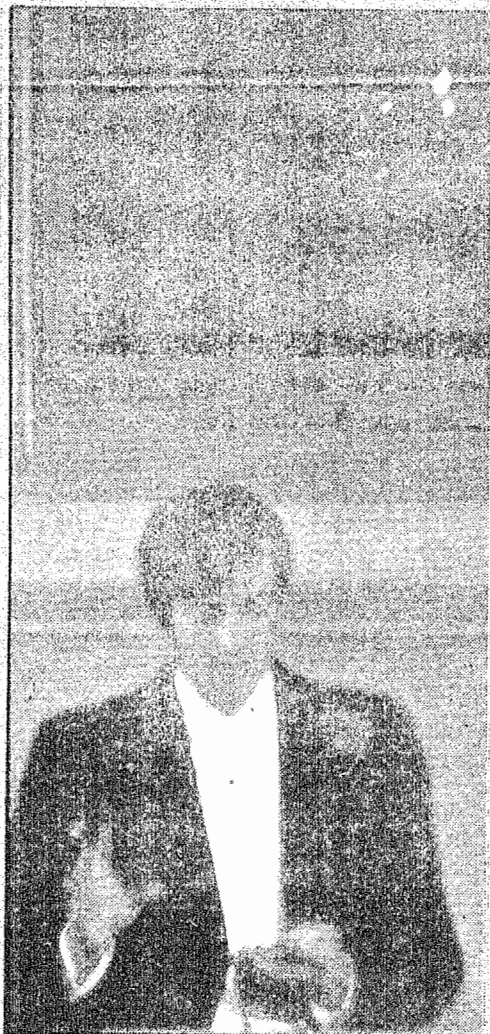
Robyn Archer walks on to the large Festival Theatre stage and briefly introduces her eleven women stars. Then her strident Australian voice is subdued, the stage darkens, and her series of metamorphoses begins. She is surrounded only by simple props, those two standbys of the entertainer on the road, the costume stand and the clothing trunk out of which she draws a few minor articles which give some physical substance to her various guises. But most of the magic is conjured by Archer herself, the token costume changes being just superfluous accoutrements. Flanked by her two piano players, and against a backdrop of the tragic faces of these stars which is rent across, she projects them. Archer disappears, and each of these women rise to take her place.

First two blacks, Bessie Smith and Helen Morgan and then getting into the busy era of Hollywood and showbiz she filts back and forth between Judy Garland and Edith Piaf, Billie Holiday and Marilyn Monroe. As one would expect she focuses on the injustices they endured. In particular the great black singers, Bessie Smith for one, died in 1937 because a hospital for whites only in Southern USA would not admit her after she was seriously injured in a road accident. Nor did what was done to Marilyn Monroe and Judy Garland go unnoticed. The usual Archer indictment is certainly there. But this is clearly secondary to Archer just paying homage to their singing and their songs.

What of her performance? She comfortably encompassed the heavy blues of Bessie Smith, the delicacy of Morgan and roused the whole audience with her rendering of the poignant depth and fire of Piaf. Quite different from these was the English, turn-of-century music hall star Marie Lloyd who provided a good deal of levity just after the interval.

Occasionally an uncomfortable dichotomy between Archer's bridging dialogues and the sheer theatrical magic of her songs was evident. Robyn is typical of many actors and actresses in that she does not come across at

## Oxford vs. Relics: a Feast of Abuse



Those present were treated to a feast of abuse when the Oxford University Debaters met a team of SA polities in Brookman Hall last Wednesday.

The teams comprised Andrew Sutcliffe, Nicolette Jones and Nicholas Prettejohn of Oxford, and our own John Trainer, Labor Member for Ascott Park, Legh Davis, Liberal MLC and veteran Robin Millhouse, the Australian Democrat Member for Mitcham. They met to debate whether "the Westminster System was correct" - Oxford taking the affirmative, while SA's polities took the negative.

### Andrew Sutcliffe

In a well disciplined spurt Sutcliffe opened with the claim that the Westminster system was the source of emergence of GREAT Britain, subsequently giving the rest of the world an inferiority complex! Joh Bjelke Peterson - Australia's answer to Jimmy Carter was given the credit of an open mind - open at both ends. Our beloved Prime Minister did not escape attention, the Oxford opinion being that he went beyond all his tutors' expectations.

Apparently word has now reached the old country that Malcolm is sending merino sheep to Moscow instead of athletes.

### John Trainer

Trainer summed up Sutcliffe's style with ease - it reminded him of a steer's horns - a point here and a point there and a lot of bull in between. His best quip was about Robin Millhouse's prostitution bill. Although Parliamentarians didn't know how to handle it they all thought it should be paid.

### Nicolette Jones

Jones who (correctly) thought the question a frivolous one, was pleased she was interested in relics as it equipped her in dealing with the opposition. Australia's a big country, she said, and you must need a big mouth to represent it.

### Legh Davis

Davis really should have been auditioning as editor of TV Week, he gave such an excellent rundown of British television stars. But seriously, the Westminster System, he claimed, is history in both senses of the word. Some of his friends even think it is a carpet with

piles!! He thought Christine Keeler was Westminster's best model and even went so far as to suggest it was grossly improper and that it wasn't called the House of Commons for nothing. Joh was naturally mentioned - after all everyone sees him at least twice on TV; the first time they don't believe it.

### Nicholas Prettejohn

Prettejohn put aside all pretences, referring to Millhouse as a rat peering through a lavatory brush. His onslaught continued striking shivers in our polities' bodies running around, looking for a spine to go up.

### Robin Millhouse

Finally the erstwhile Millhouse rose to speak (oh Robin, where are you when South Australia needs you?). In his own words he is a man who has lived off the game for 25 years. The Westminster System was forgotten; he burst out with a blatant election speech.

The show, which ended in a draw, was featured the following night on ABC TV from 10 p.m. to 11 p.m. Chris Barry

I noticed in the debate with SA Politicians that you seemed to receive some cynical feminist jibes. Does this happen often?

NJ (Nicolette Jones): Yes fairly often - even Nick and Andrew do it a bit.

AS (Andrew Sutcliffe): People discriminate against Nicolette when they come up after a debate saying "Oh, how lovely you look". They should really be talking about her speech and its intellectual content, but they don't. Because Nicolette is a girl they think she will appreciate it more if they flatter her.

NJ: I don't mind [jibes] on the platform, as they are usually funny.

AJ: You can't really take what happens on a platform seriously, particularly a public one.

NJ: I do mind and am even annoyed when people are over complimentary about the wrong things. The jokes toward me seem to imply promiscuity whereas those to Nick and Andrew seem to imply stupidity.

Have you found the motions debated to be of a frivolous nature?

NJ: Actually we've enjoyed it. We're quite used to very serious political topics at Oxford and have now developed a real taste for being outrageous. I enjoy it because when you make an audience laugh you immediately get a kind of rapport with them.

NP (Nicholas Prettejohn): When talking seriously, you never quite know whether people are enjoying it and going away impressed or saying "what a lot of tedious people".

AS: You can usually tell, as they start muttering during the speech. It's a bit pretentious, people as young as us discussing general world issues. Who are we to be oracles. In fact it is better to discuss rather frivolous notions and inject serious comment into it than to have it the other way round.

Would you agree that both Oxford and debating are traditionally associated with the upper class?

NJ: Oxford is still associated with the upper class to some extent. A lot of public schools traditionally get a lot of people into Oxford. But it doesn't intend to be an upper class university and is doing its utmost to make the intake as varied as possible. When it comes to entrance exams and interviews, they choose what they think is the intellectual elite and if the social structure is such that the people who go to the best schools are trained to the right standard and happen to be from well to do backgrounds, that's the fault of society, not Oxford.

AS: As regards debating, there isn't an obvious bias towards people who have been educated in public schools.

NP: Since I have been at Oxford there have only been two public school presidents.

AS: Debating is not something which tends to lend itself to the extreme left. They prefer demonstrations.

NJ: Debating obviously has behind it a liberal principle in that it thrashes an argument about. People who go along tend to have a liberal outlook.

At La Trobe you were arguing that a woman's place is in the home. I believe a small but disruptive demonstration occurred.

AS: Yes but we didn't set out to antagonize them. How could we seem anything but chauvinistic when put into the position of saying a woman's place is in the home. None of us thought it was true and we didn't think that students would think it was true either. We intended to be frivolous but they thought it was serious.

## Bushwackers - Punch for Lunch

The Bushwackers Band in Union Hall.



Last Thursday the Bushwackers Band arrived, for their first tour ever to Adelaide. At lunchtime they gave a warm-up concert in the Union Hall. Tickets on sale at the door for one dollar (printed on them 'refreshments'). It looked like a good way to spend a more refreshing (?) afternoon than attempting an Architectural Structures tute along with about sixty others of the same opinion.

A few however were a little more conscientious of their study (Adelaide Uni in the eighties?) and left at 2.00 p.m. As they did so Dobe Newton, vocalist and percussionist, said "you will learn twice as much here as you would in the lecture and three times as much if you were on the 'streets'. Anyway we are paying for you to attend this place (?)" Perhaps those who left were on their way to the 'streets'.

After this they broke into a ballad of the 1891 shearers' strike, like most of their songs about sheep - the Australian image (Tom Roberts, Ned Kelly and all that).

Newton believes that, "when we play to people it's just about the only Australian music they're ever going to hear which is genuine..."

When we sing about images of the bush the audience can actually be there, they can associate with it." I think that this approach is a little over done but it still draws 1500 people to monthly dances at the Melbourne Show Grounds and their latest album "The Dance Album" is selling successfully.

Commenting on their similarity to Steeleye Span, Newton believes that they use the same type of instrumentation but that Steeleye Span

gave "total rock punch" which was too much and all happened too fast. The Bushwackers began in '71 as an "acoustic bush-band sort of thing, and over the years we have tried a few different things and have ended up like we are now, which is basically a traditional instrument thing with a rock and roll rhythm." Nine years later with a change of thirty eight members, one could hardly suggest that they happened too fast.

The group consists of a basic rock and roll section, electric guitar, bass and drums with harmonica, banjo, bones, spoons, whistle and a couple of electric fiddles and a lot of 'sheep ballads' which when put together produce well arranged interpretations of traditional ballads and jigs making most entertaining listening (even if it's not quite as good as 'street experiences').

Roger Mainwood, Architecture III