

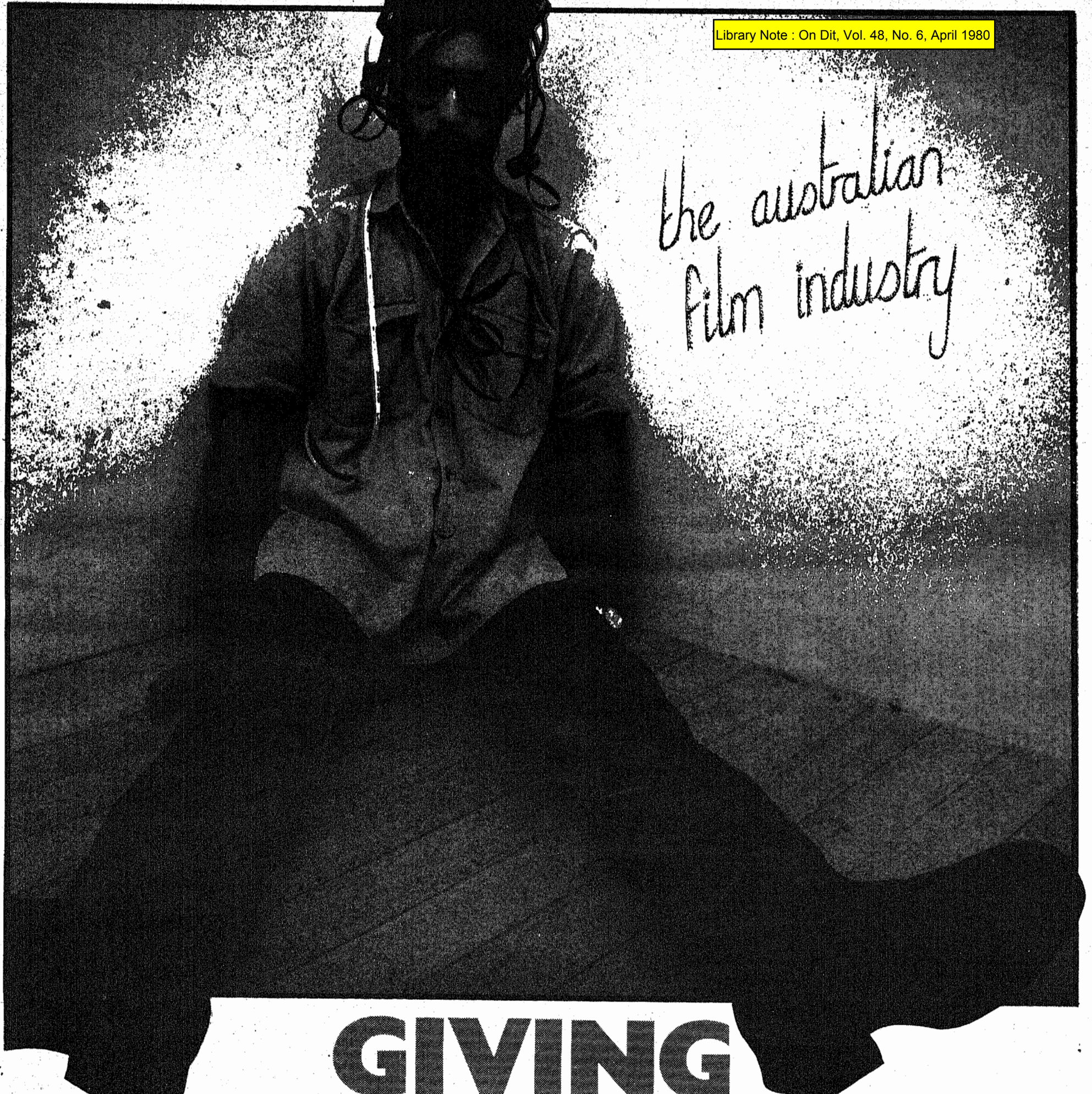
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On dit

newspaper of the students association

Library Note : On Dit, Vol. 48, No. 6, April 1980



*the Australian
film industry*

**GIVING
'DISASTER MOVIE'
A NEW MEANING**

On dit



Hope you missed us last week. Easter came and went with barely a ripple in our Editorial lives - no one actually broke the door down trying to suggest new directions for the paper, so we hope we're satisfying a broad range of people.

The University's commitment to Non Collegiate Housing is an issue that has been smouldering for several years. Despite having housed people for ten years, no-one is sure how seriously the University regards its obligations. Until recently, Adelaide University was one of the only Universities in Australia that did not have a permanent commitment to a Non Collegiate Housing Scheme.

Now, after the report of the Non Collegiate Housing Working Committee to Council (recommending that action be taken to upgrade the houses), the University's intentions still seem less than clear. Despite a reputed \$80,000 budget, repairs are less than satisfactory.

The University is using its own maintenance staff to do the job. How much is the University charging for their time? Are students getting the full benefit of that \$80,000? It's not fair to residents, potential residents, students generally or to the other people competing for University finances if this money is wasted.

We hope the University will ensure that the money is well spent, and that the Union will similarly look after its \$10,000.

Results of our Eraserhead give away: five people out of forty five managed to say 'please!' To be fair, many said thanks. We hear that the movie was a real shocker. Hope you enjoyed it, and thanks to Valhalla for the tickets.

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

April 14 1980 Volume 48 Number 6

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Letters

More letters page 4

UNION FEES

Dear Andrew and Geoff,
I feel I must reply to the correspondence of Mr. J. Glynn ("On dit", 31/3/80, Vol. 48, No. 4) on the issue of compulsory membership of student unions.

Julian chose to contest only a few of the many reasons for compulsory membership of these bodies. Further, his letter contains several inaccuracies.

He claims that the catering services at the University of Adelaide operate on at least a break even basis. Although this is true annually, the initial capital purchases needed to set up the department (some \$1 million, at cost, excluding premises) were funded by the compulsorily collected fee.

In fact, the catering section is only one of the many and diverse facilities and services available to all members of the Adelaide University Union. Since all students have the right to benefit from the Union's facilities, all students should help support those facilities. This is a basic tenet of a civilized community. Another point raised by Julian is voluntary membership of various interest groups in the Union such as the Sports Association, Students' Association, Clubs, etc.

In his letter, he fails to appreciate the fact that such groups do not only benefit those who directly participate in activities but avail to all students a wide scope of facilities. Further, the presence of such groups has been accepted by the University as therapeutically beneficial to the campus community as a whole.

The concept of a profit-making student union, as raised in his letter, runs counter to the basic philosophy of student unions. The Union has a role of protecting the welfare of the student body as a whole and thus all students should be members. In this context, those who are elected to run the Union are answerable to the membership through annual elections and the fact that it is student money which funds the Union. On the other hand, a profit making student union would require a complete change in priorities. The generation of a profit would ultimately demand more attention than the welfare of the membership and the leadership's responsibility to them.

On the issue of a "representative power base" as the above author puts it, compulsory membership and financial support play an important role. Two points must be made. First, voluntary membership would give rise to the situation of "policy deciding the membership". This would reduce the role of student unions to peddling popular wares and hence demean the importance of student welfare. On the other hand, compulsory membership means the membership decides the policy through the democratic processes of the Union.

The second being that campaigns aimed at providing services and improving student welfare do cost money; in fact they take up by far the largest portion of the annual budget. Voluntary membership would mean only a portion of students are funding activities that all benefit from.

Julian refers to voluntary unionism as providing "a brake on any excesses by the Union leadership". Apart from what is written immediately above, the fact that the Union has annual elections and a provision for General Meetings which can be called by the members, provides more than ample opportunity to keep such "excesses" under control.

In fact, the leadership of the Adelaide University is far more answerable to the membership than the Australian Federal Government is to the nation.

In another point Julian refers to the U.N. University Declaration of Human Rights, stating the clause; "No one may be compelled to belong to an association". Bland application of such statements is quite easy. One could easily use this clause to justify opting out of any responsibilities they have to their country since a person's

nationality in effect legally makes them a member of an association (i.e. their country's population) with responsibilities to that "association".

In summary, it should be obvious that Julian has failed to understand the philosophy of a student union. Such bodies are effectively self-help/mutual help organisations through which all students have facilities available to them to help one another or secure help for themselves, and as such organisations go, student unions are by far the cheapest to belong to.

Kerry Hinton
Union Council Chair
Adelaide University Union Council

Nonee Walsh
Anthropology

ANGER

Dear Andrew and Geoff,
I am writing to reply to your rather bitter reply to (indeed attack upon) Andrew Frost.

Andrew's intention was, I believe, to state an opinion about the student newspaper, On dit. He opposed the concept of charging internal university groups for advertising, and suggested that the student news and interests have a priority in the paper.

I am most angry that in your reply you suggested that you had never considered or indeed come close to instituting advertising charges for internal groups (who normally have free advertising). You described that suggestion, or anyone making it, as mischievous.

I know of two university groups who believed that On dit suggested they pay advertising at 25% of internal costs. I believe that several executive members of the Students' Association individually discussed the idea. Personally I came down to the On dit office and told you (Geoff) that I opposed the idea, which you at the time were seriously thinking of going ahead with. I suggested that such an issue should go to a general student meeting - (I presumed you would see the decision as binding).

Like Andrew, I believe the discussion should have involved a wider group. Andrew's comments were based on discussions going on among what could be described as an "informed elite". Anyone who attempts to bring such discussion out to the rest of the students should be congratulated, *no abused*.

Although when your editorial came out, you were not going to institute the charges, I think you should not allow the impression to be created that Andrew's statements on this matter were mischievous or untrue. It would be more honest to admit which ever applies - we were wrong/we changed our minds/we didn't communicate properly/or what ever is the case. The point is that the issue of internal costs should be discussed by all students - although you have decided not to institute them now, you have not made a firm statement that you will not re-consider this in the future.

I would also like to say something about Andrew Frost's role in the Students' Association - which you belittle. I believe that he is one of the most consistently hard working Vice Presidents the Students' Association has had for many years including on On dit and the best value the electorate has had for some time. Which by the way accounts for the delay in the submission of the AUS Council report. It is our normal practice to submit a collective report, but due to the timing of council and the work we had to do when we got back in the Students' Association/On dit/Orientation camps, the report didn't materialise until late - it was our collective fault not just Andrew's. I believe that your sarcasm was both uninformed and unnecessary.

As to Andrew's comments on the On dit budget although optimistic, I agree with his assessment of priorities. All areas of student activity are operating on tight budgets. On

dit is certainly not the worst student newspaper could get. - As editors you should accept what it is and make some priority decisions on how to best utilize it. Like Andrew Frost I suggest your priorities be student and alternative news, interests and events. It is entirely up to you to decide how much notice you wish to take of that opinion, I just suggest you listen-not abuse, whether suggestion or criticisms are coming verbally or in the written form, they have validity.

Our policy on Advertising was cleared up at the S.A.U.A. exec. meeting of Friday March 21st. No campus groups have been charged a cent and the issue is now dead. We can see no reason for it to be dredged up again unless you have a desire to make life difficult. We have not denied that advertising charges were considered; the idea was rejected because it discriminated against poorer clubs and is not contained in our final policy. This was available in print two days before we received Andrew's letter.

We have not abused Andrew but merely pointed out where he has been unfair in his criticism - Eds.

HOUSING DISASTER

Dear Editors,

I want to table this question before the students of this University - why are Nos 33 and 35 Park Terrace Gilberton not being used by the University Non Collegiate Housing Department - to house students? These houses were squatted on last year by a community of unemployed people and, though run down were rendered habitable by those people. To my knowledge they repaired the drainage and other facilities in order to live there. The University bureaucrats said the houses were to be sold by New Year 1980 and used this as a reason to have the unemployed squatters forcibly removed by court order. Their community was scattered to the four winds. If that wasn't sufficiently a crime, the University then intimated to the squatters that the houses, not having been sold, would be refurbished and reused for non collegiate student housing in 1980. This has not been done to date. For the last three months they have been fenced and totally boarded up, water tanks have been emptied, and security guards allegedly patrol the houses at night. "Dry Rot Manor" (which had been condemned and was uninhabitable) has been demolished, - but Nos. 33 and 35 have been rendered totally uninhabitable by the University and no attempts have been made to refurbish them at all. Nor have students who might like to live there been asked to do any work. Nos 33 and 35 were uninhabitable when boarded up. The sole effort that the University has so far made has been to make them uninhabitable again. The squatters were evicted in early January 1980. The houses have been boarded up ever since. If it is argued that the cost is excessive to refurbish, then I for one would like to know what the cost has been so far, for the University to board the properties up and keep them guarded by a security company. Students badly needing accommodation close to the University should well consider the fact that this potential student housing is being wasted.

C.J. Charles, Arts

Letters; Shock horror; someone out there likes us! A few more don't. Read both sides and laugh. Next week we satisfy everyone by abandoning the paper and buying icecream with the money.

page 2

Harrisburg; It's Harrisburg's anniversary; On dit and A.U. Cane look at the situation today. Out of sight, out of mind?

page 7

Film; Nick X does it! Rips away the veneer on the Australian Film industry, and finds a hotbed of sleaze and corruption. Absolutely gripping reading. *Julius Adamson* is mentioned once or twice. find out why.

Centre Pages

Campus News; Film Group Follies and some non housing, oops... non collegiate housing hit the news. *Howard Glenn* has a tropical disease. Look out for a revamped column next week!

page 3

Marxism; *Nick Runjajic* and *Jane Townsend* reply to Michael Logie's article on Marxism. Marxism or lies damn lies and marxist commentators.

page 10

Ballot Rigging; was the ballot rigged or wasn't it? Who knows? *Greg Ede* replies to Howard Glenn and Terry Connolly. Remember; character assassinations are news.

page 6

Production

page 2

Contents

TEAS FEES REVOLT

In 1979, students here and interstate have been prosecuted for breaches of the T.E.A.S. regulations.

In the majority of cases unearthed, the students concerned had failed to notify the Education Department within 7 days of course changes, partial or full withdrawal. These students had either repaid or were repaying the money owed. It was acknowledged, in court, that there had been no attempt to defraud, yet they were still prosecuted, found guilty and fined.

The Education Research Officer is preparing a submission on this issue. It will be argued that where there was no attempt to defraud and the matter of repayment was dealt with satisfactorily they are only out of three terms.

Commonwealth Education Department, that there is no necessity to involve the Commonwealth Police and the courts.

If you have been approached by the Commonwealth Police about T.E.A.S., or have received a summons about T.E.A.S., please contact Anne Gooley, Education Research Officer or Barry Heath, Welfare Co-ordinator.

AUS REGIONAL CONFERENCE IS BEING HELD AT 7.30 P.M., TUESDAY 15TH APRIL AT THE STUDENT LOUNGE AT SALISBURY C.A.E. TRANSPORT IS PROVIDED AT 6.30 - 6.50 P.M. ON THE NIGHT OUTSIDE THE STUDENT ACTIVITY OFFICE FOR THOSE INTERESTED IN ATTENDING.

Nick Runjajic AUS Local Secretary.

A Special Meeting will be held today (Monday) to discuss the impasse reached in negotiations between fourth year architecture students and the Union.

Fourth year students have revolted against the union fee structure - They claim they are entitled to a reduction in the statutory fee, as they are only on campus for two out of three terms.

Graham Brideson, union councillor and architecture student says he was "stunned" at the treatment accorded him by the planning committee when he presented the fee reduction case on Wed. 9th April.

Today's meeting will look generally at other anomalies within the fee structure, in particular the exemptions and reductions already enjoyed by various groups. Rationalization or elimination of existing reductions has been canvassed. With the Union treading cautiously after rumours of State Government intervention in student unionism, it will be interesting to see how the Union hierarchy handles this one.



ALLISON SPEAKS

As the Film Group romped with Peter Sellers through "the Prisoner of Zenda" at Union Hall on Wednesday the 9th. Meeting Room 1 was packed with about 30 social consciences of all shapes and sizes.

They were gathered to hear Harold Allison, the Minister for Aboriginal Affairs who had come at the invitation of the Adelaide Uni. Liberal Club.

Entrenched around the table and in the two rows of chairs provided for onlookers were the expected faithfuls of both sides: the austere Bills, Dunstone and Glynn tempered by the drapper Tabalotny and his new Liberals, the angry young collection of Gale, Runjajic et al from Left Coalition, a few Labor Club worthies and I think I even spotted some independant faces sitting with their legs crossed in the back corner.

It was not long before the Honorable member for Mt. Gambier was dutifully singing the praises of Tonkins progress and prosperity bemoaning the indignation of concerned Caucasians with the merely "fringe interest" over the Government's handling of the Pitjantjatjara Land Rights issue. Allison claimed to prefer the quiet approach dealing directly with the Aboriginal Community and avoiding the press. He had received "tens, if not hundreds" of letters protesting the Government's Land Rights policy, however when the writers had been contacted he had been disappointed at the unwillingness of many to explain what they were complaining about. His conclusion was that much of the protest was therefore emotional and misinformed.

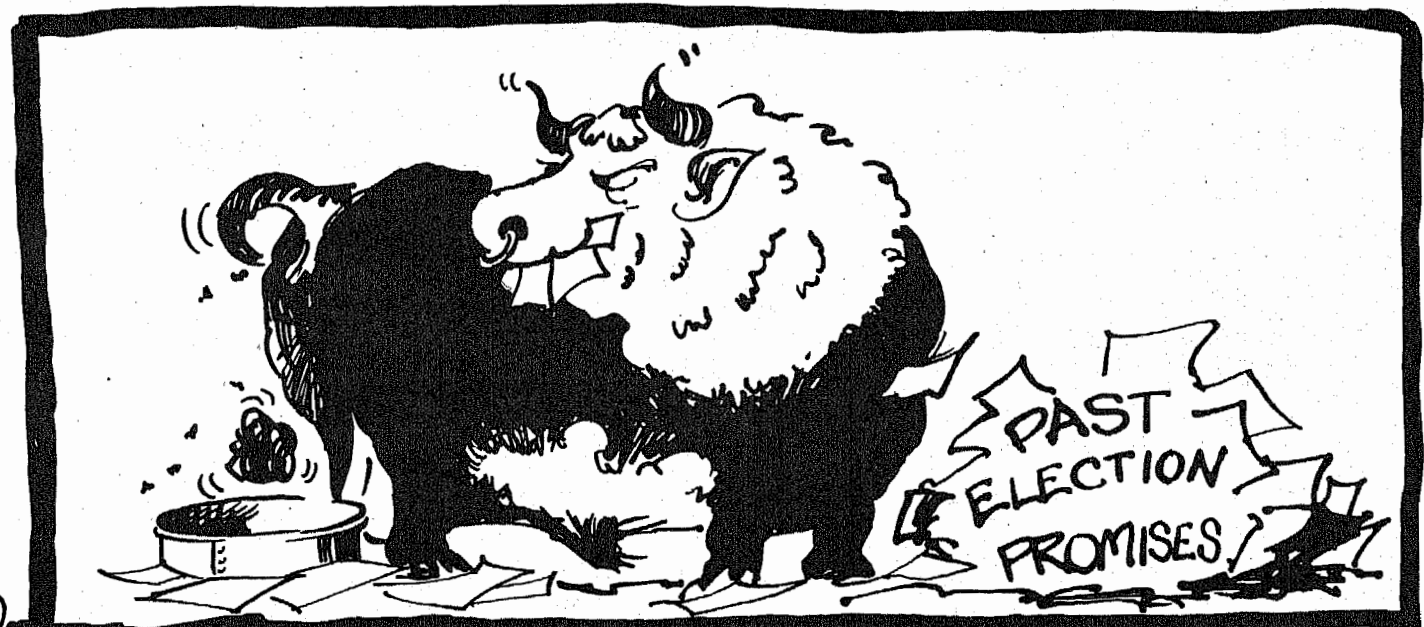
The questions came thick and fast towards the conclusion of the

talk however there was only time for two or three to be answered before many had to leave. People found Allison very difficult to pin down because as yet the Government has not made it clear what its amendments to the Land Rights Bill will be. The result of recent discussions with the Pitjantjatjara remain undisclosed by both sides. Allison however graciously remained to answer further questions for another hour after the meeting closed, while his nervous aide, who was supposed to have got him to another appointment by 2.00 p.m., hovered anxiously in the background.

Quite a number were impressed by the apparent sincerity of Mr. Allison but remained doubtful over whether his concern for the Aboriginal people would prevail against pressure from the less compassionate member of Cabinet who are committed to progress at all cost.

Andrew Fagan.

UNCLE MAL'S DINE-OUT



G. RITTER 4.80

AFGHANISTAN

Dear Editors,
At the GSM on Thursday 27th March a majority of students voted to condemn the Soviet invasion of Afghanistan. Students for Australian Independence, joined by the Liberal Club and the Adelaide Anti Imperialist Group, also proposed the boycott and trade embargo as effective means of putting pressure on the Soviet Union.

The motions' opponents presented neither alternative action to back their verbal condemnation of the Soviet invasion, nor any real argument as to why the motions should not be passed. Their arguments degenerated into slandering SAU and into a conglomerate of irrelevant and confused assertions, e.g. "Appeasement is better than a slow death by radiation" and "Afghanistan was in Russia's sphere of influence".

Students for Australian Independence has a record of strong opposition to the US rip off of Australia, and support for student and other Australian interests to dispel any slander that may be invented.

It is true that Afghanistan has for some time been in the Soviet Union's sphere of "indirect" influence. The massive Soviet occupation has qualitatively changed the Soviet influence in Afghanistan making that country even more subordinate to the Soviet Union and transforming it into an excellent staging base for further Soviet expansion.

Connelly's statement about appeasement shows an ignorance of history and an absence of logic. It is undisputed that appeasement of Nazi Germany hastened, prolonged, and magnified the human tragedy of World War II. It is precisely appeasement of the Soviet Union that will encourage its expansion and lead to more human misery than we have ever known before, including death by radiation.

Ordinary people in Australia must take the lead in opposing Soviet expansion and demand that measures to defend Australia, and not just US interests in Australia, are taken immediately and are paid for by the multinationals who bleed Australia dry. Only in this way can we stop the Federal Government from using the danger of Soviet expansion as an excuse to lower the living standards of Australians. If we don't oppose the Soviet occupation, Australia and the world face a future of ruthless foreign domination. Oppose Soviet expansion and we pave the way not only for peace but for a completely independent Australia, free from the United States and the Soviet Union.

Chris Pope
Chris Kourakis
Students for Australian Independence

AFGHANISTAN

Dear Editors,
On 27th March a General Student Meeting was held on the Barr Smith Lawns. The motions that were debated and voted on were (in summary):

1. A condemnation of the Soviet invasion as part of Soviet world expansion (carried).
1. A call for trade and economic sanctions against the Soviet Union (defeated).
3. A call for a scientific/cultural/diplomatic boycott against the Soviet Union (defeated).
4. Support for the Moscow Olympic Games boycott (defeated).

As a supporter of all the above motions I would like to direct a question to Greg McCarthy and Lance Worrall who must be feeling rather pleased with themselves at the leading role they played in speaking at the meeting in convincing the majority of those present that three out of four of the motions should not be supported.

Greg and Lance: You did say that you opposed the Soviet invasion of Afghanistan. My question is: What action do you propose to take against it?

At the meeting you waxed lyrically against the hypocrisy of all sorts of people. The hypocrisy of the Liberal Party; the hypocrisy of the Chinese Government; the hypocrisy of Islamic reaction etc.

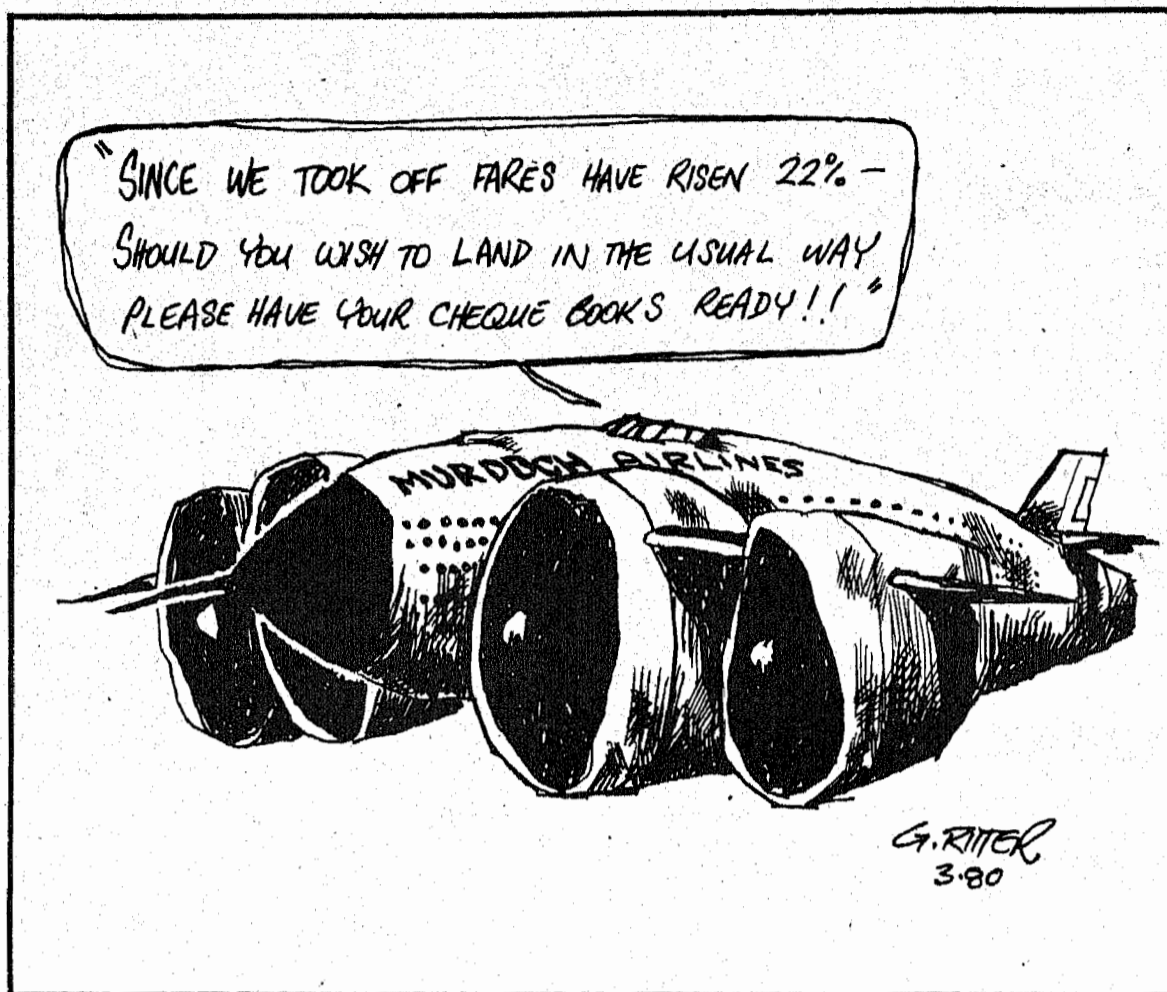
As far as I am concerned none of this is in dispute.

But you must have a very low opinion of the intelligence of the people of Afghanistan (who are so clearly opposed to the Soviet invasion) if you think they are all the dupes of the CIA, the Chinese equivalent and Islamic reaction.

Of course I realise that there are many important political issues that you haven't got the time to get involved in. But this is not the point. You are actively getting involved and opposing the actions of others who are trying to do something about it. If you are really opposed to the Soviet invasion and have a better suggestion about how to oppose it then why didn't you suggest this to the meeting?

You say you oppose the Soviet invasion but do nothing about it and oppose those who are trying to do something about it. Isn't that hypocrisy?

Bill Kerr



WE'LL NEVER LIVE IT DOWN

Dear Sirs,
I usually happen across copies of On dit a few times each year. Very rarely have I had occasion to make approbatory noises. But this year I believe it to be an example of student publication at its best. The tone and balance are just right. It is cheerfully cynical, not too incestuous, and blessedly free of emotional tendentiousness.

Your arts reviews (March 17) were particularly good, exhibiting a critical sharpness lacking in the local establishment media. (I don't suppose that's much of a compliment). You have unearthed a poet well worth watching in David Mussared. Add to this good reportage, and some crisp satire, especially the fast food critique in the awful manner affected by the arch idiots who produce those gauche restaurant reviews in our daily press (March 17).

The calibre of On dit presumably reflects the character of the student body as a mirror image, and thereby I believe it assists community enlightenment on student issues. Which is as it should be.

There is always a worm in the bud. Besides I do not wish to be considered patronising. I expect student journalists to be mildly literate. I do not expect professional journalists to be able to spell, nor politicians, nor even lecturers, especially lecturers in the social sciences. But one does hope against hope that student journalists have mastered the primary school standards of elementary spelling. One desperately hopes, for example, that Bruce's mate, who left a memo on the front cover of your March 17 issue, gets his TEAS money, and thereby finds himself financially "eligible" to pay for remedial training in basic literacy.

Max Harris

HESTER INCOMPLETE

Dear Editor,
David Hester's beliefs (On dit 5) are the result of an incomplete consideration of the subject. Darwin could not show that the Genesis record is unfactual without actually observing the origin of the universe and life. He proposed a new model for the origin of life. Many scientists are now convinced that God created the world in six days. Hopefully we will see an article on this in On dit.

Hester's statement that clues in the text (e.g. a talking Serpent) show that it is not meant as a literal record is nonsense. Surely this must apply to the whole Bible. We are told that Jesus was born of a virgin. Does this mean that we are to disregard the four gospels? Similarly, the epistles of Paul are cast into doubt by Paul's conversion.

Paul himself stated, "All scripture is given by inspiration of God...". This, and the miraculous nature of the Bible, force us to believe all or none of it.

Garry Lockwood

DEAR FRIENDS? HOW WONG CAN YOU BE?

Dear Friends,
\$127.00 - for what. My Union appears to be out of touch with its members, and students don't seem to inject much into the Union either. This is my meagre effort.

I am rather bored with the Union trying to convince me that I am getting value for money by pushing relatively trivial issues. For instance, use of the Union building. It is far in excess of most Students' needs. It appears to be hardly used by most students (has anyone done any market research on this?) Except for the refectories. We simply don't have the time and energy (and interest) to take advantage of the facilities when we are studying full time, especially with such outside commitments as study, work, families and hobbies.

It appears that the attitude to Union Fees is to 'pay up and shut up! Presumably most people have so much free money (or perhaps they are getting value?) that they don't care what they spend it on. Student awareness, in general, and of other student's problems, seems to be negligible; likewise the question of involvement in Union affairs. The Union should be spending much more time, money and energy on this. Finance rates as a real priority problem to many students. The rest, on the questions of the Union Fee and level of T.E.A.S., just don't seem to care. Perhaps it is their financial background which leaves them secure and soporific - the middle and upper strata of society are heavily represented at University, and the struggling student (of which there are many) often gains little sympathy from them. Perhaps they will find out all about it one day.

Which brings me to the level of T.E.A.S. Thankyou Nick Runjajic, for that most informative article in On dit (March 17th, 1980). But are we expected to wait until the next election to grovel for a decent standard of living? We have waited for 3 years already. O.K., I know the Union officials are taking some action to keep out of fees, and increase T.E.A.S., but for the money I pay to compulsorily join a Union, I don't feel I'm getting value. I would expect a much heavier emphasis on the student finance problem (one of the main causes for dropping out of University) and much bigger campaign to fight for increased T.E.A.S. Now by increasing Student awareness and involvement, the Union's main job, in theory, is to organise. It is being paid an extortionate fee (in relation to student income) to do so by thousands of students. I demand value for money, since you've forced me to pay you. I will help, as a member, where I can, my time being severely limited due to study and work to make ends meet (they never do).

My apologies for such a negative letter, but perhaps it will make people think and act, even if it's only to put pen to paper in a letter to On dit? But no - it saddens me to observe that University may make your head go round, but it doesn't reach you to care for people, or yourself.

Look why not write a letter to On dit, expressing your views on the matters I may have raised? Make sure you print or type the letter; On dit will not accept handwritten efforts.

Dan Burt - Geography

Dear Editors,
What ever happened to Vincent Wong, the man who graced the pages of "On dit" last year with his perceptive truth, humour and verve?

All too often student newspapers become too intensely concerned with themselves and the petty fighting between the student political activists that pontificate in each issue. Vincent Wong was, as we all know, very different, he spoke, laughed and versed of matters which all students could relate and giggle about.

For the sake of some of the dull first-year population who need a little Wong in their life, please may I implore you to dig up this writer from his all to early retirement and get him to speak his mind and so uplift these pages of our own "On dit".

Bill Botten Law

INDIGNATION

Dear Andrew and Geoff,
Due to an unfortunate lack of basic mathematical knowhow in the ranks of On dit, there was misleading information in On dit 5, in an article headed "Low turnout for poll". This article states that my opposing "no candidate" option reached 30% of the vote, however some elementary button pushing would reveal to anyone with an intelligence rating above 5% that 57 out of 250 votes, is, in fact, 22.8%. As you can see - vastly different from 30%.

This same incompetence was displayed in On dit 3 where there was a cut back from 20 to 16 pages. On enquiry, I found that this had saved \$54.00, but the same issue was emblazoned with a triple colour front cover, at cost of \$50.00. Since the editorial stated that the page number cut back was due to financial pressures, what kind of moronic reasoning can justify the added cost of a three colour front page.

It must also be pointed out to unenlightened students that the editors are outright and blatant liars. It's a well known fact that On dit had full intentions to charge on campus groups for advertising, and that Student Radio was asked to pay for an advert which, as it turned out, was never printed.

I am hoping that the editors will soon be able to get their act together, so that at least outwardly, they can seem coherent.

Nick Murray
Member of Media Committee.

Our humble apologies for that miscalculation. You are absolutely right.

With regards to Student Radio's ad it was printed, but the space they demanded was simply not available. If it's full page ads you want to read, go and buy the Sunday Mail Eds.

BASHING THE BIBLE

Dear Editor,
I refer to the article 'The New Testament Documents' in On dit (Vol 48 No 5) which gives the illusion that no position other than the following is logically possible.

(2) The account of the New Testament is basically true and it is the 'known facts of science' that fail to account for all possible events."

"It is difficult to consider the New Testament as wholly or partly false."

I contend that; It is possible to explain the existence of the Christian faith as an anthropological phenomenon without invoking any super-natural forces. I refer the reader to John Allegro's "The Sacred Mushroom and the Cross". His linguistic studies indicate that the Christian beliefs are a natural outgrowth of an earlier tradition which stems back to Sumer (a region between the Tigris and Euphrates rivers).

The fact that the Gospels contain statements that support each other need not be an indication of anything more than the fact that they are all stories written down within the same culture at the same time. (The stories presumably stem from a much older oral tradition.)

If I were to ask you all to write down the story of Goldilocks and the 3 Bears I imagine that all the stories would be similar but not identical. I would not logically be able to take this as proof that Goldilocks really existed and ate porridge etc ...

In refuting 'position (1)' on Christianity, Mr Hester implied the question: How is it that people who deliberately committed fraud taught people to have such high moral standards? I put it to you that if they had not the Christian faith would not have been propagated so well. Would you believe someone who did not preach honesty of speech? (See Titus 1, vs 12 & 13.) If you were a Roman Emperor looking for a new opiate for your people would you choose one which espoused low moral standards or disloyalty to the state?

I recommend Richard Dawkins' 'The Selfish Gene' which describes the mechanism by which a doctrine is propagated within a culture once it has been created.

As for the authorship of the Gospels I regard them as doubtful precisely because they are too ingenious to have been completely composed by uneducated men. (Unless they stumbled onto something big by accident.) I would like to point out that the documents which now comprise our Bible were not 'standardised' at all until Christianity was adopted as the state religion of Rome. (The Councils of Nicea were held c 325 to 337 A.D. and our oldest complete documents do come from about this period.) Please do not misunderstand me. I am not necessarily trying to convert anybody to atheism or to my particular brand of agnosticism. I have put forward my own point of view to demonstrate that many points of view are possible.

I do not think that there is enough evidence to prove everything that one wants to know. If you wish to fill in the gaps with guesses about the true nature of things, that is fine. We all do that; but when you try to say that your guesswork is fact or is the only possible set of guesses then you are guilty of an error.

I do not think that the Judeo-Christian mythology is the only set of guesses that we can use to describe reality. The same would apply for Western Scientific mythology!

Andrew Allison
Computing Science.

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A.J. Ayer *Language Truth and Logic* Pelican.
Richard Dawkins *The Selfish Gene* Oxford.
Bertrand Russell *Why I am Not a Christian* Unwin.

PINBALL GAMES

Dear People,
Just a short note re: Pinball Machines. Despite Don's assurances, the matter was not raised prior to their installation in the bar. As far as I know, the matter was not brought before any union sub-committees before the action was taken. When presented with fait accompli, the action taken by David Muir for (presumably) financial reasons; was rubber-stamped. As a member of CMB, I know that since the last debacle in 1979, no motions regarding the installation of such machines in the bar had come up prior to their appearance. But then, Andrew Frost likes them; so they must be OK.
Roman Orszanski.

THE AUSTRALIAN ECONOMY

Intrinsic strength concealed



The Australian Financial Review's August 22, 1979 headlines were that: "Treasurer Howard last night brought down a businessman's budget "designed to appeal to the financial managers of the corporate sector..." The thrust of the Budget is to keep maximum downward pressure on inflation without depressing economic growth... Business is being given a chance to show that it, not centrally directed Government spending, can decide priorities and deliver performance." This analysis is broadly correct. The Budget for 1979/80 continues to place the reduction of inflation as number one priority but with the added corollary "to promote sound and broadly based economic growth". In the US this strategy has only recently (in 1979) been fully realised with Secretary to the Treasury Miller stating that "Inflation is a clear and present danger, it has struck at our nations vitality, if it is not checked, then it will threaten our democratic system itself ...we must attack the root causes and totally eradicate the basic sources of the malady. What is needed is a comprehensive, sustained and total war against inflation." In 1975 the now Opposition Leader, Hayden, said "Today it is inflation itself which is the central policy problem. More inflation simply leads to more unemployment." Yet he has now said "we would support a larger deficit" costed at a minimum of more than \$4 billion. This is a major contrast between Liberal/NCP and Labor economic policies.

The 1978/79 economic preconditions to the current Budget involved economic activity which was more broadly based than in any year since the start of the world recession in 1974:

- private spending picked up substantially, with significant slowing in public spending;
- exports strengthened in the second half with an improved balance of payments - private overseas investment was the largest for 7 years;
- farm product expanded rapidly following 4 depressed years;
- there was a marked improvement in the competitive position of the manufacturing sector, and industrial production

recovered over the course of the year; (see ANZ factory production index 78/79);

- employment expanded more rapidly than for some time - unemployment still running high but at a steady level;
- business profits improved and domestic investment rose;
- the near stability of real earnings in 1978/79 meant that productivity increases resulted in a further correction of the 'real wage overhang';¹
- the total money supply² (M3) grew by 11.8% reversing the previous 3 year deceleration; (NB M3 which was approx 6% p.a. in '60's and early '70's reached 23% by October '75).
- a total deficit of \$3.6 billion was achieved; and
- inflation for the period averaged 8.9%.

The 1979/80 budget sets a deficit target of \$219m (1.9% of GDP³) of which the domestic portion was \$875m - an even lower figure will be achieved. This is less than half of the previous year's level. The significance of this is great. The need to finance large deficits since 1973/4 is reflected in a sharp increase in government securities on issues⁴ where, in 5 years to June 30, 1978, they increased from \$11,617m to \$26,923m involving an annual interest liability rise from \$873m to \$1917m. The 5 year total deficit of \$15.7b keeps interest rates high, "crowding out" the private sector and making new home and other domestic capital expenditure more difficult⁵. This is in addition to the effects on inflation, business confidence and unemployment. The advocacy of a large deficit remains a major weakness in ALP policy.

Dropping of the income tax levy means that people on average weekly earnings⁶ have take home pay increases of \$4.45 a week. 500,000 people earning less than \$3893 now pay no tax at all. Personal taxation paid is \$4000m less than would be paid under the 1975 Hayden tax scales - \$16 per week less for the average earner. The recent tax cuts and increased spouse rebate to \$800 will further improve the L/NCP record, whilst being financed to the tune of over \$600m from "windfall" gains accruing to government as a result of oil parity pricing⁷. As an aid to business, the private company retention allowance⁸ has been

raised to 70% (from 50% in 1975) aiding new investment in small business.

From May 1978 to May, 1979, civilian employment rose by 64,000; private employment by 48,900, and government employment by 15,000. The number of full-time unemployed in the 78/79 year fell by 18,000, while unemployment as measured by the Australian Bureau of Statistics fell from 6.2% to 5.8% of the workforce - an encouraging trend to be built on in 1979/80. The labour force participation rate rose from 60.7% in September 1978 to 61.0% in September 1979 further reinforcing the trend.

For those who unfortunately remained unemployed, a total of 210,000 people will be assisted under manpower training schemes in 1979/80. This includes nearly \$100m allocated especially for youth and apprentice oriented training schemes where the unemployment rate remains highest. But high youth unemployment remains connected to high minimum wages set under union awards.

The 1979/80 Federal Budget has the express aim of containing current upward inflationary pressures and strengthening the balance of payments. This is necessary because inflation is expected to rise to around 10% during the financial year (with M3 growth at a similar figure). While this is unfortunate, it is still significantly below Labor's 17% in 1974/5 or current figures in the US 14% p.a., UK 22% p.a. and the OECD country average of 12.9% p.a. This makes Australia more competitive in the world context. Syntec of September 1979 noted that in 1980/81 we will have the unusual spectacle of investment inflow picking up in this country in the midst of international recession (\$540m in January 1980 alone) - a remarkable commentary on the Australian economy and the way it is being managed. The Prime Minister in his budget debate speech noted that over \$13b in mining and manufacturing projects has been firmly committed or is in the final feasibility stage. Alumina has attracted \$4b alone, with coal a further \$2b. As this money is input, more jobs both directly and a great number more indirectly, will result. GDP is expected to rise by about 2.5% in 1979/80.

The general public will be only too aware of the effect that parity pricing of oil has had on their pockets (via petrol prices) and thus on inflation. But it has been a hard but wise government decision to make in the face of popular resistance, which has ensured that a great deal more domestic exploration has and will take place (e.g. Rundle Shale oil). Australia on previous estimates would produce only 55% of her oil needs in 1985 and only 35% in 1990. To safeguard this scarce resource for the future, price had in some way to reflect its market scarcity. It is interesting to note that Australia still has lower (almost half the) petrol prices of New Zealand, the UK, France, Germany, Italy etc. with only the US and Canada being less (both still nearly 30c/litre). The oil levy has been specifically endorsed as a wise policy measure by the OECD economic secretariat. Ethanol, methanol, LPG, liquified natural gas and other substitutes will be further developed in response to the government pricing decision.

The Australian government must continue to strongly reject the increasing trend toward creeping protectionism in OECD countries. The Crawford Report - should be embraced and it should be realised that increasing free trade with the newly industrialising countries of Asia benefits developed countries (like Australia) on a ratio nearly 2:1 via reciprocal trade. Jobs lost in high cost areas like textiles and footwear would be

more than offset by job creation in expanded export industries and in industries which benefit from lower cost imports. To that extent the budget \$150m increase in export expansion grants is particularly welcome. Resource project earnings will provide strong export revenues for Australia to invest in the Pacific Basin - a region of very rapid economic growth, present and future. As the structural problems in Australian industry are righted, this should lay the basis for post 1982 growth and prosperity.

As 1980 is an election year, one might expect a strong confidence boosting budget to aid the country's economic infrastructure, unhindered by later election constraints. One might hope for further social reform and tax decrease in the form of a family income splitting type arrangement (instead of spouse rebate) in which incentive is given for mothers of young children to stay at home, releasing jobs for the young unemployed. Decreases in CAE teacher training funding, where there is little employment demand, and increases in skilled training and university research grants would augur well for the future growth and productivity of the country and reverse any 'brain drain' presently felt. Further sales or other tax incentives to convert vehicles to LPG and compressed natural gas would aid Australia's long-run balance of payments position (since more gas than oil is produced domestically). A further tightening up on tax avoidance and minimisation schemes should be applauded on the grounds of fairness and equity. Whilst defence spending will have to be increased in view of the current increasingly troubled world situation.

Although the 1979/80 Budget on the surface appears unspectacular, this conceals its intrinsic strength; that of promoting economic stability and the pre-conditions for sustainable growth. This is a very necessary aim in the light of deteriorating world conditions. As opposed to the ALP's budgetary extravagance and inconsistency, we are reminded by W.D. Scott's September 1979 Economic newsletter that: "the Budget is one of a small family of possible budgets which would serve us well in 1979/80, and which are nearly as good as we could manage".

K.M. BILLS
National Treasurer ALSF.

Footnotes

¹"GDP" = Gross Domestic Product, the total value of goods and services produced in the economy.

²"real wage overhang" = is the positive difference between real wage increases achieved and productivity improvements increasing production output so that an overhang exists reducing profits and (possibly) investment.

³"oil parity pricing" = is a policy followed by the present Government of pricing of Australia's oil at slightly below the prevailing world market price.

⁴"total money supply" = (M3) is the sum of all paper money, coins, cheque deposits, savings deposits and building society deposits etc., in the economy.

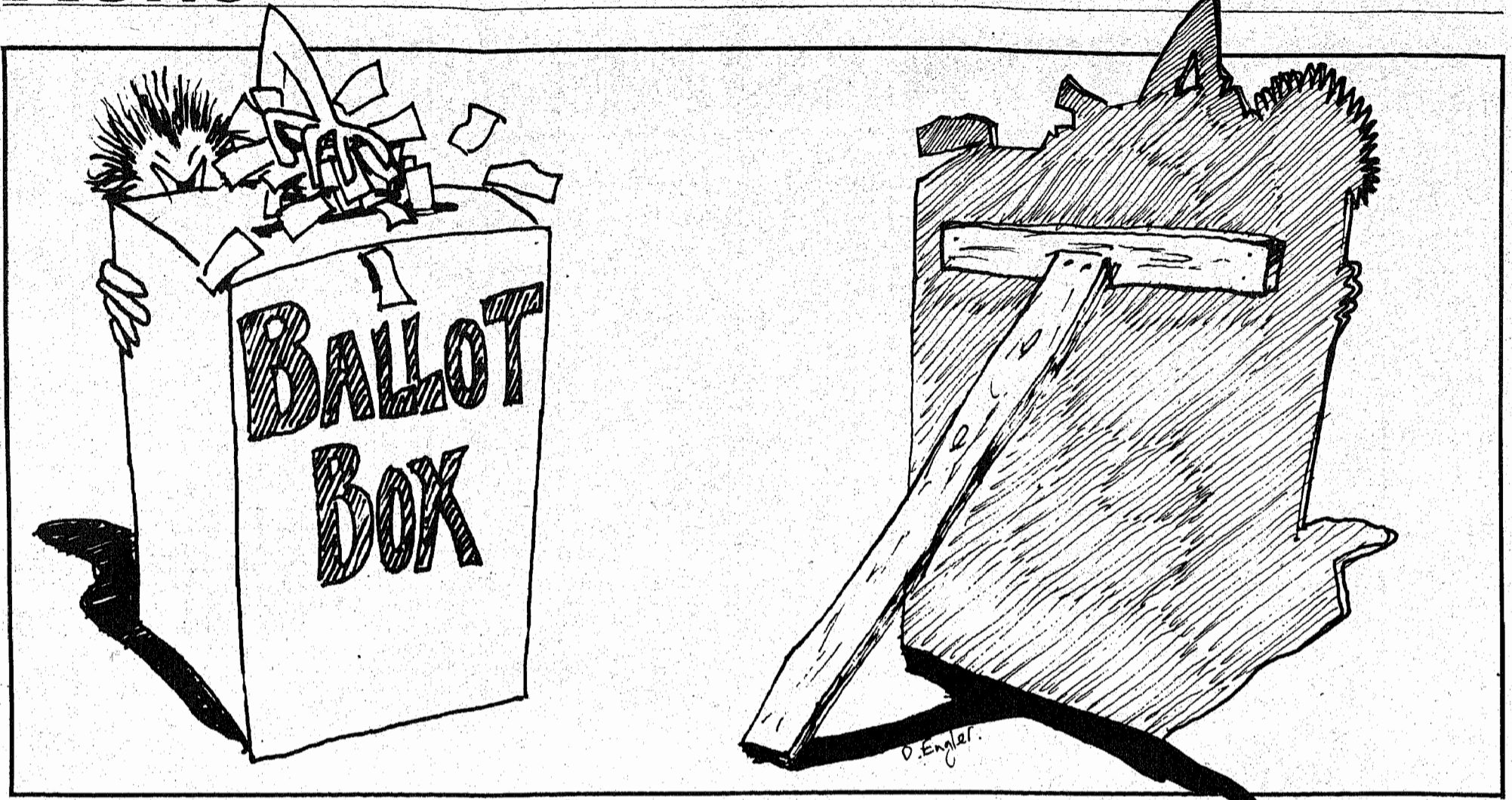
⁵average weekly earnings = sum total of all wage earnings over number of wage earners (= \$200 per week).

⁶governmental securities on issue = bonds sold by government to community to finance government spending. The government pays interest on this community money. As the Government borrows more money available for private use and investment becomes scarce and therefore interest rates rise.

⁷private company retention allowance = is the amount of money a company can retain for investment etc. rather than distributing it to shareholders or being taxed on it.

⁸A budget deficit causes the Government to borrow money from the community by sale of bonds. The scarcity of money still in public circulation is reflected by the ensuing rise in interest rates.

⁹The Crawford Report advocated a restructuring of the Australian manufacturing industry.



Allegations Refuted

UNI COUNCIL BALLOT RIGGING

Since the declaration of the poll in the University Council elections in October last year (elected were: Kerry Hinton, Guy Maddern, Kym Bills and Gregory Ede; not elected: Donald Ray) there have been allegations of ballot rigging flying left, right (in the main) and centre.

The latest "expose" of Terence Connolly and Howard Glenn (On dit number 4, 1980) deserves further comment. For starters, no irregularities in the poll have been confirmed by the returning officer (the Registrar, Mr Ted Shields). As Connolly and Glenn mention, the returning officer found that "28 (ballot papers) do bear superficial evidence that they may have been filled in by the same hand or hands ...". Specifically, a university official involved in the count explained to me that the ballots were suspect only because the "1's" cast mainly (but not entirely) in favour of two candidates were written in a similar reasonably common style. He certainly did not affirm that the ballots were improper. The words "superficial" and "may" seem to be the operative words in the above quote.

The suspect ballots were removed and the result was recalculated. Interestingly enough, all five candidates lost ground at this stage, some non liberal candidates losing more than others. Don Ray was the biggest loser of "points" among the non liberal candidates. This indicates that the suspect ballots were not filled out to the exclusive benefit of any candidate or group of candidates. In fact, the result of the recount was still a conclusive defeat for Mr Ray. Again quoting Mr Shields:

"Thus, the exclusion of all ballot papers would have made no difference to the results." The next point raised by

Connolly and Glenn is based on one of Ray's grounds for contesting the validity of the election, namely that:

"The number of votes (in 1979) was nearly twice the normal ("normal" means 1978), but boxes which were policed (such as the Students' Association) had much fewer than normal." God knows where Ray and his mates got this gem from, certainly the Returning Officer didn't tell them. In fact, he says: "This is not in accordance with the recollection of the Returning Officer and his assistants. Although the number of votes in each box were not separately counted, our impression was that all boxes were much fuller than usual, and we remarked on the fact when they were opened." This begs the question: How did Ray, Connolly, Glen et al. "know" that the (locked) ballot box in the SAUA had "much fewer" (ballot papers) than normal? Hummmm... I wonder how "many" people complained that they had not received notification of the election. One University Official told me that only two complaints had been received regarding non receipt of ballot papers, one from an election candidate (!) who worked in the SAUA office. (This candidate told me during the election period that he had not received his ballot paper. He had not suspected "foul play" but rather a "foul up" in the University Mail Office.) The other person, a well known member of the Union Council and social activities committee (not a candidate in the election) said that he had not received a ballot paper. These are the only detected cases that the Returning Officer's assistant told me about. Since both persons involved are extremely well known on campus, only a fool would risk detection by forging their votes. In addition, the Returning Officer reported that:

"Two envelopes were in fact discovered bearing names not on the

electoral roll, but it may be assumed that a bogus voter would ensure that he gave a name which he knew to be on the roll. No voters' names were discovered to have been duplicated." (Emphasis mine). Even if someone stole the above ballot papers, they were not used. It is true that Don suggested a telephone check of a sample of voters, a proposal I supported (with reservations). The problem here is that many students are not on the phone (hence the sample is NOT random), also some (especially overseas) students may be suspicious of officials ringing up asking about their political activities. The results of such a survey would almost certainly be meaningless. I suggested to the Returning Officer's assistant that the signature of voters on the outer envelopes be compared with the same student's signature on their enrolment form, but I was told that the outer envelopes had been destroyed almost immediately after counting began.

In his letter to the Returning Officer, Ray cited the dramatic increase in the total number of votes cast as grounds for an investigation. The voting figures since 1977 have been as follows:

Year	1977	1978	1979
No. on Roll	5980	6447	6245
Votes	879	550	923
Percentages	14.7	8.5	14.8

These figures seem to lend weight to Mr Ray's claims if it wasn't for Mr Shield's observation that

"It will be seen that the proportion of votes cast was much higher than in 1978; it was exactly the same as in 1977. In 1977, and again this year, it so happened that the Faculty of Medicine held an election for student members simultaneously with the University Council election." For some reason, Faculty of Medicine student elections are viewed as being of great importance as large numbers of

traditionally right wing students find it convenient to vote in both elections at the same time. I believe that this accounts not only for the large increase in votes over 1978, but also for a substantial proportion of the swing to the "right" last year. Ray, Connolly, and Glenn also refer to the previous performances of the "right" against the (so called) "progressives". The 1979 SAUA elections were dominated by the disastrous (for the "right") \$65 campaign. This united every interest group under the sun against us and it alone can account for our loss. The other elections held that year had only miniscule turnouts, mainly the "old faithful" of both wings, making any comparison with the Uni Council poll tenuous.

Ray's election as President of the SAUA was mainly a reaction against Kym Bill's advocacy of Union rationalization largely forgotten by October 1979. By this time Don seemed rather over confident of being elected to University Council. He failed to promote his policies in *On dit* (where Kym and I had been rather more active). He also declined an offer by me and another non-Liberal candidate to campaign as a group on staffing problems in the Computing Science department. I believe his poor performance in the election was, in part, a product of this over confidence and inaction.

Finally, I wish to strongly support calls for an investigation of the claims of Mr. Ray and his proxies. I believe the claims are unsubstantiated (this view is shared by the university Returning Officer), but nevertheless, I would like to see Mr. Ray's mind at ease and the names of the "right wing" candidates cleared. Might I conclude by inviting Messrs Connolly, Glenn et al. to do their homework before going into print.

Gregory Ede

Referendum

We have received notice that this petition will be served on the President of the Students' Association on Monday April 14. At the request of the petitioners, the story was typed in confidentiality. Some words have been deleted on legal advice.

"WE, the undersigned, being members of the Students' Association of the University of Adelaide, request that the Students' Association of the University of Adelaide conduct a referendum of its' members in accordance with Paragraph 6 of the Constitution of the Students' Association, to determine the following motion:

Noting that;

1/ The President and Executive of the Students' Association,

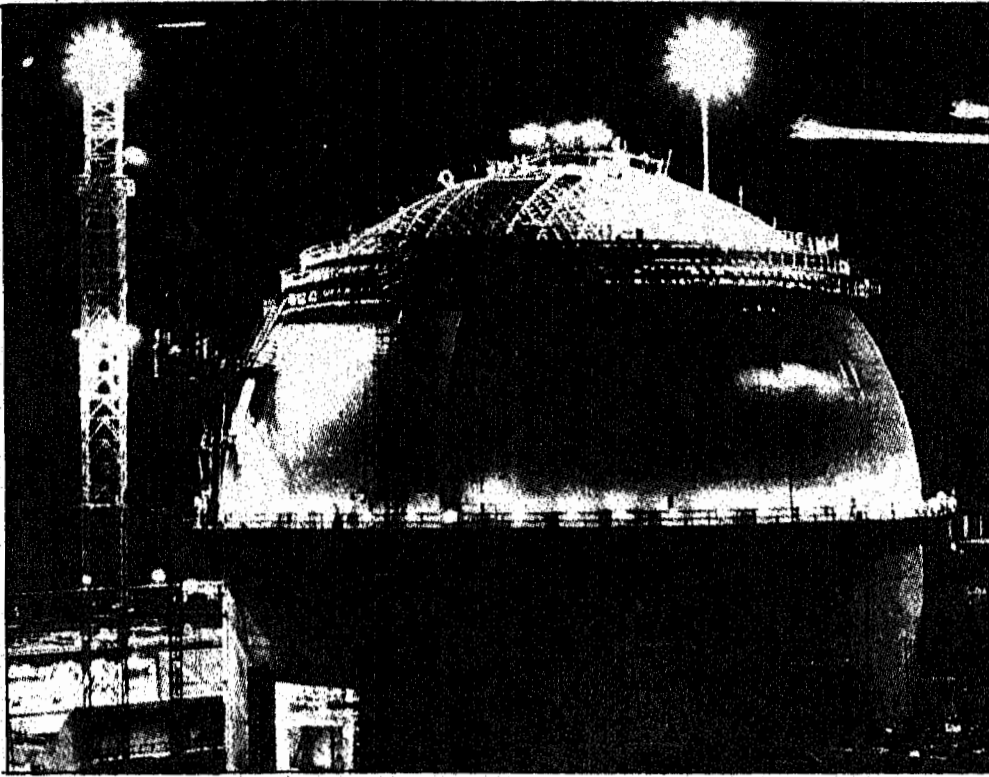
a/ caused compulsorily collected student funds to be used to issue a writ against the University of Adelaide, in an attempt to overturn the result of a democratically conducted student election, and
 b/ in so doing exceeded their authority, and
 c/ behaved at other times in an improper manner, neglecting their duties and acting contrary to the obligations imposed on them by the letter and spirit of the Constitution of the Association;

2/ The President..... attempted to mislead students and the public as to the nature of his actions by claiming that he personally was paying for the action when in fact he acted as agent for the Students' Association;
 the students of the University of Adelaide hereby register a vote of no-confidence in the entire Executive of the Association. "On Dit" has been shown completed petitions bearing 48 signatures (only 40 are required)

HARRISBURG ANNIVERSARY

It's now twelve months since the disaster at the Three Mile Island nuclear power plant, and despite official reassurances to the contrary the drama continues. Only recently have the effects on the surrounding population been noticed.

Over the past year Metropolitan Edison has been regularly releasing large amounts of dangerous gases into the atmosphere. The company Vice Chairman, John Herbein, claims 'we didn't injure anybody..., we didn't kill a single soul', but the facts now emerging clearly show what serious effects these releases of gases have had on the Pennsylvania population. There was a reported increase of 280% in the infant death rate shortly after the accident, while the number of babies born in the latter part of 1979 with thyroid problems rose by over 300%. Despite these facts, and many others, Metropolitan Edison still wish to release the remaining krypton gas into the atmosphere. They are reluctant to await the findings of an environmental impact study because, as a Nuclear Regulatory Commission official stated, 'you can't sit around here and calculate environmental impact while we get ready to have a disaster'.



The present situation at Three Mile Island, while stable, could not be classified as safe. Last month, for the first time since the accident, five people were able to enter the contaminated reactor area. After a ninety minute examination of the damage, they were able to report that it 'looked clear and clean.' This is obviously optimistic; there are still one million gallons of highly radioactive water and a large amount of krypton gas in the reactor building. Because of lack of maintenance, the fans which keep the pressure down in this area could fail because they have had to work continuously since the accident.

If this should happen there would be nothing to stop any future gas leak in this area escaping into the atmosphere.

Also the instruments that control the water chemistry may stop working, possibly allowing the reactor to heat up again.

Before the reactor can get anywhere near operational again all the water has to be filtered and pumped away; the dome of the reactor building must be scrubbed down 'inch by inch'. Once this has been

done, the reactor must be dismantled. The whole process is not expected to finish before 1985 at a total cost of \$500m. At the moment there are doubts that the company involved, Metropolitan Edison, can afford to pay. Their operating license is currently under review. If the company goes bankrupt or loses its license, the government will have to pick up the cleaning bill.

The incident at Harrisburg caused the whole future of the nuclear industry to be placed in serious question, yet it must be appreciated that Harrisburg was by no means a unique event. Take Hanford, U.S.A. for instance: Some of the more disastrous accidents include:-

- the storing of 100m gallons of atomic wastes in containers designed to last 30-40 yrs. Although a leak was discovered the filling continued for two months.
- in 1974 another 115,000 gallons leaked..., the 17th time a leak has been discovered.
- by 1977 an appalling 1/2m gallons of waste had been released from Hanford.

Rabbits in the area excrete radioactive pellets and if coyotes eat these rabbits they die of radiation poisoning.

Windscale in Britain is another notorious location. It's reputation began with an accidental burning of eleven tons of uranium, releasing a cloud of radio isotopes which drifted as far as Denmark. This incident necessitated the disposal of two million litres of contaminated milk (it was poured into the sea), and despite a high incidence of cancer deaths in the surrounding areas, the government didn't see fit to conduct an investigation. Windscale continued its disastrous record throughout the seventies, and it was not until 1976, after a hundred gallons of water had leaked daily for two months, that the Windscale Public Enquiry began.

A favourite argument of nuclear supporters is that most of the accidents in the fifties and sixties are excusable because the industry was as yet undeveloped. Does this mean that we should 'forgive and forget' because this industry, which pollutes our environment and claims human lives, was only in the experimental stage? "Practice makes

perfect" is a dangerous game to play with the future of mankind.

The everpresent possibility of Human Error is one of the most alarming problems facing the nuclear industry today. Despite all the 'practice' of the fifties and sixties, the industry continued its record of error, negligence and miscalculation throughout the 1970's. For example:

Desden, Illinois, 1970 - due to human error the reactor was out of control for two hours releasing radioactive iodine (it has been predicted that 2,500 babies will die because their parents lived downwind).

Saclay, France, 1972 - inside the reactor there were two gates through which all wastes pass. One led to a special container, the other to the drains. After emptying 10 cubic metres of radioactive liquids they found the special container empty. The gate leading to it was closed; the other open...

Browns Ferry, Alabama, 1975 - an electrician checking for flowing air with a candle started a fire. The emergency core coding system, 2000 cables and important regulators were totally destroyed. Only chance prevented a meltdown of the 1100 megawatt reactor.

Obviously there is no room for error in this industry.

As Carl I. Hovevar (ex. A.E.C. contractor) stated:

"Nuclear Power is unforgiving technology. It allows no room for error. Perfection must be achieved if accidents that affect the general public are to be prevented."

Despite the alarming statistics the Australian government, in its quest for marginal economic gain, seems hell-bent on making Oz a candidate for nuclear disaster. Total disregard for the possibilities of irreparable ecological damage, loss and/or mutation of human life may enable the government to mine its 'cake' but they must also be prepared some day, to eat it too.

Is this the kind of industry we should invest in? (our University Council does). Do we want our government to continue on its cataclysmic course, and possibly have South Australia join Windscale, Hanford, or Harrisburg.....?

Rikki Kerston

Alan Rushbrook for AU CANE

Whats On

CINEMA

ADELAIDE UNI. FILM GROUP - UNION HALL.

Tues. 12.10 p.m. "Hair" - "hundreds of hippies dancing with spastic glee in Central Park".

Wed. 12.10 p.m. Terence Malick's brilliant "Days of Heaven" - best Cinematography (Academy Awards); best director (cannes). \$1.20 people \$0.60 members.

Thurs. 1 p.m. (Little Cinema) - Free films - animated films.

Mon-Sat. 7.30 p.m. (CHELSEA CINEMA) - Stanley Donen's

"Movie, Movie" & "Francois Truffaut's "Small Change".

Mon - Sun. 7.30 p.m. (VALHALLA AT THE CAPRI) - "Get Out Your Handkerchiefs".

Mon - Sun. 9.45 p.m. - "Eraserhead".

Fri. & Sat. 11.30 p.m. - "Allegro Non Troppo".

Mon. - Sun. 8 p.m. TRAK - S.A.M.R.C. presents Albie Thom's award - winning "Palm Beach" - 35mm worth of sex, drugs, rock'n' roll & surfing.

Mon 7.30 p.m. (UNION HALL) - "Women in Japanese Cinema" - "Killing in Yoshiwara".

Fri. 8 p.m. (LITTLE CINEMA) - "Reel Women" - Melbourne Feminist Films - \$3, concession \$2.50.

DRAMA

Mon. - Fri. 8.15 p.m. SPACE - "I'm Getting My Act Together & Taking It On The Road".

Tues. 7.45 p.m. DRAMA STUDIO, FLINDERS UNI. - "Henry Lawson" - repeat performance of highly successful Writer's Week performance. \$1 % 50¢ inc. food, wine etc.

MUSIC

Weds. (ANGAS HOTEL) - "Tropical Gin" (no cover charge)

Fri. (THE BASEMENT 300 PORT RD. HINDMARSH) - "Tropical Bodgies" (\$1.50).

Sat. "The Full Moon Howlers".

Sat. (ALMA HOTEL) - "Emperor Fuji & The Zeroes".

Thurs. (MUSICIANS CLUB 1st FLOOR) - "Full Moon Howlers" \$2.00.

Tues. (TIVOLI HOTEL) - "Bertie Cox".

Wed. "Innocents".

Thurs. 5MMM Presents - "Innocents" & "Razor Cuts" - \$2.50

RADIO

Sun. 5.30 p.m. The Other End of the Dial (5CL) - national youth affairs & student activity programme, presented by Chris William's.

THE POLITICAL ECONOMY GROUP'S A.G.M.

Wed. 23rd April

1.00 p.m. PORTUS ROOM (North West corner of the Cloisters)

to conduct business and plan activities for 1980.

All interested people welcome

WANTED

Bassist, Rhythm - lead guitarist, Drummer - to form Rock band. Must be competent. Must have vocal abilities. Must like Bowie, Pink Floyd, Police and Dire Straits. Must have own equipment. Phone 258 8766 for details and ask for Greg.

APOLOGY

ALL NATURAL HEALTH SOCIETY CLASSES ADVERTISED LAST WEEK WILL NOT COMMENCE UNTIL MONDAY, APRIL 14TH. ALL CLASSES WILL BE CONDUCTED IN MEETING ROOM 1 BETWEEN 4.00-6.00 p.m. ON THEIR RESPECTIVE DAYS.

LOST

One black Wallet. No need to return the money just wallet and other contents. Peter Warman - Economics or ring 261 5872 or leave message.

MEETING

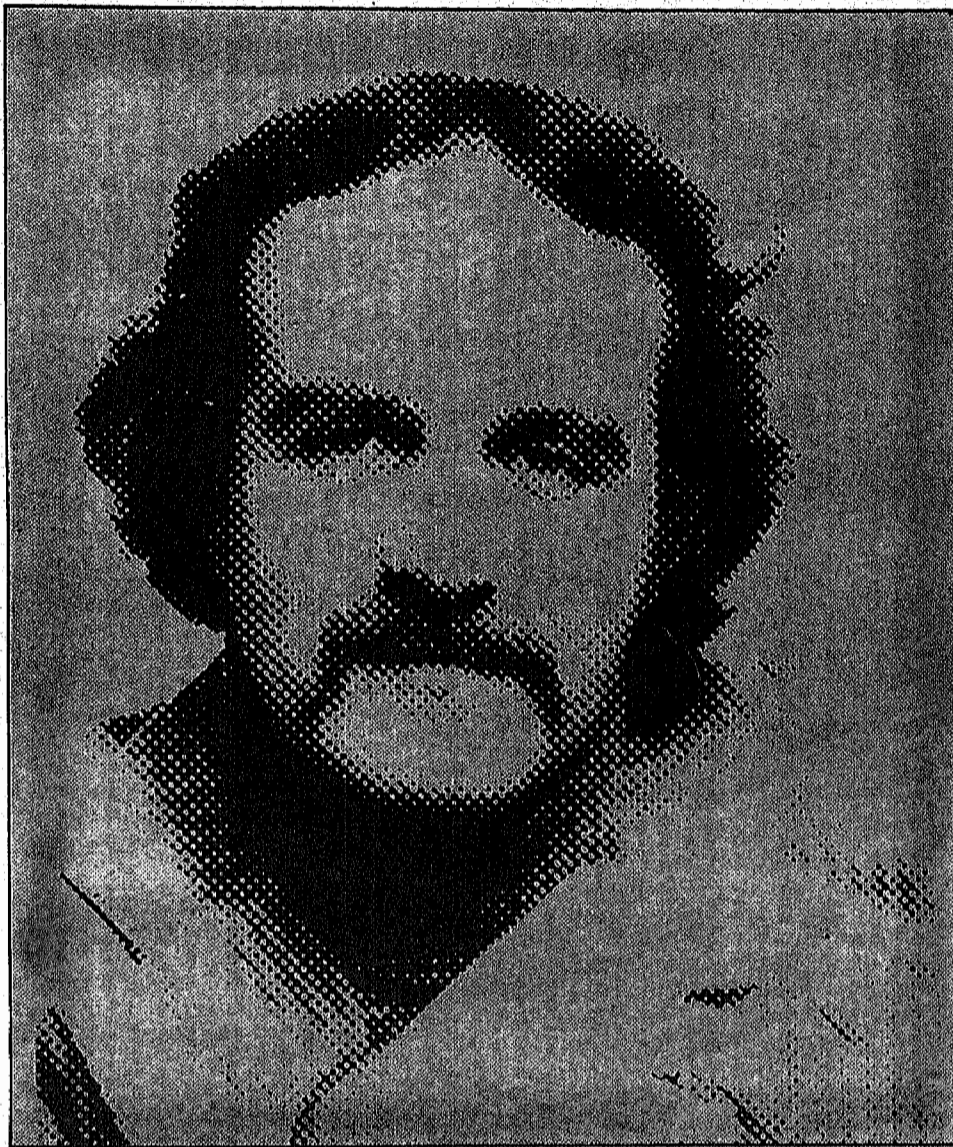
The Vice-Chancellor informed on matters affecting the (Professor D.R. Stranks) will University.

At the first meeting Professor Stranks intends to make some introductory comments on the current state of the University, the Meeting in Union Hall at 1 p.m. on Monday 21 April. The meeting is open to all members of the University community - students and staff.

After this introduction the meeting will be thrown open to the audience on these and any other recent and impending developments so that the University topics which may be raised. community can become well Reprinted from the "Diary"

Albie Thoms and the

HOLLYWOOD SYNDROME



Albie Thoms...director of "Palm Beach".

David Puttnam, the English Film Producer of the highly successful "Midnight Express" (which has grossed over \$60m at the box office) was in Australia a few weeks ago, and he urged people in the Australian film industry to "get yourselves together - otherwise you're going to get fucked".

A blunt statement, certainly, but it succinctly sums up the cultural and economic crisis facing the Australian film industry. The problems include:

● **A string of Financial Disasters:** With the notable exception of "Mad Max", virtually all recent Oz films are losing money, (much of it Government money), at an unprecedented rate. The failures of "Dawn", "Blue Fin", "Money Movers", "The Night the Prowler", "The Chant of Jimmie Blacksmith", "Thirst" (to name but a few) represented millions of dollars converted to several thousand metres of celluloid that few people want to see. Such films bring new meaning to the term "disaster movie". And even the current success of the Australian industry, "My Brilliant Career" will, to quote industry sources only "probably turn a profit in the long run".

● **Stuff ups by the Film Bureaucracy:** Much of the money for the above "disaster movies" comes from the various state film Corporations and the Federal A.F.C. (Australian Film Commission). Somehow, to the incredulity of many in the film industry, these Government corporations manage to spend \$2m to \$2.5m on administration each year. Somehow these expensive "experts" still manage to invest in artistic and financial flops. Furthermore the facts that film-makers are on the same board that decides on funding, leaves open the possibility of a conflict of interests. A lot of people have been asking how N.S.W. Film Corp. member Michael Thornhill got funding for his \$500,000 film "The Journalist" from N.S.W.F.C.S., when members of the Corporation in late 1977 made statements to the effect that membership of the Corporation while benefiting from its funds was improper (although Thornhill did act in strict

accordance with the law in getting his loan). In case you haven't seen "The Journalist", don't worry - you haven't missed its Adelaide season. The film is so bad that Thornhill is struggling to palm it off to a T.V. network!

● **Political Censorship:** In April 1978 the Minister for Home Affairs, Bob Ellicot, issued a special order to stop Film Australia making a screen version of David Ireland's novel "The Unknown Industrial Prisoner". The film was to concern the pressures and problems facing at the lowest level of the industry hierarchy. Even the conservative "Bulletin" in discussing this incident, admits that in addition "the industry censors itself frequently. The policies of the A.F.C. and the Corporations were analysed endlessly in private, rarely in public".

● **The 'Triumvirate' rips us off:** To complete an already despondent picture, the economic problems facing the industry stem largely from the fact that the distribution and exhibition of films in this country is tied up by three companies. Together, they have done a good job of screwing the Australian Film-maker. In case you didn't know Hoyts is owned 100% by the U.S. Corporate giant Twentieth Century Fox, Greater Union is owned 50% by England's Rank Corporation (the rest is owned by Australian interests dominated by Sir Norman Rydges, publisher of "Rydges" business magazine), and Village Roadshow is owned one third by G.U. and the rest by local interests. Last year an estimated \$50m in box-office takings went out of the country to the U.S. and the U.K. However, the capital outflow isn't as important as what this triumvirate is doing to Australian consumers and film-makers. As the ABC's veteran film critic John Hinde explains:

"Australia's cinemas are controlled by 3 companies interested almost entirely in foreign films. These 3 companies effectively consult and combine to hold the numbers of Australian movie houses down - down to the nearest they can get to the overall optimal safe profit level, and this inevitably is well below the number of movie houses that would be reached in a freely competing market. The result for



many years has been a 'take it or leave it' offering of almost exclusively 'popular' films that have already passed profitability tests in their home markets. This has led to a sluggish audience conditioned to other people's films. The artificial limit on movie houses has led to perhaps the world's most sluggish turnover in films which is deleterious to a healthy cinema. The 3 companies have no interest at all in promoting an Australian national cinema."

"The three companies have no interest at all in promoting an Australian National Cinema."

Last week, against this depressing background, I interviewed Albie Thoms, director of the new Australian movie "Palm Beach".

Thoms has been involved in the Film and Television industry for nearly 20 years, producing a host of avant-garde films as well as being the producer and director of the TV shows "Contrabandits", "Australian Playhouse", "Skippy" and the ABC Rock Programme "G.T.K.". He helped to establish, and is still a director of, the Sydney Film-makers Co-operative. Thoms has published a collection of writings entitled "Polemics for a New Cinema" (1978), and has worked as a project officer for the Australian Film Commission.

"Palm Beach" is a contemporary tale of (to quote the P.R. handout) "Surf, drugs and rock 'n roll, it reveals 48 hours in the lives of a handful of young Australians, contrasting the apparent hedonism of their lifestyle with some of the individual struggles that take place beneath the surface of the sub-culture". It also cost a remarkably low \$69,000 to make (which would have paid for 22 seconds of "Apocalypse Now"); I found it a fast, entertaining piece of work. [See Review.]

We initially discussed the current system of funding films and the problems that can arise (e.g. with "The Journalist"). I suggested to Thoms that the Australian film industry couldn't survive without Government funding. Thoms' surprising response was

"That's an argument that's put, but I'm not sure that it's absolutely true. Certainly it's not something that could happen overnight. But it seems to me that the sort of industry that's been developed is based on very high production costs, and at the same time the Government that is funding those films at that high production cost has really not paid much attention to the marketing, distribution and exhibition of those films in Australia. They've tended to let them go out as the existing distributors and exhibitors decide to put them out, and the result is that we've got a film industry that can't recover its costs."

"Someone that goes to cocktail parties is going to have a much greater chance of making it."

Thoms' claims are backed by a Peat Marwick and Mitchell report to the A.F.C. which suggests that the producer's return on any local film is generally no larger than 2% of what is taken at the box office. One solution, according to Thoms, would be to implement the 1973 Tariff Board report which recommended legislation to force cinema chains to divest a percentage of their cinemas (thus promoting competition that would assist the local industry). It should be noted that in the U.S. and U.K. legislation has already forced such a divestiture. Yet since 1973 the Whitlam and Fraser Governments have done nothing to implement the Tariff Board's recommendations. "The Government" says Thoms "in not intervening, has been absolutely negligent."

Failing such a break-up of the cinema chains, another option Thoms suggests is that the Government, instead of investing so much in the production of film, buy or lease cinemas and create a circuit for Australian films. Such a scheme would probably be largely self financing in that producers would get a higher box-office percentage return. The break even point of a film would then be much lower.

"The government has been... absolutely negligent."

The malaise in the Australian Cinema isn't entirely due to an unfair distribution/exhibition system. Apathetic Australians haven't given local cinema the support that it does, on occasion, deserve. Thoms asserts: "A greater effort has to be made in building up the audience for Australian films, and I don't think that audience is necessarily the one that is presently going to the cinema."

John Hinde's remarks about a "Sluggish" audience accustomed to 'popular' Hollywood material, is what Thoms is talking about. It would be a daunting task to change people's viewing habits to accept Oz films to a greater extent, but as Thoms states in this month's "Film-news" (in a front page article criticizing the A.F.C.): "It's no good saying Australians don't want Australian films. That was claimed about television 15 years ago."

The right-hand side of the road approach:

Thoms is quite critical of the current prevailing mentality of many film-makers and government bodies in placing a high priority on a film's overseas sales. (The fact is that producers derive 75% of their income from the local market, with a big overseas sale a rare exception.) He suggests that we should have some

"national pride" in our films that is reflected in their content, instead of the bland internationalism of many new Australian films.

Such views contrast directly with Australian producer Tony Ginnane (his films include "Fantasm", "Fantasm Comes Again", "Patrick", "Snapshot", "Thirst") who'll do almost anything to get a U.S. sale. In his latest release "Harlequin", in addition to importing old U.S. TV hacks like Broderick Crawford (I haven't heard of him either), Ginnane also adapts segments of the film - so that cars appear to be driving on the right hand side of the road! John Hinde describes "Harlequin" as "so internationalised, that it has no identifiable characteristics". (The S.A. Film Corp. is investing in Ginnane's latest effort "Survivor" to be filmed in Adelaide soon - it stars an English actor).

Thoms thinks that what Ginnane does is 'fine, but I can see no reason why Governments should be funding films like that at all.'

"We've got a film industry that can't recover costs."

The Hamburger Mentality:

Thoms also doesn't have much time for Australian film-makers who spend \$800,000 on a period piece film (much of the expense going into constructing sets) while ignoring contemporary issues. (Even when contemporary films are made they generally cost about \$500,000.) "Films don't need to be so expensive" says Thoms. He alludes to what could be described as a "Hollywood Syndrome" in our film-makers: "There's a certain irresponsibility in Australian film-makers in the sense that they're not at all tailoring their films to the population of Australia. They're always desperately reaching out



Producer - Tony Ginnane...now working with the S.A.F.C.

making Hollywood type films. That's OK - when you've got a population of 250 million."

He is also particularly cynical about the failure of most Oz film-makers to tackle contemporary issues:

"There's a problem with our film industry in that not enough of the people involved with it are getting out and living in the real world. When they think of an idea of a movie they're thinking in relation to some other movie they've seen. They're also very hooked into the notion that film is just a form of 'entertainment', and because contemporary life is pretty grim, they don't see that as having any possibility for entertainment. I think film is a lot more than entertainment."

"It's no good saying Australians don't want Australian films."

Compare Thoms' views with those of Australia's 'King' of soft-core porn features, John Lamond:

"Half the population of Australia is under 25 and, though people who make arty films would hate me saying so, a good proportion of that under 25 group has a hamburger mentality."

If you can't yet see what Lamond's all about, here's another quote: "While feature pictures should express social concern, they are primarily an escapist entertainment form. Cinema audiences themselves obviously agree on this point."

Why am I quoting Lamond? Well, his latest soft-core effort "Pacific Banana" is a South Australian Film Corporation production. Strangely enough I haven't heard our Tourist Minister and self-proclaimed moralist Mrs J. Adamson complain about the investment since she's been in Government.

The Cocktail Set

The type of people who get substantial private and public funding is open to scrutiny as well. Some in the industry have a distinct feeling that the people who have access to the really big funds are very much a part of the narrow North

Shore/Toorak Stratum of society. Thoms points out:

"One of the things that the Government decided when it helped to revive the industry was that it was going to be a free enterprise industry with Government assistance. So there has to be private investment, and that automatically means that the people film-makers are going to have to deal with are basically rich people with investment capital. It's very obvious that as the industry develops, the people who succeed and rise to the top are the ones who are of the same class who have access to the finance."

"Not enough people are getting out and living in the real world."

Thoms then put it on a more practical level: "The producer has to have pretty good contacts, so obviously someone who goes to cocktail parties is going to have a much greater chance of making it."

The Boots and Whip Approach:

The sooner film-makers are rid of the "Hollywood Syndrome" the better. Thoms describes the delusions of Australian directors and producers in these terms: "They've got this whole myth of the film director as the guy in the boots with the whip; the Francis Coppola thing of treading all over the Philippines for 3 years. They're great images of film-making, but there's another reality of film-making, that of a dozen people helping each other, someone with camera, someone holding the sound-recorder, someone with the lights and somebody acting. That's a film too, and it can be just as good as a film with 400 in the cast and 100 in the crew. There's some sort of notion that film has to be on a grand scale. That's because Hollywood has told us for so long that film is 'big'."

After all, as Thoms points out, "What film really is, is a way of people talking to each other." As soon as the Australian film industry realises that we might, just might, start getting films that are worth standing in a queue for.



A MARXIST RESPONSE

Michael Logie in his 'Marxist Theory Revisited' (On dit 5) provides an excellent phrase with which to describe his own work. He states that '... the whole theory and intention of Marx has become sullied by what could only be described as a cheap and vulgar Marxism.' An analysis of Logie's interpretation of Marx will show that Logie himself has a vulgar and cheap interpretation of Marxism, a feature common amongst Marx's critics.

Logie starts his resume of Marx's theory with a deterministic interpretation of historical materialism. He writes in describing it that 'all the phenomena of human society have their origin in material conditions which are all in turn embodied in economic systems.' This crude re-statement of historical materialism denies the play of a complex reality in which 'phenomena of human society' have autonomy within certain restrictions placed on them by the material conditions.

Logie's model of Marxism assumes that economic forces inevitably determine society and history. Marx clearly acknowledged the importance of the human element in making history within given material circumstances. As Marx stated in the *Communist Manifesto* "The history of all hitherto existing society is the history of class struggles."

For Logie to say that "above all, history is seen as moving towards an end" (that of a socialist Commonwealth) is a vast simplification and a misconception. With optimistic failings aside, Marx did not write that a classless communist society was inevitable. Within his dialectical framework of various options and probabilities Marx saw that the class struggle would engender either socialism or barbarism.

Logie sums up the 'essential heart of Marxism' as 'the protest against alienation, oppression, dehumanisation and destruction of human values'. Here he displays one of the favourite bourgeois apologist lines on Marx's theory; that Marx, as long as he didn't talk about class struggle, was really a nice chap with a social conscience.

The inadequacy of this approach is that it ignores the basis of people's 'alienation, oppression and dehumanisation'; the ownership and control of the means of production by the capitalist class and the undeniable truth that workers have to sell their labour power to this class. They do not receive the full value of their labour because a profit margin is retained. This

concept of surplus value is the essential heart of the Marxist critique. Such emphasis as Logie gives to Marx's early concerns with alienation tends to deny the importance of Marx's analysis of the capitalist system.

Logie presents Marx's view on the social structure as a two class model of the bourgeoisie and the proletariat. At one point he says Marx 'predicted that the displaced capitalists must inevitably become proletariat'. Later in the article Logie states that the skilled worker is often 'a capitalist or if he is not his trade union most certainly is' and that 'there has developed intermediate ranks or a class of worker which is better described as petty-bourgeois'. What sort of scenario is Logie describing? Classes are not founded on the amount of one's income. Class is determined by one's relation to the means of production. A capitalist owns and controls (often via agents like managers) the instruments of production, distribution and finance. The petty bourgeoisie (which Logie misconceives as being highly paid white collar workers) are those individuals who have some limited ownership of the means of production, i.e. small capitalists, e.g. shop owners, traders, farmers and professionals. The proletariat are those who do not own or control the means of production and are therefore dependent for their existence on selling their labour power to those who do. So this class includes all manual, clerical, service and maintenance workers.

In addition there is an intermediate strata of social groups who despite earning a wage possess forms of control and power in society which align them with the capitalist class, i.e. managers, technocrats, police and the armed forces.

Logie then gives the example of Nationalism which (he writes) "instead of petering out has increased". This is the case, but one must comprehend the historical development of Nationalism where originally it was a 'progressive' movement in the fight by the bourgeoisie to establish the dominance of capitalism as a social system. On a world scale Nationalism has grown because of the development of Nation states by the peoples of the third world not only against feudal remnants in their own societies but against the colonial and economic imperialism of Western powers. In advanced capitalist states this 'progressive' side of Nationalism has long expired. Nationalism is now an ideology used by the established order to maintain

and extend their class interests. Note the project Australia which the Australian manufacturers had initiated and financed to promote Australian Nationalism so as to increase the sale of their commodities.

In an attempt to deny the existence of class differences Logie uses two well worn and fallacious arguments. He states that '... the increasing number of shareholders has prevented any decrease in the number of individuals interested in the capitalist system.' No figures are given to back up this declaration. If he had investigated he would find that in Australia for instance 92% of the income from interest, rent and dividends paid on shares goes to a mere 10% of the adult population (the largest 1% of shareholders receive 45%, the largest 5% receive 83%). The remaining 90% of Australian adults are left with 8% of the total dividends paid on shares (1978 Survey of Income Distribution, Australian Bureau of Statistics). Logie argues that although Monopoly Capitalism has occurred it has not polarised the population into those who own the means of production and those who don't. This just does not bear witness to reality. Historically the relative number of wage earners has increased while the proportion of those 'self-employed' has relatively declined.

Logie points out that 'the iron law of wages has proved to be hardly correct at all', but he mistakes that concept's origins. Marx never spoke in terms of the iron law of wages. This was an inaccurate theory of the German socialist, Lassalle whom Marx thought little of. The fact that many skilled workers are relatively well paid and do not immediately align themselves with the Labour movement is correct but the overwhelming majority of workers are not part of this aristocracy of Labour. In August 1978 the Average Male Wage was \$205 per week (\$137 average weekly wage for females), but 70% of male wage earners received less than this, while 50% of female workers received less than \$137 per week. In fact 16% of workers earned less than \$100 per week! Many of them with families to support. The Henderson Enquiry into Poverty in 1975 showed that nearly 20% of the Australian population lived below or at the poverty line, calculated at \$65 per week for last year. (Source of weekly earnings Australian Bureau of Statistics 1978). That the workers in Western society have not remained at the base level of subsistence is of course a correct statement made by Logie. However this fails to take into account the massive

increase of production capacity that has occurred in our society and the decreasing share going to the working class. In relative terms rather than absolute terms (which rests on a superficial perusal of the facts) the position of the working class has suffered. The percentage of the national income going to the British working class is lower now than it was in 1880! (*Advertiser*, 12th February 1980.)

Logie comes to the conclusion that 'our workers' are 'far from being exploited', that there has been a 'real erosion of class barriers and alienation of the worker from his own society'. This is all the result of 'a natural movement toward social maturity', 'aided by the advent of wars, dictatorship and experience of time' (the correlation of 'natural movement' and 'wars' is astounding). What a wonderful picture Logie paints of capitalist society. Workers and capitalists meet in theatres and clubs. What absolute rubbish! When last did a worker meet Nelson Rockefeller or Rupert Murdoch other than in a situation of exploitation? Perhaps the freedom exists to attend clubs and theatres but a couple of hours 'freedom' does nothing to allay the exploitation occurring five days a week. The right for workers to attend the Festival Theatre (a right few take up) does not change the reality of class inequality, inequality which is deepening with the present recession (look at unemployment figures). To state that workers and capitalists can afford the same luxury goods is laughable in view of the statistics on wages presented above.

Logie's misconception of Marxism as a means of analysing society and those who use it is expressed when he states that Marxism is being "... utilised by all types of people to express particular grievances ... This perhaps is embodied best by those groups that, having perceived their welfare or self-respect abused or threatened can express discontent in Marxist terms." He gives as examples the Third World countries and the Women's movement which he says have joined the 'band waggon'. This just goes to disprove Logie's thesis that Marxism does not relate to the modern world.

Despite what Logie likes to think Marxist theory as a method of social analysis is the most comprehensive way of understanding society for the purpose of change.

Janet Townend
Nick Runjajic



THE MAN AND THE MOON A Bizarre Ballad

There was once a Grampian Mountain man
Who watched the moon and stars at night,
Who loved to walk out under them
Deluged in clear cold light.

Large and round a glowing gold
The moon rose in the east;
Wonderstruck he drunk it in
Until its rising ceased.

When in the pub he told his plan
They said he'd lost his wits,
But none at all convinced McCall
No good could come of it.

His fascination grew and grew
Till one night out he crept,
Crossed the fields and headed east
While all the neighbours slept.

He waited on a ridge of hills
On the high horizon's rim;
The stars' sharp glint was struck from flint
As they shone down on him.

Up came the moon like a golden egg,
Its glow spread like a fan;
Onto the moon as it rose up
Up sprang the man.

The maddened moon grew flushed and big
And both his hands slipped round,
Losing grip as off he fell
Back onto solid ground.

The midnight moon rose high and small
As he ran down through the night,
Its orb contracting hard and cruel,
Bathing him in eerie light;
A curse repeating in his maddened mind
He heard - "Never let me in you sight
Again". Day after day after night went past
When, picked up from his shock,
He said he'd shun the crescent moon
And went out for a walk.

Out into the fields he went,
Out into the night -
Reflected in a billabong
The horned moon filled his sight.

It turned into an evil cat
With gaping mouth of red,
That dripping leapt out at his throat
And tore it till it bled.

And as he died, his upturned eyes
Saw, though their sight was dim,
The bright moon keen shed its silver sheen
Full brightly down on him.

(ANON. 20th C.)



CAN YOU CHANGE IT ALL?

I have lived my life from day to day,
I thought tomorrow would stay away,
But tomorrow came and touched my shoulder,
As the dark grew light and I grew older
The laughter, the wonderfully free laughter went stale
As I tried to find my own detail,
But the ranks seemed to close before my eyes,
Leaving me cold and alone to live my lies
The lies that gave me some kind of grip
I wore them as stripes no captain could strip
They thrived as a cancer encouraged by me
The coward, too weak to walk and too blind to see
The pictures of life as they went drifting by,
Too happy to care, too young to die.
Perhaps you have dreamt too, and what did you find?
Don't show me the colours in your crystal ball
For nothing can change me,
No nothing at all.

I'd rather watch Christians die at the arena,
Just like Aphrodite, Christ you should've been there,
Watching her blood pouring onto the sand,
If you had seen that then you'd understand
That every day I see you believing in people,
My God it's funny for they are so deceitful
And they'll trick you and trip you with their lies,
Until you go begging for truth in beauty's disguise,
Made from false hope and a little self-trust
Yes, look around but never at us.
You do appear pretty in the sun's fading glow,
But life's not all cherries or didn't you know?
Don't flash your eyes I am blind to that flirt,
I don't want your life just what you keep under your skirt,
So leave your glib sentences and stories at home.

I don't want your company I just want you alone.
Of course we'll have fun, even laugh at each other,
Of course it feels good just ask your mother.

Stop trying to change me it makes me quite ill,
But still you try and I suppose always will,
Yes I did send that rose
God only knows why
I'd rather send that though because...

And perhaps I felt guilty,
Perhaps slightly ashamed,
Perhaps slightly ashamed,
but its only human,
Nothing has changed...
Well I like you a lot more than I did before,
When we were young and you lived next door,
There are too many things that stand between us,
But still you should have seen us
Silhouetted against the sunset on our garden wall,
But then no you can't
You can't change it all.

It is still me when I look in the glass,
And you can't change all of my life that's past,
But still I look at the mirror's disguise,
I see you staring back from my eyes,
If I were more I may understand,
But still I would just reach for your hand,
For there in your grasp is life again,
Without any hardship, without any pain,
And as I look back at all that's past,
I realize I've built nothing much to last,
And as I watch the sun's gradual fall,
I realize you've gone and done it,
Changed it all.

Sebastian

Galloping Indigestion



Hello again. These days I'm being half as funny in twice the space (I've got *the* word to double space. To those of you who don't know what double spacing is it's parking your car on that line that separates two parking spots. So in theory you don't get a ticket because you're not parking next to an expired meter). Anyway, I digress, we had heard that the Feather's Fish Shop was good; so we tried that. Situated at the foot of the undulating Adelaide Hills, amid picturesque eucalypts swaying gently in the soft, autumn breeze that caresses the scenic suburb. FOOD, right. (*Doesn't anyone know what she's talking about?* - *Perplexed Ed*). Psst, it's near the roundabout on Greenhill Road - Public Opinion. (*Thanks! Ed*) It being high noon, we strode in. This is a higher class fish shop, or in other words, it has no pinball

machines so the service has to be more prompt. We ordered from the friendly owner; he had a hamburger and I had three potato cakes, 2 fried scallops and a butter fish. Well, we only had \$2, and once again, as soon as we mentioned we were students, he stopped cooking and asked to see the colour of our money. So he dutifully extracted his \$2. So again no free meal. We adjourned to my place to eat our fare. But on the way back, a little dog ran in front of the car; We couldn't help it! Worst of all there were witnesses so we reversed back and got out, well everyone was clapping. In fact they felt that he did it with such skill and artistry that they awarded him both ears and the tail. They tasted good, especially after being warmed by the hot radiator. Run out of room, have to go.

Polly Unsaturated
page 11

Bert Jansch and Martin Jenkins

TWO THIRDS CONUNDRUM



Despite the lean and hungry look of the stage and lighting, Union Hall found itself filled with a thirsty crowd trying hard not to show its age on the night of Wednesday, April 2nd. Jenny Cale's pleasant but derivative set did nothing to satisfy their restlessness and a badly announced and ill-timed 15 minute break only brought further frustration from the eager masses who had come for a higher purpose. Bert Jansch, the Scottish folk legend of 'Pentangle' fame was the attraction of the night backed by Martin Jenkins on fiddle and mando-cello.

The two gaunt figures finally appeared only to begin their concert like a folk purist's nightmare. The early songs were tense and uncertain, hampered by amplifier buzz, pick up hums and mixing hassles with Jansch's lazy voice punctuating the skilled but uninspired playing. For almost two hours long cigarette drags and laconic wit provided the casual framework into which were inserted tight musical episodes of taste and skill.

They raised the crowd's lagging hopes with the lilting "Daybreak" and coquettish tug of "Pretty Mary" before Jenkins disappeared on an excursion to the Ancient Chamber. While he was away Jansch began to show his hand with some masterly blues picking accompanied by increasingly urgent vocals.

The music reached a new plateau upon Jenkins' return as together they unfolded a timeless tapestry. Appreciation and admiration became hypnotic pleasure through the long, complex 'Arocel',

undoubtedly the highlight of the show. In this piece Jenkins' facile fiddle and Jansch's clever guitar patterns wove together in a rare moment of transcendence.

After the concert had finished I ventured down to the dressing room accompanied by a friend. Bert Jansch, 36-year old Scot, co-founder of "Pentangle" (1965-73) and guitar picking pioneer, was relaxing with cigarette and bottle, while 33-year old Englishman Martin Jenkins packed away his instruments. In more ways than one they comprise two thirds of their Conundrum (the name of their band).

Bert agreed to talk for a while, and we all settled into chairs except for Martin who stood in front of his instruments like an overprotective mother hen.

A minute of small talk was interrupted by nothing short of a stampede: two promoters, one brazen lady, one used back-up artist, and a roadie. After a few superficial compliments, the roadie helped me get back to the almost-aborted interview.

Roadie: Someone out there wants to know whether that song ah ... the one for people with kids, is on an album ...

I: (seizing the opportunity to show that at least I was paying attention during the concert) You mean "Ask Your Daddy"?

Bert: (obviously impressed) It's on the new album that was due out when we were in Sydney but doesn't come out until the day after today or sometime. It's ridiculous the album coming out when the tour's over and we're forgotten.

(The Brazen One tries to convince Bert that the Penthouse Club is a logical

extension to tonight's show. His response is one of bewilderment while the apparently unflappable Martin fiddles (excuse the pun) with his coffin-like mando-cello case. While Bert is obviously not keyed up for philosophical discourse, the bespectacled Martin casts an understanding eye on the flailing interviewer. This was one crowd I hadn't counted on!

I: Is this your first time in Australia?

Martin: Yea, it's good, isn't it? The people are very friendly. It's a really nice place. (Meanwhile Bert has returned to the arena.)

I: How many times have you been to Adelaide?

Bert: ... I can't remember (another shattering blow to Adelaide's already non-existent international image). I think I came a couple of times with "Pentangle" but I'm not sure after that ...

I: Didn't you play at FJinders Uni?

Bert: Yea, that rings a bell.

I: How have you found Australian audiences?

Bert: Oh, they're fine, but they're not like the typical boisterous, thumping Aussie (that dreadful stereotype rears its ugly head) - they hardly make a noise - that's funny that. In the clubs it's different though when they've got a bit of juice under their belt they're much more responsive. I like playing the clubs best. It's hard to get a reaction in a concert. (Then, in a moment of obvious paranoia, Bert asks if there is some recording gadget behind my folded arms. Having unbuttoned my shirt and bared my armpits, he seems convinced and settles back for another drag on his fag.)

I: How do you handle it when people keep asking for old favourites?

Bert: If they request "Open Your Eyes", I just say "they're green" and get on with what I've planned to do. You just do the show you want and handle that when it happens. .

I: Does it worry you that some of your audience might be living on memories?

Bert: Not really, I take it as a compliment. UL /where is the "folk scene" at in England?

Bert: We still play the clubs. Every year we do a circuit and really enjoy it.

Martin: It waxes and wanes though. It's probably on the down at the moment. "Folk-comedians" are the thing right now - they sing a bit, play a bit, and some of them are really funny - right off the top. It all started with the TV show "The Comedians". There's also a swing to traditional, but much of it is very "ethnic".

I: Do you feel any pressure to move in the same direction?

Bert: (coming in like the tide) The show's funny enough already!

I: Are the folk clubs attracting young people like they used to in the 60's? (Bert is caught mid-cigarette, content to play second fiddle - Martin plays so damn well!)

Martin: No, I don't think they are. The clubs are becoming real entertainment centres, but not for the young ones.

I: Martin, what attracts you to the mando cello. Is it very distinctive?

Martin: (relishing the chance to talk about his big baby, a huge mandolin-like creature of the cello family) Basically, it gives me a lot more scope. First I played guitar, plectrum style, and when I went to mandolin I found I ran out of notes. With the mando cello I've got more low register without going right up the neck.

I: How did you come by it?

Martin: I managed to convince an old geezer in a shop that he should sell me this showpiece that had been hanging there for 20 years. That's where it all started.

Promoter: (looking at watch) O.K. chaps, I think we better wind it up.

I: (carrying on regardless) Have you any projects on the go at the moment?

Bert: I don't like the word "projects". (I gulp) ... but, yes, we've been commissioned to write some stuff for the Cambridge Symphony Orchestra - it's just a matter of when we can get it together.

(Sensing the Promoter's impatience, I initiated the parting thank you's, gave an encouraging comment to the totally ignored back-up act on the way out, and finished back on stage. The enigmatic Jenkins had come to check some equipment so I was finally able to ask a question of some substance.)

I: Late last year "Rolling Stone" observed that some of the artists who rose to the top did so in periods when the great song writers of the previous decade were having recessions ...

Martin: Yes, bands like Dire Straits are good examples. It's business not music that does it. A lot of them are rehashing stuff I bashed around with when I was a kid.

I: (Getting a last question in before I turned into a pumpkin) Do you see a swing back to melody?

Martin: It's got to. That's music isn't it?

Ian Coats

The Seduction of Joe Tynan SURF, DRUGS & ROCK & ROLL

of Joe Tynan

HINDLEY

It took Alan Alda three years to write "The Seduction of Joe Tynan", and it was obviously a labour of love. Alda has always been entertaining in the enormously successful series M.A.S.H., and his various telemovies, but over the three years his career has really gained momentum. It began with the tele-movie, "Kill Me If You Can" and has continued with his roles in the feature films "California Suite" and "Same Time Next Year". In "The Seduction of Joe Tynan" he gives what is probably the finest performance of his career. He is excellent as the liberal, young democratic senator who picks up the scent of real political power, and recklessly pursues it to the point where he alienates himself from his wife and family.

During the last two years, Meryl Streep has been riding the crest of a wave of critical acclaim for her performances in the mini-series "Holocaust", and movies such as "The Deer Hunter", "Manhattan" and (yet to be released in South Australia) "Kramer Vs. Kramer". In "Joe Tynan" she performs well as the young attorney from Louisiana with whom Tynan has an affair, but Barbara Harris - as Tynan's wife, Ellie - is even better. Harris returns an excellent performance as the understanding wife who finally has enough of political life and campaigning. (There is a very good scene in which Ellie listens with barely suppressed outrage and amazement to the imperious directives of Tynan's obvious aid, Francis).

The supporting cast in this film is just as good as the leading players. Melvyn Douglas, in particular, is magnificent as Senator Birney; an elderly politician battling both senility and Tynan. The scene where he finally breaks down is very moving.

I don't know enough about the structure of American politics and government to be able to say whether or not "Joe Tynan" is an accurate reflection of that country's political set-up, but I can safely say that it's an absorbing film, well worth seeing.

Peter Rummel, Arts II

Palm Beach

TRAK CINEMA

It took Albie Thoms six years to get the measly \$69,000 from the Creative Development Fund of the AFC to make "Palm Beach". When he first made an application for the money he got comments from the AFC assessors that including this gem: "It's a tough fact, but if you want a \$10 lay, you get an old battler standing in a doorway. The pretty, sexy, uninhibited swingers with generous bosoms and twining limbs get more and more expensive the younger and healthier and more imaginative you require..."

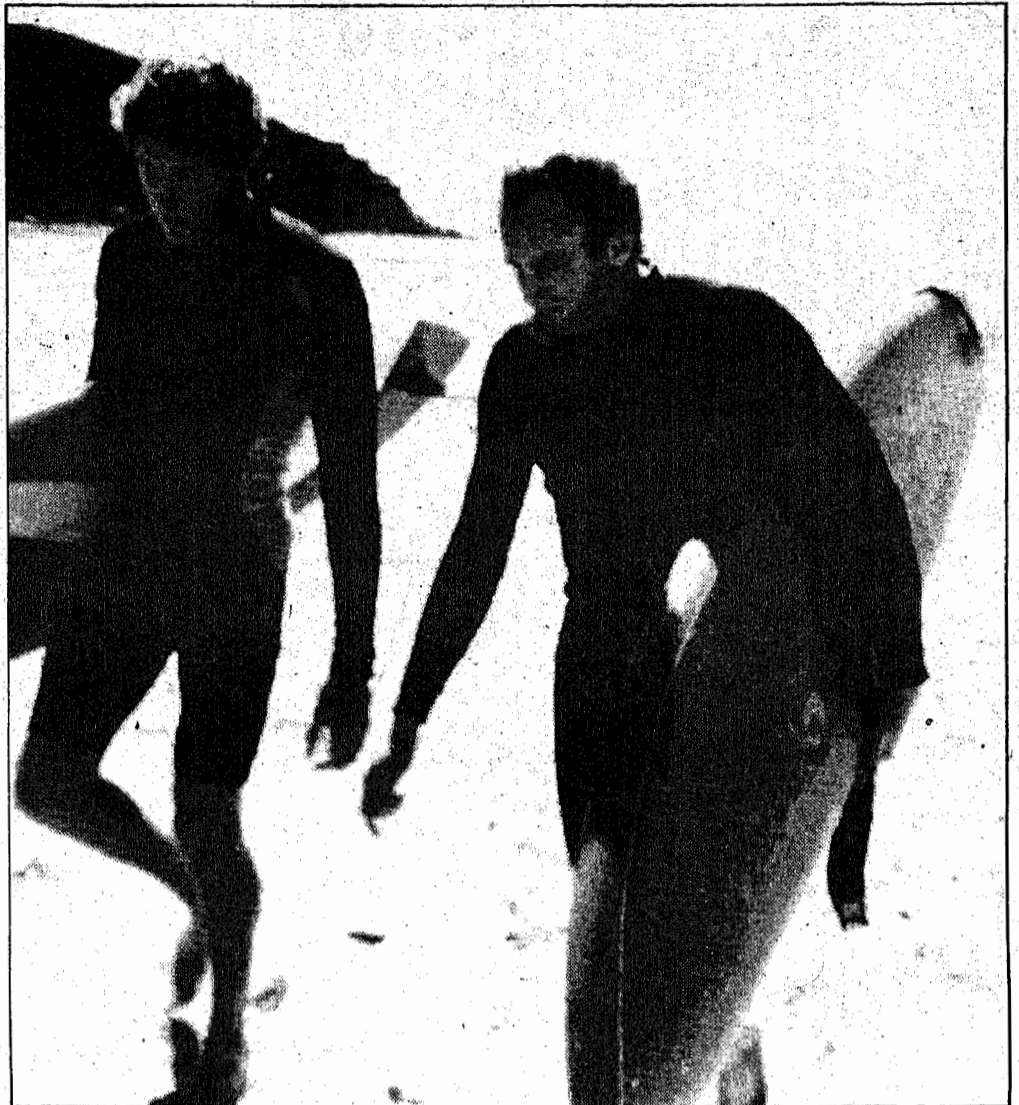
Thoms obviously didn't have the right "figure" because his first application was rejected outright.

And even when he did get the funding Thoms claims another \$100,000 could have cleared up the occasional technically rough patches in the film. Yet despite these minor technical problems, the film is a remarkable achievement. "Palm Beach" covers 48 hours in the lives of 3 separate groups of people who live in Sydney. Their paths cross together at the end of the first day, and as Thoms states "the different things that happen to each of the characters at this party have dire consequences for them all, and in the next 24 hours their problems are resolved in ways none of them could have imagined".

A unifying force in the film is the blaring of a Sydney commercial radio station in the background. Some people have found this innovative use of sound irritating and I must admit that initially I did too. However, by the end of the film I realised that it helped to make "Palm Beach" the small masterpiece of contemporary social observation that it is.

"Palm Beach" isn't for everyone. It has received a mixture of reviews; from unreserved praise to rejection (from the middle aged, middle class). I found the film's innovative style refreshing, and its contemporary theme was a welcome change from the period pieces so many other Australian film makers seem so preoccupied with.

Nick Xenophon



getting my act together

THE SPACE till April 19

'Act' as this rock musical is known in New York, opened off-Broadway in May 1978 as part of New York's Shakespeare Festival. Its writer, Gretchen Cryer, played the part of Heather for more than a year. Gretchen Cryer (book and lyrics) and Nancy Ford (music) are a tried and true New York combination who have created several successful musicals and released two albums of their own songs.

The Australian production has been staged by the Sydney Theatre Company and features a very experienced cast and crew. The powerhouse of the production is Nancye Hayes. She plays Heather - a strong willed and clear thinking 39 year old cabaret star in the process of re-assessing her life and relationships. She was last seen in Adelaide in the Melbourne Theatre Company production of 'Dusa, Fish, Stars and VI' but has more experience in musicals which is fortunate for 'Act' as the music is the lifeblood of this production. Nancye Hayes' voice can be strong and brassy in the rock numbers, but also stands

the test of quieter, more melodious songs.

The rest of the cast is less distinguished. George Sportils as Joe plays a commercially oriented manager who tries unsuccessfully to curb Heather's zeal for the truth. He is a nice guy trapped by the masculine role and makes a reasonable foil to Heather's character. The other notable member of the cast was Vince Martin (Craig Garside for 'Restless Years' fans) who spoke and sang appallingly and looked plain silly lounging about in a green skydiving outfit.

'Act' has several telling things to say about relationships between men and women, and aroused great interest when it first appeared in New York - one man wrote to Gretchen Cryer saying that after seeing the show he very much wanted to kill her! It is hard to imagine the Australian production arousing such emotions, but it is a reasonable show with a lot of good rock and roll well played by the Liberated Man's Band.

Nick Zwar



Prague Ballet and Australian Dance

OPERA THEATRE March 28

Surprising as it may seem, there is little initial difference between the two dance companies - despite their origins and the political climates they inhabit.

The two companies' technical standards compared favourably - but on the whole the Prague Ballets' Programme was the more accessible. Their works were pleasant to watch, and easily interpreted, while the Australian Dance theatre presented two lengthy pieces which were in some ways obscure.

The first piece - 'American quartet', danced to the music of Dvorjak, was created by Pavel Smok - a Czech choreographer who embodied both the brightness of much of American culture and the serenity of Dvorjak's work. The dancer's facial expressions conveyed the moods of the different movements excellently.

A great contrast indeed was the A.D.T.'s 'Labyrinth' which burst into one's consciousness in a highly technical flurry of bodies and video screen whirls. The whole piece seemed chaotic - an expressionistic piece with combinations of both ancient and modern symbols. It was rather heavy, but when my eyes could rest enough to alight on any one

tableau, the images were very powerful.

The Second Prague piece 'Flirtations' was comical and portrayed the exploits of rumbustious maids and youths with a European quality. All a bit corny, but well executed by the dancers.

Finally to the Big One for the evening; the A.D.T.'s new piece for the Festival, 'Transfigured Night'. I was needless to say transfixed by the end of it. The tedious choreography became excruciating despite the wonderful Schoenberg music of the same name to which it was choreographed.

The visual effects which the dancers made were superb however, with the excellent use of rich colours by the designer, in both the costumes and the tempestuous background.

Although the dancers did portray torment and unrest - they failed to achieve continuity and it was as dissatisfying as it was so disjointed.

I justify the Australian Performance in the fact that the two pieces were more innovative and difficult. On the whole the evening was memorable for the superb images made by the movements in each of the dancers.

Catherine Fargher

Resurrection Band

For a layperson a "Christian heavy metal rock band" may seem to be a bit of an anomaly, but that is what the "Resurrection Band" promised for their concert on Saturday the 29th at Hartley College Auditorium. Being a bit young to have appreciated the heavy metal in its hey-day, the closest I have ever come to seeing it live was "The Song Remains the Same". These days, real unadulterated heavy metal is as rare as hen's teeth, and so I sat apprehensively at the edge of my seat waiting, with virgin ears, for the first chord.

This was real heavy metal - the guitars distorted, tangled, sometimes lilting, sometimes screaming, but always moving and fast - the drums, so different from the forever "on beat" snare of the new wave spending much more time belting out complex rhythms in the bass area and the vocals harsh and tearing, careering on with the rest. The words were hard to hear, but one could pick up enough to realize that it was Christian - lots of

"gods" and "loves". If it hadn't been for the "saviours", we might have been transported back into the late sixties - a true heavy metal resurrection.

The show wasn't just music however. They also told the crowd about their lives before they were "born again". Along with their lives, they converted their music too, to a new Christian purpose - hence the unusual but effective medium.

They also told us of their wide overseas experience. They have seen many people and many places, and it hasn't left them very happy. Americans (they themselves come from Chicago) even after Vietnam, think they are gods. England is filled with an unparalleled sense of hopelessness. As for Australia, we are cautious and reserved to the point of not sticking up for our beliefs. After these words of truth, they left us with their solution, and, as they said, it was worth the price of a ticket.

James Williamson Law/Arts I

Humanism

MAN MADE GOD



John Walker's article (*On dit 5 'Easter, Fact or Fable'*) followed in the fine tradition of modern Christians. After a convincing argument against atheism based on psychological scare-tactics, he finished off with the classic 'Jesus loves you' mumbo-jumbo that epitomises the escapist attitudes of his kind.

Simply because he has not the courage to face the consequences of the non-existence of God, he assumes that there must be an almighty controlling force. So what if there is no God - no moral governor over earthly affairs? This does not mean that everything reverts to chaos and anarchy because of the lack of absolute moral principles and the 'relative', individual (in)justice of an atheistic world.

Religion can be viewed as a product of evolution. Those societies with a religious code removed from petty human interests flourished at the expense of anarchic, non-religious societies.

This does not mean that God exists, merely that a belief in His existence is necessary for civilization to develop.

Perhaps happiness and love are 'complex biochemical reactions', perhaps humans are 'ingenious machines'. Surely it is better to be brutally honest than to allow an unfounded 'super-natural' set of laws to govern our behaviour.

God exists - but only in the imaginations of those who created Him. This does not lessen His significance and influence on the world or His importance in controlling anarchy and in welding individuals into a society. The imagined 'super-being' is a convenient and unbiased arbitrator in the absence of any worldly, objective body.

The modern secular authorities (or more specifically, democratic government in all its forms) are capable of taking this arbitral role. We no longer need a super-natural being, since we now have a system of worldly control to replace Him.

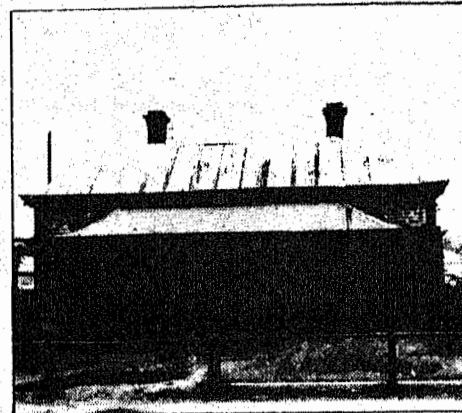
As far as the purpose of human endeavour is concerned, do we still need to look outside reality to find some excuse for existence? - I think not.

We now have our own ambitions and purposes in which God is irrelevant. Large-scale welfare, education, equality and other factors contributing to the slow development of a 'perfect' society - all dictated by secular authorities at the demand of a largely non-religiously inspired public.

When God put the tree of wisdom in the garden of Eden he sowed the seeds of his own destruction - beginning the transition from the biblical innocence of Genesis to the absolute wisdom of gods. The ultimate human ambition is to produce a human race which incorporates all the Godly attributes - in effect we are working towards the position of being gods ourselves. The approach is along the hyperbolic curve against time, and perhaps we will never quite achieve this position.

Religion has given us virtues which we could not directly give ourselves. Now we are using those virtues outside of religious conventions; hence we no longer need religion.

David Mussared Arts 1



HOUSING

Non Collegiate Housing residents aren't sure that the improvements being done to their houses are such a good idea.

The improvements, paid for by the Union, are being carried out by a group of University employees.

Residents have complained of extremely poor workmanship, inconvenience, rudeness by work-people, and invasions of privacy.

Despite a ruling by the University Committee for the Management of Non Collegiate House, no notice has been given to several residents of impending visits by workmen.

George Liptak, the Assistant Registrar in charge of the maintenance was "surprised" to hear tenants' complaints and said that he had no knowledge of any invasions of privacy or rudeness. Liptak said that any repairs carried out would be checked by him and brought up to a reasonable standard if necessary. Liptak said that in the past many residents hadn't properly understood the complaint procedure. It would be "wise not to throw these facts at each other".

Don Scott, Secretary of the Non Collegiate Housing Management Board expressed his concern at reports of tenants' complaints, and said he would be looking into the matter. Scott stressed that Mr Liptak was the person in charge of the operation.

Most residents are angry at their perception of the University's attitude toward them. "We have to live in this mess" says one resident, pointing to a gaping hole in a wall.

Tenant representatives raised the issue at a recent Union Council meeting. They thought the Council should get better value of its \$10,000. A small working party has been formed, and is due for report soon.

"The University doesn't seem to be very serious about its maintenance intentions" says Union Councillor and Non Collegiate Housing resident Graham Brideson. "In my opinion, much of the work is sub-standard and requires re-execution."

On dit Staff

SEMINARS FOR MATURE AGE STUDENTS

For the mythical "average" student, being at University means hard work, hassles and headaches. But for a number of students the hassles are more acute. These are the mature age students.

To come back to education, whether part-time or full-time, after some years' absence, requires courage and determination. Mature age students are highly motivated to succeed in their chosen course, but this same determination exerts pressures upon them that are unique to them as a group.

Besides the obvious pressure of study, mature age students must maintain a relationship with a spouse and sometimes with children. It is within the family that the greatest pressures occur.

The financial situation can be very hard; TEAS is no great amount when a mortgage has to be paid or medical insurance considered. This means some students must take part-time jobs to keep their families. Some have working

spouses and this is a big help. However it also poses a problem. Who cares for the kids?

When both parents are absent, then reliable care of children is needed for peace of mind. The MacKinnon Parade Child Care Centre caters for a few of these children, but the other parents are left to cope alone. Part-time students have previously had to drop out because their is no child-care facility catering for their needs.

Most part-timers are mature-age students and they are exposed to other hassles. The University is run for convenience of the "average" student, with a 9 a.m. to 5 p.m. schedule. This cuts the part-timer students out of many of the facilities on campus. Part-time students pay union fees and are entitled to vote, but as voting has previously been restricted to office hours, part-time students have had to make a special trip to the University or

forego their voting rights. (There is usually one day of the voting period when the poll is open until 7 p.m. - Ed.) Library hours have been curtailed for financial reasons with a subsequent loss of library facilities for part-time students.

The health of mature-age students can also be a problem. Studying highlights problems that had previously been unnoticed. Any deterioration of eyesight or hearing now becomes obvious and must be corrected. Fatigue becomes a problem and disruption of sleep patterns occur. Chronic fatigue can become depression.

Lack of confidence is perhaps the largest problem looming on a mature-age students' horizon. Coupled with this is a lack of up-to-date skill in note-taking, studying and reading.

Despite these problems, many mature age students come to University and succeed. The success of those students is

a valuable aid to those still working at a degree. Last year the Mature Age Students' Society was formed to help all mature age students by providing a meeting-ground for problems experienced in University life. A seminar was arranged for mutual discussion of problems and assistance was offered where it was possible to assist. The seminar was so successful that another has been arranged for this year.

The venue this year will be the North Dining Room, on Level 4 of the Union House, on Thursday, 17th of April at 7.30 p.m. Students other than mature-age students are invited to attend. For people having a problem but being unable to attend on the night, leave a message (or come for a chat) to the M*A*S*S rooms on Level 5, Union House. For those attending, refreshments will be served at the conclusion of the seminar.

Helen Spackman

SUCCESSFUL FOOTBALL START

The University Football Club, despite a recent change in coaching personnel, had a very successful start to the 1980 season with five out of the six teams winning well.

The A grade team, despite a slow start, (down 7 goals midway through the second quarter,) staged a remarkable recovery to end up winning the match in a casual fashion by 6 goals. Although it would be unfair to single out players in this magnificent team effort, some deserve mention for their performance. Last years Hone medalist, and this years captain Eglis Olekaks turned in his usual brilliant game. Greg Mead returned to the A1 ranks with a dazzling performance. Mark 'Pebbles' Wellington back in the side after a tragic shoulder injury that had him side-lined for the best part of last year, turned in a great game. Full-forward Hayden Bailey bagged 6 goals in a gusty performance.

The B grade side played scintillating football to completely outclass their Post-tel opponents. They kicked 30 goals 19 points to a dismal 3 points. Obviously their defence will have to tighten up.



Records

SPECIALS END OF THE CENTURY

THE SPECIALS Festival L37121

It seems that pop music reflecting the minds of the masses, is suffering from ever-spreading social schizophrenia, affecting both the form of the music and the messages behind the songs. All this can be summed up in one word: confusion. The sixties saw a tidal wave of attacks on society and the people guiding it to its inevitable destruction and many solutions were offered. Despite the achievements made in areas such as equality, welfare and human rights the "march toward doom" hasn't slackened its pace and the roots of a new social consciousness are still buried far under a junk pile of unacceptable solutions; (T.M. et. al.).

The Specials on their self titled album have been able to mirror this whole scenario and provide excellent refreshing music at the same time. Like the single "A Message To You Rudy", the album is heavily influenced by '50's and '60's pop (accentuated by producer Elvis Costello) with the trombone and trumpet tastefully used to give that old world flavor. But that is only part of the story. The track later bursts into the latest up tempo new wave with brilliant lyrics (characteristic of most of the tracks) and novel production. The words suggest that they doubt the validity of their own social criticism because of media conditioning etc:

"who am I to say?
who am I to say?
am I just a hypocrite
another piece of your bullshit?"

What makes this album refreshing to listen to musically is the easygoing "urban reggae" style which isn't as much of a headache as a battery of new wave tracks. Whereas much new wave /punk music uses sheer force to get a message through, the "Specials" rely more on the quality of the lyrics.

Although many tracks have serious comments to make the album is, on the surface, rather lighthearted and there are many little production tricks scattered for your amusement.

Gary Coombs - AY



THE RAMONES Sire Records SRK 6077

When the Ramones started their career, they made an art out of appearing stupid. Songs with titles like "Gimme Gimme Shock Treatment" and "Pinhead" with lyrics to match. Music from inside a cement mixer... Ramones was spelt with a capital D for Dumb! But now...

On the front cover Mrs. Ramone's four boys stare out with neatly combed long hair and -gasp- no leather jackets! Add to this the presence of Big Name producer Phil Spector and the resulting sound, ...one might be tempted to think that the Ramones were aiming for the giant American bland rock market.

"Do You Remember Rock 'n' Roll Radio?" is the first song on the album, and is receiving most of the airplay (I don't mean commercial radio). Its indicative of what follows - a nice enough track, but the production!!! Phil Spector obviously feel obligated to live up to his reputation as the man who invented the Wall of Sound. The Ramones are swamped in a sea of chimes, gongs, strings and everything up to and perhaps even including the kitchen sink.

Spector succeeds on this album in virtually eradicating the old Ramones. The best they can do for moronic lyrics is "Ba-ba-ba-bananas, this ain't Havana." Only once do we hear the famous Ramones countdown of "One chew Tree

Faw" into a song, Ah, nostalgia...

Elsewhere we are treated to a more traditional Ramones song in "Chinese Rock" - much the same as the version by Johnny Thunders' Heartbreakers.

In a moment of inspiration someone decided that the Ramones should attempt a Spector classic. So they do a version of the Ronettes' song "Baby I Love You" - Leaden and funeral slow. The song collapses under its own weight. Very sad.

This is the sixth Ramones album and obviously a change was overdue. I'm not

sure if this was the right one. Spector has smoothed out the edges and filled in the spaces and what's left doesn't really

sound uniquely Ramonish like their earlier work. Some of these tracks could have been by any half-competent American band (Not that there are many half-competent American bands...)

End of the century?

No, no - only the end of the minimalist Ramones.

Nigel Walker

Stop Press

Uni to appear in court

The University has decided to enter an appearance in the case of the writ served by Don Ray contesting the validity of the University Council election late last year.

The University has not yet decided how to proceed. Saturday's ABC Radio 2 News report erroneously suggested that the University was in fact contesting the writ.

The Vice-Chancellor, Professor Don Stranks, describes the University move as "allowing the writ to stand" rather than "contesting it". The decision to let the writ come to court was made by University Council after an hour-long debate. A major argument for the move was the power (probably) of the Supreme Court to overturn the election. The University believes it is constrained under its' Act, and is unable to unseat the disputed councillors or hold fresh elections. By letting the court decide - and the University has not committed itself to argue in any particular direction - the

issue can be resolved.

The University plans to change the election regulations, and election procedures are under investigation by a University Council working party. Reaction to the student demand for an investigation, Stranks says, takes two forms: a feeling that it is important, even though it is unlikely to be definitive, and a reluctance to undertake an "inquisitorial" investigation involving statutory declarations and possible civil rights' infringements. The University has uncovered no additional evidence since the Returning Officers' report.

SAUA President Don Ray makes the point that the University has again refused an investigation: "It's within their powers to conduct an investigation; this is all we ask. Voting on the question in Council was believed to be very close. Council has decided to tie its' own hands." Ray adds that the students' association has paid not one cent towards his writ - although an offer has been made of the SAUA's legal resources.

THE LIFE OF SPIKE



Spike Milligan - Who is he? Many people would say that he was a lunatic who makes people laugh by his lunacy. Others would say that he is one of the great comedians of our time, whilst others have chosen to describe him as a "nervous nincompoop".

First gaining the public eye for his role in the Goon Shows, Spike Milligan has since established his reputation as a comedian by publishing books, having Television shows and appearing in numerous films, the most recent being Monty Pythons "Life of Brian". He has become known as a zany; insane person, some what manic, who can usually be relied upon to do something ridiculous.

"Until he was thirteen, Spike lived in India"

In an attempt to answer this question *On dit* sought to interview Milligan during his recent stay in Adelaide for the Festival. We met with indifference from his PR people. Later we found him autographing books in the Myer Book shop and so *On dit* queued up with hundreds of other hopefuls, in one last attempt to speak to him. When at last our chance came and we explained our purpose, he had no hesitation in inviting us to hop in the car with him on his way up to Aldgate for his next assignment - reading poetry for primary school children.

Until he was thirteen Spike lived in India. His father was a Sapper posted there with the British Army.

When seven and a half years old, Spike watched Mahatma Gandhi being marched past his house to Yeroda Gaol. Somewhat

bemused by the sight of Soldiers escorting such a seemingly diminutive man, Spike sought an explanation from his father and was given the reply "He's an agitator, son". Moved by the incongruity of his fathers answer, and touched by the charisma of the small Indian man walking past him. Spike has since incorporated much of Gandhis non-violent philosophy into his own lifestyle. His feelings about conservation are a case in point.

Whilst in India, Spikes family were part of what was the last of the British Raj. Having servants led Spike to be indoctrinated into believing that natives were somewhat inferior. Upon returning to London, to a cold, one roomed attic in foggy and dirty North London he was therefore in for quite a shock. The harsh reality of life hit him hard as Spike was forced to rely upon his own resources. He and his brother developed an insane fantasy world, which was to supply the seeds for many of Spike's later humorous sketches. It was a world in which reality was thrown away. Policemen exploded and London was divided into areas based on height where it was illegal to go into a five foot six area if you were six feet tall.

"Spike has since incorporated much of Ghandi's non violent philosophy into his own lifestyle".

Spike believes that the Goon shows were a direct result of the world he and his brother developed when they first came back from India.

The other great influence on Spike's lifestyle and the way he feels about things was his upbringing in a strict Roman Catholic family.

it was very convenient for him to have a strict order imposed upon him as this When young he found

"social censorship" caused him to behave more appropriately than he otherwise would have. When he went into the Army, Spike's practice of his faith waned somewhat. Although he can't quite recognise why, he feels it may have been

"He finds the "empty messages" often given (by the Church) bear little relevance to everyday life".

due to a secret desire to do the naughty things in life which previously he had found philosophically difficult due to moral obligations. However, during this period he found that he did not completely agree with the lifestyles of those of his comrades who spent all their time "rooting, gambling, and boozing". Since the war, Spike has "rediscovered" Christianity although he has many criticisms of the way that churches operate.

Spike feels that the Churches' problems lie in their failure to adapt to the changing world. He therefore sees the Roman Catholic teaching on contraception as antiquated. Expressing dismay over the church's lack of effect on the social diseases of today, he finds the "empty messages" often given bear little relevance to everyday life. For example, the speeches Pope John Paul gave in Ireland, merely implored people to "stop fighting, stop fighting", without telling them how to go about it. Spike feels that the giving of empty speeches is like the role of politicians and that Churches should avoid indulging in political rhetoric. With respect to problems such as Northern Ireland, the Middle East and Zimbabwe - the church should commit themselves more and not play the game which Spike calls "Blessing the victim and the murdered at the same time".

Spike is outspoken on the issue of abortion. He maintained that in a world where adequate contraceptive methods have been developed the need for abortion should not arise. "It's convenience killing" he said and when asked about extreme cases of genetic abnormalities, his retort was "We don't kill a man when he comes back from war deformed. Perhaps it's we who are the cowards, being unable to take the sight of a deformed baby."

Another issue for which Spike has been noted for is his outspokenness in conservation. Despite not being successful in many of the campaigns he has been involved with, he still remains vocal. Finding that being reasonable hasn't improved success rates, he feels he may as well be vocal and enjoy himself. He sees most ecological and conservation problems as upsets in supply and demand and the big problem at the moment is a dramatic over-supply in humans.

When talking on humour Spike doesn't know why he is funny. He sees his role in life as that of a clown much as it was the role of Van Gogh to paint. A lot of what he laughs at and makes other people laugh at is merely a reflection of ridiculous situations in life. With his humour he attempts to wake people up, to get them to think about the world they are living in. He finds the passiveness and lack of creativity that many exhibit in their lifestyles abhorrent and sees it as part of his role to wake them up.

Spike has gained notice recently for his poetry. He doesn't see himself as a very good poet, though many who have read his poetry have complimented it for its simplicity and poignancy. Spike started writing poetry while in Italy in 1943. He saw hundreds of soldiers being placed in graves and felt a need to comment. Then later he found that using poetry was the best way of expressing his thoughts on serious matters.

Spike expressed dismay on many of the social issues of today. One of the most depressing aspects of his stay in Australia was meeting so many unemployed youths who seemed to be drifting along with very little direction. Unsure of what the answer is, Spike wishes that more people would at least come to recognize the problem. He feels that the Aborigines are again getting a rough deal from the governments in Australia, after what may turn out to be an all too brief period of emancipation under the Whitlam Labor Government. Spike doesn't like the encounters he has had with the Australian Health System, thinking that doctors are making too much money. He doesn't know if an application of the British National Health System is the answer with its bureaucratic bungling, but he sees the need for a free Health Scheme, using as his defence "Jesus was the first of the good doctors, and he didn't charge". On the brighter side, Spike feels that universities invariably hold the hope for the future, nominating students' intelligence and healthy respect of as two important qualities.

"...using poetry was the best way of expressing his thoughts on serious matters".

Well then - who is he? Certainly not a lunatic but a thoughtful, quiet, sensitive and compassionate human being. Spike shows understanding of many problems of the world and although people may not agree with his answers, he deserves more credit than most for bothering to think about these problems. Perhaps for too long he has been cast in the role of the clown, and once in a while he wishes to break out and show the world the more sensitive side of his character, his true role, that of a human being. Perhaps he wishes to break the veneer that we have chosen to paint him with?

Ben Canny