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On dit

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Adelaide University

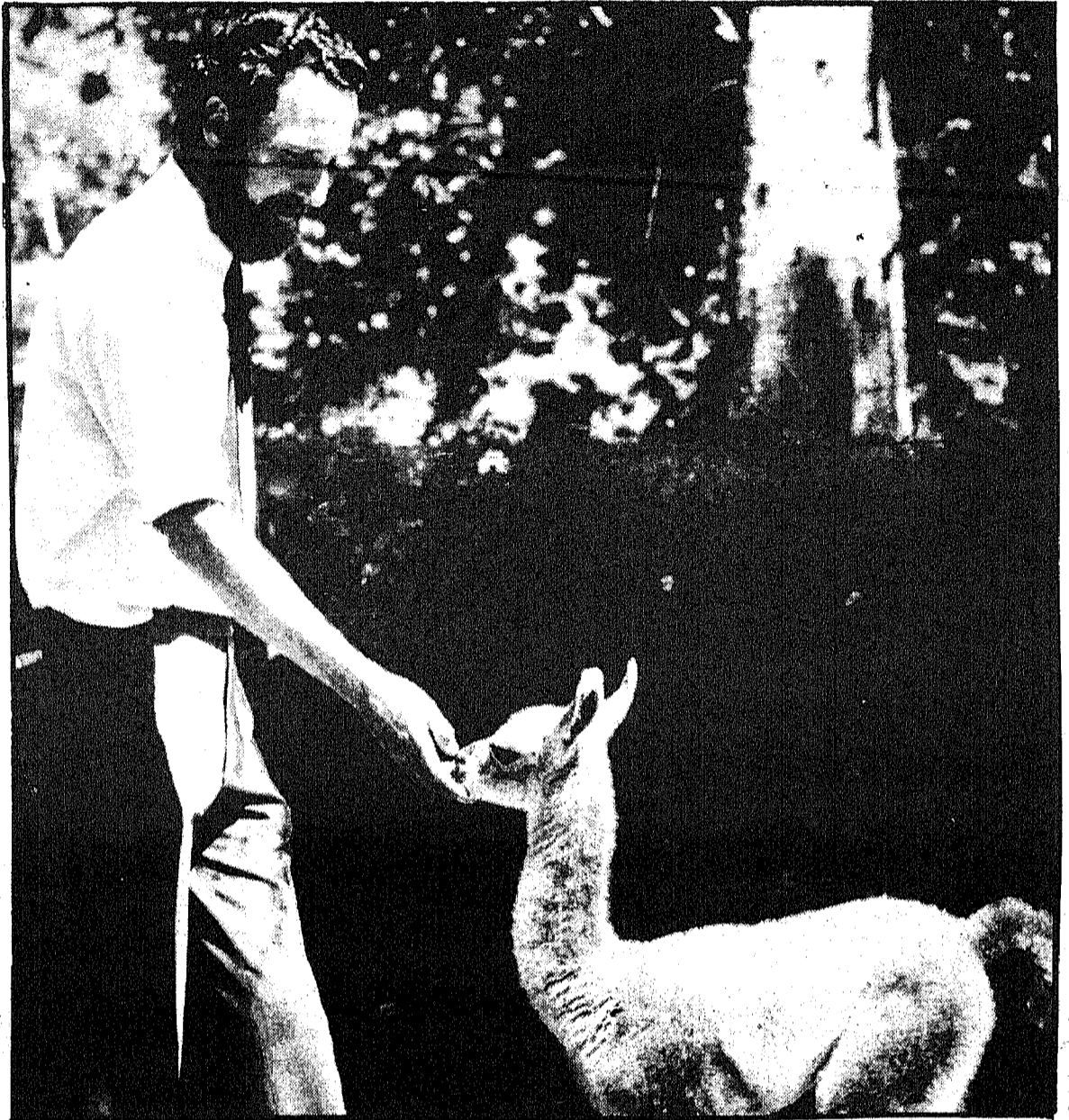
Monday 9 April 1984.



On dit's
Academy
Awards

the
RAOULS

page 22



— Zoo controversy —

Council wanted to get Director out of way

by Jane Willcox

Disclosures made exclusively to *On dit* by an Adelaide Zoo staff member reveal that the President of the Royal Zoological Society Council has made misleading public statements regarding the controversial downgrading of Zoo Director Dr. Baker.

On dit's informant indicated the Council considered the option of sacking Baker and are unhappy with his managerial expertise but publically sought to avoid controversy by passing his demotion off as merely an administrative reshuffling.

Zoo staff have been threatened with dismissal if they speak to the Press over the row.

But a staff member incensed by the injustice to Baker and the Zoo Council's high handed approach, has brought details to *On dit* of a crisis meeting between Council and Zoo staff held two weeks ago.

At this meeting Council President Mr. Simpson, told staff the Council had had cause to reprimand Baker in December 1982 and December 1983 for his managerial skills.

Simpson revealed the confidential report prepared by the management

consultants Touche, Ross and Company into the Zoo's management recommended either sacking Baker or employing an Administrator above him.

These statements were completely at odds with a report in the *Advertiser* in which Simpson stated that "the report did not criticise any individuals" and that "the director would retain his title and his benefits would not be reduced." Simpson said that the changes were normal business management practice, to "improve efficiency."

Sources close to the council question some Councillors' ability to accommodate more modern philosophies regarding zoo management.

Baker has pointed to the success of the Zoo, with record visitors under his management. He apparently has the support of his staff, and is held in high esteem by Zoo administrators around Australia.

It has been stated that to replace Baker with his knowledge of animal husbandry and commitment to the welfare of the animals with an entrepreneurial businessman constitutes a major shift in policy for

the Zoo's management.

Baker has argued that if the Council believes he is sufficiently incompetent to warrant sacking, despite his record, it should be able to demonstrate this publically.

In the media debate Simpson has sought to evade this point by reiterating that changes are simply administrative, not of public concern and do not constitute a demotion for Baker.

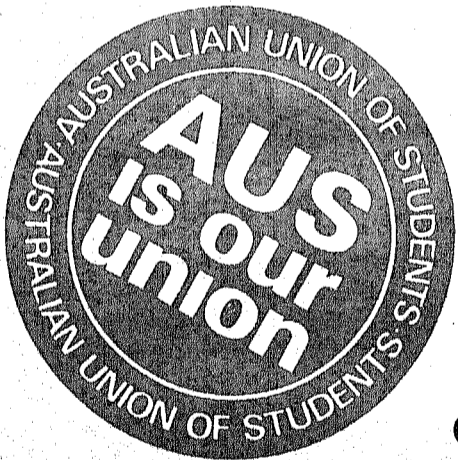
On dit's informant revealed that at the meeting, staff demanded proof of Dr. Baker's incompetence if the Council was going to take this action.

The informant said, "Either Dr. Baker is incompetent or the Council expected a softy and got someone with ideas of his own."

The council of the Royal Zoological Society has a troubled history of dealings with Zoo Directors.

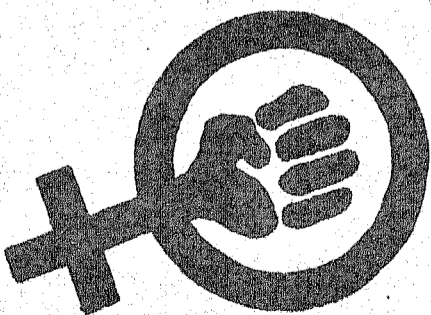
In previous clashes Mr. W.R. Gaskin was sacked in 1963 and Dr. C.C. Mueller resigned in 1981.

The Council is a voluntary organisation with many long standing members. Some have served for up to 30 years and were members during the previous rows.



or is it?

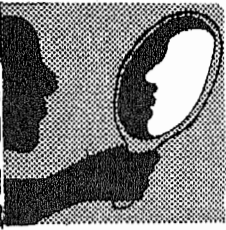
AUS in crisis page 11



**Greenham Common:
friend or foe of peace?
- centre pages**

Eat your heart out 'Torrens River Queen': 'Popeye' sails on

PAGE TWO PROFILE



by Alison Rogers

In all the years that Popeye has been operating on the Torrens river there has never been an accident. No collisions with paddleboats, no shipwrecks with hidden mines, no drunks overboard.

"We won't let a boat out to private parties for more than two hours, nobody can get into much trouble in two hours" says Keith Altmann, Popeye captain for over 20 years.

Keith Altmann is clearly a man who enjoys his job. To some, the thought of driving the Popeye up and down the same stretch of the Torrens for 22 years might inspire bored yawns, but not for Mr. Altmann, owner of the Popeye boats.

When asked about the chances of boredom affecting his work he said "A lot of people ask this question and the answer comes from anybody that goes to work."

"I was at a National Australia Bank do last night and our bank manager just moved from Glenelg to the head office in town, he's been here about a month."

"I asked him, 'How do you like it in here' and he said, 'Oh it's all right, but you've only got four walls, you can't look out the window like you can at Glenelg'. Now this guy has got to turn up to his job every day, we've got to turn up here at our jobs what's the difference? Except that we've got the pleasure of driving up and down a waterway that equals anything in Australia. I enjoy it."

The first Popeye was built by Gordon Watts in 1935 in the same green Popeye shed that exists today.

"It was a 25 footer that was just

slipped into the water. He used to run it up and down the river picking up people from anywhere along the bank. It cost threepence for children and sixpence for adults. He then took on a boat from the Glenelg Jetty, the year it blew away (1947).

"In 1950 a second lot of boats were built. Popeye's III, IV and V. The third generation of boats were put on a year ago."

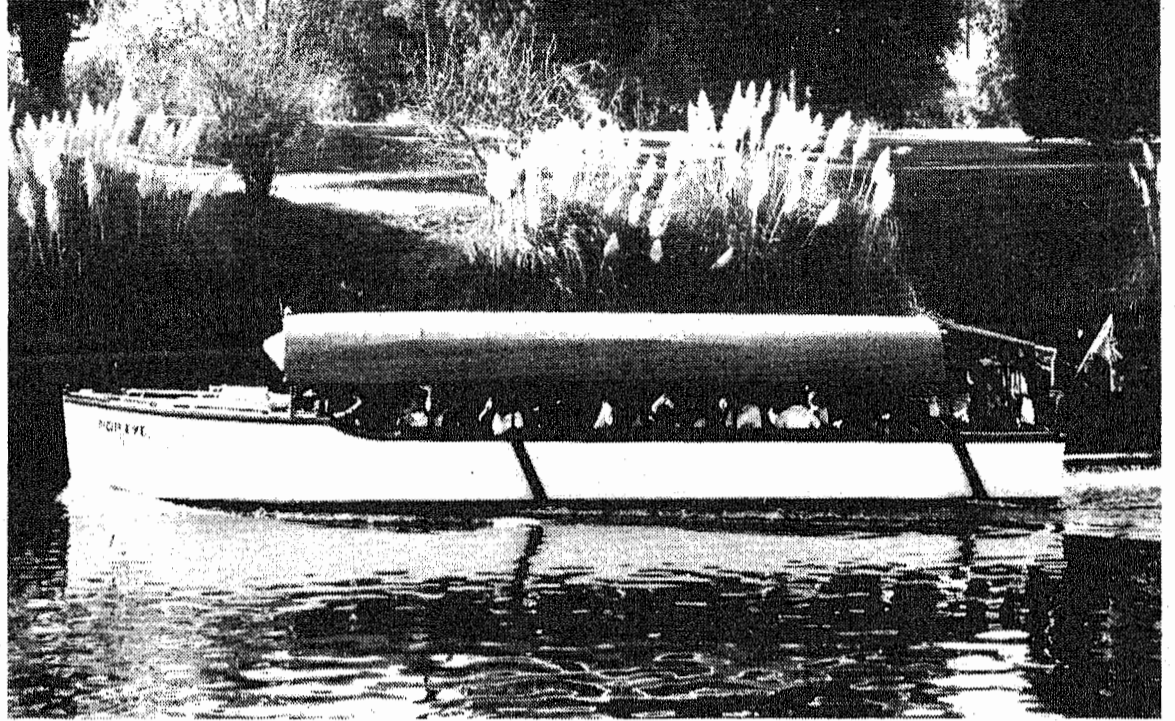
The origins of name Popeye? "Gordon Watts mentioned Popeye because the cartoon was very popular at the time, but his missus thought he was crazy she wanted to call them 'The Torrens River Queen'."

"They took it out a few times and thought, well, why not call it Popeye. Then they had to write to Walt Disney in America and ask for permission to call them Popeye; he wrote back and said he was delighted and they could call as many as they liked 'Popeye'. So that gave them the registered name of 'Popeye' and it stayed with them ever since."

Mr. Altmann bought the Popeye's from Gordon Watts in 1962. In the twenty-two years he's been driving Popeye he's seen a few changes along the Torrens.

"There are a lot more joggers now. I've been down here at 6 o'clock in the morning to do various things on the boats and they were thicker than flies then. Then it comes to lunchtime between 12.30 and 2.00 and there's a stream of business guys who come down for a jog."

"The Victoria Bridge was the first major alteration we saw. The year was a total disaster for us. We



Popeye: more popular than royalty

couldn't operate for 90 percent of the time. We had to get the wooden boats away from the mooring because they were out in the dry in the summer time and we had to get them out into the water. It cost us \$500 with the biggest crane in Adelaide to lift them out into the water and moor them around in Elder Park."

"We used to land by the fountain. We had to put up a catwalk and every time the river rose (there was a drought that year) it would rise half an inch a day, we'd have to raise the catwalk."

Mr. Altmann enjoys all parts of the drive that Popeye makes. "It's different all the way, you go down to the weir and you've got the view through the weir which is magnificent. You turn at the weir and you've got the whole of the skyline of Adelaide. Then under the bridge you've got the spires of St.

Peters Cathedral in a gap in the poplar trees."

"We always tell people that the Adelaide Bridge is the widest reinforced concrete bridge in the world, the only one to carry eight lanes of traffic. It's a fact you know!"

"It goes on all the way through varying, that's what makes the trip so enjoyable."

On speaking about the significance of Popeye for Adelaide people Mr. Altmann said "I think it means this much to the people of Adelaide, that this is the best attraction the Adelaide City Council has got, there's nothing else."

"The Festival Theatre is owned by the government, the Rundle Mall and Popeye are the only two tourist features Adelaide City Council has got."

"We sell up to 10,000 postcards a year on the boat, that travel all

around the world. Popeye is an institution to Adelaide."

The Popeye has seen a few celebrities on board.

"We've had the Queen and Duke twice, international Prime Ministers. Malcolm Fraser took the new Popeye on its maiden voyage. They approached us from Canberra and asked us if we wouldn't mind if he did this. It was tremendous publicity for us."

"But anybody's as much a celebrity as they are as far as I'm concerned. We get people, interstate, kids — they get off the boat and say 'That's the most pleasant thing I've done since I've got into Adelaide, thanks very much, you could charge twice as much as you are doing' and they get off a happy customer."

"That's what makes it worthwhile."



OUTRAGE!



by Moya Dodd

Anonymous stickers bearing the Nazi swastika emblem and the words "Gas AUS" made a mysterious appearance on campus during the AUS secession campaign two weeks ago.

Both pro-AUS and anti-AUS groups have denied responsibility for the stickers, amid suggestions that off-campus extremists may have initiated the late-night stickerings on Monday of the referendum week.

The stickers provoked strong reaction from both sides during the fiercely-contested campaign.

"I am appalled by the fact that they've been put up", said Liberal Club President and anti-AUS campaigner Davids Darzins.

"The persons who put them up are obviously extremists of the highest order, if not deviant."

He said it was a "strong possibility" that the stickers may have been put up by Left sympathisers in order to discredit the broad right's secession campaign.

"I think it's been proven in the past that if there is some strong damning graffiti which is an act of violence against people then that does repulse people and make them vote the other way as a protest," he said.

Students' Association President Ingrid Condon denied that the Left was responsible.

"I suspect National Action", she told *On dit*. She said that in the past, National

Action had distributed their propoganda on campus by "posting things up in the middle of the night".

National Action is an extreme right-wing organisation advocating the White Australia policy.

It has been involved in a violent anti-Asian campaign in the eastern States which has led to its banning from Macquarie University last month.

A.U. Campaign Against Racial Exploitation (CARE) Convenor Linda Gule described the sticker as "a disgusting attempt to appeal to the worst of racist tendencies."

"Anybody who can laugh at the gassing of Jews is a disgrace to the Adelaide University campus community," she said.

She speculated that the stickers were not put up with Students' Association glue because "you just can't get them off."

She added that the stickers fitted in with the type of campaign SWAPO ran.

Pippa McKee, spokesperson for anti-AUS agitator group "SWAPO (Students Who Are Pissed Off) with AUS" denied that SWAPO was involved with the stickers.

"We don't know who put them up," she said. "I think it was definitely initiated off campus."

Jewish Students' Society President David Mendels described the sticker as "puerile".

Beat-up: Hamilton-style



David Walker

Journalists are creative artists, right? And honest, objective reporters of what they see and hear. Skilled in the use of the English language. Chroniclers of the times we live in...

A few people, mostly journalists themselves, know better.

Advertiser cadet journalist Eric Wisgard has committed to paper his observations on the work of top *Herald* and *Weekly Times* reporter John Hamilton. Hamilton is the pride and joy of the *Herald* Group. They fly him to Far East war zones, tropical volcanoes, jungle hinterlands — all in search of exotic journalistic masterpieces in the foreign correspondent style of years gone by. His reputation for shallow journalism has grown with the years.

Last February's Ash Wednesday fires brought Hamilton to humble Adelaide in search of a "colour story". Eric Wisgard was at his heels, watching the Great Man at work. Wisgard wrote later of what he saw:

"The fire must have come through here," muttered Hamilton matter-of-factly to me as we walked up Yarabee Road, Greenhill.

Around us the burnt-out shells of houses loomed through the blackened, twisted trees.

Ash covered the ground and fire-destroyed cars littered the roadside and driveways.

"Guess so," I replied.

On the way up through the winding hill roads, he told me about a hymn he had

heard, triggered by Editor Don Riddell's mentioning Greenhill (one of the hardest hit townships in the Hills) as a likely place to start off his search for material for a colour story.

"A Hymn would make a great start for this colour piece," he muttered matter-of-factly, as he selected a low gear to negotiate a sharp corner.

"I can't remember what it was about ... something about 'green hills'."

Sure enough, Hamilton's tour-de-force appeared in the *Melbourne Sun* beginning with:

"There is a green hill, far away, without a city wall where our Dear Lord was crucified, who died to save us all."

I have never understood the relevance of this hymn, but I guess it was up to him (or Him).

But this is nothing.

Mere subtle interpretations of shape and colour compared with what is to come.

Sharp, poignant quotes are essential in a colour piece and a Reporter of John Hamilton's calibre is well aware of this.

The best method of taking down quotes is by using short-hand — but what do you do when you don't know short-hand and don't have a tape recorder?

John Hamilton had neither but that didn't stop him getting down those quotes, although some didn't ring true — like this alleged quote from fire victim Helen Candler:

"We were going down the garden path when a suitcase burst open and all our clothes were strewn around and we were trying to get them back in the suitcase when there was a roaring sound and there were flames and the house opposite exploded, too."

How could anyone take down 46 words spoken machine-gun style (note lack of punctuation) without using shorthand?

From my recollection of Mrs. Candler's description, she said "It was awful ... umm ... we grabbed our stuff and put it in a suitcase ... ah ... when we ran out the house it fell open and our clothes went everywhere ... we could hear the fire coming up the ridge and then the house across the road caught on fire..."

This was gamed after much questioning from Hamilton and me.

His ending deserves a reprint: "As I walked up Yarabee Road, the words of the old hymn, *There was a Green Hill*, came back to me again.

"We may not know, we cannot tell, what pain He had to bear. We only know it was for us. He hung and suffered there."

The *Advertiser* printed none of this. I don't know why not. It seems to be of more value than *Colquhoun* or *Thor Fingers* or *2 A.M.* or the *Father John* column. Or _____ (you fill in the blank).

The people who the redoubtable (or at least doubttable) Mr. Hamilton works for happen to own the *Tiser*. This writer, however, is drawing no conclusions from that fact.

PRODUCTION

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Doleful MP in strife over slumming on TV

National Party frontbencher Stephen Lusher overspent his dole in two days when he attempted to live on the unemployment benefit of \$73.60 the other week.

In conjunction with the Channel 9 program *60 Minutes*, Mr. Lusher tried to prove that unemployed people received so much money they lose the incentive to work.

Mr. Lusher began the experiment on a Monday and by Tuesday evening had totted up bills of \$80 according to the *Canberra Times*.

The weekly rent on Mr. Lusher's shared house in the Canberra suburb of Braddon was \$45, and then on Tuesday he visited a dentist and was billed \$35 the newspaper said.

The National Party MP moved into the Braddon house for the week in order to simulate the living conditions of the unemployed. He told the press his rent would be \$35. However the only other occupant of the house, an unemployed man, told a *Canberra Times* reporter that the house rental was \$90 and was shared evenly.

This figure put Mr. Lusher over budget before he had paid for food, electricity, clothing, transport or other incidental expenses.

During the week Mr. Lusher lived



Lusher: overspent ambitions

under stringent conditions which lent verisimilitude to his efforts to exist on the dole.

He rode a pushbike to Parliament House instead of driving his gold-coloured Mercedes, he ate a vegemite sandwich and an apple for lunch instead of eating in the members' dining room and he told the press he would entertain himself without spending any money.

The Lusher experiment drew a barrage of ridicule from the Government, community groups and Mr. Lusher's own Opposition colleagues.

Shadow Minister for Social Security

Senator Tony Messner said Mr. Lusher had "drawn attention to the problems of the unemployed in a most unfortunate manner."

Shadow Minister for Home Affairs Senator Kathy Martin labelled it "a ridiculous exercise which won't prove anything."

"He is making a mockery out of the plight of the unemployed," she said. "The sooner he is stopped the better."

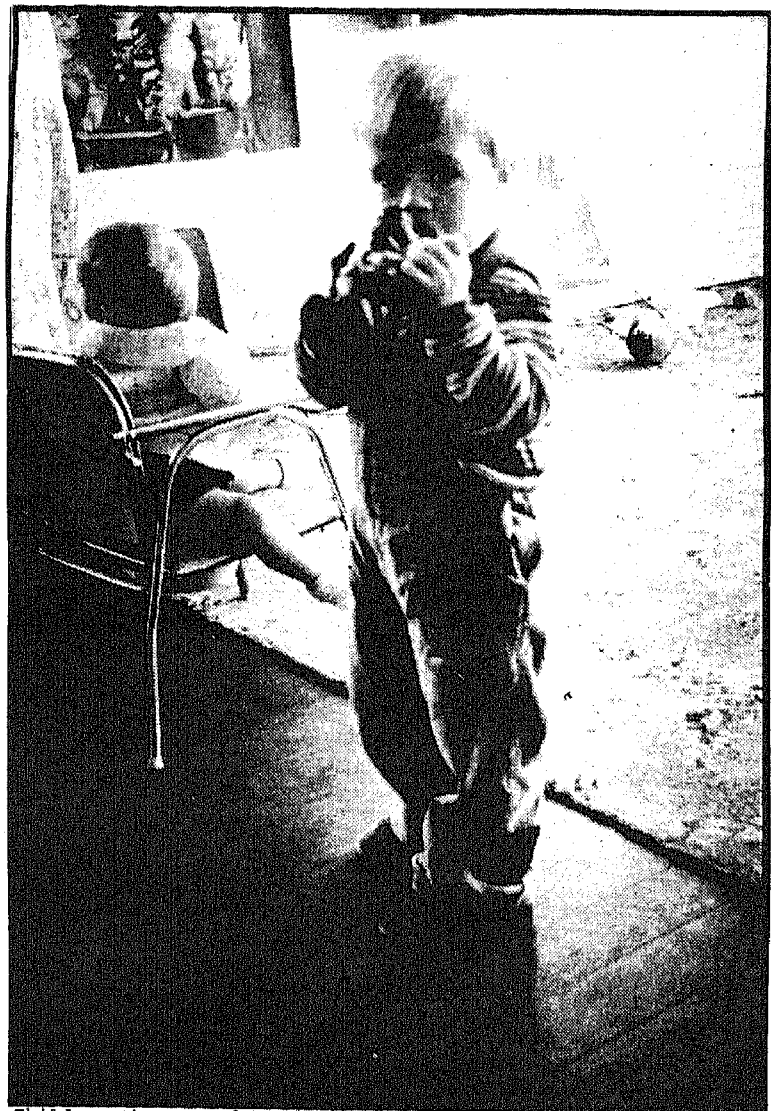
Another Opposition member told the *Canberra Times* that enormous pressure was being exerted on Mr. Lusher to "stop acting the fool and embarrassing all of us."

The affair was a relief for the Government which faced the Medibank wrangle and *Age* tape allegations in that week.

Ministers made easy political capital out of Mr. Lusher.

"His one week long experiment is a pathetic publicity grab which has no relation to the agony of the average 45 weeks on benefit suffered by most victims of unemployment," said Social Security minister Senator Don Grimes.

He told the Senate that the *60 Minutes* team had helped Mr. Lusher by taking his groceries home in their van when Mr. Lusher bought too much to carry on his bike.



Children threatened by funding

Teddy's child care blues

by Moya Dodd

Teddy was not impressed.

The year had started badly enough. In the very first week of term, he'd been kidnapped from the bottom shelf of his cupboard and taken to the place he dreaded second only to the Students' Association Office (which was only one floor down).

It was a spacious, happy place. Except for the children. Teddy hated children. Here there were an abundance of children — and, worst of all, he had to play with them.

Day in, day out ... there was no respite.

Sometimes there would be twenty or more of them and one of them was sure to want to play.

Eventually he could take no more.

He appointed himself the new Child Care Centre's Public Relations Officer, fled to *On dit* and made the following media statement:

The Child Care Centre, which is almost full despite minimal advertising may be forced to close at the end of the year. Current funding will last only until November.

Unless extra toilets and an outside play area are added it will not be eligible for a 75% Commonwealth subsidy.

COMMENT

Stephen Lusher has shot his mouth off and by an odd contortion has managed at the same time to shoot himself in both feet.

Mr. Lusher, who is an Opposition Shadow Minister, promised to slum it in front of television cameras for a week and prove that Australia's unemployed are paid too much dole.

He was actually stepping into a trap set by the Nine Network's *60 Minutes*, whose producer, Gerald Stone has a reputation as one of the nation's wildest television journalists.

Mr. Lusher has ambitions to lead the National Party and he should have seen through the ploy. To be a leader he needs to look as if he would fit into the tough, cunning mould of an Anthony or a Sinclair. And since Mr. Sinclair is in political trouble this is definitely the time for Mr. Lusher to appear tough and cunning.

Instead by week's end he had been described as immature, shy, self-effacing, sheepish, shattered and as the *Canberra Times* put it "doleful".

Mr. Lusher was ridiculed and he wilted under the attack. Naturally nobody, not even those of his own party, were willing to publicly support him.

Perhaps at last the monumental inappropriateness of his position was brought home to him. Mr. Lusher of course earns a fat frontbencher's salary. He drives a gold Mercedes with "SL" numberplates. The *Sydney Morning Herald* described his appearance as that of a "well-fed 38-year-old with a lingering schoolboy air."

The government had a field day. Social Security minister Don Grimes told the Senate:

"Members of Parliament had the unedifying spectacle this morning of seeing Mr. Lusher, pack on back and on his bike, apparently trying to look like someone who is unemployed, hiding behind the bushes outside Parliament House waiting for the television cameras to turn up and take pictures of him."

The *Canberra Times* was flooded with letters. One correspondent wrote:

"Mr. Lusher's plan to spend a week on the dole provides much-needed publicity for my own plan to spend a week living on an Opposition frontbencher's salary."

Another correspondent made a similar offer and promised to "endure all hardships normally encountered by parliamentarians."

"I will devise ways to avoid

constituents, avail myself of endless first class travel, use Commonwealth cars for shopping sprees in Queanbeyan and party on into the wee hours," he said.

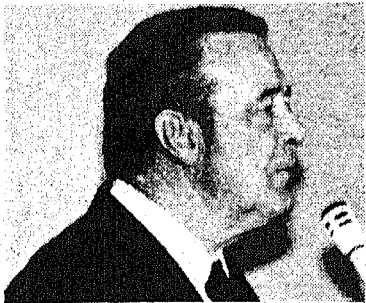
Mr. Lusher's Opposition colleagues couldn't desert him quickly enough. ACT Liberal Senator Margaret Reid, who was in the unfortunate position of having Mr. Lusher conduct his social experiment in her electorate, branded the escapade as a "publicity stunt" and a "cruel hoax."

Mr. Lusher was rapped over the knuckles by his own National Party Colleagues and, according to sources, was told never again to try anything unusual on his own initiative.

Mr. Lusher could only mutely maintain that his experiment was "a serious effort to look at the financial side as well as the long-term psychological aspects (of unemployment)."

Realistically Mr. Lusher has blown his chances of leading the National Party. He was a strong contender for the deputy position which was filled two months ago and has been talked about as a future leader. But currently the Nationals have Mr. Sinclair for a leader. And they won't want to exchange an albatross for a lame duck.

Certainly if Mr. Lusher wants to play at being unemployed just as Marie Antoinette played at being a peasant, then he has no right to complain if his head is for the chop.



Dolan: hopeful about no-nukes

Rallies may convince govt

The Federal Government could be convinced to stop uranium mining by massive turnouts at anti-nuclear rallies planned throughout Australia for 15 April, the ACTU president, Mr. Dolan, said last week.

He said the trade union movement would be highly visible in the rallies. At least 20 unions had agreed to participate.

The rallies have been organised by a coalition of peace and anti-uranium groups.

In Adelaide, marchers plan to form a human chain around Parliament House, Government House and Torrens Parade Ground.

Page 9 — Disarmament and peace

Poor may turn to new weapons

by Mark Davis

Chemical weapons could spread quickly in the Third World and add a dangerous new dimension to regional conflicts, according to a Canadian study.

The study was published by the London-based International Institute for Strategic Studies in the latest issue of its magazine *Survival*.

It warns that chemical weapons may soon become the poor country's answer to the nuclear weapons possessed by more advanced nations.

The study says "where chemical weapons are concerned, the materials, the technology, the knowledge and, in some cases, the potential agents themselves are already available to virtually any State that might wish to develop them."

The release of the study came as Iran's delegate to the United Nations warned 'last week' that 'this country'

was capable of producing chemical weapons and may retaliate if Iraq continued its alleged use of such weapons in the Gulf war.

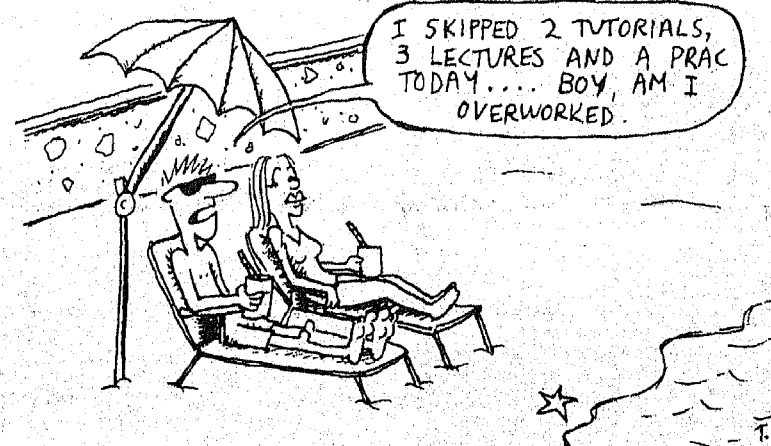
Recent Iranian charges that Iraq was using chemical agents against its forces in the Gulf conflict lead to a UN investigation.

The *Survival* study was written by G.K. Vachon, assistant professor in strategic studies at Canada's College Militaire Royal de Saint-Jean.

Vachon said progress towards a global treaty outlawing chemical and biological weapons "issfar from promising."

He suggests that regional pacts banning such weapons are the best way to prevent proliferation of chemical warfare.

There have been reports that China, North Korea, Vietnam, Egypt, Israel, Iran, Iraq, Laos, South Africa and Cuba, as well as the US and the Soviet Union, had gone some way towards stockpiling or developing chemical or biological weapons, he said.



All work and no play

by Mark Davis

Students at Adelaide University may be spending too much time studying and not enough time playing, according to the University's Executive Committee.

The committee is concerned that students are being given too many assignments throughout the year, and that their recreation time during term and vacations is being reduced.

The Chair of the Executive Committee, Ms. Margaret Meyler, said that since the introduction of continuous assessment, members of the University had noted a decline in the numbers of students participating in extra-curricular university activities, especially interspersed sport.

Under continuous assessment, many students no longer have to sit for a single final examination at the end of the year. Greater reliance is placed on assessing

students' work progressively throughout the year.

Faculties at Adelaide University have moved towards continuous assessment since 1976 after the adoption of the Report of the Committee of Assessment by the University Education Committee.

Since then academics have reported that many students complain about their workload, its demanding nature and that their recreation time is being curtailed.

Ms Meyler said that the Executive Committee would alert Faculties and Departments to the problems. She said some Departments need to modify their assessment schemes.

"Continuous assessment needs to be suited to the sort of subject being taught," she said.

"The amount of assessment — the number of assignments and projects given — should depend on the nature of the subject."

Uni life: politics, pigeon-holes, paper-wars and paper-jets



UNI LIFE

Richard Wilson

Good morning/afternoon/evening/night, and welcome to *On dit's* newest column, 'Uni Life'. This column, as the name implies, deals mainly with Uni life itself, studying its events, occurrences and idiosyncracies. It's purpose is to show students that there is more to University than student politics, sleepless nights, and boring lectures.

For example, how many vending machines are there in the airport lounge? Did you say six? Fool, there are seven of them. Anyway, that's one of the topics we'll be looking at in future weeks. In addition, we introduce students to some of the resources of the University, and how they can make the most of them. We will attempt to compare prices between our own beloved Mayo Refectory, and other University and institute cafeterias around the place.

On the more serious side, we explain TEAS in simple layperson's terms, and look at feminism, and how it has changed society's views towards women.

Very shortly (maybe next week), we will give you the answer to the age-old question, "What is the Meaning of Life"? And, of course, we will pass on any current (funny) jokes, or gossip, circulating the University.

The BIG issue last week was the referendum into our membership with the AUS. Unless you are either blind, deaf and stupid, or dead, you would know that Adelaide Uni succeeded in seceding from the AUS. Though the result is what matters, I feel enough has already been written and spoken about the result. What I found much more interesting was the

campaigning of both sides, both prior to, and during the referendum.

The campaigning was frantic, due mainly to (a) some fancy footwork by Ingrid Condon, hoping to catch the secessionists on the hop, or (b) the right-wing forcing the referendum upon students early, so as not only to confuse them, but to avoid it being held to coincide with the Union and Students' Association by-elections.

As the campaigning wore on, both sides, particularly the pro-AUS faction, became much more desperate in their attempts to co-erce students. The pro-AUS group accused the secessionists of blatantly lying to the students. The secessionists accused the pro-AUS of blatantly lying to the students. Someone obviously was, but who?

The childish antics weren't just confined to these amateur political protagonists, though. On the Friday, I was fortunate enough to be abused by three pro-AUS supporters in three hours, before, and during lectures. During Physics, I was told that "When the government stop your TEAS cheque, and when you have to pay \$2,000 a year in fees, don't come running to me, because it will be all your fault."

Fortunately, the rest of the pro-AUS campaign was not as rude as that. Following this, David Faber came to address us before the Maths, and then the Chemistry lectures. The result was very interesting. In the former, he was shouted down, and had to resort to the Bob Hawke tactic of slamming his fist down on the table repeatedly. Even before the Chemistry address began, the paper jets were flying down towards him. Some brainless anti-AUS students then decided it would be funny to start throwing chalk, and anything else they could get their hands on, at him, hitting him at least twice. While they are entitled to their opinion, perhaps voting would have been a better outlet for their feelings, rather than plane and chalk throwing. David must have felt more uncomfortable than a Jewish comedian cracking anti-Nazi jokes at an SS ball.

After a series of desperate searches in a multitude of departments, most students would by now have discovered their pigeon-hole (after forgetting those all-important two letters). For the few who still haven't, rest assured, the university has found you. When you do eventually come across your little allotment of cupboard-space, it will be overflowing with all sorts of multi-coloured bits of paper, ranging from a preview of the four weeks of films you've just missed, to a host of pamphlets urging you to say 'yes' to AUS. Another salvo in the paper war arrived in my pigeon-hole last week. Unlike most of the others, however, it had something to say.

It details a series of programs preparing students for employment. The aim of the program is to enable students to become aware of the many kinds of jobs which graduates can do in the community, in addition to giving some ideas of what employers look for in a good candidate. The programs are designed for all students, with the first year program consisting of ten 30-minute shows to be broadcast on Thursdays at 8 pm on the University's own radio station 5UV. The third year program follows at 8.30 pm.

The shows started last week, and further information is available by contacting the Careers Advisory Service (bottom level of the Horace Lamb Building), or the University Department of Education, third floor of the Napier Building.

* * *

And still on the topic of radio, a reminder (plug) for the show I'm presenting this Thursday from 4 - 5.30 pm on 5MMM-FM. The show features "The Adventures of Kaptain Kangaroo," the comedy play that's funnier than skinny-dipping in a septic tank.

* * *

And on that filthy note, we end this week's inaugural column of 'Uni Life!' If any students reading this find anything that is even remotely connected to Uni life either enjoyable, interesting, or repulsive, please feel free to come into the *On dit* office, and drop off your suggestions. Catch you next week.

Is there life after AUS - where do we go from here?

INGRID CONDON
STUDENTS' ASSOC.
PRESIDENT



Flying the SAUA President over to Canberra at budget time), liaising with groups like the South Australian Institute of Teachers, the Australian Teachers Federation, other campuses (both within and outside South Australia), anti-racist groups like the Campaign Against Racial Exploitation, and the Inter-Campus Land Rights Support Group, women's organisations, trade unions, anti-nuclear groups like CANE and the Coalition for a Nuclear free Australia. And the list doesn't end there.

I believe that students still believe in some sort of national structure, though not AUS.

Effective representation of Adelaide University students will take some working on — at the same time we'll be keeping an eye on what's happening to AUS with a view towards building a new national structure — what form this structure will take, how long it will take to set up etc, depends very much on the future of AUS.

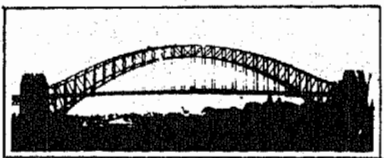
At the moment a State based union (an idea that the anti-AUS forces floated) is not viable, since most campuses in South Australia are still members of AUS, and have stated explicitly that they're still interested in a national perspective for student unionism, and they retain their commitment to AUS.

What are the long term prospects? Of course the Students' Association is still here to represent Adelaide Uni students to the University, outside groups and the public. The fact that we're not in AUS will probably cost students more money in the long-term — but that's their democratic decision, and as your elected representative, it's one that I must accept in representing students.

Anyway, that's about all there is for this week. I'll be attending the AUS Executive this weekend to discuss legal matters with them. By the way, I hope you all remembered to vote in the by-elections — now that we're on our own it's important to have your say about who you want to have representing you in the SAUA. I hope all your O'Campers who came on Saturday night enjoyed the O'Camp Reunion.

Oh well, that's it for this week. Hope to see you soon.

No shock, no horror



SYDNEY

Geoff Hanmer

With no shock, and hardly any horror Nifty Nev is back again as NSW premier. Despite the five and a half percent swing, the ALP still has a very healthy majority and the Liberals are still a disorganised rabble by comparison. In the final week of the campaign, Liberal leader Nick Greiner (also known as Kermit) was forced to backtrack so many times that some commentators were surprised by the eventual result. He was only saved from a drubbing thanks to the plunging popularity of Wran and a somewhat lacklustre ALP.

If the electorate had actually been excited by the prospect of a Liberal Government, rather than being mildly interested and amused by it as they

seemed to be, then the ALP could well have lost the election.

Ridiculous you say? Hardly. Look at the performance of the Independents in the Lower House. All sitting Independents received swings of up to 10 percent. In an admittedly risky procedure, if you subtract the overall state wide swing against the ALP of five percent, you have five percent only explained by enthusiasm for the MP's concerned. If the Liberals had been able to add another five percent to the five percent they got, bingo, Government. Or at least very close to it.

What seems to have happened is that Nifty lost five percent of his supporters rather than Greiner winning five percent; a lot of these Liberal voters who voted ALP in the "Wran slides" of '78 and '81.

So, ALP officials are saying, all we have to do is improve our game a bit and hope to goodness the Liberals don't, and we'll stay in forever. This is optimistic on two counts. For one, the ALP in NSW has forgotten how to have ideas and second, the Liberals can't possibly get worse.

If the Liberals can win suburban seats like Cronulla, Miranda and Bligh with Greiner as leader and candidates like Bligh's Michael Yabsley, then the ALP ought to be very worried at the depth of public reaction against Wran.

Aside from innuendo about his private life and affairs, Wran now suffers from comparisons to historical figures as diverse as Stalin and Hitler, a reaction to his Presidential, some say dictatorial, style of government.

This is not altogether a justifiable criticism, but it does not have a kernel of truth in it. Wran showed a great deal of spleen in the aftermath of the *Four Corners* Royal Commission, and has had an obsession that the ABC and the "Fairfax gutter press" are out to "shaft [his] government." These charges don't



Nifty Nev - shifty smiles exactly stand up to careful examination, and have reflected more on Wran than on the media.

Unless the ALP can really pull up its socks and attract the trendy younger voters back to its fold, its bye bye Premier Paul Landa/Terry Sheahan/Frank Walker (the three contenders) in 1988.

* * *

The campaign by the ALP was one of the most heavy handed in recent history, leading some people to think that the tag "Nifty" has had its day. Fortunately, several statutory authorities took out full page advertisements in the press through the campaign, telling us that "Electricity prices, already the lowest in Australia, have been frozen" or that motor vehicle insurance "will be cheaper". Naturally, these paid-for-by-the-public advertisements blunted the Liberal's campaign on these two issues, proving yet again that the Government has a real advantage in the scramble for votes.

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Poland's secret culture: from poets to punks

A vast underground counter-culture, much of it operating under the protection of the Roman Catholic Church, has quietly spread across Poland in recent months, according to a recent report in the *New York Times*.

The report says the underground culture embraces a wide range of intellectual and creative life; most of it has a strongly anti-Government content.

The underground culture includes publishing houses that turn out works of history and literature, scholarly journals and weekly news sheets, lectures delivered in churches by leading academic figures and artists, independent study groups known as "flying universities", troupes of actors that perform in homes, and clandestinely duplicated cassettes of political lectures and topical songs.

Although the Polish authorities were largely successful in putting down the street demonstrations of the Solidarity era, they have grown increasingly frustrated at their inability to eradicate the lingering spirit of the outlawed union, particularly among intellectuals and sections of the Church.

Within the last six weeks, according to the Polish government, there have been hundreds of searches, interrogations and arrests of opposition intellectuals. A major target of Government action, sources say, is the closing of underground printing operations.

Since the imposition of martial law in 1981 most Polish intellectuals and creative artists have gone into what they call "internal emigration", refusing to work for the official market.

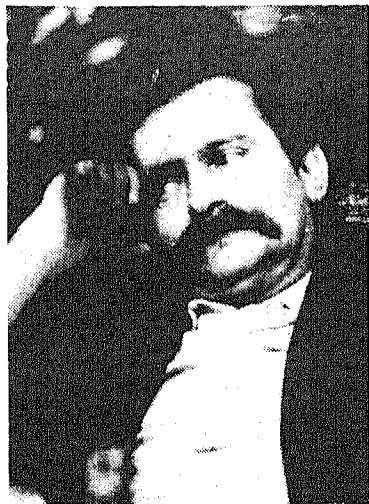
The Government has suspended the unions of journalists, artists, writers, and film makers and tried to replace them with organisations loyal to the system.

But in recent months, an extensive program of lectures has developed within the Catholic Church.

"There is no more official culture" said a diplomat who has followed the movement closely. "The church is the



Symbols of hatred and hope: Gen Jaruzelski & Lech Walesa



ministry of culture."

The most solidly established underground institution is publishing. Two major publishing houses, Nowa and Krag, put out a steady stream of books and 200 newspapers of widely varying quality. Among Krag's recent publications is a thick history of Solidarity by a Warsaw University professor.

"Our goal is that nobody will think of publishing in the official media" one activist said.

Film, once the brightest creative area in Poland, is less well represented in the underground because the Government has kept its monopoly on the means of production. But a science fiction film called *War Of The Worlds*, which somehow slipped by the censors, has achieved a cult following because the Martian overlords are seen as Russians and their local enforcers as the Zomo riot police.

Much of the underground culture is carried on in secrecy. The late-night home performances of small groups of actors giving political reviews, for example, are usually restricted to small

groups of friends.

Perhaps the most secretive are the "flying universities" in which groups of students gather to study Polish history.

But a spirit of opposition pervades even popular culture. Popular punk-rock lyrics such as one that repeats over and over again "new situation, new situation," are widely taken as sardonic digs at the Government.

"Even when they dance," one intellectual said, "they're dancing against the authorities."

Writing has taken on a certain cloak and dagger aspect, writers here say, with unknown persons knocking at the door to give assignments or pick up copy. Writers turn in smudgy carbon copies and destroy the original pages to avoid identification, and worry about having their typewriters repaired, lest the machine's typeface becomes known to the police.

Among the advantages of the underground publishing houses, besides a lack of censorship, is that a book can be published in a few months, rather than the three to four years involved in a Government production.



Crafter: students 'can't leave it to Parliament'

Students can do more about racism - Crafter

by Robert Clark

Student pressure could have prevented the weakening of the Maralinga Land Rights Bill, according to Aboriginal Minister Greg Crafter.

Mr. Crafter told last Tuesday week's student meeting on racism he was in fact "disappointed more student bodies did not participate in the framing of the bill."

"We heard a lot from mining bodies and pastoralists and other vested interests and in the end it was their pressure that diluted it. We now have a bill that is weaker than the Pitjantjatjara legislation.

"There is nothing more destructive in the community than racism and mostly it is based on ignorance and misunderstanding. People misunderstand land rights and the principles of sacred sites and access roads.

He said the Parliamentary debate over the past year also had been marked by ignorance.

"But students have a role to play. You can't leave it to Parliament. You can't leave it to churches. You can help to alleviate the appalling ignorance."

The Maralinga Bill just passed the Legislative Council last week after months of wrangling had forced the Government and the Aborigines to compromise. The Aborigines forfeited their rights to compensation for social dislocation at the exploration state and to demand access permits to those who

wanted to cross their land he said.

Mr. Crafter was the main speaker at the lunch-time meeting in a packed Mayo Refectory. The meeting easily passed the Students' Association's anti-racism motions.

Other speakers included John Buchanan, from the AUS executive and a delegate to the UK National Union of Students, who stressed racism was an "international issue".

Buchanan also reminded students of attempts to limit the number of overseas students at New South Wales and Victorian campuses.

Another speaker, David Faber, alleged racist graffiti such as "Chinks go home now adorned every toilet in Adelaide University."

A few members of the university's Right appeared at the left-inspired meeting and supported the motions but secessionist leaders were mostly absent.

SWAPO President Pippa McKee, Vice-president John Ballantyne and Graham ("I think I'm Secretary") Edmonds-Wilson all told *On dit* referendum campaign pressure had claimed their time.

"I think I was leafleting," said Pippa. She said she supported the anti-racist stance but claimed it was an AUS manoeuvre to shore up support during the referendum campaign.

"Besides, we knew what the vote was going to be."

Asian-bashing charge denied

by Robert Clark

Was Bruce Ruxton — the RSL's locquacious Victorian President — a party to a campaign to intimidate immigrants with violence?

Ms Lorna Lippman, head of the Victorian Office of the Commission for Equal Opportunity, told *On dit* Mr. Ruxton last August chaired a Melbourne meeting at which it was agreed to "hire skinheads for \$20 a night to bash Asians."

Mr. Ruxton, ex-AIF and 58, is known to most reporters in Australia as an unending source of outraged and outrageous right-wing sentiment, from women marching on Anzac Day to the sanctity of Queen and flag.

When questioned by *On dit* he said: "No. As a matter of fact I don't recall a meeting. I refuse to have any part of that statement. Never at any time has there been any suggestion of intimidation. I can't recall any meeting, particularly if I chaired it."

A denial, of sorts.

Mr. Ruxton went on to say that South Australians, with a low number of Asian immigrants, were "living in a fools' paradise".

"They want to come to Melbourne" he



3 R's: RSL, Racism and Ruxton said.

"If you were a young man trying to get Housing Commission accommodation I daresay you'd be on the phone to me about Asians getting in before you."



The High Court Bench (from left) Justices Deane, Wilson, Mason, Chief Justice Sir Harry Gibbs, Murphy, Brennan and Dawson

States win in High Court excise challenge

LAW

by Mark Davis

A legal challenge which could have resulted in State revenues being thrown into chaos was dismissed by the High Court last week.

In a unanimous decision, the Court ruled in favour of the Victorian Government which claimed that a license fee it imposed on tobacco retailing was not an excise duty.

The judges refused to consider overruling a number of previous decisions the Court has handed down on the definition of excise duty contained in section 90 of the Australian Constitution.

Under section 90 only the Commonwealth government has the power to impose an excise duty.

Last week's decision was the result of a challenge to Victoria's tobacco retailing license charges mounted by a group of Melbourne companies. The companies

argued that Victoria's license fee was in reality an excise duty and therefore invalid because it contravened section 90 of the Constitution.

The challenge was seen as a test case which, had it succeeded, may not only have affected tobacco retail license fees but also various other imposts the States have on such things as petrol and liquor.

The challenge mounted last week followed a successful High Court challenge by the BHP Esso subsidiary Hematite Petroleum Pty. Ltd. to the imposition by Victoria of fees on the company's Bass Strait oil and gas pipelines.

The Court invalidated those fees after finding they were an excise duty.

In last week's decision the judges upheld the court's definition of an excise duty in two earlier cases.

They said: "The court does not consider that it should now hear further argument urging it to depart from the actual decision reached in those cases, particularly since the States have organised their financial affairs in reliance on them."

The earlier decisions were the Dennis Hotels case of 24 years ago and the Dickenson's Arcade case of 10 years ago.

The High Court has interpreted excise duties as being taxes on the manufacture and distribution of goods, and it has ruled that sales taxes are excise duties and therefore cannot be imposed by the States.

The Dennis Hotels and Dickenson's Arcade cases saw the High Court approve State attempts to get around the prohibition in section 90 of the Constitution.

The States had legislated to declare that the wholesale and retail sale of certain goods could only be carried out by persons with licenses. Those licenses could only be obtained by paying a fee which consisted of a fixed amount plus an amount calculated as a percentage of sales of that commodity for a previous period.

By taxing sales in a previous period, the State avoided the Constitutional prohibition but nevertheless was able to provide itself with an income related to sales at some particular time.

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How to change your life with a video program

by Nick Kalaitzis

How to change your life without lifting a finger is as easy as watching television these days.

Who else but the Americans could come up with a computer software program to help us reshape our self-image and personality while we watch the black box.

A computer program called "Expando-Vision" is being marketed by an American company, Stimutech Inc.

Based on the psychological method of subliminal stimuli the computer flashes messages on the home T.V. for 130th of a second.

After about 30 hours of this the messages then register with the subconscious while the viewer notices nothing.

Messages such as "I see myself thinner", "I see myself healthy", or "My body smells good", help people behave so that they measure up to the new self-image.

It might seem strange that people

should want to convince themselves their B.O. smells nice, but Stimutech Inc. assure us it's "everybody's dream".

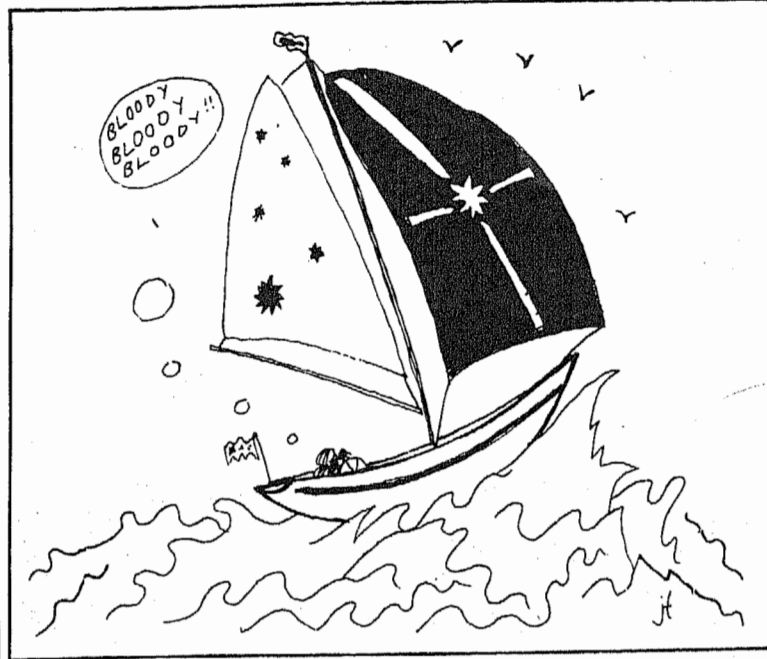
Mr. Jim Crawford, company President, says the method works because subliminal messages side-step the conscious mind which usually acts as a sceptical censor of such messages.

He says that by using Expando-Vision "you can change your life without lifting a finger".

Expando-Vision is one of dozens of psychological self-help software programs for desk-top computers that have appeared on the market in recent months. The programs promise to make users better bosses, employees, husbands, wives and lovers.

Many in the computer business believe the programs will catch on with the public much as self-help books have done.

The Stimutech "Expando-Vision" program consists of a \$89.95 box that is linked by cable to the home computer and television set, and eight programs on disk, cartridge or cassette that costs \$39.95 each.



Flag-wavers accuse RSL

Supporters of a new Australian flag have accused the Returned Services League of forcing Sir James Hardy's resignation from Ausflag 1988 Ltd., the lobby group pushing for a new flag to be introduced before the Bicentennial year.

Sir James resigned last week because of a boycott of wine produced by Thomas Hardy and Sons Pty. Ltd., of which he is chairman.

The boycott was organised by the Australian National Flag Association which was set up recently to oppose Ausflag. The Association operates from the NSW headquarters of the RSL.

The Secretary of Ausflag, Mr. Harold Scruby, alleged last week that the RSL was directly involved in the boycott.

"Of course, they deny having anything

to do with it, but several RSL clubs in NSW and elsewhere in Australia have refused to purchase Hardy's wines" Mr. Scruby said.

"Our opponents have employed despicable tactics throughout this whole sad affair" he said.

"We have always asked them to take part in discussion about our differences of opinion, but they have ignored us."

Mr. Scruby said he was "bitterly disappointed" by Sir James' resignation.

"We feel very sorry for Sir James because of the position he has been put into. Rest assured he is not changing his views on the subject."

Mr. Scruby said that while the RSL claimed it objected to dropping the Union Jack from the Australian flag, it had dropped it from its own flag and inserted the official RSL emblem.

Economics graduate shortage

by Jane Willcox

The labour market in Australia is suffering from a serious shortage of Honours graduates in economics according to key economic policy branches of the Federal Public Service.

Employers such as the Bureaus of Industry Economics, Agricultural Economics and Transport Economics are struggling to find staff.

Their recruitment problems are so serious that they have made a submission to the Government's employment authority, the Public Service Board, calling for corrective action.

The submission has been strongly supported by the head of the powerful Economic Planning Advisory Council (EPAC), Mr. Geoff Miller.

The shortage of Honours economics graduates has been exacerbated in recent months by an increase in the number of positions available to them within the Commonwealth Public Service.

The numbers of economics students graduating from Adelaide University hasn't changed greatly in the last fifteen years according to the chairman of the Department of Economics at Adelaide University, Dr. Hatch.

"It is not difficult to place graduates, and it is very difficult to keep post-graduate students because they are snapped up in the workplace" he said.

The Economics Department graduates between 10 and 20 Honours students annually and can't afford the cost of taking on any more because of a shortage of staff, Dr. Hatch said.

He said the Fraser Government's education funding cuts had hit Economics harder than any other faculty at Adelaide University.

"It seems stupid now that there is a shortage of graduates."

Economics courses have the highest failure rate of any University course, and Adelaide University is no exception, Dr. Hatch said.



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DIFFERENT IMAGES

Always elections but when will there be democracy

El Salvador is in the midst of its presidential elections. JONATHON STEELE of the *Guardian* reports on the mood of this agonized country.



Relations Office often telephones to complain of articles, so that an editor learns what can be said." Anonymous telephone threats are common, although — touch wood — there have not been any actual attacks on *El Mundo*.

Mr Iglesias's paper is the only one which publishes advertisements from Human Rights groups such as the Committee of Mothers of Political Prisoners and People Who Have Disappeared. It publishes the names of people "captured" and does not write articles saying the security forces have been responsible for civilian deaths; it is the only newspaper which printed the recent peace proposals from the FDR-FMLN, the organisation of guerrilla groups.

San Salvador has some 50 radio stations but only the one operated by the Church, Radio YSAS publishes communiques and announcements from left-of-centre organisations. A bomb destroyed its premises in September 1980 and it was off the air for six months.

In spite of this lack of free expression, Mr Iglesias points out that El Salvador is in the middle of a presidential election.

Another man who finds it somewhat amazing is Father Ignacio Martin Barro, a political scientist at the University of Central America, whose department has conducted public opinion polls for four provinces closest to San Salvador. Here there is no fighting, but the level of fear is such that close to 80 per cent of the people questioned either refused to say which party they supported or claimed they had

not decided.

Father Barro says El Salvador has never had a free election and a fair result. People go to the polls out of custom, tradition, and the obligation to vote, and because of what he called an avalanche of propaganda in the media about the election. There is no tradition of open democracy, public demonstrations and debate.

"Look at the Spanish case," he said. "The first election after Franco's death produced a result which favoured the Franquisto. It took another five years for the Franquisto to collapse and a genuine expression of democracy to emerge. But Salvadorians are voting in an election in which half the political spectrum is not taking part and while the civil war is still underway."

The only groups to approach the current elections with excitement are the supporters of the ultra right wing party, the Republican Nationalist Alliance (Arena). The blame for El Salvador's problems, they say, is due to the foreign press, the communists, President Reagan, Cubans, Nicaraguans — anyone except Salvadorians themselves. Many Salvadorians who disagree with them, such as the Christian Democrats' candidate, Jose Napoleon Duarte, is branded a communist and therefore is not really a genuine Salvadorian at all.

An Arena win will destroy any chance of negotiations with the guerrillas for Arena is dressed to kill. Its party song, allegedly written by its leader Major Roberto d'Aubuisson contains the phrase, "El Salvador will be the tomb where the Reds will end up". When they sing it Arena crowds do a gleeful thumbs down sign in unison. An Arena defeat could start a rampage of vengeance that will result in an upsurge of death squad killings.

The Christian Democrats won 40 per cent in 1982 and ought, in theory, to have the best chance. Everything depends on how the lesser parties split, particularly the ironically-named Party of National Conciliation, which was the party of the one-sided military dictatorship of the 1970's. And if the Christian Democrats win, will things be any different from Duarte two years in power in 1980 and 1981, which saw more death squad killings than any other recent period?

Reprinted with permission.

There is a town in El Salvador called Happiness. One morning there, shortly after dawn three people were found sitting on a park bench. None of them had heads.

In a country where 40,000 civilians have died in the past four years, three more killings are hardly worth a footnote. Yet there is something so chilling in that image of three headless bodies in a park that it may serve as a symbol of this small Central American country's agony.

So at least it seems to Christobal Iglesias, the editor of *El Mundo*, one of El Salvador's four daily newspapers, who told me the story of the dawn discovery in (Alegria) Happiness. He is a man in his mid-fifties with greying swept back hair and an almost constant expression of despair.

I had gone to ask how a paper can function honestly in El Salvador, but he began with a ten minute monologue, a kind of Cassandra-like lamentation, against all that had gone wrong over the last four years.

"They say Africa is a continent where there are savages, yet it has not produced anything like the barbarity that we have seen here. I don't know how the war can go on and on like this, yet if the flow of arms into the country continues, then the war will continue. And whoever wins the war will find he has lost a country. There will be nobody left."

El Salvador is a place of hunger, illiteracy poverty and disease, he went on. It was the smallest country in Central America, half the land was unfit for cultivation. There was massive unemployment. The world price for its cotton and coffee exports was terribly low. "We are practically just living on US aid."

The election campaign was taking place under a State of Emergency.

"We have absolute restrictions on the freedom of the press. There is no censorship, but the Armed Force's Public

Voting in a gunman's sights

COMMENT

El Salvador's presidential elections are now taking place. PAUL GRANT looks at the background to the elections and says that no matter who wins at the polling booth, El Salvador's guerrillas will go on with their revolution

The first stage of El Salvador's presidential elections took place on Sunday 25 March.

In a country where political oppression has excluded any opposition, where people vote in a gunman's sights, where gross incompetence, dis-organization and corruption dominate the electoral process and where political murders number in excess of ten a day, it is hard to attach the word democracy to elections which are held there.

The election results have not returned a clear winner, but have seen the elimination of six of the eight candidates. Because of a voting system which rules that the two leading candidates be separated by a second poll in the case of neither securing a majority, *Christian Democrat* leader Jose Duarte and Robert D'Aubuisson of the governing *Arena* party will meet again in late April.

Duarte will enter this contest with a mixture of confidence and apprehension. He is leading on the March 25 result, securing about 44 per cent of the vote. This should stand him in good stead for the April poll, but his mind will still be

plagued by the thought of his last presidential victory of 1972, which saw him ousted, imprisoned, tortured, and finally exiled, after a military coup.

Duarte is seen as the moderate in these elections but the two years he spent as the civilian front for the Military government between 1980-82 has done much to discredit him. During this period — which saw the escalation of political atrocities — many of Duarte's colleagues left the *Christian Democrats*. Some, like Guillermo Ungo, have joined the F.D.R. guerrillas.

D'Aubuisson is running a poor second, polling less than 30 per cent of the vote. Although it has access to vast resources of political cohesion, *Arena* has not been able to stifle the dissatisfaction people have with its regime.

It is not clear whether D'Aubuisson will accept the election results in the case of defeat and military intervention is a real possibility.

If D'Aubuisson does lose and the results are allowed to stand, Duarte will have difficulty governing as *Arena* still controls the constituent assembly and will do so at least until 1986 when elections are scheduled for that body.

Duarte's *Christian Democratic Party* is favoured by the U.S.A. over D'Aubuisson's *Arena* which is responsible, to a significant degree for the death squads which have terrorized the country for over four years.

Arena's complicity in El Salvador's oppressive political situation is hindering U.S. State Department efforts to win Congressional approval for continuing military aid to this regime. With reports that the crippled El Salvadoran army is suffering massive defeats at the hands of the F.M.L.N. guerrillas, it is estimated that it will only be able to maintain itself for another month. Negotiations are

underway for an immediate \$93 million injection to bolster the ailing government military forces. It is felt that congress would prefer to hand this over to Duarte rather than to D'Aubuisson.

Arena's conduct is also making it hard for U.S. propaganda to obscure the truth and sell the civil war to the world as a moral struggle between free democracy and the oppression of a Marxist totality.

For the El Salvadoran people a change of government will be of little significance. Duarte's commitment to and support of the U.S. political and economic net in which El Salvador is caught, constitutes a direct attack on the country's poor majority, and will ensure the maintenance of the gross exploitation and inequality which prevail throughout the country.

Many in the El Salvadoran people's movement are now convinced that revolution is the only way to bring about justice and equality. This is because their proposals for the peaceful introduction of democracy have been rejected or totally ignored by the El Salvadoran and U.S. governments.

In early February the F.D.R. made a lengthy proposal with the aim of creating the conditions which would allow these elections to be democratic. The proposal called for the establishment of an interim government with representation from all political groupings. The civil war would end with the country united under progressive social, economic and defence policies. The scheme and its sentiments were totally ignored.

The presidential election, no matter what its outcome, will not change anything. For many in El Salvador it will serve only to confirm the powerlessness of the individual.



Bannings in South Africa



HUMAN RIGHTS FILE

South Africa: Johnny Issel
by Mark Davis

Thirty-six year old Johnny Jamus Issel is a respected community leader who has been working for black civil and political rights in South Africa since the early 1970s. As a result he has been "banned" or held in detention for most of the past 10 years.

"Banning" orders are administratively imposed orders which the authorities in South Africa have used extensively to restrict the freedom of movement and expression of critics of the government.

A person who is "banned" is effectively under house arrest. Johnny Issel, for instance, is forbidden from leaving the district of Wynberg in the West Cape; he may not prepare material for publication or be quoted, nor may he enter any educational institution or factory. He is not permitted to speak or communicate to another banned person.

Although many people are tried each year in South Africa for political offences, Johnny Issel has never been charged or prosecuted before the courts. No specific reason has been given by the authorities for his "banning". They have said only that he has "engaged in subversive activities".

Johnny Issel's first five-year "banning" order was imposed in October 1973 when he was an organiser for the South African Students' Organisation (SASO).

A year after he was banned, Johnny Issel was detained by Security Police in Cape Town under section 6 of the Terrorism Act. He was held incommunicado and interrogated for several months without charge or trial and was released in April 1975. He was again detained without charges in August 1976, following riots in Soweto and other black townships. This time he was not interrogated but held in "preventive detention" with several other black community leaders. He was released in December 1976.

In 1980 a fresh "banning" order was imposed on Issel. He was detained yet

again in 1981 and held without charge for 8 months. During this, his third period of "preventive detention" he was held in a prison near Johannesburg which was almost 1,000 miles away from his home, making it difficult for his family to visit.

In July 1982 the government introduced a new Internal Security Act to replace earlier legislation providing for "banning" orders. The new Act stated that all banning orders then in force — as Johnny Issel's was — would expire one year after the new Act came into force. In the event, more than 40 "banning" orders were not renewed on the day in question — 1 July 1983. However, Issel and nine other leading critics of the government's *apartheid* policies were subjected to new "banning" orders.

"Banning" orders are imposed administratively by the Minister of Law and Order. Following the introduction of the new Internal Security Act in 1982, the Minister is obliged to report his reasons for imposing individual "bannings" to a Board of Review. However the Board meets *in camera* and although "banned" people may be permitted to appear before it, they are not given access to evidence laid against them and may not have legal representation.

Torture and ill-treatment

In addition to "bannings", Amnesty International has voiced concern over the use in South Africa of detention without trial and alleged torture and ill-treatment of political detainees.

An Amnesty International report, "Political Imprisonment in South Africa", has detailed widespread use of torture and a succession of deaths of detainees while in security police custody. The report contains statements from several former detainees.

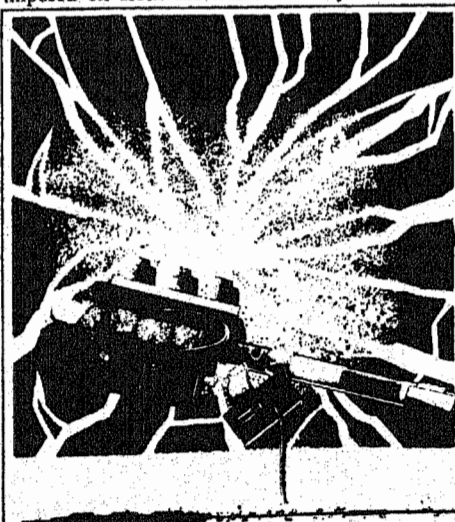
The following, by an 18 year old who was interrogated at Protea police station in Soweto, is typical: "Four whites and one black questioned me but gave me no chance to reply. During this they were beating me with their fists and kicking me ... then they put things on my head and gave me shocks. I was screaming and crying. When I got up I was dazed. One of them told me to sit on a chair but there was no chair where he pointed. I had to sit on an imaginary chair. He said I must sit there for two hours, which was impossible. I fell and they laughed. Another policeman came in and lashed my back with a rod ... After 31 days in detention I was released."

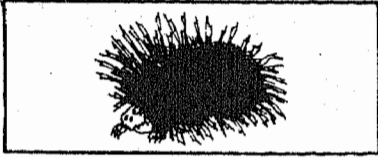
"Human Rights File" is compiled from information supplied by Amnesty International.

WHAT SHALL WE DO WITH THE DRUNKEN DRIVER?

A Free public lecture by
DR A.J. McLEAN
DIRECTOR OF A MURDER ACCIDENT RESEARCH UNIT
UNIVERSITY OF ADELAIDE

ELDER HALL
TUESDAY APRIL 10th
1.10 p.m.





LETTERS

Deadline for letters to the Editors is 12.00 noon on Wednesdays. All letters should include the author's telephone number. Anonymous or pseudonymous letters will only be considered for publication if the author's name and phone number are included (not for publication)

Nothing short of amazing

Dear Editors,
I can't believe the utter rubbish I read last week in a review about a local band known as *Nothin' Shortov*. I have personally been to several gigs and found them to be highly entertaining and of a professional standard. Contrary to the review they do have several original songs and do a great rendition of *Marlborough Country*. I can only assume the person who wrote that report has no musical taste or has a personal vendetta against the band. Give them a go; they're *Nothin' Shortov* amazing.

J. Froppan

Byrd to Borodin by way of Nothing Shortov

Dear Editors,
My tastes in music run to Byrd, Buxtehude, Britten and Borodin rather than rock, roll or derivatives, so I feel that a pastiche of scrapings from a musicologists garbage can, amplified beyond the threshold of pain, is no substitute for real music! I have, however endured countless recorded recitals of Rock, Heavy Metal, Blues et al from the family hi-fi, and have, in fact, attended live performances by *Nothing Shortov*, the group slated by your (anonymous) critic in *On dit* recently. As far as I can tell, *Nothing Shortov* perform as efficiently as any other group that I have heard of TV, and even show some innate musicianship, which makes for a pleasant change! The female vocalist was, I found, a vital performer, with a good sense of style, and what's more, sang coherently and in tune, which is rare in a rock band, to say the least.

The group, so I understand, also played three original pieces at the Fringe Rock Club, yet your critic heard none of these, having perhaps slipped completely into oblivion by that stage?

I hope that your critic falls in a sitting position on his poison pen, or, if female, continues to ease her jealousies and frustrations in the bed of the great outdoors!

Clifford F. Boyd

Into a flour sift?

Dear Editors,
Ho, ho, ho my caustic-witted friend. It appears you are very talented indeed, not only are you a gifted writer but a guitarist, bass player, pianist, vocalist and drummer as well. It must be very hard being so outstanding in a world populated by musical plebeians. But wait. I'm stooping to your libelous level where apparently verbal masturbation takes the place of accuracy and true journalism.

For those currently in the dark, I am referring of course to the wondrous criticism of the Festival Rock Fringe show, and in particular, of the band *Nothing Short Ov*, which appeared in Vol. 52 No. 4 of *On dit*.

In this article our dedicated music critic extraordinaire, launched a below the belt attack on the personal and musical attributes of the members of this band.

This article, apart from being tactless, tasteless and, dare I say it, grossly inaccurate, proved as constructive as farting into a flour sift. The ensuing odour, however, might have been comparable.

Well my dear girl, so you don't like the band. Fine, well and good. Your opinions are your own.

If, however, you have an opinion to express try confining it to that which is relevant, not that which is sensational.

Let us relive the scene!
It was Friday. It was 2am! The bar was shut, and the 5 people in the audience were tired or both. This "excellent venue" resembled a Mausoleum, where even the stiffs had gone home. And we were expected to play. So be it!

With the prospect of no financial reward, little public response and very little sleep, it would be a gross understatement to say that our enthusiasm had waned.

This is by no means an explanation. I don't feel compelled to offer any. This is just to say that we played for a laugh, payed little attention to detail and walked off stage midbracket wondering how such a joke as the Hackney Rock Club was ever conceived.

Perhaps we are not good. Perhaps we play very poorly indeed but at least our attempts are genuine. It is not our practice to make a reputation for ourselves using the backs of others as a bridge.

Incidentally, we played three original that night (get your facts straight) and for such an abysmal band we are doing quite well thank you. One only needs to read the gig guide to see we have been active — by demand.

By the way, anonymous critic, where lies your claim to fame?

A surprisingly good drummer.

AUS 'insults' students

Dear Editors,
"Ugly" is the only word that can express the campaign that AUS supporters waged during the referendum over affiliation to AUS by Adelaide Uni students.

It was people supporting AUS who plastered "Gas AUS" stickers across campus.

It was people supporting AUS who harassed students by giving grossly distorted "facts" or just lied through their teeth.

It was people supporting AUS who argued only "bourgeois middle-class bastards" voted against the AUS.

In a campaign aimed at ignorance, laying blame on everyone but themselves, people supporting AUS merely insulted student intelligence. This continued once defeated as AUS supporters argued the 1500 or more students who voted against the AUS' affiliation were merely mindlessly misguided. Possibly because they did not follow the SAUA's 'guidance'. A case of sour grapes and infantile tantrum? No, the fundamental reason for AUS' demise.

The students had finally had enough of student politicians who were willing to take their patronage and money, but not to represent them.

Robert Chrzaszcz
Moderate Students Alliance



Dobson physically attractive

Dear Editors,
Regarding the "satire" in the *Bread and Circuses* of the week beginning 19/3/84 directed at the women protesters at Roxby Downs. Make fun of these people if you like, *Bread and Circuses* editors, but make it funny and made it relevant. Of course someone as physically attractive as Nigel Dobson is in an excellent position to attack anyone on their supposed ugliness, but do these women's physical attributes (or lack of) undermine their actions?

Meredith Hosking
Belinda Hercus

Penny-pinching bludgers

Dear Editors,
I wish to make a complaint to the Student Union about union fees. I am a part-time student studying one first year subject per year. This constitutes 25% of a full time course but I am forced to pay 50% of the Union Fee, \$91.00. So by the time I finish first year, I will have paid twice the sum any full time student will have paid.

This of course is grossly unfair. It is penalizing part-timers. I mean, the Student Union makes me sick. They complain when the government grabs for pennies with the universities and Mr. Fraser wanting to introduce student loans. But these faceless hypocrites should practice what they preach don't you think. Their penny-pinching takes the cake.

I buy lunch at uni every Monday. This is the extent to which I use union facilities. You're making a mint out of me you bludgers.

Keyna Gamer



Posers may be postered

Dear Editors,
One final whinge, guys, about the AUS Campaign.

During the dying days of the vote I was a bit surprised to see a photo of me with *On dit* in hand adorning numerous posters in some very strange locations. I first thought that perhaps someone wanted to set me up as a rival leader to one of the mystic religious cults from the East: they seem to go in for that type of poster plastering.

I was more surprised to read that I was supposed to have argued at AUS Council that 'No TEAS is good TEAS'. Note they did not put it in quotation marks on the poster. Very strange, I didn't get the chance to speak in the TEAS debate at AUS (it was gagged), voted for the TEAS motion supported by centre-unity ALP and Liberal students (and opposed the Left alliance TEAS motion because it would not be acceptable to any government), and moved an education platform motion which supported TEAS and other forms of student assistance. No, I did not argue and do not believe, that 'No TEAS is good TEAS'. I suppose that sort of wild claim is to be expected during an intensely contested campaign, but it was a rather desperate sort of tactic for the pro-AUS side to use.

Graham Edmonds-Wilson

P.S. All students are warned to be careful in posing for photographs by Monica Clements — you may end up on a poster.

Immoral or just badly written

Dear Editors,
Why was last week's State Politics report used to piss in the pockets of most *Advertiser* journalists?

Your headline promised "Ministers blast Adelaide media," but no detailed report of their charges followed.

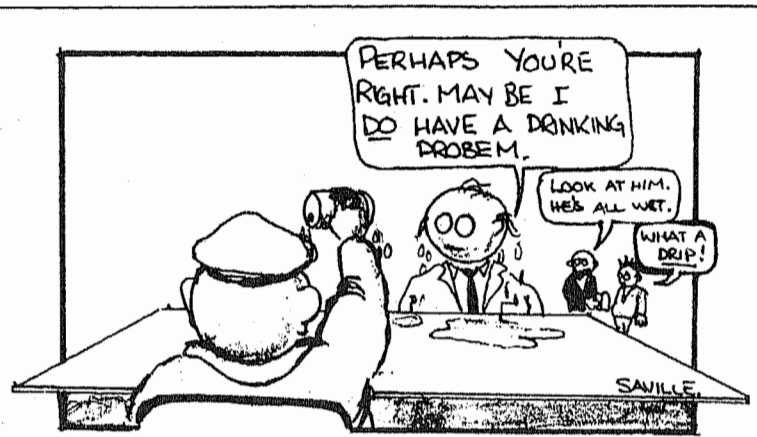
Instead, readers were treated to self-righteous and prissy defences from the accused journalists — Peter White and Alan Atkinson.

Perhaps your readers could better judge the issues if you told them the ministers' arguments.

I hope space will permit you to publish the latest finding of the Australian Press Council which last week upheld charges of inaccuracy and exaggeration against White.

When I re-read the *On dit* report, and the prose of White and Atkinson, I was reminded of Oscar Wilde's reply when asked whether a certain book was immoral.

"Worse," he said.
"Badly written." Robert Cecil



Your shout mate

Dear Editors,
Sessions bring out the "best" in people. I will intimate an experience I had with AUS' Regional Women's Officer Kendra Coulter last Friday. After the results had been announced the secessionists, of whom I am one, jubilantly moved to the Uni bar. Kendra,

in her usual polite fashion, offered me a drink which she expected me to drink immediately. She did, however forget to ask me to open my mouth and close my eyes before drinking. If Kendra expects people to drink this way, I'll shout her back.

Dauids Darzins

Students politically illiterate

Dear Editors,
I was very surprised to find absolutely no mention, in your latest *On dit*, of what appears to me to have been the most vicious political war that this campus has witnessed for many years.

Apart from a newsy little vignette about songs on the Students' Association Office steps and a cursory announcement of the Referendum results, you saw fit to ignore, among other events, the opening of the AUS Constitutional Museum Display, an event which should have given many students the opportunity to assess the history and present activities of the Union; the General Student Meeting on Racism with its motion and accompanying debate affirming the necessity of organized student involvement in such struggles; and the Barr Smith Lawns "Bunfight" on Thursday where the various attitudes and tactics of pro and anti AUS supporters were made amply, and in some cases distressingly, clear.

Why, in addition, did you not see the matter of the Referendum worthy of an editorial in your publication.

As a law student I was unable to avoid noting the attitude to the Referendum of that School's students which could only be described as that of a blind mob.

One mature-age student aptly remarked that "it [was] impossible to expect anything of political illiterates" and for that I am faced to attribute some blame to you, as editors of the campus weekly.

To publish a lengthy Summer Rock supplement (in Autumn!) rather than an extended coverage and analysis of what affects us very much more directly and severely can only amount to a desire to reinforce such attitudes among your readers.

Monica Clements

Students uncritical

Dear Editors,
One of the most successful anti-AUS leaflets on this campus reproduced an *Advertiser* report of January 20, 1984. This report cites what "the AUS says" in a news release and is headed "Wives are prostitutes".

The statement that "wives are prostitutes" does not occur in AUS policy. The news release cited was not an official AUS press release as the *Advertiser* obviously believed. In fact, it was a totally unauthorized one put out on AUS letterhead by two students who are well known critics of AUS.

This particular distortion of AUS policy was so unscrupulously engineered that students can perhaps be forgiven for being taken in by it. However, other outrageous misrepresentations of AUS policy and actions were handed out without any apparent substantiation. As a postgraduate student who supported AUS, and as someone who was a lecturer on this campus for several years, I am deeply concerned that Adelaide University appears to be producing students who are incapable of critically assessing what they read.

I hope students take more trouble to substantiate the arguments they use in academic work than the took to substantiate some of the grounds on which they voted against AUS.

Carol Johnson

Struggle on

Dear Editors,
I'm writing on behalf of those people who worked against Adelaide University's secession from the National Student Union. We'd just like to thank the 834 students who stood by AUS at this time and realized that something important was at stake.

We are hardly delighted by the result, but accept it.

We are disappointed that so many students voted on the basis of the irresponsible smear campaign launched by the Right, but we have faith in the long-term strength of the student movement to rise above such adversities.

We believe that students will continue to take on a responsible role in society, as the four hundred or so students did two weeks ago, when they voted against manifestations of Racism at the GSM we organised.

The struggle goes on!

Yvonne Madon

AUS and the busker

Dear Editors,
Walking down Rundle Mall on any pleasant sunny day, you can see, if you care, listen to a variety of performers, plying a trade in catering to the tastes of a fickle mobile audience, hoping for at least a moment of attention, and, maybe, a fistful of change.

Some of these buskers are remarkably successful — attracting large crowds by giving the audience what they want to hear; others gain no attention at all, standing like a desert island in a disinterested sea. The audience hears the tune they play, but through lack of skill, ill-choice or poor taste, the performance is ignored; the tune is worthless.

And here, there was a lesson to be learnt by AUS. It is not enough to sing worthless and irrelevant tunes, out-of-key, for no-one will listen, and no-one will toss money, no matter how small the sum, to the piper who refuses to listen to those who call the tune.

Mark Fitzpatrick

Racist tag resented

Dear Editors,
I feel obliged to reply to Deluse Bartholomeusz's letter in which it was insinuated that because I'm South African, I'm racist.

That is not so. The main reason I left South Africa was because I felt the Apartheid system was unjust and I wasn't prepared to live under a system where it was inevitable that I would have considerable advantages and privileges over other people, purely because they were black and I was white.

I would also like to make the point that other South Africans who have emigrated to Australia resent the tag of "racist" as much as myself, as usually they left South Africa for much the same reasons as I did.

By all means criticize the Apartheid system, but please remember that there are a substantial number of South Africans living in, and out of South Africa who do the same so don't generalise and lump us all under the tag of "racist".

Pippa McKee

Monday 9 April 1984
Volume 52 Number 6

The withdrawal of Adelaide Uni. from AUS has triggered a host of recriminations, theories and debates amongst the campus left about the reasons for the defeat.

Most of the explanations advanced revolve around the idea that, in some way or another, the leadership of AUS is too remote from its rank and file. From all quarters the call is for AUS's captains to be more accountable to their leadership, for the Union to sink deeper roots among its ordinary members, for campaigns and activities to swell up out of the campuses rather than be imposed from above.

The recognition of this problem comes in different forms according to the political colouring of the pundit. The relatively more pragmatic and real-worldist 'Labor Left' faction (roughly, the Socialist left of the ALP, often stigmatised by the purer left as 'Labor Party careerists'), who presently have the upper-hand in AUS, tend to cite such things as the decision several years ago to abolish the Union's Media Department and to abolish the national paper *National Student* — a view advanced in this week's *On dit* by Michael O'Connor, the current President of AUS (see an interview with him on p. 11).

On the other hand, the more idealist left Alliance group (communists and 'independent leftists' of

assorted hues) date AUS's decline from the ascendancy of the Labor Party 'reformists' in the mid-70's. They see AUS as removed from students because of the Union's heavy concentration of money and resources with the central secretariat in Melbourne. Hence their campaign for 'regionalisation' — the reallocation of funds from the central office to the campuses.

A more severe view is that the isolation of the Union's leaders from their membership is not a matter of finance or geography but of politics. The hard fact is that the political views of the AUS leadership are far to the left of those of most students. This is as true of local campus activists as it is of bureaucrats in Melbourne.

It has not always been the case. When AUS was at its peak in the late 60's and early 70's the Vietnam War served as a rallying point that united students behind the Union. The Union has gained strong student support since then only spasmodically, as in the 'education fightback' campaign in 1981.

Basically the student radicalism of the late 60's to early 70's was a short-lived phenomenon: when students stopped moving left, after the demise of the Whitlam government, their leaders kept going and the gap has widened ever since. The referendum results show it's now a gaping chasm.

The problem is one that the left has never come to terms with. It's not a problem unique to AUS of course: it besets a left leadership of any Union. How do you maintain a 'progressive' position without losing touch

with your membership and becoming undemocratic?

There are no easy solutions for the left. But there are some proposed solutions (some being flung about at the moment) which are clearly wrong. First, it is pretty clear that no amount of Union restructuring, no amount of financial re-allocation, will do the trick. What they need is a shift in student opinion.

Nor is it a solution, as some have suggested, for the left to eschew electoral politics and take to the streets in 'direct action' — that's a recipe for permanent political obscurity.

But perhaps one of the poorest reactions was seen on campus during the secession campaign when some of the left, in the desperation of the last few days, began to abuse their electorate. At a meeting in the Helen Mayo refectory one left speaker thundered at students that they 'reaked' of privilege and wealth.

Just as it would be a cardinal sin for this newspaper to berate its readership, so too is it a sin for student politicians to malign the people they purportedly represent.

Student opinion may not be what everyone would like it to be. But students are the bottom line. Only they can make the Union what the left would like it to be. Students are unlikely to shift their opinions towards the views of anyone who harangues them for their ideological tardiness, or even just for having attended a private school.

Andrew Gleeson

Nuclear threat: what can one person do?

PETER LAVERS AND RUTH RAGLESS of the Adelaide University Campaign Against Nuclear Energy examine the disarmament issue and explain what individuals can do about it.

People throughout the world are concerned and alarmed by the threat of nuclear war. Millions have expressed their opposition to nuclear weapons by demonstrations and other actions, and hundreds of thousands of Australians will march on Palm Sunday in support of peace without the threat of nuclear annihilation.

The Peace Movement draws support from a wide variety of groups, such as churches, trade unions, students, political parties and the conservation movement. More and more people are becoming actively involved.

The nuclear arms race has proceeded unabated since the first nuclear reactors provided plutonium to fuel bombs. There are now 53,000 nuclear warheads, containing 15 million KT of explosive power. (Hiroshima was destroyed by one 12 KT explosion.) A Hiroshima-sized bomb has been added to the world's nuclear arsenal every 18 minutes for the past 38 years.

The U.S. and U.S.S.R. have consistently failed to reach any meaningful agreement to limit weapons proliferation. The logic of international

politics, where nations behave like belligerent schoolboys — equating compromise and concession with weakness of political will, continues to promote the arms race.

Parochial nationalism and militarism have to be replaced by a humanitarian view, and a will to put the interests of human and ecological survival before those of international power politics.

Australia will not be immune from the devastation of nuclear war. The leaked strategic analysis of Australia's defence document acknowledges that the U.S. bases in Australia are nuclear targets. In the event of nuclear holocaust atmospheric haze will block sunlight out from the surface of the earth for months, resulting in severe weather changes and complete disruption of the food-chain, and so the end of most life on the planet.

Looming risks

We are now in extreme danger and the risk is looming larger. The probability of war starting accidentally is increasing with the complexity of weapons technology. Many accidents have already occurred: nuclear bombers have crashed, nuclear-powered warships have collided, submarines have been lost in unfriendly waters, accidents involving missile systems and faults in computerised early-warning systems have each almost led to disaster.

The deployment of Cruise and Pershing II missiles in Western Europe (even though 70 per cent of West Germans oppose deployment) has considerably increased the risk of such an accident starting a war. The missiles would only take 6 minutes to reach sensitive Soviet installations and cities. This does not leave enough time to double-check possible early-warning errors. The Soviets have stated that they will have to adopt a launch-on-warning retaliation policy.

The Cruise and Pershing II are part of a developing U.S. first-strike capability. The policy of the U.S. Administration is that a limited nuclear war can be fought and won. Unchecked, the policy-makers are thinking the unthinkable.

There is also the risk of nuclear war starting from war in the third-world. In the past the U.S. has threatened to use nuclear weapons as a part of its intervention in third-world conflicts. The Pentagon made preparations to use atom bombs against the Viet Minh in 1954.

Australia is integrally involved in the nuclear arms race. We have U.S. bases on our soil which are an integral part of the U.S. weapons system.

Pine Gap and Nurrangar (near Woomera) both play a vital part in early warning systems. The base at North-West Cape is a crucial link to the U.S. ballistic missile submarines which carry half of the U.S. nuclear war head arsenal. These bases are integrated into a range of U.S. command control centres around the world and through a communications network ranging from satellites to underground antenna grids. This weapons system is essential for first strike capability.

The U.S. bases in Australia are prime nuclear targets. Moreover they do not guarantee that the U.S. would come to our aid should we be attacked. Neither do they protect us from conventional weapons.

The uranium link

Uranium mining is the other main link that Australia has with the nuclear arms race.

The link between the civil nuclear power industry and nuclear weapons is very clear.

Nuclear power provides the material and technology to develop nuclear weapons. Plutonium is produced by the irradiation of uranium fuel in reactors and nuclear bombs are made out of plutonium. The only source of plutonium is the spent nuclear fuel from reactors. Most of the plutonium so far produced has been used to fuel nuclear weapons. In 1980 the world's reactors produced 80,000 kg of lethal plutonium, enough for 10,000 Hiroshima-sized bombs.

To contribute to the nuclear industry is to contribute to more bombs. Closing down the nuclear industry tomorrow will help control and avert nuclear proliferation.

South Australia's controversial uranium mine, Roxby Downs, with 1.2 billion tonnes of uranium, could produce 2.28 million kilograms of plutonium. That is enough for 285,000 Hiroshima-sized nuclear weapons.

But, if the so-called safeguards system works to its utmost, what are the implications of Roxby Downs for nuclear proliferation? The answer is disastrous.

International Atomic Energy Agency safeguards allow 1% to 1.5% loss of plutonium without considering that a



breach of safeguards has occurred. That means 22 800 kgs of Roxby Downs plutonium will be enough for 2,850 Hiroshima sized nuclear weapons.

Nuclear energy and nuclear weapons are inextricably linked. A civilian reactor programme provides the only screen behind which a country can build nuclear weapons. Thus, some of the world's most unstable nations are enabled to build nuclear bombs.

The Indians bought civilian and research reactor technology from Canada and the U.S. In 1974 they exploded a bomb.

Argentina, assisted by countries such as Canada and West Germany, is developing a civil nuclear programme. They have not signed the Nuclear non-proliferation treaty and have specifically reserved the right to make and explode nuclear devices for 'peaceful' purposes. Argentina's 'civilian' National Commission of Atomic Energy is run by the navy and headed by Admiral Castro Madero. The two programmes, civil and military, are inextricably linked.

Argentina has been helped by countries that are signatories to safeguard agreements and to which present and past Australian governments would export uranium.

What is to be done?

To do nothing about the growing threat of nuclear war is as good as contributing

to the risk. Our most important priority is to reverse the arms race and remove the risk of nuclear war. People's feelings of helplessness and fatalism must be overcome.

Individuals must make their fears known to politicians and friends, creating a greater awareness of the threat to our lives and the future of humanity. Most of us intellectually acknowledge the huge danger that we face, but deny emotional reaction. We also tend to think of nuclear war as always in the future, always a few steps ahead of us. It is urgent that people realize their fears and organize and act now.

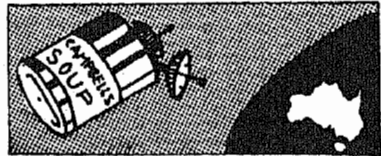
By taking part in the peace march on April 15, you can voice your concern and anger, along with hundreds of thousands of other Australians who will be marching.

There are many ways to work for peace and against the greatest threat humankind has known. There are a number of groups in Adelaide actively concerned about nuclear issues, appealing to a broad cross-section of society. On campus, the Adelaide University Campaign Against Nuclear Energy meets every second Thursday, and you are more than welcome along. Our next meeting is on Thursday 12 April, 1 pm in the Little Cinema, where we will be showing a film about the Greenham Common protest.

WALK FOR PEACE
Palm Sunday — April 15
1.30 pm — Victoria Square
WORLD DISARMAMENT
break Australia's links in the nuclear war chain
Bob Caldicott to address rally.
Music concert to follow the linking of arms around Parliament House, Government House, the War Memorial and the Parade Ground.

10 LIVING

A new breed of personal computer



SCIENCE

by Malcolm Pradhan
A Report on the Apple Macintosh Personal Computer

Recently Apple released its Macintosh Computer. In the U.S.A. 70,000 'Macs' have already been sold in the first 100 days of release. About 20 Universities, including Stanford, Drexel, Yale, Dartmouth and Brown have formed a buying consortium to provide cheap Macs to their students, a few are even considering making the purchase of an Apple Macintosh compulsory on enrolment! The large international accounting organization, Peat, Marwick, Mitchell and Co., has placed an order for 5,000 Macs: soon every one of its staff who has a desk will have a Macintosh sitting on it.

Why are so many people making such a big fuss over a computer? One could dismiss this as another characteristic "American craze" like skateboards, herpes and Michael Jackson, but if you have the chance to use the Macintosh it rapidly becomes apparent why it is going to be very popular in the future.

Mice!

The Macintosh is part of a new breed of computer. You don't really have to know anything about computers, computer languages or even typing to operate it. These large hurdles are overcome by — wait for it — a "mouse".

If you shared the view of that remarkable but confused philosopher, Arthur Dent, and thought mice were "furry little white creatures with a cheese fixation" I'm afraid things have changed. The world mouse now refers to a little box with a ball inside it attached by a wire (its tail) to the computer. When you roll this little box, or mouse, across the table a pointer, usually an arrow, moves across the screen correspondingly.

The contents of the disk are displayed on the screen as small pictures called "icons". To select a file or program you just move the pointer across the screen to the picture of your choice by rolling the mouse across the table then clicking the button on top.

You don't have to touch the keyboard or memorize any computer jargon. All

Technical Stuff

The Apple Macintosh uses the 32-bit Motorola 68000 processor running at 8 MHz (they aren't mucking about). Current comes with 192K memory; 64K of ROM and 128K RAM. Later in the year

The screen is bit-mapped with resolution 512 dots horizontally and 342 dots vertically. Sony has custom made the Mac's variable speed disk drive which uses the 8cm micro-disks, holding 420K formatted. The disks have a hard plastic

On the back of the Mac are two serial ports (RS232/RS422), a mouse interface, an additional disk drive interface and a polyphonic sound port. There is a built-in 4-voice polyphonic sound generator capable for human-like speech. No kind of expansion is needed or possible (except for memory) as all interfaces are supplied.

If you are into programming two languages will be immediately available: Basic and Pascal. Both are able to access any of the 480 or so routines in the ROM, utilizing things like icons, the mouse and windows. MacBasic is reputedly 10 times faster than basic on the IBM PC.

Not Quite Perfect

A few short-comings of the computer are as follows:

- it does not have a colour display, a
- when using the Macintosh it is mouse or nothing; for the experienced user of more traditional machines this could cause some delay in moving about the screen as it may take some time to adapt to moving your hand between keyboard and mouse;
- there is a limit of software available; about 10 or so programs are available on release, but Apple claim that over 100 software developers are currently working on software for the Mac and 500 or so programs will be available at the end of the year. Three of the largest software companies were given Macintoshes to work on way back in '81 so it is likely that "big" programs like Lotus' 1-2-3 and Pfs will surface in the next few months.

Special Features

Because of the nature of the display it is possible to use different styles of letters (Roman, modern, plain and so on), as well as vary their size and see them on the screen exactly as you will on paper.

Macintosh is not only a useful tool for work but it is also an excellent games machine due to its incredible speed and very high resolution.

Cost

The Macintosh is on sale for \$3038 (\$3445 inc. tax), or with a printer for \$3700 (\$4195 inc. tax). Because the Macintosh is portable weighing in at about 9 kilos with a special carry bag becoming available soon, students will have a bigger chance of getting tax exemption (the Tax souls). Programs are said to be cheaper for the new Apple than for most other computers.

Many thanks to RANDOM ACCESS, Hindmarsh Square for information and use of the Apple Macintosh.

More than 100 years ago Karl Marx forecast that as the capitalist economy developed the means of production would be concentrated in fewer hands.

One aspect of this forecast has been vindicated by ordinary people handing their savings to large institutions — such as insurance companies — which then use the money to invest in share capital on their own account.

This alienation of ordinary people from the productive base of the economy is confirmed each time a reader ignores the share tables in a newspaper, or is unable to understand them.

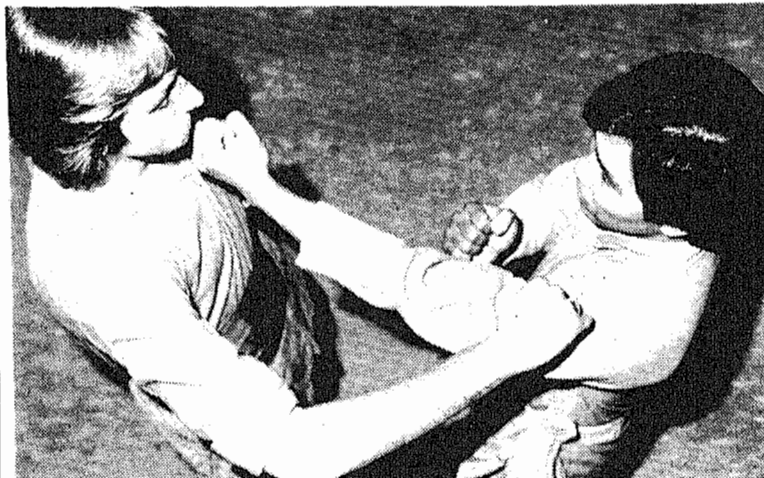
Shares in joint-stock public companies are the working capital of our nation, and if the public cannot understand shares it will be unable to participate fully in the economy, except through banks and insurance companies.

Last week this column recommended Consolidated Exploration shares at 86c. Since then BP and Seltrust have agreed to explore Consex's Blag Flag gold prospect north of Kalgoorlie. Exploration will continue until June 30, but one promising intersection has been discovered already.

Punters' Talk had three winners the Saturday before last. Calaboose (two days before he was dropped from the list), Rass Dancer and Emancipation.

Admiral Lincoln, who was spotted by this column early in his preparation, showed he was the most improved stayer in the country when he ran third behind Mr. McGinty in the WFA Raws on Stakes.

Now that he's had a go at the clockwise way of going in Sydney, follow him: he's your Sydney Cuppa.



Sporting chance in attack

Wing Chun, snooker and chess

Training in self-defence is becoming more and more attractive to many in today's society, particularly women. MARC BRIEN reports on the activities of Adelaide University's Wing Chun Club.

Every day we see an increasing number of attacks on both men and women. This creates an atmosphere where no man or woman is free from the threat of such an attack. One positive step that can be taken to reduce such a fear is to learn self-defence.

Wing Chun is a unique style of Chinese Kung-fu based on simplicity, directness and economy of movement. This was the style that the late Bruce Lee studied. In fact, our principal instructor, Sifu Jim Fung, was a training colleague of Lee. Sifu Jim is recognized as one of the top ten masters of the Wing Chun System, and the only recognized master in Australia.

Because of his world reputation, the International Wing Chun Academy has enjoyed a large amount of public respect, being asked to participate in the Australia Day and Adelaide Festival celebrations.

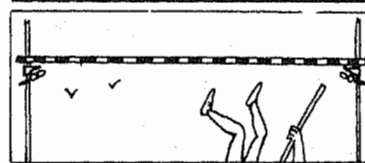
Because it was invented by a woman,

this style is very practical for self-defence, because it does not rely on brute strength. Its techniques are realistic and are based on natural body movements — they are not complicated or difficult to learn. The strikes are direct and travel in a straight line, which takes less time than a circular strike.

The important factor in almost all fighting or self-defence situations is speed — being able to react instantly and powerfully. Wing Chun is very good for this as its low kicks can be used in fast combinations with hand-striking.

We are also the only on-campus martial-art to have a fitness program recognized by the S.A. Institute of Fitness. Everyone knows the benefits to just general living that fitness can make.

So, for fitness and self-defence, and a little more confidence, come and see us at Uni Gym on Tuesday 6.30 — 8.00 pm and Thursday 6.00 — 7.30 pm. All members of Adelaide Uni Club have access to the Academy in Gouger Street.



SPORT

SNOOKER

Results of Tuesday 27 March round:

- "A" Grade
Arts d. Maths, 5-1
Blacks d. Law/Eco, 5-1.
- "B" Grade
Maths d. Arts, 5-1
Medi Charlton's d. Women on Campus 6-0:
Bye - Coory and Co.

A disappointing set of one-sided matches were played in which the clash between top teams Arts and Maths fizzled out. But, the Maths "B" grade team made a promising start by reversing their "A" team's result in scoring a 5-1 win against the Arts. The Blacks, aided by the return of P. Herriot, have jumped

closer to the top teams after defeating Law/Eco, 5-1. The opening of the "B" grade season marked the reappearance of 1983 desperates, Medi Charltons, who defeated Women on Campus, 6-nil.

Tables:

"A" grade	points	frames
Arts	6	14
Maths	4	10
Blacks	2	8
Law/Eco	0	4

"B" grade leaders

Medi Charltons	2	6
Maths	2	5

Leading Players

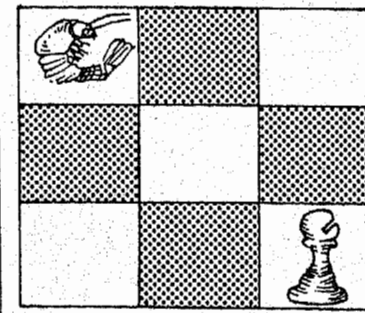
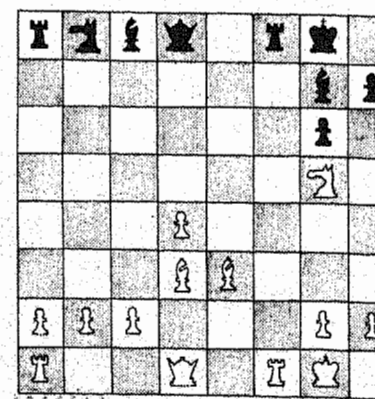
"A" grade	points
S. Olvet (Arts)	5
G. Archer (Maths)	5
K. Ossenton (Arts)	5
S. Wilson (Blacks)	4

"B" grade: see next week's report.

The competition continues until mid-winter.

Solution to problem 2: 1...Q-R4; If 2.Q-B2, N-K5; 3.QxN, BxNch; 4.PxB, QxPch. If 2.N-K2; N-Kt. If 2.BxN, BxNch; 3.PxB, QxPch.

Michael Corner
problem 3: White to play and win.



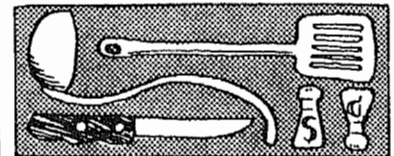
CHESS

Michael's Corner

The interclub competition is in full swing, and Adelaide University has started well in A Grade. Adelaide Uni. Red crushed Women's 4-1, and Adelaide Uni. Blue is leading 3.1 against the Serbian Red team.

Adelaide Uni. have entered teams in all

The meat you have when you're not having meat



COOKING

Marjorie Long Dodd

The Meat That Isn't
Why should manufacturers or vegetarian cooks want to devise a pseudo meat product? The thought of such may be repulsive to some of the free thinkers. But pause a moment; be objective about it.

Many who preside over the pantry and the pots desire their families to avoid the high fat-cholesterol-no fibre flesh foods, but fear a table-side revolt if the daily fare rotated from rice and soya beans to macaroni ad infinitum.

Tasty, "look-like meat" dishes would maintain the dietary status quo for the many traditionalists, stretch the food dollar, and challenge the creativity of the cook to produce acceptable flavour/texture.

Furthermore there are meat eaters who develop a medical condition where a cholesterol-free diet is imperative. Also, some individuals have a toxicity to flesh foods. These would welcome the "meaty" vegetarian dishes. The low cost meat analogues are sensible solutions when the food budget is floundering.

With a little know-how in using non-products, you can have vegetarian:

- Pies and pasties
- Casseroles and rissoles
- Mornays
- Packed lunches, and Pizzas
- Chop Suey, Spring rolls
- Goulash and stroganoff
- Tacos, Enchiladas. The variety is endless.

Surprise yourself with this pleasing

Tender Bits Casserole:

- 1 tin Sanitarium Tender Bits
- 1 220 g Mushrooms sliced, in Butter Sauce
- 1 med-large onion, cut into wedges
- 1 medium carrot, cut into rings, some capsicum pieces

Chopped parsley and shallots for garnish

Method

Braise the onion and carrot in a little hot oil for 2-3 minutes.

Add the Tender Bits (cut up in the larger pieces) and the Mushrooms, and capsicum pieces and 1/4 cup H₂O.

Simmer till carrots are just tender.

Sprinkle with ground sweet basil and the chopped greens.

Serve with vegetables or rice.

Variations

Cut up celery may be braised with the carrot and onion. A few frozen peas may be added when almost cooked.

Sanitarium tinned protein foods are free from cholesterol and animal fats. Most of the products have two or more plant proteins already combined thus supplying high quality protein.

Most of them can be frozen, so that surplus portions are not spoiled and wasted; but all non-meat proteins keep well in fridge for 5-7 days. (Animal flesh decays quickly.)

These foods are helpful when your routine is rushed. Or cook up these recipes at the weekend, to use through the week.

Casserole Mince Patties

- 1 tin Sanitarium Casserole Mince
- 1 medium onion, chopped finely
- 1 Tab capsicum, finely chopped (optional)
- 2 beaten eggs
- 3 Tab flour and wheat germ mixed, or whole flour.

Seasonings and herbs as you like them. Important: Try mixed herbs with sweet basil (ground basil is always successful here. Don't skimp or your patties will taste flat. Use garlic or celery salt.

Method

Mix all ingredients in a bowl, adding the 3 Tab flour last. Spoon into a little heated oil in frying pan, and cook until firm and golden on both sides. Makes 12-14 tasty patties.

To make this mixture go further, add more water and flour to gain a batter effect. Adjust seasonings and it will make a whole heap more to feed your guests.



PUNTERS' TALK

Robert Cecil

A reader of the daily share market report could be forgiven for thinking the stock exchange a zoo. Each week bulls, bears, and sometimes stags, roam across the finance pages.

Although trading at the exchange can be less than urbane, the animals are, in fact, nicknames for types of investors.

A "Bull" is an investor who buys shares because he thinks share prices will rise. If he is right he will be able to sell at a profit.

A "Bear" is an investor who thinks prices will fall and sells his shares hoping to repurchase them at a lower price. This manoeuvre is sometimes called "short selling".

Newspaper reports will often describe the day's trading as a "bull market" or "bearish" depending on which kind of investor dominates trading.

If the reporter is not fond of animals he may refer to a "rally" instead of a bull market. A rally is a short, sharp rise in most share prices. A "retreat" is the opposite.

Why take an interest in the share market?

On dit In-depth

AUS - the rise and fall of a student union

Two weeks ago Adelaide University left The Australian Union of Students; this week students at Melbourne University will vote on whether to stay in the national student union. AUS is in serious trouble and faces disintegration —ANDREW GLEESON spoke to AUS' critics and supporters about the future of the Union.

The Australian Union of Students is fighting for its life. The dust had scarcely settled over the bitter secession battles at the Universities of Western Australia and Adelaide when secession flared up again last week at the West Australian Institute of Technology (W.A.I.T.). And this week students at Melbourne University will vote over their future with AUS.

If W.A.I.T. and Melbourne secede AUS will still have 41 affiliated campuses — but the vast majority of these are C.A.E.'s, Institutes etc. All the significant Universities, except the Victorian ones and the A.N.U., have already left AUS. Most Queensland, and New South Welsh Universities, and the University of Tasmania, took their leave in a wave of secessions in 1979. With the departure of Adelaide Uni and the University of Western Australia, AUS is looking only a pale shadow of its former self. As far as Universities go, it virtually exists in Victoria only.

People on all sides are agreed that it is time for AUS to take stock and do some serious soul-searching. Why has the Union reached this-crisis? What can be done about it?

AUS National President Michael O'Connor believes conservative students — Liberals and the National Civic

campuses. The Right have majorities on both the University of Western Australia Guild and the Adelaide University Union.

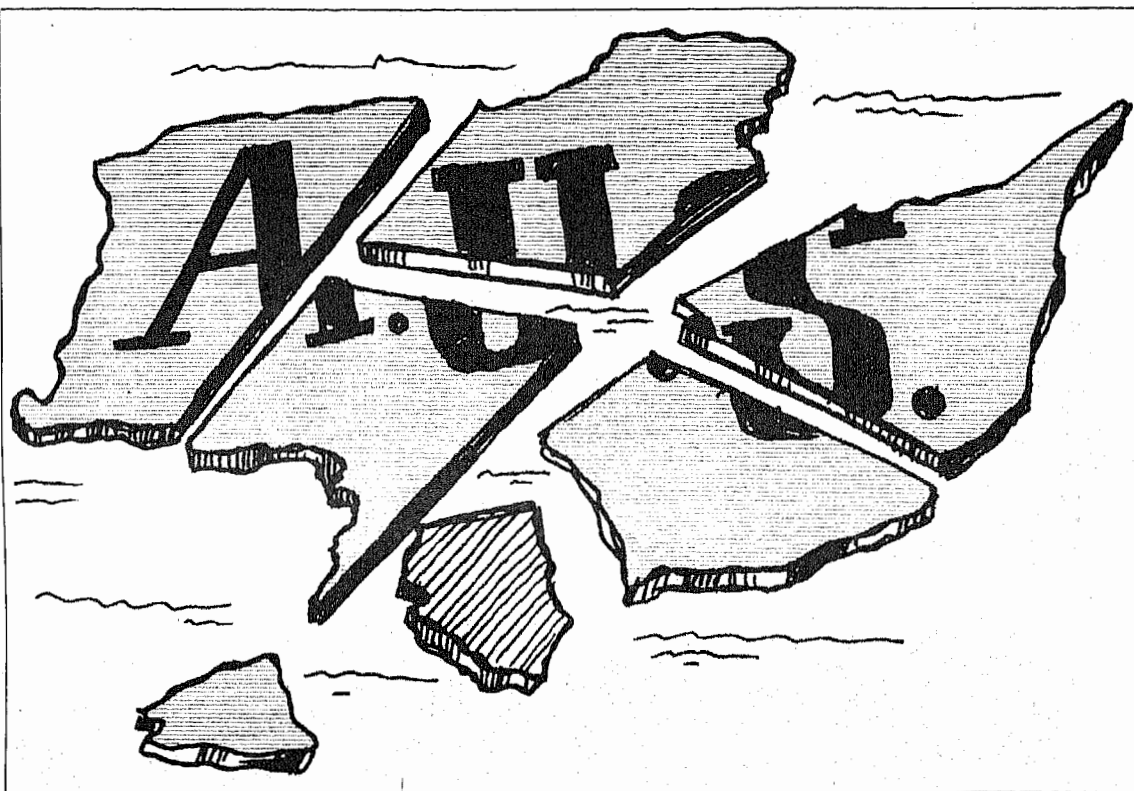
"I'm not surprised that if the leaders of these groupings campaign for secession — when they have the majority of student support on campus as proven by elections — that students leave the Union" he said.

"Here you have people that are credible and literate. They have credibility when they say certain things about AUS. I maintain what they say is wrong or misconstrued. But if I go up and say 'that's wrong, it's out of context' that doesn't have the same impact as if it comes from a local person elected on campus."

A national newspaper

More deeply, O'Connor believes AUS made a dire mistake several years ago when it decided to close down its national newspaper *National Student* and disband the associated Media Department: "Without a Media Department you're nothing. It's all very well you're doing things but if nobody knows about it, it's useless."

A national newspaper would have enabled students to see the debate inside AUS, he argues. They would realize that members are not expected to toe a



Australian State Organiser of AUS, Jackie Wurm:

"[Regionalisation] reforms this year have come a couple of years too late. If they'd come a couple of years ago they would have greatly helped the Union" she said.

The money Michael O'Connor would spend on a national paper she would have gone into the campuses or "regions". "Perhaps a paper could be done at the regional level ... but national material is often a bit irrelevant to students. So you're telling them nothing. Campus papers are not used enough."

Michael O'Connor is equally unimpressed though by the regionalisation idea. "Regionalisation is a good word, giving money back to the regions is a nice concept, but we've got to come up with a strategy about how it's used. I would say a priority is having a Union newspaper."

The paper needn't necessarily be produced from the central office though, he allowed. Different papers could be produced in each state for instance. "What you're doing with the money is what's important, not where it's spent."

Crest of a wave

If the Left are disagreeing about the diagnosis and prescription for AUS the Right, riding high on the crest of a secession wave at the moment, have a definite view.

"For at least the past 10 years AUS has been dominated by people who wouldn't represent the majority of people on campus" says prominent anti-AUS campaigner, Graham Edmonds-Wilson.

"If it came to a sample of everyone on campus only 5-10% of students would support the political line of the Labor-Left and Left-Alliance."

This political irrelevance and what he says is the lack of any real education campaigns over the last three years, are the main reasons for AUS's decline.

One of the toughest critics and hardest workers against AUS, Thomas Bradley — ironically also a member of AUS's ruling 12-person executive — believes diversion from education into political issues has been the Union's undoing.

"The 'killer' for AUS has been the political issues. Whatever political issue you pick you're never going to get all students united on a political subject ... the moment you move into those kinds of

divisive political issues you start to weaken the Union because it's acting against the interests of some of its own members."

The wave of secession this year has come about because the reforms to AUS promised after the 1979 secessions have failed to materialize, he said.

Harder nut to crack

Bradley was involved in the Adelaide campaign and is now in Melbourne for the secession vote there this week. He acknowledges Melbourne will be a harder nut to crack ("they say 'the dalek machine' — the ALP club — always gets its way") but is reasonably hopeful of success. "My feeling talking to students here is that they're not pro-AUS at all. In fact most don't even know what AUS is."

Graham Edmonds-Wilson is not as confident. "I would be extremely surprised if Melbourne Uni left AUS" he said.

"I don't expect it to because it's right there where the AUS secretariat is and a lot of AUS people will be involved in the campaign. The President of the SRC,

But even if it does AUS, at its lowest ebb ever, remains in serious trouble. Both left factions agree that the secession results show students want AUS to change — that it must change if it is to survive and recover — but apart from the Left Alliance's regionalisation proposal (which goes back at least 6 or 7 years) there is no real idea emerging yet of what form these changes should take.

As the Left look to see how AUS must change the Right are talking about setting up a new Union to concentrate exclusively on education issues.

"The idea of an alternative body is a very good one because there is a need on some occasions for a co-ordinated, national student approach to Government" said Thomas Bradley.

"But I don't believe we need another empire like AUS. Student campaigns have to operate on campus from the bottom level. If you're looking at setting up an alternative student body it would have to be AUS turned on its head."

Graham Edmonds-Wilson says some ideas for a new Union have been tossed

Both left factions agree that students want AUS to change ... but there is no real idea emerging yet of what form these changes should take.

Molissa Daly is a strong supporter of AUS and she is well liked on campus. AUS is centred on Melbourne."

Michael O'Connor concurs. "The Union Chair has supported AUS, the SRC President has supported AUS, the Activities Chair has supported AUS ... the administrator of the Union is wearing an 'AUS is our Union' badge as is his secretary."

"Last year about 30 percent of students voted in the elections and pro-AUS students won convincingly ... even Liberal students won on a ticket of 'We support AUS' ... though they've changed their line since."

The consensus of opinion then is that, despite the secession at Adelaide and Western Australia Unis, Melbourne — perhaps the last bastion of AUS — will hold firm.

about and a meeting of interested campuses may be held in the May or August vacations.

The Left believe the talk of a new union is a trick. "That's the biggest load of rubbish I've heard in my life" says O'Connor. "You ask the University of NSW whether they've heard anything about a new union. You ask Queensland Uni. They use that all the time."

New union or not, the old union is in serious trouble. Whether the secession disease will turn out to be terminal is yet to be seen.

STOP PRESS

Sat. — Students at the Western Australian Institute of Technology have voted to secede from the Australian Union of Students. Seventy-nine percent of students voted in favour of secession.

AUS, at its lowest ebb ever, remains in serious trouble.

Council — chose this year to attack the Union because they saw it would be their last chance for some time.

"The situation coming into 1984 was this" he explained. "We hadn't lost a major campus in five years, we were in our best financial position in five years because we were able now to get fees from W.A. and the A.C.T. — anti-student Union legislation there no longer being in effect."

"We had an education campaign which I think was going to be quite brilliant. We had a Labor Government. We had things going for us."

"I think the NCC and right-wing Liberal students realized that if they gave us one more year without a concerted attack on the Union, we could establish ourselves in such a way that after this year they wouldn't be able to attack us again."

O'Connor believes a major reason behind the Adelaide and West Australia secessions was the prominence of anti-AUS people in the student bodies of those

"correct line".

"A national student paper, where there was debate, where you had people from different factions working on it ... would have been just excellent."

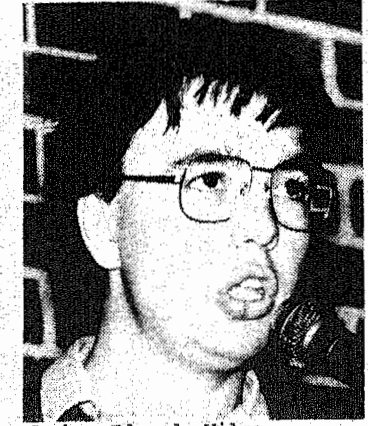
But not all AUS supporters agree with Michael O'Connor's analysis.

The two ruling factions in AUS — the Labor Left (roughly corresponding to the Socialist Left of the ALP) from which O'Connor comes, and the Left Alliance (Communists and other assorted radical leftists) — take different views about AUS's plight and what should be done.

The Left Alliance believe the basic problem is that AUS has too much of its money concentrated in a remote, top-heavy, Melbourne bureaucracy and not enough money available for the individual campuses. The policy of dispersing more money to the campuses is called "regionalisation". Some degree of regionalisation was introduced at this year's Annual Council of AUS. A proponent of this policy is the South



Jackie Wurm

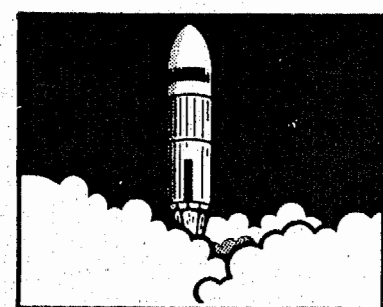
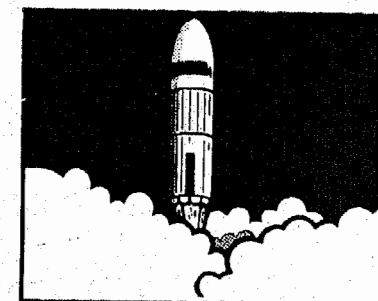
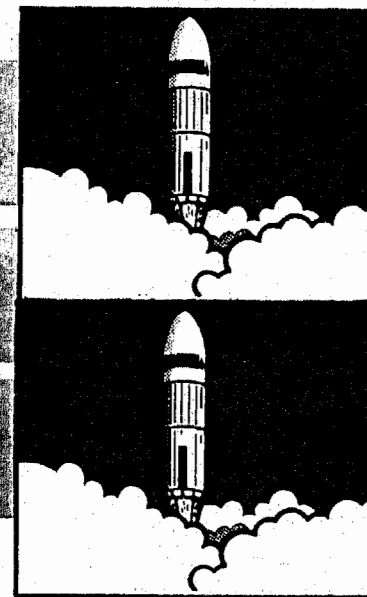


Graham Edmonds-Wilson

Greenham Common: two views

Peace camp an inspiration: illustrates principles of non-violence and feminism

Camp fringe group splits peace movement



A recent book *Greenham Women Everywhere* gives personal accounts from many of the women involved in the anti-cruise missile protest at the Greenham Common Peace Camp. SARAH ALPERS looks at the book and how it illustrates fundamental principles of non-violence and feminism.

"It should not be surprising that women are involved in a campaign of non-violent action, for non-violence and feminism have some important principles in common. They both involve non-hierarchical, decentralised ways of organising, based on individual initiative, together with a recognition of our interdependence and the power of co-operation."

The above quotation, from *Greenham Women Everywhere* (Pluto Press), provides a useful starting point from which one can examine the women's peace movement and the protest at the Greenham Common Peace Camp. The stated principles of non-violence and feminism clearly ring true throughout *Greenham Women Everywhere*. It is an inspiring book in which women break their silence, voice their perceptions and describe their many actions.

The elements of non-hierarchical and decentralised organisation common to non-violence and feminism are illustrated in the structure of the book itself. Much of the text is comprised of personal accounts from women directly involved with actions at Greenham Common. The importance given to these individual contributions reflect the authors' attempts to perpetuate the collective and personal approach which is fundamental to the practice of women's non-violence, and which generated so much power and support at the peace camp.

As the quotation states, it is individual initiative which forms the basis of personal, decentralised organisation. This is aptly shown by the history of the Greenham Common women's peace camp. On 27 August 1981 a group of women, children and a few men left Cardiff for Greenham Common to protest against NATO's decision of December 1979 to site US cruise missiles there in December 1983. On arrival, ten days later, the peace marchers requested a televised debate concerning this issue. The subsequent refusal and lack of media interest highlighted the necessity to attract greater publicity and thereby provided the stimulus for the establishment of the Greenham Common peace camp. Eighteen months later, the

whole world was able to witness through their television sets women dancing on a Greenham missile silo.

The second element of the introductory quotation is that of individual initiative. This stems from a feeling of personal responsibility which the authors Cook and Kirk consider to be a means of overcoming the "barrier of silence and isolation", the first step towards "breaking the chain of powerlessness." The motivation for many women to break through this barrier is the fear they feel as mothers responsible for the lives of their children. "I would have to watch my

Cook and Kirk stress the difficulties of encouraging and empowering people to take individual responsibility. The irony is that the very horror of nuclear war which we are trying to prevent scares people and prevents them from confronting these issues. This is why politicians and military men are able to make all our decisions and are leading us closer to the reality of nuclear horror.

One of the most moving and compelling parts of *Greenham Women Everywhere* is the first chapter concerning women's private nightmares. The many personal accounts reveal women's common fears which, to refer back to the initial quotation, serve as a "recognition of our interdependence", for in gaining an awareness that we have mutual feeling, and are not alone in our fears, women become stronger. The chapter "A Private Nightmare" begins the book because Cook and Kirk believe that "fear is the starting point and, given the dreadful potential of nuclear weapons, it is absolutely reasonable to be afraid."

Fear and anger need not be negative emotions, but can be used constructively and "channelled into creative opposition. As anger should not necessarily produce violence, nor should fear be debilitating or paralysing. Rather, non-violence and feminism have turned these traditionally destructive emotions into a positive force, providing the impetus for creative and effective women's protest."

This leads us to a later discussion in *Greenham Women Everywhere* and one that also recognizes women's interdependence. It is the book's discussion of the "women only" nature of the peace camp. The section "Why Women" opens with the proposition that exclusively female actions have nothing to do with the negative perspective of excluding men, but rather they are concerned with including women.

The opportunity for women to relate to each other on a personal basis and organise without the constraints imposed by patriarchal hierarchies and the inhibitions created by male involvement, have been vital ingredients to the success of the Greenham women's peace camp. Many women who feel disillusioned with or excluded from male organisational structures (including the CND — Campaign for Nuclear Disarmament — movement) can identify with Greenham "because it is a women's initiative and builds on rather than suppresses women's strength." Consequently women have been prepared to engage in direct political activity, often for the first time.

"Why women" whilst recognising the diversity of women's views and actions also emphasises that we are all affected by being women in a man's world and that "the important thing is that we build on what we share as women, our fear, our commonsense, determination, and hope [thereby] developing our creativity and strength."

Greenham Common is an example of these objectives being put into practice. Its success is measured not only in

personal terms, but also at the public level. The embracing of the base action on Dec. 12 1982 broke the silence surrounding the cruise missile sites, and brought the issue to the forefront of public interest, where before it had been totally hidden behind the cloaked conspiracy of media conservatism and prejudice.

The power of co-operation the final point made in the opening quotation — is strongly shown throughout the whole of *Greenham Women Everywhere* and particularly in the chapters "Taking Direct Action" and "Using the Law".

The former describes the Stock Exchange action of June 7 1982 when women blockaded roads leading to the Stock Exchange by lying across them and "dying", in order to highlight the connection between male controlled world finance and billion dollar investment in weapons of mass destruction.

The most striking image in this book is a photograph of the January 1 1983 action showing women, who had broken through the security surrounding the site, dancing on top of a missile silo.

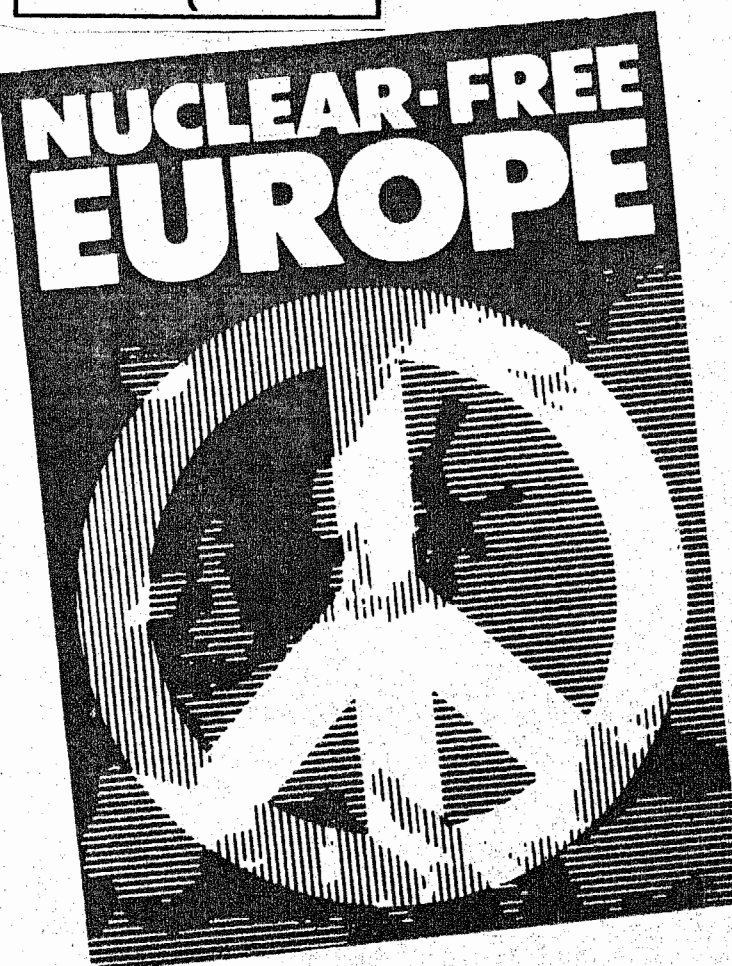
The chapter "Using the Law" showed how direct action can be taken into the courts. This involved traditional (and male-defined) legal etiquette and argument being completely ignored and the power roles and nature of the legal process becoming revolutionised. Concerning etiquette, Greenham women in the court room gave all the wrong responses — they laughed, cheered and clapped, they read poems, sang songs and cried while they spoke, and they covered the court room in flowers. These women prevented the depersonalising superficialities of "proper" legal behaviour from detracting from the seriousness and enormity of the issue at hand — the threat of nuclear destruction that hangs over us all.

Consistent with this broader objective was the legal defense which also broke through established legal conventions. The defense did not rely on technicalities of law, but rather it was argued that it is the right and duty of all British citizens to prevent the UK and US governments from contravening the terms of the Genocide Act (1969). By agreeing to site cruise missiles in the UK, the government is planning for genocide and therefore it is its actions that are illegal, the legal argument ran. "So our warning of Death is being repressed. But we cannot be silenced. And I cannot be bound over. I am asking you to keep the peace. We are not on trial. You are."

Katrina Howse 17/11/82 Newbury Magistrates Court It is so easy to shower this review with quotations because there are just so many. *Greenham Women Everywhere* is in fact one large collective quotation spilling forth from women's mouths and experiences, expressing their amalgamated fears, ideas and actions — all done because of their concern for our survival on this planet.

Greenham Women Everywhere shows how non-violence and feminism serve to break the fatalism of powerlessness by setting in motion a chain that ultimately gives people power: powerlessness creates fear; fear becomes a personal responsibility; personal responsibility stimulates individual initiative; individual initiative is channelled into collective, non-hierarchical organisation; collective organisation determines effective direct action; and direct action gives power.

Greenham Women Everywhere, Alice Cook and Gayn Kirk, Pluto Press, London.



The Greenham Common Peace Camp, founded nearly three years ago around the US cruise missile base, now faces a determined official effort to wipe it out. Some in the peace movement will not be sorry if the authorities succeed. PAUL BROWN of the 'Guardian' explains why.

Although Greenham Common peace camp and its inhabitants are internationally famous, the women who live there now are not those who marched from Wales to protest against cruise missiles nearly three years ago. Nor do some of them share the same ideals. In the next two weeks a combination of government departments, local councils and the police will attempt to wipe out the peace camp and silence the women's protest.

Because of what is seen as the changing ideals of Greenham, there are some in the peace movement who privately would not be too dismayed to see the Government succeed and let the exploits of the campers pass into legend, like those of the suffragettes.

The cause of their anxiety about the camps is a group of women of whom some believe in their own brand of anarchy. Antagonism to cruise missiles is matched by an aggression to society generally and men in particular. It is these on whom the local right wing groups and hostile sections of the press have focussed attention. The gulf between them and the soldiers who guard the camp is now wider than between President Reagan and the Kremlin — so much so that when vigilantes moved in to slash the tyres of cars belonging to supporters of the camp at the weekend, soldiers guarding the cruise missile bunkers turned a blind eye.

This is now regarded as normal by these women. They also regard going to prison as normal. Over the last few weeks around 20 of the 80 regular campers at Greenham have been in prison at any one time. Some of them have now served several terms and the sentences are gradually lengthening.

Many of these women are punks, some have shaved heads, and others make no secret of the fact that they are lesbians. They make no attempt to behave as stereotype middle-class housewives with whom the Government would find it much harder to be tough.

The more politically aware and mostly older campers who carry on their protest alongside their more colourful friends are found in other camps around Greenham's nine mile perimeter.

Regulars at the camp see this increasing help from support groups and the increasing volume of cards and gifts as evidence that their message is still getting across. The peace message, they argue, transcends the petty prejudices of a mohican haircut.

But this debate over the camp and what form of action has most effect on the authorities has spilled into the rest of the peace movement and the Campaign for Nuclear Disarmament is in the middle of an important internal discussion.

It was the same dilemma that led to a split in the movement and sapped its strength in the 1960s. This time, however, all sides are being very careful to keep the movement together.

The debate has given birth to an organisation called Action 84. Jimmy Johns, an old Committee of 100 campaigner, is helping to organise a group within CND which supports large scale non-violent direct action.

CND has so far made no official response to Action 84's plans to disrupt the visit of President Reagan to London at the beginning of June by a massive peaceful demonstration either in Parliament Square or at Lancaster House, scene of the talks.

Mr. Johns said: "this is not a publicity-seeking gimmick. There is a philosophical basis for civil disobedience. To blindly obey has caused more horrors in this world than to disobey. There is a large section of CND that believes that non-violent direct action is a valid form of protest. We don't see it as a split in the movement, we see it as different people wanting the same thing but going about it in their own way."

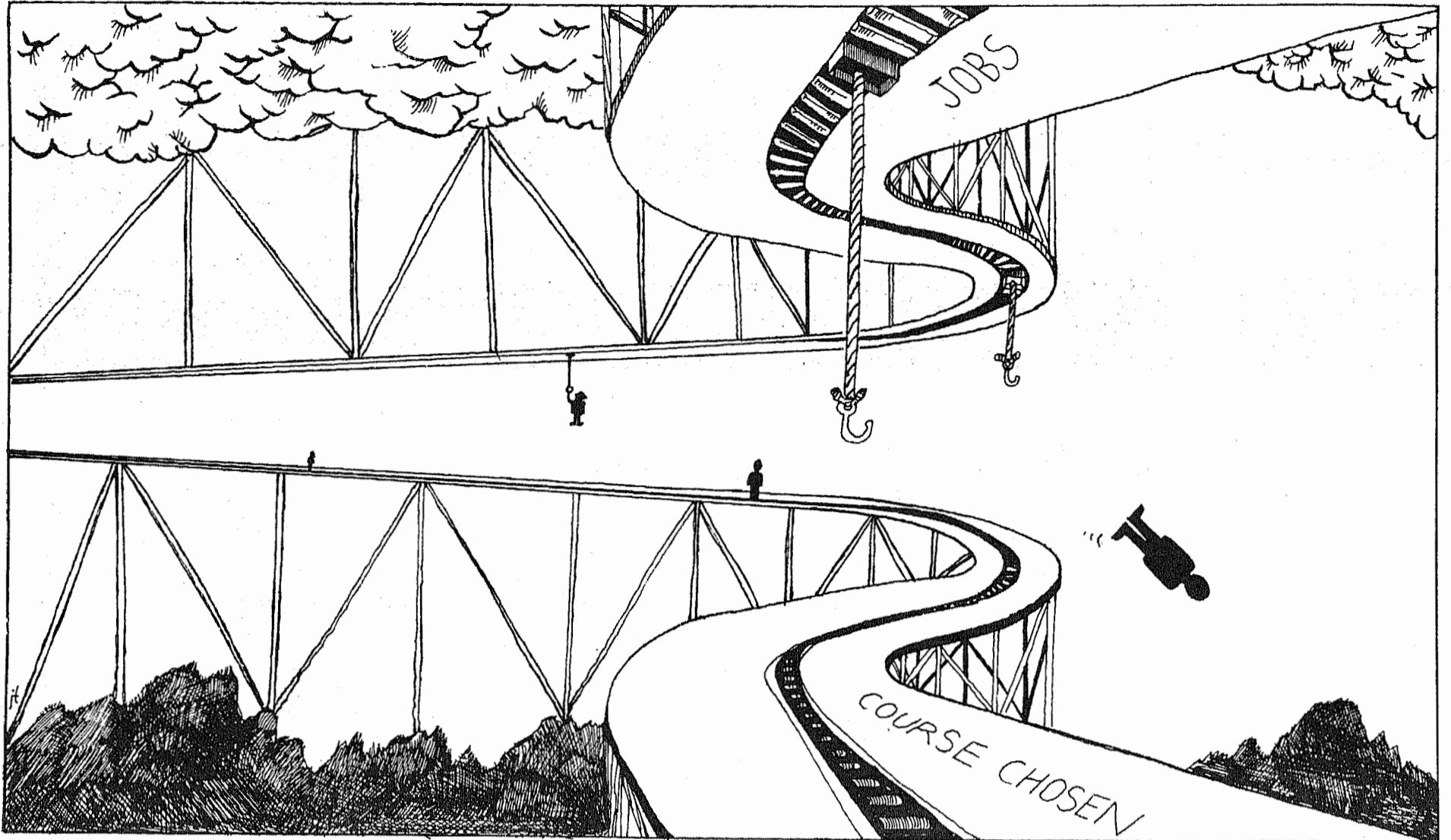
Last month Action 84 met in Birmingham to make final plans to take on the Reagan visit on June 8 and 9, and hope to find 10,000 people prepared to take part. This will be the largest demonstration on these lines in London since the 1960s, when more than 1,000 were arrested in Trafalgar Square.

Then CND split on the issue, but now Mr. Bruce Kent, the general secretary, makes it clear that it is up to each person to protest in his own way. This seems to be the key to the new mood in the peace movement.

The Greenham philosophy has always avoided leaders. Individuals take their own action according to their conscience. It has carried them through three tough winters and they intend to stay on the Common despite all that will be done to move them.

CND is offering its support and it is likely that they will accept Action 84 in the same spirit even if they do not go as far as endorsing the action. The message seems to be that if you are a non-violent protester against nuclear weapons then your methods are your own affair.

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Is YOUR career taking you off the rails?

Build a sensible, coherent course

Many students choose which subjects to study in their course by trying to guess which ones will appeal to potential employers. WARREN MANN, formerly the careers and appointments officer at Monash University argues that it is more important to choose subjects that are interesting.

As they progress from one academic year to another, many students in several faculties need to decide which subjects will constitute their next year, and sometimes which units should be taken within subjects. Among the questions that are abroad at this time are:

- What jobs would be available if I took this subject rather than that?
- Is it easier to get a job with this major than that?
- Which of the possible subjects is regarded by students as being the "easiest"?
- Does this subject involve more work than that?

These kinds of questions are being asked constantly of academic staff, of careers counsellors, of fellow students, indeed of any numbers of the university who will listen. But they are quite the wrong questions.

Behind the first two is a realisation, however dim, that there is a need to consider the longer term career effects of the decisions now being made. This is a very real need, but such questions reflect an oversimplified picture of the requirements of employers. Perhaps a few words on what an organisation hopes for when it employs a graduate may help to establish a better perspective.

In deciding to recruit a graduate, an employer usually has in mind not only a specific job that must be done now, but also the longer term need for people whose skills, interests and personality will develop in such a way as to meet less definite but more important future requirements. So the actual nature of the studies taken is often of less consequence than other factors that may be indicators of the candidate's potential for personal development in these ways.

Often, but by no means always, a particular degree is called for as being relevant to the immediate job. The details of the course, even of the

major sequence, is less likely to be prescribed, and it is rare for the completion of a particular unit to be specifically required. A request for a new graduate may suggest that the possession of a particular subject or unit, may be an advantage, but the advantage usually lies, not in the actual knowledge gained in this or that study, but rather in the indication it may give of an interest in the skills or function concerned.

Level of performance may be more significant, as providing some measure of the candidate's capacity for mastering a reasonably complex topic. Other things being more or less equal, an employer will usually select the graduate with the better record.

But the "other things" are very important. Such qualities as initiative, willingness to accept responsibility, capacity for genuine interest and personal acceptability, as well as the appropriateness to the work and the organisation of the candidate's attitudes and outlook will carry at least as much weight in selection, usually more, than the actual subjects taken or even the nature and level of the degree.

Keeping in mind that an employer will be selecting on the basis of potential for development and ability to make a real contribution, let us look back at the first two of the questions listed earlier.

It will be seen that there is little point in selecting a subject purely because of its degree of interest to potential employers. Students are much more likely to perform well in a subject in which they have a real interest, than in one which they feel that they must take just to improve employability, and that better performance is likely to be of more service to career development than in indifferent pass in the more apparently relevant subject.

Of course, this is not to suggest that courses should be built up with no thought for the career

implications of the choices made. It is wise to know as much as possible about the requirements and conditions of success, the opportunities and prospects, the satisfactions and shortcomings of the

the nature of the degree itself, even the fact of having a degree at all, become quite unimportant for most people.

What remains important are the mental qualities and habits of

throughout the university to standardise workloads. However, since it can be said that the benefits from a course of study are in proportion to the effort applied to it, an apparently "tough" subject may have real career advantages, provided, of course, that the student who takes it is genuinely interested as well as capable of coping.

To conclude, then, our caution is against the over-simplifications of conventional wisdom, and our plea is for students to build sensible, coherent courses around their developing interests without undue concern for what in the long run may be seen to be irrelevancies; the first jobs they may lead to, and the apparent intrinsic difficulty of the individual subjects.

This article is taken from the Monash University Careers and Appointment's Service's booklet 'From Here To There' with permission.

There is little point in selecting a subject purely because of its degree of interest to potential employers.

different kinds of work that might be available.

Discussions with academic staff and careers counsellors can help in making such decisions on the basis of a knowledge of their possible career effects. Sometimes the choice is between two subjects or two courses of more or less equal interest; obviously in such cases vocational considerations may influence decisions.

Turning now to the second pair of our questions, we should first explain the career significance we see in them. Until recently, many students believed that the mere acquisition of the bit of paper which constitutes a degree was the purpose of coming to a university, and that when they had it, their career problems were largely solved.

As a consequence of this line of thought, it seemed legitimate to seek to secure the "bit of paper" with the least possible expended effort. Now the concern is that the degree may only marginally improve one's employability in a hostile world racked with unemployment, so why make its acquisition more difficult than it need be?

In reality, of course, a quite different circumstance obtains. The completion of a degree is only the first stage in a long process which in retrospect can be seen to have constituted a career, and which will involve further formal or informal vocational training. As we have pointed out, its significance even at the point of recruitment and selection is by no means paramount. After a few years the subjects taken,

thought that may have been acquired in the study for it. These qualities are the outcome of disciplined study approaching the limits of mental capacity.

There can be no doubt that some subjects will involve more actual work than others, despite efforts



Limelight

Entertainment & the arts in the limelight

Books & Ideas 20

Hospitals, cars and zoos, braille, the Dromkeen Medal and sexist baggage. What do all these have in common? They are all to do with books and they all get a mention in this week's Booknotes column by JACI WILEY.

22 Film

The annual Academy Awards, where the American film industry's chiefs and minions indulge in an orgy of mutual aggrandizement, is upon us once again; and we follow in a humble spirit of imitation. DINO DIROSA presents *On dit's Raouls*.

Festival 16

Is the Festival an event for the people or an esoteric luxury for a privileged elite? Was this year's Festival all that Festival patrons have come to expect? JACQUI McBRIDE penetrates behind the mystique of the Festival and looks for some of the answers.

A pride of friendly poets

JACI WILEY looks at Adelaide's only regular poetry-reading venue, Friendly Street.

"Crap. That's crap." The youth crossed his legs, folded his arms across his chest and shook his head sadly.

"Crap." He'd been listening. During two readings his monosyllabic criticism echoed in the room vying only with the voices of the readers.

The doors had opened at 8 pm but the youth stumbled in much later. Obviously drunk, with fight-torn clothes and a bloodied face, he hadn't been turned away. Latecomers seldom are.

The venue for this confrontation was Friendly Street. Neither a drop-in centre for disadvantaged youth nor a Christian coffee shop offering evening Bible readings, Friendly Street is infrequently distracted by audience participation. Strictly speaking, Friendly Street is a gathering, not a venue.

On the first Thursday of every month poets and poetry lovers meet on the ground floor of the Box Factory to hear writers read their verses.

These gatherings started as a fortnightly occurrence in late 1975 after local poets Andrew Taylor, Ian Reid and Richard Tipping saw the need for a "situation which would encourage contact between practitioners" of the poetic art.

Even at that early stage the aims and format of the meetings had been decided. "We would have a guest reader for half an hour or so ... This would be followed, after a break, by an open reading where the only restriction was a time limit of ten minutes."

The format has changed little since then. Friendly Street meets once a month instead of once each fortnight. The organisers have scheduled two guest readers for the opening half hour (or so) of the 1984 meetings. Most are South Australians but international and interstate poets, including Vincent O'Sullivan, are also planned. Open readings remain.

During open readings, unscheduled but welcomed readers come forward from the audience and read their verses. Many surprises occur during this time. Some pleasant, some not so pleasant. The audience is treated to a diversity of styles, themes and philosophies.

The open readings have included poems which only exist when performed, poems written for accompaniment by drums and poems which have more non-linguistic sounds than words. Surprising but always interesting. The audience is also likely to hear a sonnet or a range of less surprising open verse.

Most active South Australian poets have read at or attended Friendly Street. Many do so regularly. Some "got their start" there. Friendly Street has undoubtedly fostered the growth and encouraged the development of poetry in South Australia. Indeed its influence can be felt throughout Australia.

As well as providing a regular venue for being heard, Friendly Street publishes an anthology of the best poetry read during the year. The first anthology, *The Friendly Street Poetry Reader* was published in 1977 by Adelaide University Union Press and represented the first twenty meetings of Friendly Street.

Since then an anthology has been published annually but Friendly Street has parted company with AUUP and established its own publishing concern with assistance from the Literature Board of the Australia Council. It has also extended its range of publications.

Ten poets have released selections of their work through Friendly Street publications. The most recent were launched during Writers' Week of the 1984 Adelaide Festival of the Arts. *Leaving Maps* (Jeff Guess), *Messages of Things* (K.F. Pearson), *The Crack in the Crib* (Mike Ladd), *Caught on the Hop* (Rob Johnson) and *the white rose & the bath* (Jenny Boulton) were released with the latest anthology in March.

To date Friendly Street have published eight anthologies and ten individual collections.

"Within two years our first five collections have won two Anne Elder Awards, seen ten poems taken for national anthologies and been reviewed almost everywhere that matters in Australia."



The strength, continuity and diversity of Australian poetry is evident in Friendly Street readings and anthologies. Flexmore Hudson of the Jindyworobak movement (1938-1953) and Peter Porter, inheritor of that movement's "traditions" are but two of the "household names" associated with Friendly Street. They are anthologised in *No. 8 Friendly Street Poetry Reader*. Hudson was one of two guest readers at April's meeting.

Other well known figures in the community are involved with Friendly Street. Former Chief Justice Bray and Literary Editor of *The Bulletin*, Geoffrey Dutton, are among them.

Although Friendly Street has quite an impressive list of national and South Australian literary figures associated with it, there is an equally impressive and longer list of poetic neophytes. At this level Friendly Street is at its best and most supportive. Aspiring poets of all ages and stylistic persuasion are encouraged to read their poetry, listen to the poems of others and discuss things with both established and new writers. Above all they have access to a critical but appreciative audience.

Friendly Street also has its detractors. Although it is a respected and ultimately approachable institution of the Adelaide literary circle, it is criticised as cliquey and elitist. Perhaps it is because Friendly Street has attained that status that it has also gained these critics. It is hard to find justification for the

criticisms.

It is easier to imagine why the drunken youth stumbled in to Friendly Street one night.

The crowded room seems light and warm through the large glass doors looking on to the street. The people inside are lively and interested as they talk and pour drinks from the cardboard casks on the trestle table to one side of the room. It is obviously fun and open to the public. During the break notices are read about funding, about the fiasco of Friendly Street at Writers' Week, about literary publications involving South Australia and the disappointment *The Advertiser* created. It is spirited, lively, self-mocking and serious.

Perhaps this would not have been evident during a reading, when a serious, attentive air gives the room a thoughtful air not dissimilar to a quietly religious gathering. The youth may have been less likely to join the gathering at this stage.

But, like most who attend Friendly Street, even the drunken youth found something he liked. By the end of the evening he was interjecting with "You're alright, lady. Ya, you're alright. I can tell you've done history of something. Ya, you're alright." Classical allusions passed the test.

People interested in Friendly Street can attend meetings on the first Tuesday of each month starting at 8 pm at the Box Factory, Regent Street, Adelaide. BYO (poetry and drinks).

The No-Longer House

Soon this place will be
A no-longer house
Visited only in dreams
Within these walls
We have enacted out
A shadow-play
Loves hates much laughter
Many tears
Days through our fingers slipped
Like beads upon a string
Voices of children
In the garden left
All this a lifetime's half
Compressed into the smallness
Of a page.

L.A. Tanner

Poles play to delight and not perplex

The Polish Chamber Orchestra
— Polish Program
THURSDAY MARCH 8th
Adelaide Town hall
by Tom Morton

The Polish Chamber Orchestra's second Adelaide concert, at which they performed a program consisting entirely of works by modern Polish composers, was something of a new experience for me. Never before have I seen such a large audience listening to 20th century music for a whole evening with such obvious pleasure and enthusiasm. This was particularly surprising since all but one of the six pieces were written in the last ten years, and would almost certainly fall into the average concert-goer's category of "I don't really understand this but I'm sure it's very good for me." The Polish Chamber Orchestra made it plain that it's not necessary to "understand" modern classical music to enjoy it; one needs only to listen with an unprejudiced ear and allow oneself to be delighted, rather than feel one ought to be perplexed.

Particularly fascinating for me was the enormous variety of types and textures of sound which the players were able to elicit from stringed instruments on their own. This was very striking in "Islands", a piece especially commissioned for the Orchestra's first appearance in Adelaide at this Festival. Written by the 28 year old Eugeniusz Knapik, "Islands" contained passages so ethereal and delicate it was hard to believe the strings were being bowed at all.

By contrast, the "Prelude No. 1 and Fugue" by Lutoslawski (the only "big name" composer on the program) fairly surged with energy. The sense of controlled power communicated by the music and the playing was complemented visually by the gestures and facial expressions of the conductor Jerzy Maksymiuk and cellist Jerzy Klocek, who at times seemed genuinely surprised by the subtleties of tone and fierce pyrotechnics his instrument was producing.

All of the pieces made effective use of sudden or finely graded variations in dynamics; in "Strings in the Earth" by Tomasz Sikorski the final section consisted of only two chords as a base repeated over and over again, but creating considerable tension through almost imperceptible changes in volume.

Having seen Adele Sztar's film "Australian



Women Composers" in the first week of the Festival, it was a welcome surprise to find that the final work on the program was the "Concerto for String Orchestra" by Crazyna Bacewicz, one of Poland's most important post-war composers. Any fears that Bacewicz was the token woman on an otherwise all-male program were I think allayed by the involvement and exuberance with which the Orchestra played her work (I am sorry to have to add that there was only one woman amongst the nineteen players).

The concerto was full of thick, complex string textures and restless, diving fugues weaving around each other. It is a work which could easily become part of the accepted and more accessible 20th century repertoire — one wonders why it is not better known. Gender at work?

As a graceful gesture to the audience, the Orchestra played for its encore a Divertimento by a Composer whom the conductor introduced as "still a contemporary composer" — Wolfgang Amadeus Mozart.

Brevity brings relief

Musica Da Camera
FRIDAY MARCH 16
Christ Church, North Adelaide

by Armon Hicks

This early evening concert by Adelaide's most popular baroque music group *Musica da Camera*, accompanied by *Canticle* was highly successful, playing to a crowded church. It was the second half of a two concert programme for the Festival Fringe. The first half, English and Flemish Masterpieces, sold out two concerts at the South Australian Art Gallery.

The concert commenced with a Toccata in A minor for organ, which considering the small size of the Chamber organ was a little lost in the vastness of the church. It also began abruptly, before audience chatter had fully died.

The four madrigals by *Canticle* under the direction of Carl Crossin steady improved. The first *Ancora che col partin* was dry and not solid in the bass. However by the third *Ways O Mine Eyes* it soared fully throated, filling the church.

The final madrigal by Michael East (1581-1648) *Your Shining Eyes* was an absolutely superb example of complicated part singing, done magnificently. It was clearly and distinctly carried off.

Then followed the highlight of the evening, *Diversions for Two bass Viols on a Ground* by the Englishman Christopher Simpson (1615-1669). It was a performance of a piece of great beauty, which was built upon a ground, of no great intrinsic interest. However Simpson by using the ground 27 times constructed a delightful, heavy, richness that the two violists kept from becoming cloying. The viols were superb with a metallic cleanness similar to a harpsichord.

Catherine Finnis and Miriam Morris played Viola da Gamba, accompanied by Mr. Gray on double bass and Anne Shelan on Chamber organ.

This was followed by a typical Telemann piece for two treble recorders that the audience appreciated highly.

The final piece was the substantial offering of the concert, the Cantata *Gottes Zeit ist die allerbeste Zeit* by a young J.S. Bach; written when he was twenty six years old. The cantata is entitled *Actus Tragicus* and quite magnificent, but it was a let down after the ground.

The concert had one fault-its brevity — but that may have been not all bad, considering the hardness of the pews.

Beguiling flirtations

Rosamund Illing
9 MARCH 1984 Adelaide Town Hall
by Xenia Hanusiak

Rosamund Illing's Festival program choice deserves special commendation for its diversity and for its departure from the customary recital selections one hears. From the classical Mozart and Haydn through to folk songs and wonderfully exotic Spanish songs Miss Illing displayed a musical understanding of the complex styles.

Miss Illing's most valuable asset is her vivacious and at times capricious personality which bubbles into her extroverted singing. Occasionally however, Miss Illing's beguiling flirtations with her audience could not override some technical drawbacks. There appeared throughout the recital a recurring breathiness of tone and lack of support in her middle register and in some pianissimo passages; this was apparent principally in her opening Mozart and Haydn songs.

The highlight of the evening was a set of classical Spanish songs arranged by Fernando Obradors. In true Mediterranean spirit Illing danced her way

through the buoyant rhythms and seductive melodies. In contrast, her interpretation of the well known folk songs arranged by Benjamin Britten warmed the heart with its elegant and dignified restraint.

Departing from the regular employment of piano accompaniment, the choice of Gustav Holst's four songs for voice and violin was not only a welcome treat for the audience but one which testified the singer's musicianship. With Bogdan Kazimierzak's mellow violin playing, the two performers gave a well blended and thoughtful interpretation.

The final selection, Villa-Lobos' *Bachianas Brasileiras No. 5* reiterated the singer's intrinsic feel for style. Having a few tense moments, the Adelaide Cello ensemble managed to hold the fort down with rhythmic vitality and gusto from its leader/teacher Kurt Hess. The concentration needed to command the technical and ensemble difficulties of this piece detracted a little from its performance.

Throughout the evening, despite pointed looks from the performer herself the audience continued to disturb Miss Illing's mood creations by their incessant clapping in the middle of the song cycles: intolerable for performers and other audience members.



Pleasant: not brilliant

Tasmanian Symphony Orchestra
TUES 13 MARCH
Adelaide Town Hall

by Karen O'Keefe

The Tasmanian Symphony Orchestra presented an interesting and varied program as its Festival performance in Adelaide. The performance was of a good standard.

The first work was Rossini's overture from the comic opera *L'italiana in algeri* (the Italian girl in algers). The overture is a very light piece of music, and the orchestra played it vivaciously.

The next work was an Italian Serenade, written by Hugo Wolf. This is a genial and humorous piece of music, and the T.S.O. played it in a light and happy manner. The strings were particularly good for this work.

Joseph Haydn's Sinfonia concertante in B flat was the last piece before interval. The soloists were William Hennessy (violin), Joseph Ortuso (aboc),

Hartmut Lindemann (viola), Christian Wajtowicz ('celo) and Lisa Storchium (bassoon). During the andante movement, Hennessy's violin work was quite beautiful. The Orchestra played the final movement, the allegro con spirito with much energy and enthusiasm.

After interval the Orchestra played a dance movement written by Tasmanian composer, Don Kay. This was an interesting piece and a stark contrastwork of Haydn and Rossini, written in the sixteenth and seventeenth centuries.

Kay's Dance movement contained more diverse rhythms, which the Orchestra played in a light and enjoyable manner. The final work of the program was Richard Strauss' *Siute Le Bourgeois gentil homme*, Opus 60. This contained a number of different symphonic melodies, including a minuet and waltz.

For the encore, the Tasmanian Symphony Orchestra played "Tea for Two" and the ballet of Romeo and Juliet. This completed an evening of pleasant music. Not outstanding or brilliant in any way — merely pleasant.



Mighty metallic blow

Adelaide and Tasmanian Symphony
Orchestras
17 MARCH Festival Theatre
by Xenia Hanusiak

Considering that Mahler's Sixth symphony was first performed in the United States as late as 1947 then its performance in Adelaide is somewhat of an occasion. When it is performed by a full complement of strings, brass and wind this occasion becomes a monumental one.

To this end the A.S.O. and T.S.O. collaborated under the vigorous baton of Albert Rosen to overtake the Festival Theatre with Mahler's mighty eighty-five minute work.

The difficulty of this work for both orchestras and conductor lies in the handling of the continuously fluctuating variations of tempi. To a great extent this was well mastered — only in the second movement did we see signs of tempi seams fraying a little raggedly.

The sixth symphony is also about constantly developing moods and orchestral textures. The orchestra's responsiveness and sensitivity to Mahler's at one time valiant, then tragic and then tranquil voice was sustained.

The drawback of the evening — the orchestras' magnitude — not only delivered a rich full fortissimo but allowed the players to unleash their own sounds — vital to the exposed violin scoring of the third movement.

The fourth movement tests the endurance power of the whole orchestra but in particular the brass. It really is a mighty blow. The blows of fate were too much on the metallic side, since Mahler specified a thud — like an axe-stroke — of the bass drum. Any visitor to Perth's 1983 Festival may recall the Australian Youth Orchestra's mighty blow as being the crashing of a stage rostrum — quite a difference.

The contrast of the evening's concert was a work by Edward Cowie. Although change and conflict are the secrets in Mahler's symphony, the over-use of disparate shades proved to be Cowie's ruin. Cowie's work experiments on the entire orchestra — even the Harpsichord has something to say. A collage of ideas were ploughed through with very little effervescence from the orchestra.

Perhaps they were saving themselves for the sublime Gustav.

Festival 84: indulgences & a lack of panache

The Festival of Arts and its junior companion, The Fringe, have come and gone for another year. JACQUI McBRIDE conducts *On dit's* post mortem.

Now that the 13th Adelaide Festival has come and gone, and we've all had time to recover from the exhaustion induced by the panic of "which show/shows am I seeing tonight?" it seems appropriate to take a more leisurely look at those hectic three weeks.

As usual, the combination of the Festival Fringe activities resulted in a ridiculously high number of shows to see. If you managed to see the weekend matinees, a 6 o'clock, an 8 o'clock and an 11 o'clock show every day (and survived past the end of the first week) you would still only have seen 99 shows out of the possible 203.

Obviously not everyone has the same tastes and will want to see everything. Even so, by week three, the number of "must-see" shows recommended by friends had totted up to exceed the available time by a factor of four. Something had to give and it was usually our endurance — especially if one succumbed to the dubious but undeniable lure of the late-night Fringe club attractions. Unfortunately for Uni. students the whole shebang overlapped with the first two weeks of term — so loyalties were well and truly divided.

As entertainment, the 1984 Festival lacked a certain *pszaz*. Many people who attended performances by the highly acclaimed, imported theatrical or dance companies exhibited a vague air of resentment. The Festival is the only time that we have the opportunity to see where theatre is headed and the various world trends in the field — but these shows are undeniably an expensive indulgence. To leave the theatre feeling slightly flat and thinking "what was that all about?" was the experience of many who saw (to name a few) *Mizui No Eki*, *30 Men*, *Molissa Fenley* and *1984 AD*. I suppose that this was in keeping with Artistic Director Anthony Steel's aim of "gently advancing public taste". So don't worry if you didn't enjoy any of these shows — at least it was good for you!

The Brazilian spectacle, *Macunaima*, the Raun Raun Theatre Company's (both tight and energetic productions) and the Beckett trilogy seemed to go down well. After so many gloomy productions and interpretations of *Waiting for Godot*, it was refreshing to see Beckett directed it as a comedy rather than a tragedy.

The only operatic contribution, *The Lady MacBeth of Mtensk*, received as mixed a reaction as when first performed in 1934. Shostakovich's style has yet to become totally accepted perhaps. The Beethoven cycle was, by all reports, well worth the exorbitant cost of a ticket — although only confirmed Beethoven freaks would consider paying that much. In general, the musical program of the Festival was fairly "safe" — calculated to please, but not to thrill. In this it succeeded.

Australia's contributions compared favourably with their overseas counterparts. In what little dance there was, Australian efforts simply outclassed the competition. Likewise *Don Juan* and *Masterclass* (both presented by Adelaide-based companies) were the equal of any other production. I should have liked to have seen some more interstate theatrical companies and perhaps a few less musical companies. Australia is a big place, and styles and trends vary.



Interestingly, the Festival's alter-ego the Fringe — contained a few acts which one might expect to see in the official program; notably Julian Bream, classical guitarist, and David Glass, mime artist — both excellent performers and world renowned in their field. Typically, however, the Fringe aims to be less highbrow than the Festival; or more accurately, the Festival is largely for the conservative upper-middle class, whilst the Fringe is for the rest of us. As such, Fringe acts tend to be more anti-establishment, with

Fringe performers, and the chance to perform on stage, in the street, at a park and even in jail! The school was an introduction to the theatrical world, covering dance, mime, cabaret, voice, singing, and all the technical aspects of theatre. It will be back in 1986, so if you're interested you should start saving your pennies.

Anthony Steel has already been reappointed to create the 1986 Festival. Hopefully, with twelve to eighteen months more than he had to organize this

... The Festival is largely for the conservative upper-middle class, whilst the Fringe is for the rest of us.

a dominant comic element, have few pretensions towards advancing public taste, and yet paradoxically are often more conservative than the deliberately innovative overseas Festival acts. Almost any Fringe activity is a safe bet as far as entertainment goes (which is more than you can say for the Festival) and, being relatively cheap, holds an added plus for your average, impoverished student.

The final Fringe activity which I highly recommend is the Fringe School, conducted at the Fringe Centre. For \$100 you get three weeks of intense theatrical instruction from 9.00 to 5.30, with the opportunity to work with some of the Festival and

year's Festival, he can devise a program which is better balanced, more entertaining, more stimulating and (dare we hope) cheaper — or at least, better value for money — than the admittedly rushed 1984 version.

Ultimately everyone must reach their own conclusion about the value of the Festival, both as a concept and as individual acts. Whatever you decide, don't bother informing Anthony Steel about it. He has already jetted off to Singapore to direct their Festival, so much is he in demand. Makes you think, doesn't it? But that's the theatrical world for you — once you're in, you're in; and to those of us outside, that esoteric realm remains a closed book.

accomplished repertoire.

Paxton also sang some ballads on a more serious note. One was about a woman who is beaten by her husband but can't understand why she doesn't leave him. There were others about the miseries of war.

But the highlight for me was indulging in seven or eight verses of "We're going to the zoo, zoo, zoo; You can come too, too, too".

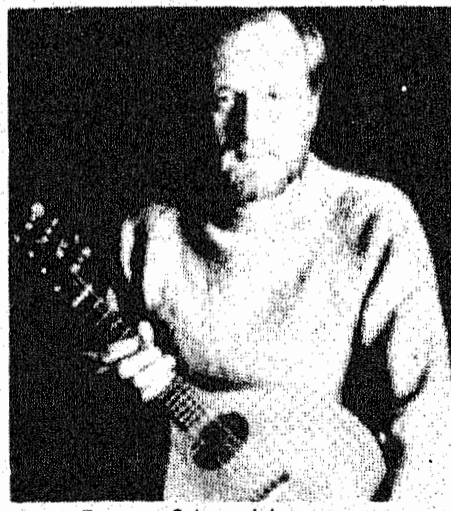
Airs, jigs, hornpipes, & waltzes

The Boys of the Lough
11 MARCH Festival Theatre

by David Mortimer and Angela McKenzie
On Sunday 11 March *The Boys of the Lough* gave their sole concert in Adelaide, as part of the official Festival programme at the Festival Theatre.

With a succession of airs, waltzes, hornpipes, jigs and reels from Ireland, Scotland and the Shetland Islands, the audience was introduced good-humouredly to the talents of the four-member band.

There was little singing, and these reviewers would have liked to hear more. Such vocal work as there was came from Irish flute and penny-whistle virtuoso Cathal McConnell, who does not have a great voice, but sings with plenty of expression. He gave a fine rendition of the beautiful song *Carrick Down* which tells the story of a Donegal woman whose love has



gone to France to fight, and does not return.

The fiddle-playing of Aly Bain from the Shetland Islands gave bounce and excitement to the music, and led the musicians in changing between jigs and reels in the many medleys which the band performed. He also included an exhibition piece, a tune reputedly improvised by a fiddler to save himself from the gallows.

Northumbrian brothers Dave and Tich Richardson produced fine rhythmic accompaniment on the stringed instruments — Tich on the guitar all the time. Their short bracket of tunes together was a welcome change from the dominant fiddle and flute sound of the complete band. Dave also played concertina in a number of tunes.

While the Festival Theatre was beautiful acoustically, the seated audience was somewhat incongruous in the face of so many jigs and reels. And the greater part of the audience looked like it had never stepped inside the Traitor's Gate Folk Club.

Spirited and vital

Nelli Shkolnikova
SUNDAY MARCH 18th
Adelaide Town Hall

by Karen O'Keefe

Ukrainian-born violinist Nelli Shkolnikova gave a spirited and vital performance of a program which covered a broad range of music for violin. Her accompanist, Stephen McIntyre, provided an excellent backdrop for Shkolnikova's performance.

The evening opened with Shnitke's Suite in ancient style. This piece is an interesting fusion of baroque and classical styles. Shkolnikova approached it with vigour. She continued to play with energy throughout the second piece, Prokofiev's Sonata No 2 for violin and piano, Opus 94. The Andante movement was played with great depth of feeling, and Shkolnikova rounded this off with a very vivacious and spirited performance of the Finale (Allegro).

The last piece before Interval was Shostakovich's Sonata for violin and piano, Opus 134. This was her major work for the evening and she explored the music with great sensitivity. She drew out the dynamics in an impressive way, and played with style and accomplishment.

After interval, Shkolnikova returned to play two pieces written by Tchaikovsky — Melodic Opus 42 No 3 and Valse Scherzo Opus 30. She played this section without music, and the performance dramatically came to life.

Before interval her playing had lapsed into a somewhat mechanical rendition of music as she became locked into the technical details. In contrast, while playing Tchaikovsky, the spirit of the music surfaced. The effect was a very beautiful performance.

For the encore, Shkolnikova chose two short preludes written by Shostakovich. As with the Sonata for violin and piano Opus 134, the dynamics were dramatic, and Shkolnikova handled these with great sensitivity.

Shkolnikova spent a good deal of time tuning her violin at moments during the performance, and she tended to play to one side of the auditorium so that part of the audience missed the finer points of her performance, including some pizzicato work. But overall she gave a polished performance filled with vitality and life, and her interpretation of Tchaikovsky's two pieces little short of magnificent.

Plush, Sitsky, & Covell

Symposium on Contemporary Music Theatre
MUSIC DEPARTMENT Saturday March 10th
by L.O.K.

The heavies of Australia's creative and critical talent sat with their backs to the window facing the studios, the curious and the ambitious.

Vincent Plush, the A.B.C.'s arts correspondent in the US, composer and champion of Copland, spoke on the anachronistic planning and writing reflected in unsuitable buildings designed to house the arts. His was a theoretical, intellectual perspective.

Larry Sitsky, our most widely performed opera composer, said he wasn't interested in making social comment in his operas and sat back.

Roger Covell defused an audience barrowpusher from women's theatre, then expounded a lucid analysis showing that most "music-theatre" is of the tedious brief scene variety as the composers are types, unexposed to theatre, often brought up in homes where theatre is regarded as immoral and therefore don't understand it. Where music-theatre should be any staged or partly staged music, with these composers the model was either *Pierrot Lunaire* (a clown with a white face squirming around) or *The Soldier's Tale* (declaimed speech and dance).

Edward Cowie arrived late and left early (his tutes must be popular) but his contribution was dynamic, talking as though he had just discovered Anthropology and it was his new religion. Theatre, in tribal society, carries forth the totality of beliefs and values in a total experience of singing, dancing and poetry. So too can it be in ours. He's right too.

Prof. McCredie called the meeting over and we all jumped over each other presenting our hobbyhorses to the talented and powerful.

It was a stimulating meeting in which we tried hard to suppress our wish to passionately interject or thump people.

Festival

MUSIC

Paxton's rum & ale

Tom Paxton
Traitor's Gate

by Gary Clarke

Although this concert was listed as a Fringe event I think it arose more from the happy coincidence that Tom Paxton was in Australia at the time.

By the time Paxton came on the capacity crowd was practically spilling into the car park at Traitor's Gate.

Helped along by copious quantities of rum toddies and Cooper's Ale the audience opened up and were singing along by the third song. The atmosphere was intimate and friendly and Paxton displayed an

festival

THEATRE



Not just kid's stuff

No Worries
MAGPIE THEATRE COMPANY

by Bill Morton

The kids perched on the edge of their seats. They were loving it, lapping it up.

At first the adults stroked their chins in bemusement. Then they smiled and gave way, no longer ashamed at how much they were enjoying something supposed to be for children.

Matilda Bell's world consists of her father's tractor, her dogs, her friends at the tiny outback area school, and the basketball team of which she is the star. She is vital and energetic, growing up in a world she loves and can call her own.

After years of drought, her father's struggle is over. He is broke and the family must move to the city.

The transition shatters Matilda's conception of a secure, identifiable world. Her vitality vanishes. In darkness she retreats into herself, refusing to speak.

No Worries is a disprover to those people who choose to dismiss theatre either as a trendy wank or an appeasement to the ugly elite. Knobby-kneed schoolkids crammed on benches hardly fall into either of these categories. Yet their enjoyment was obvious, as was their understanding of the play's "message". A non-theatre-going audience has been reached, and the response is positive.

No Worries is also a very good prototype for answering the popular question "What's the point of theatre anyway?"

Firstly, it *entertains*. It makes us laugh, makes us smile, makes us happy.

At the same time as being entertaining, the play shows us and maybe teaches us a thing or two without needing a classroom or book to do so. We draw parallels between the excitements and conflicts in Matilda's life and in our own. In the simple and sensitive way in which a newly arrived Vietnamese girl befriends Matilda and brings her out of her depression the alienation theme becomes universal.

After their season at Theatre 62 Magpie will take their productions to schools and country centres throughout the state. Often they will be performing for free and nearly always to otherwise non-theatre-going audiences. In their ability to entertain and gently educate they show that their government funding represents pennies well spent.

Mention should also be made of Daid Holman's achievement. Holman has been writing for theatre in education programmes for ten years. No one would suspect that he is an Englishman and nearly all of his writing has been for British audiences. In *No Worries* he captures the Australian situation and its characteristics in a way which would suggest he grew up alongside Matilda somewhere out woop-woop.

All that is the case

The Case
BY HENRY SALTER AMP Theatre

by David Mortimer and Angela McKenzie

The Case was well-wrought theatre, a two-person performance by husband and wife team Henry and Emma Salter.

There was only one set, the drawing-room of dying ex-actor Mr. Jonathon Edwards, who is played by Henry. His would-be nurse, Ms. Jean Marsh, is played by Emma. That was, until later in the performance when Emma/Ms. Marsh got to play "Jonnikins" the patient, and Henry/Mr. Edwards got to play "Jeansie" the nurse. And there were plenty of other personae tried out by the protagonists in the course of the play.

The tempo of the dialogue was kept up in filling out the characters' motives, and negotiating a few *Sleuth*-like twists in the plot. There were surprises for the audience, which is recognised, spoken to and cajoled at times by the actors.

To say that "nothing is as it seems" might seem to imply that the play was disturbing. But that was not so; it was purely light entertainment, somewhere between melodrama and drawing-room farce. It was very English in style.

The storyline gave plenty of scope for ham-acting, and these opportunities were not missed. It was theatre about the theatre, and the self-consciousness of the actors was played up. At times this got perilously close to self-indulgence, but in general such dangers are avoided.

It was a short play that should not be longer. It was good entertainment.

Fenley fails

Hemispheres
MOLISSA FENLEY
Arts Theatre

and
Palestra, Revelation and Fall, For Ever and Ever
AUSTRALIAN DANCE THEATRE
Festival Theatre

by Jacqui A. McBride

On Thursday 15 March I went to see Molissa Fenley's *Hemispheres*; on Friday 16th, ADT (Australian Dance Theatre) performing three World Premiers — *Palestra, Revelation and Fall* and *For Ever and Ever*. The contrast was amazing, and a credit to ADT, and Australian dance in general.

Molissa Fenley was billed as presenting a new form of athletic type dance, which transcends the formalism of any particular style or culture. *Hemisphere* was booked out weeks before it opened, indicative of the public eagerness to experience a free style, vivid dance. High energy to the point of freneticism there certainly was, as Molissa and her two female partners whirled incessantly about the stage to the discordant music of Antony Davis.

However, after about 10 minutes this became boring. The choreography was repetitive, a series of legs and arms flying through the air; the execution was sloppy, as synchronised movements just weren't together. The four pieces lacked contrasts and failed to express or explore relationships. More often than not the three dancers appeared totally oblivious to each other — which made it almost impossible to focus attention on any one of them.

Hemispheres would have been subtitled "I'd really love to dance but I'm not sure how". Molissa Fenley needs to discover that speed is not all, and that stillness is an equally expressive and powerful theoretical device. The program lasted only just 1½ hours — which was as long as you'd want it, but appalling value at \$13 a ticket.

Fortunately for the reputation of modern dance, ADT lived up to their name. Their performance was real dance and real theatre. The first work *Palestra* depicted the games, sexual and social, which go on in a gymnasium. The set was striking and cleverly lit, with strong vertical and horizontal lines. *Palestra* was essentially impersonal, as the dancers portrayed the egotistic attitudes of the gymnasts. A ballet full of tableau type scenes — nice, but not particularly riveting.

However, the following *Revelation and Fall* caught the imagination from the moment that the curtain went up. The stark black and white set alone, received a round of applause. Focus was equally placed between the dancers Simone Clifford, Guy Detot, Robert Canning and Margaret Wilson who danced the choreography of Glen Terley with sensitivity and intensity. The piece was based on the following text taken from Robert Graves' work *The White Goddess*: "Myth begins in the blasted landscape where the god of the dying year and the god of the rising year struggle for the love



of the Muse, and their elusive quarry, the snow-white deer."

An extra dimension was provided through the extremely versatile voice of Marilyn Davies — ideally suited to the sometimes harsh, sometimes lyrical music of Peter Maxwell Davies.

The final piece *For Ever and Ever* embraced a popular topic in the Arts today — 'After the Bomb'. The entire dance was set in a tiny underground cellar where seven people huddled, confined and restricted to only each others company and dependent upon a tiny generator for light. The set and lighting were magnificent, conveying the barrenness of the outside world where the sun still rose and set, with no one to appreciate its beauty.

The ballet was tense, almost shocking and frighteningly plausible as we watched the apathy, the anger, the insanity and the desperate need and hatred for each other which must come to an isolated group without hope. The silence which descended upon the audience, lingering long after curtain down was a mute tribute to the effectiveness of the theme and its execution.

ADT are one of the most entertaining and stimulating theatre companies around: the fact that they use dance as their particular vehicle only adds to the enjoyment. I strongly recommend that Adelaideans continue to support ADT, and treat themselves to an invigorating night out in the bargain.

Odyssey

The Odyssey: The Panto
FOOTLOOSE PRODUCTIONS Sheridan Theatre
by Leonie Nowland

Unfortunately, if you have not already been treated to the spectacle of a "Rad. Fem" Circe, a self-infatuated Odysseus and a rather motley version of the famous crew, it is too late!

This production ceased public performance on March 10. However, as there is the possibility of a repeat season, this review is not a total waste of time.

The fun began with the crew at sea (no pun intended) from which promising beginning the cast went on to do battle with assorted hideous monsters, including T'atoo and Mr. Roarke from *Fantasy Island*.

Odysseus performed a variety of heroic acts (not the least of which was appearing in this show) unhampered by disgruntled murmurs from his crew of "poor pay". The crew's decided lack of enthusiasm for following the Lunatic *Odysseus* was more than made up for by the enthusiasm of the company.

Penelope and her amorous suitors comprised the "love interest" of the panto; Penelope was rather more libidinous than recalled in Homer's original, however Telemachus (who bore a striking resemblance to his father, the big "O") was rather more wet than remembered, and so managed to dampen the ardour of his continental mother, so all evened out in the end.

The grand finale of the show was of course the famous massacre scene, where the Suitors get their just desserts. This was performed with the minimum of carnage; the worst victim perhaps being Homer's epic.

If one has not read the *Odyssey* a few of the jokes may be missed. However, as the Panto itself does not adhere closely to the original, it was possible to enjoy the production for the pure theatrical enjoyment of singing, dancing and general fooling around.

This is the first time that the *Odyssey* has been performed on stage, and although not a strict rendition of the epic, it does actually conform to the Principles of Classical comedies: it entertains. If this does come on again, it is worth experiencing: I am sure that Homer would approve.



30 fragile men

Thirty Men
STICHTING ORKATER
Royalty Theatre

by Jacqui McBride

To review a performance such as *30 Men* presented by *Stichting Orkater* must be every reviewer's nightmare. Whatever conclusions or comments you make are bound to be controversial.

Stichting Orkater are a company of 2 performers from Germany who are exponents of an experimental genre of theatre. That is, they aren't interested in presenting a 'slice of life' or even theatre with a discernable plot. *30 Men* set out to examine 'the fragility of human relationships' — at least, that's what the program said. Ambitious indeed.

To this end, they treated us to a series of images on screen and stage, including a woman trying to dance with one high heel shoe on, whilst a man plays repetitive riff on guitar; how to make 'profiteroles' — flour, egg and milk, tastefully combined on the floor; an unbelievably boring 5 minutes whilst he pushes her around in circles rivalled only by the 5 minutes they spent bouncing up, down and sideways on the dilapidated sofa.

At the time, I could see no sense in it. Not having bought or read the program I could find no way to link the images. Once I heard someone mention 'the

fragility' etc., I found that I could manage to see the symbolism involved. She trying to please him, their both going in circles, the time and effort put into creating something good which is then destroyed.

Occasionally, I caught glimpses of something compelling — but most of the time I was bored. Technically, on the small Royalty Theatre stage, they seemed a little cramped — particularly with the large film screen, used, presumably, as a counterpoint to the actions on stage. Which in all fairness it did, as we saw the same two performers in slightly less bizarre situations.

The light and sound were good; in fact I probably enjoyed the parts where he played guitar or glockenspiel and totally ignored her. He is an excellent musician and used music to complement the stage action.

I can't honestly say that it was worth the high price of entrance — but it's a personal choice. Is that sort of theatre valid? Should we have to be told throughout the play what's happening — or be given a theme and left to create our own set of symbols? A tough question — and your answer will determine what you think of *30 Men*.

Definitely different: an example of a type of theatre not commonly found in Adelaide, and far better executed than the tentative fumbling and often pretentious experimental theatre Adelaide is accustomed to.

Goggle-eyed & panting

A Man of Many Parts
JIM DALY

by Bill Morton

The Festival, the Fringe, all this entertainment, excitement and exhilaration. And all crammed into a few weeks.

Great, wow, let's go there, do that, see this, cop that, keep moving, there's not much time to see it all.

Well, personally, I need a rest. Sleep, lots of it.

I did the other week too, when I stumbled into Prod Art at about 11.30 pm. Big comfy seats, perfect to curl up in. Bigger this *Man of Many Parts* which I'm supposed to be seeing. I want to kip.

No chance. Jim Daly bursts out from behind a curtain, Christ! One side of his head is a huge deformity of an ear, his face is particularly ugly, his bottom half is squeezed into black tights. All the appearances of someone so prepossessed with his obsessions that everything else is consigned to the scrap heap of absent-mindedness.

Jack Hibberd's play makes for one of those performances when you're not likely to understand much of what's going on, but the intrigue of it grasps your interest, keeps you goggled-eyed and panting for more.

Noah Hope is this gregarious phenomenon who commands the stage alone for over an hour. He slumps in a chair and pours pills down his throat. Or he gets up and talks to Algernon the jelly fish, his only companion who at the end of the play is left splattered on the floor. Or he careers around the stage, or throws himself against the wall.

From seemingly nonsensical ravings we occasionally glean snippets about his character. He bemoans the loss of his wife who walked out on him (and he wonders why!).

The majority of his obsessional babblings are a result of his schizophrenia. The real side of Noah Hope works in the theatre as a run-off props expert. The imaginary side of him is on stage as a performer.

Jim Daly says Hibberd's play is about the theatre; where it is now and where it's going. Noah is tormented by "Reg" the sound operator, who frequently mauls Noah's "performance" with the wrong sound effects at the wrong time.

The imaginary Reg's mishandling of sound technology reflects Noah's obsession. A stalwart of the golden days of theatre, he has seen a transition and he does not like it one little bit. But while he mumbles through his memories of theatre as it used to be, we the audience are watching theatre definitely of the now.

Daly goes further in his explanation of the play as a portrayal of what the theatre world is "about".

"Noah Hope is a freak. And that's what actors are. Freaks. Few people have any real understanding or appreciation of them."

A Man of Many Parts stood out as one of the most interesting performances of the Fringe. An Australian play by a playwright better known for his other works, and one which — due to its obscure content — relies on the performance of its one actor for its impact.

Jim Daly provides that impact with a bite and a punch.

So much for sleeping!

A beer for Bruno

The Chapel Perilous
LA MAMA THEATRE

by Bill Morton

It would be only too easy to bring the hammer of literary criticism crashing down on Bruno Knez's already balding head.

It is Knez who was responsible for La Mama Theatre's rendition of Dorothy Hewett's play *The Chapel Perilous*.

The production was unprofessional, at times laughable.

So what should we suggest to Knez? Call in the bulldozers to flatten his tin-shed theatre? Inform his cast they were just not good enough to be a part of the slick, professional Festival Fringe?

I suggest we buy him a drink. Or two. *The Chapel Perilous* is just as important to the Fringe and Adelaide Theatre as the top-class productions also on during the last few weeks. It was the bottom line, but also the beginnings. Twenty of the twenty-five members of the cast were stepping on stage for the first time. Maybe some won't return, but many certainly will, and as the result of Knez's introduction to the stage will probably be around for years to come.

The Chapel Perilous is a dynamic and powerful play. It is the story of Sally Banner, following her life from schoolgirl to woman.

At school her individuality, strength and ambition is already apparent, and they increase as Sally matures. In her quest for fulfilment she experiences only disillusionment and negative response.

Sally's own nature is self destructive, but most of her failure is a result of the society around her. Forces of authority react to her individuality by using their power to squash her, and her self expression is further suppressed by the conforming masses.

At times the cast's performance worked very well; moments of conflict were well handled and convincing.

Occasionally there was the impression that Knez was using the play as an exercise for his cast: how to walk on stage and take up a position, how to carry props on and off. Less people on stage and increased pace would have improved overall effect markedly.

Bruno Knez and the La Mama Theatre have been something of an enigma for some years now. Many an interesting tale and the occasional weird rumour have emanated from the low budget intimate theatre in Hindmarsh. Whatever our opinion of the man and his methods, he and his cast deserve credit for their contribution to the 1984 Fringe.

Magic of mime

A bit of humour, a bit of pathos, a bit of art
CHRIS WILLEMS *Wet Patch Theatre*

by Jacqui McBride

Chris Willems is a mime performer of some proficiency, who is also presently designing, for and performing with, the New Patch Theatre.

Having seen his one man show at the Wet Patch Theatre Space, I'm inclined to rush out and see what Patch is doing these days.

Chris presented a well-balanced and well-executed program of 16 pieces, lasting just over an hour. *A bit of humour ... a bit of Pathos ... a bit of Art* has been running since May 1982 — which leads one to think that it might be time for a change. However the show appeared fresh with none of the sloppiness so often seen in long-running programs.

Chris has the tall, lanky, black-clad frame so often associated with mime artists. His technique paid great attention to the small details, transforming mime into the encapsulated magic that it is. He was at his best with the dramatically obvious. Subtle pieces — *The Rope Piece* for instance — I found obscure.

However, the meaning and the humour was crystal clear in *At Your Convenience* (skits in a *Male Loo*) and *Dear Old Golden Rule Days* — the eager student sucking up to teacher was instantly recognisable and appreciated. Chris' facial expressions were as well conceived and controlled as his movements.

The art and imagination was evident in *2 Chair Piece* and *Tao of Love* which was a beautiful piece embodying the serenity of Japan.

The skit of the night was *The Band Played Waltzing Matilda*. If you had told me that I could watch a man simply stand immobile through a song I detest, see him age before my eyes, and find myself moved to tears, I'd have laughed in your face. But this was sensitive art — no caricature, no overstatement.

A couple of criticisms. The entire program was short, a little over an hour, and because it was episodic it seemed shorter. It demonstrated his technique well, but I feel that a dramatic presentation which could retain the variety whilst establishing continuity would be an improvement. Still, if you're interested in mime but one step removed from the traditional, Chris Willems is worth a look.

A very straight affair

Framework
SANDRA SHOTLANDER

by David Mortimer and Angela McKenzie

The play begins in a corner of the Metropolitan Museum, New York, with Pablo Picasso's portrait of Gertrude Stein and Georgia O'Keefe's painting *The Black Iris* on adjacent walls.

Onto the stage comes first Lee, an American-Australian in the process of going through a divorce. She is followed by Iris, an Australian visitor to New York. They strike up an acquaintance while appreciating the paintings, and in the course of things become lovers.

Both Lenore Milner as Lee and Christine Woodland as Iris act well at times, but seem hamstrung by a script which leans heavily on self-declaration if not soliloquy.

Neither Lee nor Iris are convincing in their profession of love for each other. Narcissism, self-preening, and a kind of "hands off, I'm very independent" mentality dominate. In real life we could feel sympathy for people who felt they must talk and behave in this way, but in the theatre such sentiments held up apparently for approval are just not interesting.

Perhaps more disturbing, in light of the fact that this is reputed to be a "radical lesbian" play, is the conventionality of the relationship depicted.

None of the protagonist's ideas or actions are particularly provoking, moving or enlightening. Their embraces seem deliberately stylised, and nothing very passionate or erotic or free is communicated to the audience.

Perhaps the best way to state the objection is this: if Iris or even Lee were replaced by a male character then the play would reveal itself to be a very boring, conventional if not conservative portrayal of a heterosexual affair.



Pine gap goes on the road

The Pine Gap Story
INSIGHTS

The Constitutional Museum

by Alison Rogers

The Pine Gap Story is a collage of photos, text and reflections of the preparations for and the realities of, the action taken by concerned women at the U.S. military base at Pine Gap last year. The exhibition is touring the whole of Australia in 1984. It began the tour in Adelaide for the Festival.

The exhibition was put together by a group of women artists in Sydney calling themselves 'Insights'. Most of them were at Pine Gap. They compiled this display of women's peace actions to correct the distortions current in the popular media.

The display is well worth seeing. Some of the photos are brilliant and haunting; they stand on their own as photographs quite apart from giving insight into the two-week action at Pine Gap.

They reveal that the protest was not confined to radical feminists but consisted of a wide variety of women, of different ages and backgrounds, working together for a common, practical goal.

There are photos of when one of the security gates was dismantled and carried inside the base, and of the 'Boston Tea Party' where some women had a picnic on the lawns of the Pine Gap base.

A highlight of the exhibition is a slide-show showing the various banners that women brought up to Pine Gap, many of them made by women unable to attend. The banners were used to cover the barbed wire fences of the security base. They are colourful and bear many clever and funny slogans.

In one, an illustration of Alice in Wonderland taking a weapon from the caterpillar is captioned by 'Alice Springs says take the toys from the boys' (by the Alice Springs contingent). Another shows a woman completely made out of Coles Supermarket shopping bags. There were over a hundred banners in total, each one two metres high.

Amongst the writings and texts in display are telegrams of support from the Greenham Common

women in England, a Swedish peace group, and the labor women in the federal government. Writings are included from the women in Pine Gap about how they felt during the action.

The overriding point that comes across is the strength and energy they felt whilst working together at Pine Gap. 'Never let us forget the forces we're able to tap — that we had at Pine Gap.' Songs that were sung during the action are written up as well as various newspaper reports and letters. Much media attention was paid to the women at Pine Gap without seeming to touch the issues behind the protest. There are explanations of how the affinity groups worked in the action, how the women organized the supply of food and coped with living conditions in the arid centre of Australia.

The exhibition will grow as it tours around Australia. Insights has invited individual women and women's peace groups around Australia to prepare their own panels to add to the exhibition as it tours.

Di Brown, one of the organisers behind the display, said that women's peace groups were also being asked to prepare a 'her-story' (history) of their particular peace group, in preparation for a high quality book to be published on women's peace groups in Australia.

The display was put together at great personal expense to the women involved. It's hoped that through donations received the women will be able to obtain some repayment of the money they spent in putting the exhibition together.

For a real 'Insight' into the Pine Gap protest I suggest you go along and see the display. It answers many questions you might have about the Pine Gap Action. The display will be on at the Constitutional Museum from Monday 19th March until the 19th April. Then it will be moved to the Goodwood Orphanage for the National Women's Peace Conference from the 20th / 23rd of April. Orders of copies of prints can be taken if you note the number of the panel and give a brief description of the photo. The order and money should be sent to — 'Insights', c/o 'Women Against Global Violence', 34 Liverpool St., Sydney, N.S.W., 2000.

Within sweaty palm

Within the Palm-Pressed Planet
AUTOATAK Prod. Art

by Phillip Kelly

Within the Palm-Pressed Planet consisted of two parts, the first a blurred film of about 50 minutes length giving a large mixture of impressions of many aspects of life in a very short time. At the same time as this film was being shown, a tape recording was played in the background which gave a similar, though not matching, series of impressions, ranging from a conversation in a pub, to a record being played at the wrong speed.

The second part of the performance was a film played in connection with a video, the film screen being directly above the television on which the video was shown. However during this part of the performance one of the members of *Auto Atak* crossed and recrossed the stage depositing items on the floor which might have been in the foreground of the picture being shown on the video monitor were it extended forward into a hologram. He also at one stage provided the sound for the two visual components, saying "Welcome to the zombie fortress" repeatedly as the film showed a roofless and ruined building of 19th century architecture and eventually a naked man climbing slowly in and out of

the high arched windows of the building and along the walls outside.

On the technical side, one can't make much comment, as no effort was made to reach any sort of standard. The films weren't cut together neatly, the audience saw all of the numbers between each part of what was put together as one roll of film, and the co-producer, Lachlan Colquhoun, had to tell his fellow director, Simon Robb, when to turn the house lights on between the two parts of the show.

While some interesting ideas were present I feel that they were not utilized to the fullest possible extent, but then, perhaps *Auto Atak* are leaving that until their next performance.



Festival CABARET



THE BOUNCING CZECKS

Brash, bouncy humour

The Bouncing Czecks
15 MARCH Dom Polski Centre
by Sally Rischbieth

The Bouncing Czecks lived up to their name. At least they bounced onto the stage and did a fair amount during their energetic 75 minute stint.

However it was unfortunate that their indubitable musical and acting talent was not given a fairer representation.

If you like brash American humour and swinging forties songs, then this would have been your show, but I feel that the performers (who have all incidentally had respectable careers in the British theatre and cabaret circuit) were capable of better things.

The Czecks, apparently had poor reviews in the *Advertiser* before the night we went, so the large venue (Big Brother's at the Dom Polski Centre) was not full, and this may also have detracted from their performance. However the audience, composed largely of ageing trendies seemed to enjoy themselves (perhaps determined to make the most of the \$11.60 ticket); and participated in some of the "group activity". It was interesting to compare the genteel hand-clapping and head-swaying inspired by the Czecks, with the mass movements generated by the *Castanet Club* (Little Sisters) where we went later in the night.

Thus all in all a disappointing evening's entertainment from a more than competent group of performers.

Fringe's baby brother

Characters Unlimited
Old Turners Meatworks
by Jane Sloane

The Fringe Club had a baby brother during the Festival. Known as *Characters Unlimited*, the Old Turners Meatworks factory provided a continuous flow of spontaneous acts each night and was turning people away at the door during weekends.

And no wonder — for \$2.50/\$1 concession it was the cheapest Fringe event in town. Its resemblance to the Fringe Club was striking. An old creaky factory with dusty wooden floorboards, the same haphazard approach to entertainment; the same relaxed atmosphere — complete with sagging sofas, carelessly scattered tables and chairs, primitive lights, a large bar area, coffee area and main cabaret room with a stage.

What is sad is that now the Fringe is over, the entertainment stops. On the nights that I was there, the 'Heartbeats' were playing: a reggae based Bob Marley type group who played for free in hope of recognition. They deserve to be heard — their music is fresh, appealing and earned a very positive response from the crowd — especially the jiggling, jiving bodies on the dance floor.

The crowd were a curious mixture of students, young mothers with kids, the conservative, the radical, the Boy George look alike, the husband and wife teams, the leather jacket crowd and aspiring artists in many forms. It was a crowd that mingled well.

The three guys who brought the whole project together — Rob Lewis, Peter Condon and Wayne Groom paid for it out of their own pockets. If they're lucky they 'might break even'. They would be more than happy to see it continue but to do so would require about \$30,000 to meet the approval of the Health Department, the Licencing Commission and the Adelaide City Council.

There seems to be no reason other than red tape why *Characters Unlimited* can't continue on as it is. Marie who had her own food and coffee service in the cabaret room is keen for the place to continue. "It's been very successful and a lot of fun for me but I haven't got enough facilities or money to meet the high standards demanded for a regular catering service."

But the standards are obviously high enough for her patrons and Adelaide needs more alternative night spots such as this.

How disgusting that Adelaide surfaces once every two years to provide an adventurous and exciting Fringe and Festival only to submerge into a sea of sticky red tape for the remainder of the time.



The Nylons

Stocking it to them

The Nylons
9 MARCH Dom Polski Centre
by Damian Barrett

One of the most enjoyable performances I attended this festival was *The Nylons* at the Dom Polski Centre.

The 1954 Cabaret began with *The Nylons* bouncing on stage, a stocking dangling from each microphone and launching with infectious enthusiasm into a routine of songs that captivated the audience.

The Nylons emerged in 1979 from the Toronto underground music scene, with their own style of "Rock appella" — a combination of rock and acapella (unaccompanied) singing.

The four members shifted style from fifties rock (*Me and The Boys*) to a foray into the Classics and a du-wop gospel adaptation that had the audience pleading for more.

The highlight of the evening came as the stage turned an iridescent green, filled with smoke and thin spot lights. *The Nylons* began with authentic jungle sounds, rolling surf and seagulls (all produced vocally) and blended slowly into a powerful and moving rendition of *The Lion Sleeps Tonight*.

The audience was treated to two encores and, for another \$11.60, could sit through the act once again. Truly a spectacular and enjoyable evening and I hope they return to Adelaide soon.



Spot the unemployable Thespian

Not even fools gold

Undercover
Picadilly
Season Closed

by Jenni Lans

The publicity cites *Undercover* as 'the glittering new Australian movie'. But, as we are all well aware, all that glitters is not gold. *Undercover* is very far from being gold. It's not even Fools gold.

Essentially, *Undercover* is concerned with the Australian fashion industry during the 'twenties. Or rather, what goes under the fashion in the manner of underwear in the name of vanity. Every unemployed or unemployable, Australian actor and actress is in this movie. Ever wondered what happened to the girl who promoted Masterfoods Herbs and Spices? Well, she's in it. You notice people, you recognise faces, but you can't place them. Probably because they've done nothing of note.

Genevieve Picot is Libby McKenzie, the Milly-Molly-Mandy of the Mudgee social set, who runs away to Sydney and gets a job in the 'Unique Corsets' firm, later to become the famous Berlei underwear firm. John Walton is Fred Burley, her boss, and *A Man With A Vision*. His vision is for Australians to buy Australian made products, so that when Australians go to "Saville Row, Fifth Avenue New York", they can say, "I buy Australian made,

because they're the best", or something cliched along those lines. Fred's vision is a bit like tunnel vision, so obscure that it almost eluded the audience. The potential to expand this theme was there, but things get a bit confusing as Libby's search for knowledge and her quest to become a designer (the search for the Ultimate Corset) become intertwined with Fred's quest.

Undercover is essentially a mood piece, along the lines of *Picnic At Hanging Rock*. The set and costumes literally carry the film along in the same manner as *Carson's Law*. In a mood piece, if the script has any validity at all, the aspects of the period (sets, costumes etc.) are simply absorbed by the viewer, they are not so obviously noticed. In every frame *Undercover* cried out to you 'Look! It's the Roaring Twenties!'

Like the corset, *Undercover's* flashiness and glitter is designed to camouflage all manner of evils. Window dressing and cosmetic surgery save the film from being an absolute flop. However, unlike the corset, when one has removed the whalebone and the stiffer heavy duty fabric, one is left without flesh and blood or any substance at all.

It appears that Australian film makers seem to think that *Advance Australia Fair* is a good theme for films, thereby justifying their dredging up of bizarre and obscure aspects of Australia's history. Maybe next we'll have the riveting story of the growth of the Chesty Bonds Corporation or the Arnotts Biscuits Factory — the search for the Ultimate Biscuit.

BOOK MARKS



Jaci Wiley

South Australia has few places of literary interest if the pre-publication entries to OUP's Associated Study of Australian Literature are correct. The study will list places where writers lived, visited, wrote, wrote about, were born or died etc. The other states have numerous entries, South Australia but few. Anyone who can further the interests of our state should send their information direct to Peter Pierce, Dept. of English, Melbourne University or contact Andrew Taylor in the English Dept. of Adelaide Uni.

Franklin Watts may well become the forecaster of headline-making issues. March saw the release of a new series of books designed to explain how different enterprises operate, with particular emphasis on the people who make them work. Among the titles of the series are "Behind the Scenes: Hospital", "Behind the Scenes: Car Factory" and "Behind the Scenes: Zoo". (Aspiring journalists wishing to scoop the news should take a hint from "Behind the Scenes: Airline".)

The popular Mr. Men series (Hutchinson) has been extended by pop-up, activity and workbooks for young children. This delightful enlargement will include the appendage "Little Miss" series. Just

another piece of attractive, sexist baggage?

Those of us blessed with sight will be pleased to know that the labours of writers are being converted to Braille and audio format so those unable to read print can learn from and enjoy the written word. This conversion process is being actively encouraged by the Braille Book of the Year Award. The 1984 Award will be presented in May.

Prospects are grim for English students in Victoria. One bookseller was asked to supply the following texts set on the syllabus: "Tax" by Robyn Davidson (originally known as "Tracks"); "How The West Was Won" by Robert Graves (originally "All Quiet On The Western Front"); and "The Grapes Are Rotten" by John Steinbeck (originally "The Grapes of Wrath").

Nominations for the National Book Council Awards for Australian Literature close on July 31. The NBCA awards a first prize of \$5,000 for the Australian book of the highest literary merit (for the year 83-84) and a second prize of \$3,500 for the book of the highest literary merit in a category other than that of the winning entry (\$1,000 and \$500 respectively go to the publishers of the prizewinners).

Maurice Saxby was awarded the 1983 Dromkeen Medal at Dromkeen on 25 February. Saxby was praised as 'without peer' in the field of Children's Literature. "Through his fine and sensitive insight and his great erudition, knowledge of and interest in Australian children's literature has been fostered, both in academic courses and in the community at large."

WEEKLY BESTSELLERS

NON-FICTION

- GEM GERMAN DICTIONARY (Collins; \$3.95).
- BODY LANGUAGE by A. Pease (Camel; \$9.95).
- EUREKA STOCKADE by R. Carboni (Curry; \$3.95).
- EUROPE ON 25 DOLLARS A DAY (Frommer; \$16.95).
- COLOUR ME BEAUTIFUL by R. Jackson (Little Hill; \$12.95).
- ADELAIDE STREET DIRECTORY (Gregory; \$8.95).
- GARDNER'S GUIDE TO EUCALYPTS by I. Holliday (Rigby; \$19.95).
- ROGETS THESAURUS (Penguin; \$7.95).
- TREAT YOUR OWN BACK by R. McKenzie (Spinal; \$5.40).
- TREE OF MAN by P. White (Penguin; \$5.95).

FICTION

- ADVERSARY by J. May (Pan; \$5.95).
- SHORT FRIDAY by Isaac Singer (Penguin; \$5.95).
- TERMS OF ENDEARMENT by L. McMurtry (Star; \$5.95).
- 1984 by G. Orwell (Penguin; \$4.95).
- AQUITAINE PROGRESSION by R. Ludlum (Granada; \$8.95).
- BATH BOOKS (Collins; \$2.95).
- DEATHTRAP DUNGEON by H. Livingstone (Puffin; \$3.95).
- FIND THE PUPPY (Rigby; \$1.95).
- FOREFATHERS by N. Cato (Coronet; \$7.95).
- TREE OF MAN by P. White (Penguin; \$5.95).

Compiled from information supplied by Standard Book, 136 Rundle Mall, Adelaide.

The Honorary Consul gets Greene out of Gere

The Honorary Consul
Hoyts Regent
by Peter Rummel

By and large, the movies have dealt kindly with Graham Greene. No less than twenty of his novels, short stories and original scenarios have been adapted for the screen, and of these a good half dozen — including *The Ministry of Fear*, *The Fallen Idol* and the near legendary *The Third Man* — are regarded as classics. Which makes the failure of *The Honorary Consul* all the more disappointing.

Almost from the opening beat of Paul McCartney's bland, pseudo *Midnight Express* soundtrack it becomes clear that this latest venture into Greeland will not be a memorable one.

For much of his fifty-year career Greene has shown an enduring fascination for the people, politics and religion of Latin America — subjects which provided the basis for such fine novels as *The Power and the Glory* and *Our Man in Havana*, both of which were also filmed. *The Honorary Consul* shares this Latin American locale, unfolding against the backdrop of Argentina and Paraguay in the early '70s.

The book itself is one of Greene's best: an incisive, penetrating study of one man's self-imposed isolation and his subsequent inability to commit himself to either another human being or an ideal.

The film of *The Honorary Consul*, however, bypasses all moral and ethical considerations in favour of the book's more immediately accessible sub-themes — adultery and subversion.

The minor official of the title is Charlie Fortnum (Michael Caine), the cheerfully alcoholic middle-aged representative of the Crown in a provincial Argentinian city. Yet the central character in *The Honorary Consul* is Richard Gere as Eduardo Plarr, the young Anglo-Paraguayan doctor with whom Charlie's young wife Clara (Elpidia Carrillo), one time prostitute, is having an affair.

The son of an English father and a Paraguayan mother, Plarr has spent most of his life in Argentina since being forced to flee the rightist dictatorship in Paraguay on account of his father's political activism.

The fastidious, self-contained young doctor and the seedy honorary consul could hardly be less alike. Not even the knowledge that he is the father of Clara's expected child is sufficient to move Plarr, while Charlie, believing "the baby to be his own, delightedly awaits the chance of a new beginning.

But the fates of Plarr and Charlie are inextricably linked when Fortnum, as a result of information leaked by Eduardo to a friend, is mistakenly seized by Paraguayan guerrillas seeking to capture the visiting U.S. ambassador to Paraguay. Uneasy over his own part in the foul up, Plarr works desperately to negotiate Charlie's release, only to find that in the game of power politics the fate of an obscure petty official is ominously inconsequential.

Adding to his problems the local Chief of Police (Bob Hoskins) becomes increasingly aware of Plarr's own involvement in the case, paving the way for a final bloody confrontation between the guerrillas and government troops.

With John Mackenzie of *The Long Good Friday* fame directing you might reasonably expect *The Honorary Consul* to at least succeed as an explosive,



Honorary Consul - beyond anybody's limits?

fast-moving thriller, but even on this level it falls flat.

The acting is good enough, with Caine contributing another of his accomplished pathetic-little-man-redeemed-by-crisis performances, while Gere does the best he can with the poorly realized young medico. And Bob Hoskins, the unstable gangland boss from *The Long Good Friday*, is excellent as the wily, self-serving policy chief, who reluctantly but unwaveringly turns on his friend the doctor.

However, as good as the actors are, they cannot overcome the limitations of Christopher Hampton's flabby, inferior screenplay.

The very heart of Greene's novel has been ignored altogether.

While we are told of Plarr's inability to love, no

explanation is offered; no attempt is made to bring out, as the book does so vividly, Plarr's relationship with his florid, shallow mother which is the source of his mistrust of all emotional attachments. Nor does Leon, the leader of the guerrillas — a former priest and Plarr's schoolboy friend — unfold as anything other than a semblance of the figure in the novel; an honorable man deeply embittered and disillusioned by the indifference of the Church he loved in the face of his people's suffering.

Incidentally, *The Honorary Consul* is being screened in America under the appropriately melodramatic title *Beyond The Limit* following a survey which revealed that the majority of people polled hadn't the vaguest idea what the original title meant.

LIVELIGHT FILM & T.V. CHOICE

Compiled by Jane Willcox and David Walker

FILM

Terms of Endearment: Quality pulp movie of the year is deft, emotionally dynamic comedy-drama about Mother and Daughter and Husband and Neighbour and Life ... And Oscars.

Silkwood: Will preach mainly to the converted, but the story of Karen Silkwood, nuclear activist, is chilling despite factual uncertainties and far more personal than *China Syndrome* et al. Fine supporting cast (Cher is brilliantly natural) for magnificent oddly optimistic Meryl Streep performance.

The Big Chill: Eight old friends convened by tragedy spend a nostalgic weekend re-discovering the joy of one another's company and remember the 60s. Fine cast, great (60s) score but no drama. Hard to see why the film was made, or why it has received such rapturous acclaim.

The Right Stuff: Slick and humorous account of early US space program as seen by the witty Tom Wolfe. Parodies American military and government bureaucracies. Subtly informative.

TELEVISION

MONDAY 9 APRIL

Mr. Squiggle and Friends; Channel 2; 4.30 pm. And excitable, pencil-nosed marionette from the moon contends with a grumpy drawing board, a stupid but sensitive Steamshovel and other assorted 'friends' to make drawings from squiggles submitted by viewers.

Willisee; Channel 9; 9.30 pm.

Why is this pushy old sticky-beak still on TV? *On dit* will award a copy of *Loving John* for the best answer to this timeless question. Entries should be sent to *On dit* through internal mail or to GPO Box 498, Adelaide.

TUESDAY 10 APRIL

Reilly-Ace of Spies; Channel 2; 8.50 pm. Reilly is captured by the Russians after undercover work aiding the sinking of the Russian fleet.

WEDNESDAY 11 APRIL

Roger Ramjet; Channel 2; 4.55 pm.

The greatest U.S. hero.

THURSDAY 12 APRIL

Human Brain; Channel 2; 8.50 pm. Two phobias explained their irrational fears. *The Twilight Zone;* Channel 10; 10.40 pm. Two scary stories about raising the dead and robots. *Evil Touch;* Channel 10; 11.40 pm. Another scary story about a husband's hatred of his wife. (It's time for sleeping, after all). *Armchair Thriller;* Channel 10; 12.10 am. And more scary stuff (let's hope you aren't alone after these three).

FRIDAY 13 APRIL

Kingswood Country; Channel 7; 8.00 pm. Without mum and in a Commodore. *Nostalgia Unlimited;* Channel 7; 10.30 pm. *Get Smart* and *The Saint* included.

Streisand does it all herself

Yentl
Hoyts Regent Cinemas
by David Walker

It's a film about a woman who dresses up as a man, then falls in love with a man who's in love with a woman who falls in love with her.

It doesn't star Dustin Hoffman or Julie Andrews and none of the songs are sung by Boy George or Marilyn. Its mother was a fifties musical and its father was a twenty-page story by Isaac Bashevis Singer. It is the film which Barbra Streisand had wanted to make for fourteen years, ever since reading the Singer story.

Streisand's Yentl is a young woman impatient with traditional sexual roles, the daughter of a rabbi (the wonderfully solemn Nehemiah Persoff) studying clandestinely while village women tutor her on the vagaries of carp and herring.

When her father dies Yentl dons male garb and escapes to a studious haven, where she introduces herself as "Anshel". Her new study partner, Arigdor, is amiable, intense, fatally attractive — and already betrothed to the exquisite, adoring Hadass. Complications soon arise. You knew they would, didn't you?

But if *Yentl* is not a film of new ideas, new approaches, it is at least nice. Such a damning word, that — "nice", like home-made cake or new curtains. Yentl will not be writ large in cinematic history but there are worse ways to spend two-and-a-bit hours.

Streisand the director has set her film in a turn-of-the-century Eastern Europe which is big, colorful, painted in broad strokes. It is also far less grimy, more singularly quaint than the real thing could have been. But the softly-focussed frames convey a great deal of



Yentl and Streisand - confusion of roles the area's charm. If it were nothing else, *Yentl* would be a good travel movie.

Yentl is "a film with music", as the ad-writers put it. Eleven Streisand solos, cursed by the voice which makes every song like the last, but blessed by simple, narrative lyric well integrated into the drama. The songs are pleasant, they trace sketchily Yentl's development, and they support rather than excuse

the storyline. In short, they fit.

Mandy Patinkin as Arigdor is colorful, larger-than-life in an unembarrassing way, a big, beautiful man with a shade of black hair and bottomless brown eyes.

Amy Irving as his fiancee is masterful, as understatedly sensual as an actor can be, playing a very traditional Jewess with enormous subtlety. She fetches and carries, watches and waits on the men, all

with the forbearance which only a few women could ever reveal in.

As for Streisand — she matches Patinkin perfectly, a well-fleshed character of some nervous charm and wit, if unashamedly American. Streisand will never be a great actress, she *might* never be a great director or writer, but as an entertainer she can hold her own with the best.

The envelope please ...

FILM NOTES



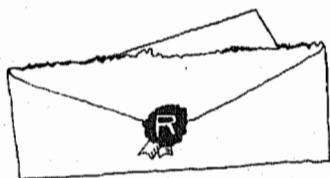
Dino Di Rosa

On dit's Raouls

The Academy Awards are, and always will be, a joke. The pre- and post-award night speculation and grievance game on the part of those in the know is as meaningless a sport as the actual award giving. Oscars are awarded not for artistic merit but for reasons that are political and personal: what price incestuous Hollywood?

John Simon put it all neatly in his 1967 *New Leader* piece "The Oscar is Wild" in which he wrote: "At last year's Oscar ceremony, Bob Hope remarked that the Oscar was filmdom's most coveted award because it was given by experts. It is, he said, like praise for a wall not from random passers-by but from bricklayers. But the Oscars are not given out by bricklayers — would that they were! Or by shoe salesmen, dog breeders, or retired sanitation workers — anyone, in fact, except the members of the Motion Picture Academy. The very term falls upon the ear rather as Call Girl College would, not because motion pictures are not to be taken seriously, but because Hollywood isn't ... though bricklayers may know about walls, what do they know about buildings, architecture, art?"

It is hoped that the following throwaway satiric 'awards' (hereby christened, however lastingly, *On dit's Raouls*) will amuse, if not convince the reader of the inanity of the Oscars. It is also hoped that a tradition has started here with these, the first (non-avuncular) Raouls. The envelope please...



TEN WORST MOVIES LIST:

- The Big Chill* (the gold Raoul for the year's worst dross).
- Class* (pseudo — 'poignance').
- Superman III* (mythologies vulgarized).
- Octopussy* (misleading title; eight femme fatales?)
- To Be or Not to Be* (why remake the Ernst Lubitsch classic?)
- Careful, He Might Hear You* (old-style movie hyperbole; where's the Warner Bros.' shield?)
- Scarface* (De Palma rubbing our noses into a scummy Eden).
- Phar Lap* (dumb oater).
- The Outsiders* (small-time for Coppola).
- Educating Rita* (small).

THE MIKE PRESTON AWARD FOR WORST ACTOR:

Tom Burlinson, *Phar Lap*.

THE JANE FONDA AWARD FOR WORST ACTRESS:

Julie Walters, *Educating Rita*.

THE CHARLES DURNING AWARD FOR WORST SUPPORTING ACTOR:

Charles Durning, *To Be or Not to Be*.



Phar Lap — over 2 awards

THE RUTH GORDON AWARD FOR WORST SUPPORTING ACTOR:

Geraldine Turner, *Careful, He Might Hear You*.

THE EDWARD D. WOOD JR. MEMORIAL AWARD FOR WORST DIRECTOR:

Sylvester Stallone (again), *Staying Alive*.

THE BILL COLLINS-ENCOMIUM-AD-NAUSEAM AWARDS: (to the year's most joyously overpraised film)

Terms of Endearment.

THE MUSCLEHEAD AWARD: (to the most lusted after actor with brawn, but absolutely no brains)

John Travolta, *Staying Alive*
Sylvester Stallone (again), *First Blood*.

THE DORIS DAY AWARD: (to the screen's most enduring virgin)

Olivia Newton-John

THE JOHN W. HINKLEY/MUHAMMAD ALI AGCA AWARD: (for the year's best idea disappointed)

Zelig.



THE MARLON BRANDO-WHAT-DID-HE-SAY-HARRY-WHAT-DID-HE-SAY? AWARD:

(to the actor with the most unintelligible delivery and, thankfully, with the fewest lines)
Sylvester Stallone (again), *First Blood*
Robert Duvall, *Tender Mercies*

THE I'D-RATHER-SLEEP-WITH-MARILYN-AND-BOY GEORGE AWARD: (to the year's dumpiest, awfulest turn-off)

Julie Walters, who last year demurely threatened to squeeze her prominent zit on national television.

THE LANA TURNER-FAYE DUNAWAY-HYSTERICS DEPARTMENT AWARD:

Wendy Hughes (*Careful, He Might Hear You*) as the rich, mink-clad but unhappy Aunt Vanessa, whose clash with the bathetic sister played by Robin Nevin represents a serious regression — Hollywoodization, if you like — in Australian cinema.



Sylvester Stallone: Musclehead again

THE STAN JAMES AWARD: (to that film critic who had no idea what he or she was talking about)

Pauline Kael, who praised, or excused, *The Big Chill* as "ensemble acting" and not as a pillfiling study of human relationships then and now, as it in fact was.

THE WARREN BEATTY AWARD: (to the most narcissistic, conceited, self-loving bighead of the year)

Richard Gere, who did not impress a doubting female journalist when he pulled down his pants to show her what he was made of.

THE ACCESSORY-AFTER-THE-FACT AWARD: (to the most murderously mind-bending filmmaker)

Martin Scorsese (again), *The King of Comedy* (Now you know why Don Lane left the country).

THE ALBERT DREYFUS/AUSTEN TAYSHUS AWARD: (to that actor who best served the cause of anti-Semitism in the past year)

Jeff Goldblum, for his nauseatingly stereotyped Jewish American buddy-buddy in *The Big Chill*.

THE DON'T-NEED-TO-PLAY-DEAD BEST BET: (to that actor who is so sure of winning an Oscar he needn't feign a foot in the grave to evoke sympathy

and an award)

Jack Nicholson, *Terms of Endearment*.

THE SPOT-THE-MISSING-POM AWARD: (to that one — there's only ever one — Australian film which didn't star Chris Haywood)

Careful, He Might Hear You.

THE GERALD FORD-OOPS-A OVER T AWARD: (to the year's biggest accident)

To Be or Not to Be, again, why in Jack Benny's name should the Lubitsch gem play within a play within a movie be remade? Concentration camp (Mel)Brooks is tastelessly tasteful with this once considered tasteful idea. It's got no flatulence because it's got no gas.

THE RENEE & RENATO AWARD: (for the most exasperatingly abominable yet popular main theme)

"What a Feeling", *Flashdance*, Irene Cara

and an award)

Jack Nicholson, *Terms of Endearment*.

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TV NOTES



Jaci Wiley

Repeated programs are a way of TV viewing life. For every lobbyist screaming for the return of favourite shows like *Fawlty Towers*, *Monty Python* and *Star Trek* there is a confirmed anti-rerun supporter.

On dit decided to survey last week's TV guides to see how heavily the stations rely on repeats: 18 percent of Channel 2's programs had been shown before, as had 35 percent of Channel 7's, 36 percent of Channel 9's and 37 percent of Channel 10's. We leave it to you to draw your own conclusions.

Reilly—*Ace of Spies* premiered on Channel 2 last week. The chatter of eager anticipation which preceded the first part of this series has been answered with total silence after the screening. Interesting. Is this a series which needs to be followed before it acquires a following?

Channel 10 is showing definite thematic programming tendencies. One wonders if this is healthy. The guides indicate that each evening will catch a particular audience. Violence and crime viewers for Monday, adult soaps for Tuesday, American hero and anti-hero (comic hero) for Wednesday and an impressive array of thrillers and fantasy (SF and horror) for Thursday and Friday, respectively.



TV Radio Extra have finally done something to raise the tone of their publication. A well known Adelaide University cartoonist Richard Dall (creator of Rudi the penguin) has a number of his cartoons in the April 7-13 edition.

"Old Time Rock 'n' Roll", *Risky Business*, Bob Seger. (Grate, didn't they?)



THE MIDDLE-AGED-POT-BELLIED-ENGLISHMEN AWARD: (to those former Angry Young Men who have self-satisfyingly stooped to idiosyncratic acting, misunderstood by Academy Anglophiles as art)

Albert Finney, *The Dresser*.
Michael Caine, *Educating Rita*.

Peter O'Toole, *Gin and Tonic*, *Scotch and Dry*, *Straight W'hisky* etc.

THE CLIFF YOUNG-CARY GRANT-GO-FOR-IT SPECIAL POSTHUMOUS AWARD: (to that lingering, ossified personality who is not quite dead, but is as good as)

George Burns
James Cagney
Bob Hope
Dean Martin
Ron Reagan

George Burns
James Cagney
Bob Hope
Dean Martin
Ron Reagan



Ronald Reagan: a 'dead' winner

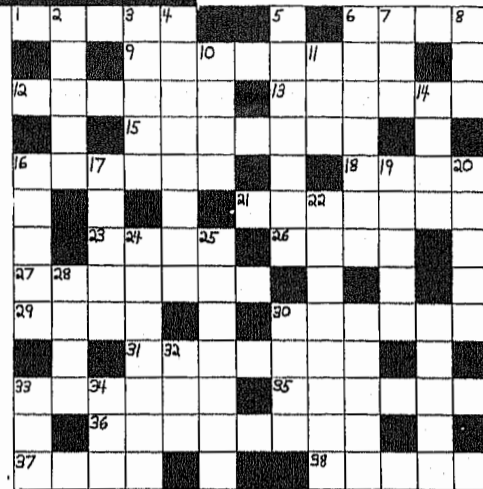
The Joys and Trials of Being a Comic Strip Personality

PARTONE: COPING WITH INADEQUATE SPEECH BALLOONS.



CROSSWORD No. 3

- Across**
1. Work dough
 2. Light push
 6. Lot
 9. Reminder
 12. Counsel
 13. Communal
 15. Carter
 16. Fall back
 18. Notion
 21. Speeds
 23. Gasp
 26. Roost
 27. Warned
 29. Large number
 30. Dreaded
 31. Southern Asians
 33. Tenant
 35. Smarts
 36. Repeated
 37. Sharp sounds
 38. Brave acts
- Down**
3. Religious cape
 4. Deteriorating
 5. Skilled worker
 6. Fictitious beings
 7. Vestment
 8. Fish
 10. Loko
 11. Wrath
 14. Affirm
 16. Indian noble
 17. Promontories
 19. Dissuade
 20. Enquirer
 22. Forgave
 24. Drawers
 25. Offers
 28. Solitary
 30. Starve
 32. Born
 33. Dock
 34. Taste



ROCK

Adelaide's power top heroes Vertical Hold have released their debut album on WEA Records. The self-titled album is only released in SA, at the moment as the record company want to test the water before taking the plunge interstate. The single *This Must Be Love* has been released in NSW and Victoria and apparently interest is high.



Linda Ronstadt and the 40 piece Nelson Riddle Orchestra have sold out four nights in Melbourne and six nights in Sydney.

The *Style Council* have released their debut album *Cape Blue* in England and had planned to rename it *Dropping Bombs on the White House* for the USA before Geffen Records talked Weller out of it. As for its Australian release, my clairvoyant can't see that far ahead.



NEW VINYL: If *Cold Chisel's* new single *Saturday Night* is a taste of what's coming on their last album *20th Century*, don't expect much. New LPs are out by *INXS (Swing)*, *Mondo Rock (The Modern Bop)* both worth a listen.

Also *Madness* have a new single called *Michael Caine* which features said actor saying the devastating earth-shattering line "I am Michael Caine" throughout. Along the same lines the new single by *Bananarama* is called *Robert De Niro's Waiting* ("... talking Italian" goes the next line). Both pretty neat pop singles.

John Paul Young's 1983 single *Soldier of Fortune* has been named official song for the Disabled Olympics to be held in New York in June ...

Split Enz obviously resolved their internal *Conflicting Emotions*, to play Melbourne's Stop the Drop concert last Sunday.

New *Go Go's* album out, *Talk Show*. Drummer Gina Schock told *Rolling Stone*, "The guitars are really fat, and the drums massive". Sure, but what does it sound like?

If you want the new Thompson Twins LP, just released, buy it now. The first 5,000 sold in Australia include a dub LP.

Adelaide's *Spikes* have a new LP out, by all

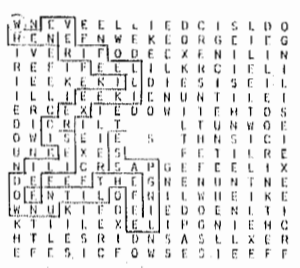
accounts brilliant. The single *She's Melting* is atypical, the LP a listen. The *Spikes* lineup includes three band members from the defunct legendary *Dagoes*.

On the subject of the *Dagoes*, there is a band presently playing around town going by the same name, marketing themselves as "the return of". These people are imposters (well some of them are) masquerading as the real thing, and by all accounts doing a very poor job of it.

David Bowie's next film role is a US tele-movie of the *Pied Piper of Hamelyn*.

TWISTER SOLUTION No. 2

Clue: An Aphorism



Start at the indicated letter and move horizontally or vertically one letter at a time so that you spell out a sentence which ends in the middle of the diagram.

THE RECORD FACTORY

presents

SLASH RECORDS

- Dream Syndicate
- Rank and File
- Fear
- Violent Femmes
- Slash — The Early Sessions (Compilation)

COMING SOON:

- Green or Red (great)
- Los Lobos (move over Blues Brothers)

THE RECORD FACTORY

downstairs, Rundle Arcade (behind D.J.s)
Real music for living people.

DISCS

Muntiny THE BIRTHDAY PARTY

by Andrew Foley

Mutilated corpses lie rotting under a dying sun. Hideous formless amoebic blobs rise from the bubbling swamps to suck in the sulphurous air before submerging below the scum-filled surface.

Screaming bands of ghouls and gargoyles roam through the mist carrying blood-spattered axes and cleavers. Huge bats scour the sky feeding on the diseased bodies, both living and dead.

The last survivors huddle in the remains of a doom-laden Gothic monastery, constantly injecting large amounts of morphine into their blood-riddled arms.

Actually, the most recent and the final *Birthday Party* offering reminds of none of the above images. I made it all up. Isn't that what good journalism (especially rock journalism) is all about?

What I really believe is that it is the music of a

future that has no future, a music that transcends to a higher plane, takes the listener away from sordid worldly troubles.

This is the future of rock 'n' roll even though it has no future. This is ...

What? You don't believe me?

Think I got the Blues SONNY TERRY Festival

by Ben Cheshire

Just how many variations can you get on a basic 12 bar blues song?

Sonny Terry, who's been playing blues harmonica for something like 50 years, comes awfully close to the outer limits of monotony on this record as he sticks so doggedly to the 12 bar format. Why not save vinyl and make it all one track? The only thing that distinguishes this album from Terry's previous records is that it features a different guitarist — Johnny Winter — even though it was recorded before the death of Terry's longtime partner, Brownie McGee.

NO CAUSE 4 ALARM

LIVE AT THE

Cathedral Hotel

King William Road, North Adelaide.

Thursday April 12, 8.00 pm.

\$2.00 FOR HIGH ENERGY POP

DANCE 'TIL YOU DROP

Where It's At!

Some of the best, some of the worst and a dash of the bizarre. Edited by Andrew Gleeson.

The Toorak droop

Even doctors like a good hoax. This fact became evident late last month when impotency, health buffs and the posh Melbourne suburb of Toorak were linked in a bogus article run by the national medical journal *Australian Doctor*.

It seems several leading newspapers not only took the bait, hook, line and sinker, but swallowed half the jetty as well.

They reported the discovery that the majority of impotent patients came from the Toorak area.

Researchers first thought it could be the tap-water, until the patients insisted that they never drank the stuff.

Mineral water was their cup of tea, they said, and they miraculously returned to "normal biochemical profiles" within three weeks of giving it up.

No doubt the medicos were amused. Less humoured were the mineral-water-swigging Toorak set, who apparently took it worse than a ding in the Rolls.

The Australian Council of Soft Drink Manufacturers, upon discovering the truth, barely raised a smile. An executive director sternly told reporters that such activities were "not at all amusing to mineral water manufacturers."

Newshound

It's amazing how rumours start. On *dit's* hot-shot go-out-and-get-it reporting whiz Jane Willcox, got on the other end of a Public Service rumour that the Parliament House steps were the most radioactive place in Adelaide.

With noble visions of glowing Parliamentary luminaries with bright halos, and already thinking up lines to the effect that our MPs might really be the outstanding members of the community they think they are, she set off in search of the great Page One story.

The truth of the matter unfolded thus: Some Roxby Downs protesters were concerned at the level of radio-activity at the protest site. A Health Commission test found that the level was, in fact, quite low — and flippantly remarked that "it's much lower than on the Parliament House steps where you usually protest".

So much for Page One.

Spot the Difference

You can't believe everything you see in newspapers.

But if you did, you'd have to admit that a Melbourne University professor is suffering an acute form of schizophrenia which also allows him to change his looks as easily as Leonard Zelig.

He's the creation of Fairfax newspapers *The Age* and the *Financial Review*. The photos were published on the same day and accompanied reports of the same event.

It makes you wonder if either are correct. Would the real Professor Peter Dixon please stand up?



PROFESSOR DIXON



Professor Dixon: institute's survival depends on improved performance.

Plastic wrapped fines

Most of us believe the *Advertiser* is an example to nobody.

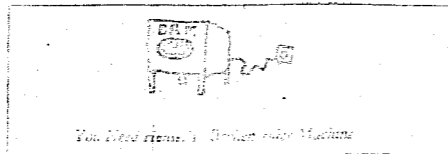
Except perhaps that other venerable Adelaide institution, the Adelaide City Council.

Anyone who has suffered a parking fine lately — and let's face it, you've only got to walk past an expired meter and they issue you with one — will have noticed a new generation of these traditional local government greeting cards.

There, parasitically attached to your windscreen, you will find the dreaded yellow slip inside a sealed protective plastic wrapper.

Compare this with the new 'plastic wrap', dog-proof, rain-proof, sometimes reader-proof *Tiser* and you may tenuously argue that the A.C.C. has, in defiance of all we hold true, copied Adelaide's prestigious morning daily.

But they'd probably never admit it.



You need them? Or don't take them.

Precipitation

The Asians call it yellow rain. The Americans call it Soviet chemical warfare. But Professor Matthew Meselson, of Harvard University, calls it bee defecation.

The phenomenon in question is the so-called "yellow rain" which falls over parts of Asia.

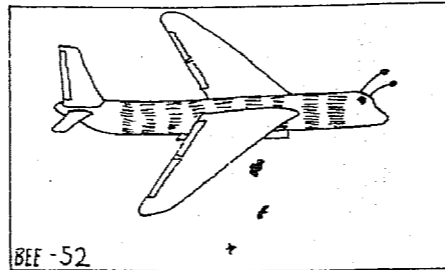
The US government has alleged that Soviet-made fungal toxins have caused over 10,000 deaths in Laos, Kampuchea and Afghanistan.

Prof. Meselson, after discovering pollen in samples of the rain, displayed a healthy scientific curiosity in the alleged massacre and took a team of scientists to Thailand.

They were greeted by a bombardment of excrement from swarms of bees flying overhead.

"We think it is a mistake to identify yellow rain as an agent of chemical warfare," he told a news conference, no doubt as he brushed the offending "rain" off his collar.

"We have discovered that wild colonies of South-East Asian honeybees perform massive defecation flights, with 100 or more spots of yellowish faeces per square metre."



Democracy

Roving ballot boxes are a nice idea but it seems only the political Right manages to utilise them effectively.

The SAUA had nine roving ballot boxes for its by-elections last week apart from the usual ones at CASM and Waite. They were in locations as disparate as the Elder Conservatorium and the Chemistry Department.

The one in the Law School was top scorer with a whopping seven votes. The rest had no votes at all except for a couple where the two persons staffing them both voted.

Want a job: a place to live; want to buy or sell something or advertise a meeting or function? Entries in "Where It's At" are free. Lodge your notices at the "On dit" Office, University of Adelaide, Box 498 GPO, Adelaide 5001 or telephone 223 2685 or 228 5404.

Deadline for letters to the editors and notices for "Where It's At" page: Wednesday 12.00 noon.

UNION ACTIVITIES

Imaginus Print and Fine Art Exhibition and Sale.

Monday, 9th — Wednesday 11th April. 10 am — 5 pm Imaginus Print and Fine Art Reproductions Exhibition and Sale in Union Airport Lounge Foyer (ground floor).

Wide range of good quality prints of both classical and modern works at reasonable prices. 3 days only before they move to Flinders.

Monday 9 April
Raiders and Yellowbeard in Union Bar
12 noon — 3.30 pm Videoscreeing of *Raiders Of The Lost Ark* and *Yellowbeard* videos on big screen in Bar.

Friday 13 April
1 pm Jazz Rock and Blues concert featuring jazz rhythm band *Repercussion* in Union Bar.
8.30 pm Free entertainment in Union Bar. See noticeboards for details.

Saturday 14 April
8 — midnight. A.U. CARE/P.H.R.C. Bar night featuring the *Screaming Believers* and *All States* (from C.A.S.M.) in Union Bar. A.U. students \$3, guests \$4.

NOTICES

North Unley
Room in 4-person house at North Unley. \$25 a week, \$12 Kitty. Law or Arts student preferred. Contact Michael Atkinson (alias Robert Cecil) on 271 0842.

Study Skills
First year students are reminded of the Study Skills sessions being offered by the Student Counselling Service:

Tuesday 6 April: Self-Organisation and Motivation (Denise Davey).
Thursday 12 April: Efficient Reading (Ann Noble).
Tuesday 17 April: Researching (Ann Noble).
Thursday 19 April: Essay Writing (Ann Noble).

Venue: Horace Lamb Theatre, 1.10 pm.
Ann Noble
Language and Writing Skills Tutor

EAC Meeting Tuesday 10 April, 3 pm in Student Activities Office.

Anthropology Society
Inaugural General Meeting to be held on Monday, April 16th at 1 pm in room 3:108 of the Anthropology Department (3rd floor of the Old Medical Building). Free wine and cheese.

Moderate Students' Alliance
What: General Meeting.
When: Monday 9 April at 1 pm.
Where: Little Cinema (Union Building, Level 5).

All Moderates attend.
Women on Campus is meeting — as usual — on Tuesday at 1.00 pm in the Women's Room. All women welcome.

Anglican Society
The Anglican Society meets in the chapel at 1.00 pm for Holy Communion every Tuesday during term time.

We also have various activities including Bible Studies and discussions on current topics on every Thursday of term time.

Adelaide University Boat Club presents
Merry Christmas, Mr. Lawrence plus "another feature film" (to be announced) on Tuesday April 17 at Union Hall 7.30 pm \$5/\$3 concession

So, Adelaide Uni's long association with the Australian Union of Students is over. But don't despair, the people who support the principles which were forsaken are still here. If you support student unionism and our right to be involved in a wide range of issues, including education. Come to the meeting of AUS supporters on Wednesday 11 April at 1.00 pm in Meeting Room One (5th Level).

Wednesday 18 April
Little Cinema, 1 pm
Greenham Woman Speaks. Barbara Hartford tells of her experiences at the peace camp over the last two years.

Presented by Adelaide University Campaign Against Nuclear Energy and Women on Campus.

Socialist Club Films
11 April, Little Cinema (on big video screen).

Women of the Sun, parts 1 and 2. Part 1: *Alinta — The Flame*, directed by James Ricketson. This film revolves around what happened when the Nyari Aborigines came into contact with white people.

Part 2: *Maydinna — The Shadow*, directed by David Stevens. Relates the experiences of an Aboriginal woman when she and her child are delivered into the care of a church mission station.
Donation: \$2.00/\$3.00.

Wednesday 11 April
Catholic Eucharist in the chapel at 1.10 pm, Lady Symon Building.

Wednesday 11 April
Catholic Chaplains are in the chapel area between 10 am and 3 pm. Gospel discussion 3 pm — 4 pm.

FOLK CLUB
Are you interested in Folk Music? On Wednesday 11 April at 1 pm in the Jerry Portus Room (N.W. corner of Cloisters) the Folk Club is having its AGM. We are going to discuss the year's activities which will include a picnic and trips to forthcoming Folk Festivals. If you're interested in finding out more please come along.

The Adelaide University Liberal Club is holding its 1984 Annual General Meeting on Wednesday April 11th in the South Dining Room at 1.00 pm. 1984 looks as if it will be an exciting and prosperous year for the Liberal Club on the Adelaide University campus. All Liberal Club members are urged to attend this meeting.

A.U. Ice-Skating Club
The Inaugural General Meeting of the A.U. Ice-Skating Club will be held on Wednesday 11 April at 1.10 pm in the North Dining Room. If you're interested in being a member and getting this club started, come to the meeting. We'll be planning lots of social events throughout the year (including ice-skating!), so it should be a great way to meet people and have some fun.
And remember — you don't need to know how to skate to be a member.

Women's Peace Camp
Thursday 12 April, Little Cinema, 1 pm. "Common Sense" a film about the Women's Peace Camp at Greenham Common. Free. Presented by Adelaide University Campaign Against Nuclear Energy. Followed by regular fortnightly meeting All welcome.

Adelaide University Student Life
Inaugural General Meeting
WHEN: Thursday April 12 at 1.00 pm.
WHERE: North Dining Room, Level 4 Union Building.

AIMS: To present the claims of Christ to students. To help students to develop in their commitment to the person of Christ, the body of Christ (other Christians), and to the work of Christ in the world (Evangelism and Discipleship). To develop small group leadership.

Debating Club — Thursday 12 April
Tonight is round one for A Grade — meet in the Bistro at 7.15 pm; debates commence at 7.30 pm. Everyone Welcome. First B Grade Round is in a fortnight — 26 April.

1984 Australasian Intersvarsity Debating Festival

Adelaide Uni Debating Club is hosting the Australasian I.V. in May this year. Having won the title in '83 we are keen to maintain that winning record in '84. The next planning meeting is next Tuesday, 17 April, at 1 pm in the South Dining Room. If you want more information, want to nominate for an I.V. team or want to help organize, please come along. Everyone welcome — especially debaters!

Thursday April 12
LUTHERAN STUDENT FELLOWSHIP
A.U.L.S.F. meets in the chapel at 1.10 pm every Thursday during term.

We have various activities including singalongs, guest speakers and discussions on current topics.

Come along to the next meeting!
This week, more discussion on religious and other issues.

BALKAN DANCE CLUB
On Thursday 12 April in the Union Hall Rehearsal Room there will be an inaugural meeting of the Balkan Dance Club. Learn slow and sedate or fast and furious dances from Serbia, Macedonia, Bulgaria, Greece, Turkey, Hungary, etc. No experience necessary. Just a sense of fun and ability to enjoy oneself are pre-requisites. We do not believe in men only dancing men's dances etc. I.E.: non-sexist fitness! For further details contact David on 267 1563.

Adelaide University Swimming Club is holding a meeting for all members and anyone interested in joining the club on Thursday, 12th April at 1.00 pm in the Jerry Portus Room (behind the Sports Association Office, ground floor, North-West corner of cloisters).

Humanist Society of S.A.
Friday, April 13, 8 pm: Discussion Evening. Speaker: Justice Elliot Johnston. Topic: Humanism in 1984. Venue: Aust. Assn. for Better Hearing, 139 Franklin St. Adelaide.

LABOR CLUB
Meeting, Friday 13 April in Labor Club Room (behind Bar), 1 pm.

Adelaide University Creative Regurgitation Club
Inaugural General Meeting. 1 pm, Friday 13 April. B.Y.O. axes. Engineering Building lawns. All welcome.

C.A.R.E. Bar Night
14 April.
Featuring *Screaming Believers* and Aboriginal band *All States*. \$3.00 students, \$4.00 others. Stop apartheid and support Aboriginal land rights.
Quiz Night (Basketball Club)
UPPER REFECTORY
13 APRIL (FRIDAY)
7.30 B.Y.O.
Tickets: \$4 at door.

Come along with a group or by yourself and enjoy winning great prizes. The questions are general knowledge Australia. Lots of fun no Phd. required.

SKI TRIP
Want an action-packed, fun-filled 2nd term holiday? Come SKIING with Uni's Snow Ski Club to Australia's premier ski resort — Perisher Valley/Smiggin Holes.
Includes:
• in snow accommodation (bed, breakfast and dinner)
• ski hire
• travel.

For more details of this once-in-a-lifetime opportunity, contact Glenn Davis 296 7477.

Intersvarsity Athletics
This year's Intersvarsity Track and Field Championships will be held at QEII Stadium, Brisbane from May 14 to 18. Approximate cost is \$150 for bus transport to Brisbane, accommodation (bed, breakfast and dinner) and social activities (includes cocktail party, toga party, boat races, BBQ on Stradbroke Is. and Formal Dinner Dance). A full men's and women's track and field program is also offered. There will be a meeting for all interested athletes in the Sports Association Meeting Room on Wednesday April 11 at 1.00 pm. Further details may be obtained from Tom Murrell c/o athletics pigeon hole or ph 267 2060 (ah) or 79 7901 Ext. 227. A training squad has started at Park 9 on Wednesday nights (approx. 5 pm) and Sunday mornings (10.30 am).

Kangaroo Island Trip
Flinders ISA will be organizing a Kangaroo Island trip on June 4th — 6th. Accommodation, tours, and most meals included. Cost \$118, \$30 deposit inclusive. For more details ring 277 5046. Rm 4404 Chin Fui of Flinders Hall.

Wanted
Quietish, non-smoking female to share house in Prospect with two students (one M, one F) and Labrador. Room \$25/week, plus \$10 food. Some furniture available if needed. Call 15 Farrant Street.

A.U. SKIN DIVING CLUB
ANNOUNCEMENT
EASTER TRIP 20 - 23 at Innes Nat. Park (York Peninsula).
Pre-trip meet at 27 Finnis St., North Adelaide (Clubroom) this coming Thursday 12 April.
Bring your \$30 deposit.
Membership due.

FOR SALE

Hewlett Packard
HP 41C
Calculator
— Quad Memory
— Maths Pac
— All Books
A steal at just \$250.
Contact Graeme Sawtell 296 2878.

Sharp PC-1500
Pocket Computer with 4 colour printer/cass. interface and 8K RAM module. Excellent condition. RRP \$700. \$450 o.n.o. Phone Andrew 276 8115.

Electronics
Excellent condition
\$280 o.n.o.
2. Mini HiFi Set
Band new
\$350 o.n.o.
Contact Nai 336 7145.
6 — 9 pm or leave your phone number.