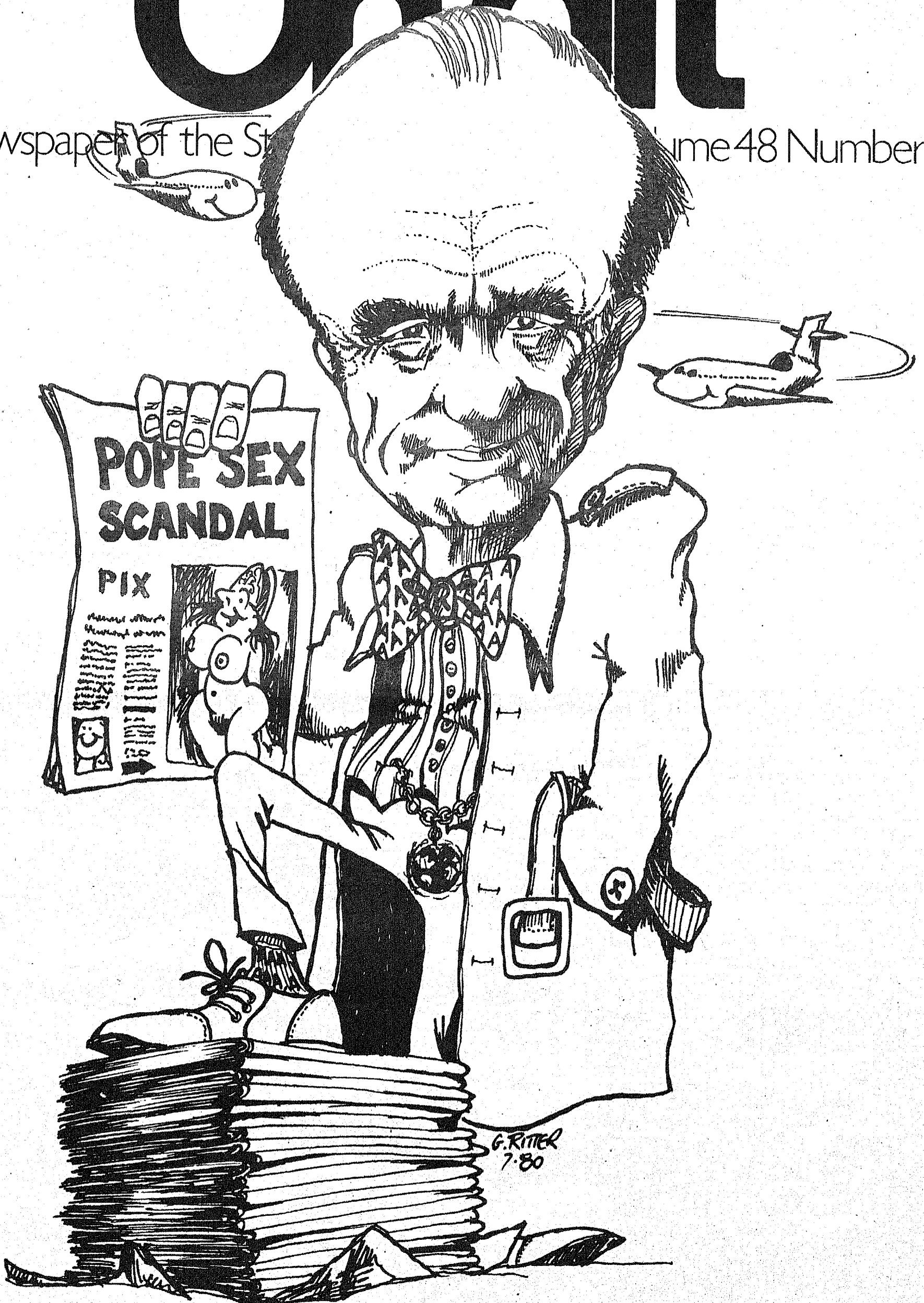


578 05
05
22
48.12

Opinion

19 JAN 1980

Newspaper of the State Volume 48 Number 12



OUR MATE MURDOCH

A LOOK INSIDE THE AUSTRALIAN MASS MEDIA

On dit



This week has been dubbed Rupert Week by the Media Activities Committee. Through articles in *On dit*, programmes on Student Radio 5UV, and a meeting on Wednesday lunchtime in the Gallery featuring Mungo MacCallum, attention will be focused on the Media in Australia both print and electronic.

There are numerous reasons for this, one of the most important being the concentration of media power in Australia into the hands of so few. Everyone shares in the horror paranoia that Rupert Murdoch seems to generate, but to concentrate on this man alone would be to miss the point about the rest of the media cartels around the country.

In South Australia we have one morning and one evening newspaper. No meaningful choice exists for most citizens as to their source of printed news. Worse, tie-ups exist between *The Advertiser*, Channel Seven and 5AD via *Herald* and *Weekly Times Limited*, one of the large media groups operating in Australia.

Across Australia, media power is concentrated in the hands of the few, and as the recent revelations concerning Rupert Murdoch's takeover of Channel Ten in Sydney reveal, the government isn't interested in breaking this power into smaller lots.

What this means for Australians is a news service that is more concerned with wielding its power than in providing an accurate and dispassionate look at the news. It means that prospective prime ministers have to kowtow to media magnates like Murdoch if they wish to win an election.

What's wrong with this? Well, most importantly, no media proprietor has any sort of mandate from the public to be a maker or unmaker of governments. Their power is personal and vested in them by the peculiarities of newspaper development in Australia. To wield effective power, magnates need to control what sort of news is disseminated, not only on the editorial page, but also on the front page or on the 6.30 News. In subtle ways news is altered or emphasised to warp its importance or meaning. This is not fantasy; it occurs and is occurring. The only way to stop media proprietors helping Australia toward the ultimate Orwellian scenario is to break their holdings into smaller parts with effective legislation. Already legislation is in existence to limit media holdings; the government now needs to get serious about the whole problem. Stronger legislation should be introduced and it should be enforced.

Thanks to *Papas* for permission to reprint his illustrations from the 1979 Collins edition of the *Screw*.
Tape Letters by C.S. Lewis.

News

Eleventh hour reprieve.

Warner Demolition Stopped

The Warner Theatre has been reprieved again. The Australian Heritage Commission has listed the building only two days before demolition was due to start.

Contrary to reports in the *Advertiser* on Wednesday, *On dit* believes that the Commonwealth Bank had set a demolition timetable, and that demolition was due to start on Monday June 30th.

Mr Colin Semmler, a bank employee charged with supervising the redevelopment, says that there was a demolition timetable but that *On dit's* reports are a "load of garbage". The Commonwealth Bank "hasn't even got a contractor" he said. Although Mr Semmler is the person responsible for the development he isn't aware of any plans that the Bank may have for the theatre at present. Mr Semmler was "not in a position to divulge" any other information.

Representations

The Warner was listed by the Heritage Commission after representations were made to it by a small group of people trying to save the theatre. Mark Sobels, spokesperson for the group, is jubilant, although he says that the order stopping demolition is only an interim measure until the Heritage Committee holds a full meeting. According to Sobels, the Bank has already filed objections to the group's application, and is checking the bona fides of various groups concerned, actions that are denied by Mr Semmler.

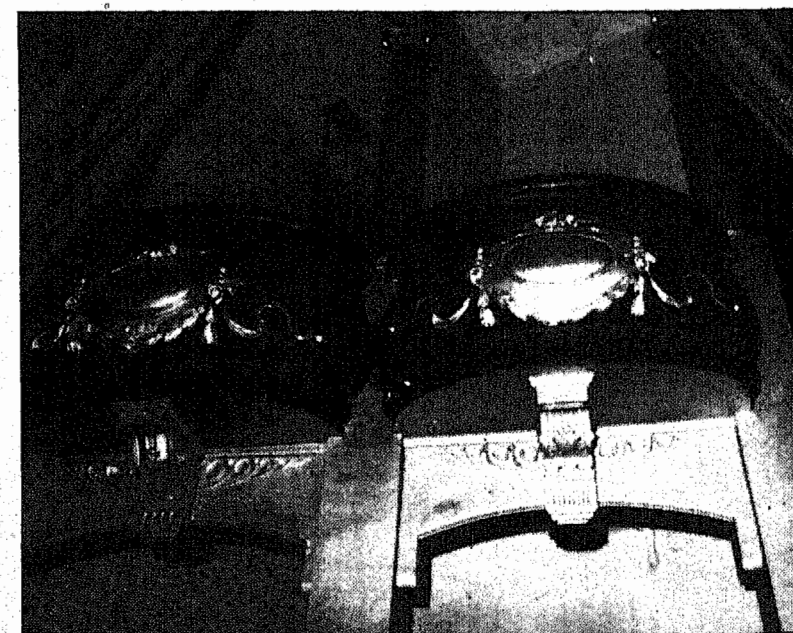
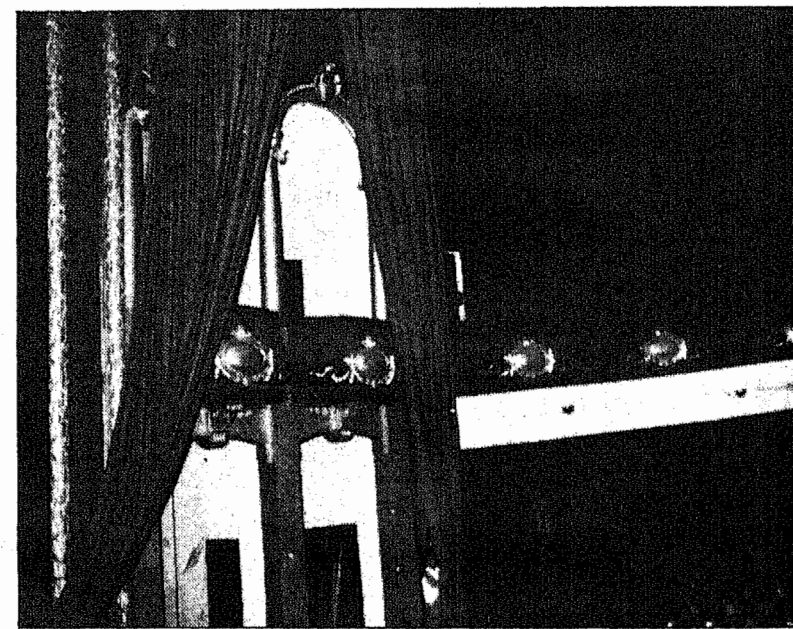
Reaction in the Town Hall hasn't been so jubilant. The Lord Mayor is seriously concerned that development hasn't gone ahead; his opinions were recorded in *The News* on Friday June 27, headlined "Lord Mayor Blasts Commission". The Lord Mayor argues that development would create 600 jobs in the construction industry.

The Save the Warner group counters that restoration would create an equal number of jobs.

Geoff Hamner

Late News

The Building and Construction Workers' Union responsible no plans to lift the bans. They had heard nothing of the proposed demolition.



The Warner Theatre, as it was in 1941



Bilbo

It was reported in the minutes of the Catering Management Board meeting last month that the Jazz Rock and Blues club would play "low level noise music" in the Helen Mayo Refectory. Bilbo is glad to hear that it won't go over his head.

Advertising is news too - so said Langdon Bonython on the occasion of his retirement from the Board of Advertiser Newspapers. "And we should never forget it" he added. Stern stuff from a man who has been involved in the newspaper business (however peripherally) since he was fifteen. Bilbo hesitates to suggest that we should also remember that advertising means profit; for those holding positions like Langdon's, this is certainly good news. Advertising also means conflicts of interest and real power to those who can afford it. With luck, these problems won't affect Langdon's golf game, or the ability of certain journalists to climb *The Advertiser's* promotions list.

At this stage, there are twice as many declared candidates for the president of the labor club as for the full time paid presidents job in the

Students Association. Could it be that the labor club is more interesting? Can the students association be that bad?

It's not a well known fact that Kim Gilding, present Director of the Tertiary Education Authority of S.A. organised, spoke at, and lead a rally opposing the closure of the Adelaide CAE in 1977. Bilbo thinks it's an incident that deserves wider coverage. The fact that Kim is presiding over a body which is now attempting to close Sturt CAE may be seen by some to be a little inconsistent and perhaps hypocrisy; but Bilbo is aware of the altered perspective once gets in high office.

This self effacing hobbit merely wonders if perhaps in time the present director of Sturt, Dr. G.W. Speedy will see the situation the same way.

Increase TEAS say the VC's

New Proposals

The Australian Vice Chancellors' Commission has come out publicly in favour of increases in TEAS as well as wider eligibility for benefits from the scheme.

Representatives from the AVCC discussed its TEAS proposals with officials from the Commonwealth Department of Education early in June. The AVCC is not optimistic that the government will act. However the AVCC will persist with its approaches, although how effective they will be is another question.

The AVCC pointed out that a recent survey of student finances undertaken by the Department of Education showed that full TEAS was almost \$900 per year below the amount needed to live on.

Proposals

The AVCC's proposals in detail; the living allowance should be increased, that it be indexed automatically and that the means test be index linked and also liberalised. Independent status should be granted to students of 21 rather than 25, and

students should be granted TEAS where they can demonstrate that there has been a breakdown in their domestic situation. The AVCC also argued that students should be granted independent status after they had worked for one year and supported themselves for two of the previous five years.

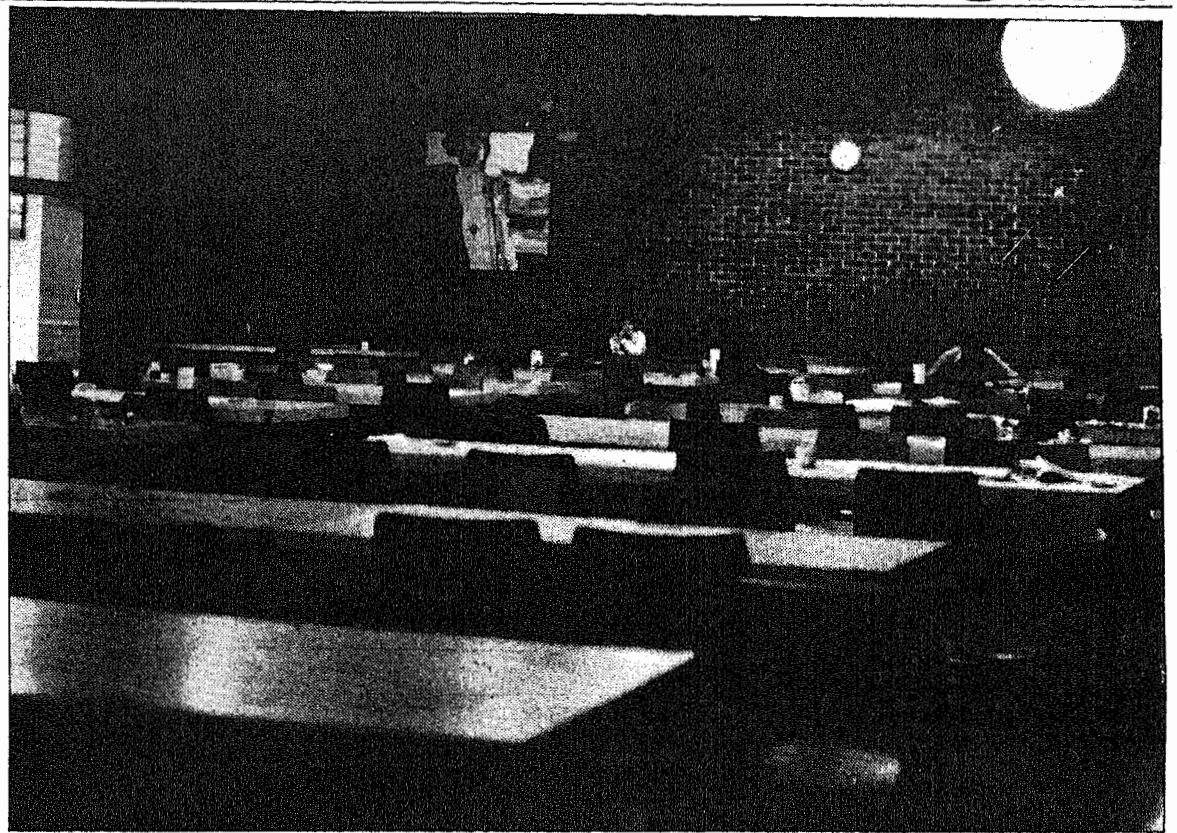
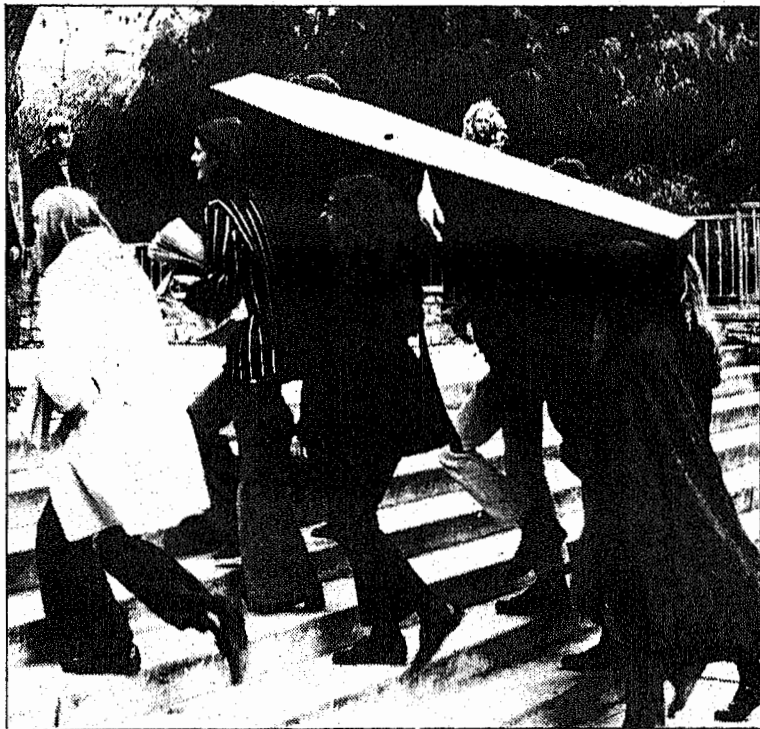
Allowable personal income would be increased from \$1500 to \$2200.

Comment

The AVCC also noted other faults with the scheme including a "number of administrative problems".

At the moment, the most glaring administrative problem is the prosecution of students who do not inform the Department of factors which affect their allowance within seven days. The normally quiet AVCC is being forced to action by falling student numbers, and the prospect of further cuts to funding calculated on the numbers of students attending University. The AVCC is so concerned about this problem that it has commissioned a report into the reasons students drop out.

Geoff Hanmer



The refectory after 6.30

REFEC. STAYS OPEN

A proposal to close the Helen Mayo Refectory at 6.30 p.m. was turned down at the Union Council Meeting last week.

The Mayo is presently kept open until 9.30 p.m., with staff remaining an extra half an hour to clean up.

Mr. Peter Stark, the Catering Manager had reported a decrease in the night time takings after 6.30 p.m. at the Catering Management Board meeting last month. This has been occurring for over a year now. The average night takings for the first term were \$75.00 and in the first two weeks of second

term this had decreased to \$60.00.

Mr. Stark felt that vending machines that have been placed in the airport lounge this year could maintain 95% of the services offered if the Mayo was closed after 6.30 p.m. This is when the hot food service is closed each night.

It was maintained that \$5000-\$8000 in labour costs could be saved annually if the closure proposal was implemented. Opposition in Union Council to the Closure proposal was due to the belief that the present non-student casual staff would have suffered a loss of working hours as a result.

When questioned later, Mr Stark said that casual staff are

presently employed for a minimum of three hours per day, working more if the demand is such. The three staff members who would have been affected by the proposed closure would not have lost any of their basic three hours work per day. This was due to the fact that they could be re-employed elsewhere in the Catering department, replacing staff who had recently resigned. However they may lose some of the time they presently work over and above the three hours minimum.

Council finally resolved to maintain present hours of opening and to try to increase night-time student use of the refectory by advertising.

Andrew Fagan

Famous ex ferret to visit.

MUNGO TO SPEAK

Mungo MacCallum, almost world renowned journalist will be speaking in the Gallery on Wednesday July 9 as part of Rupert week.

MacCallum who has written for *Nation*, *Nation Review*, *The Australian*, *The Financial Review* and the *National Times*, will be speaking about "The Media in Australia".

MacCallum has been responsible for several books about politics (mostly compilations of his writings) and a book on cricket, but he is best known for his idiosyncratic presentation of political news in *Nation Review*. MacCallum left *Nation Review* after it changed ownership in 1978 and began freelancing. He has reportedly referred to the student press as "pliss weak" and to Don Chipp as a "fuckwit"; his capacity to present the "behind the news stories" in a shorthand style involving incidents and invective is legendary.

Vaguely related to William Wentworth and having Gough Whitlam as one of his children's godparents, MacCallum has been close to the political action and its reportage for over ten years.

Rupert and the Media

Rupert week, presented by the Media Committee in association with the PAC, is designed to spotlight the operations of the Australian mass media. This issue of *On dit* is carrying articles

related to topics and there will be interviews with Don Dunstan and Alan Austin (a freelance journalist) broadcast on Student

Radio during the week. Throughout there will be various activities so keep your eyes open.

On dit staff

Is Prosh Dead?

Prosh is dying quickly from lack of involvement.

Six people turned up to the meeting last week - not bad considering the lack of publicity it had. The time and date of the meeting had not been printed in the hastily written article placed in last week's *On dit*.

A last ditch attempt to save Prosh will occur at a lawn meeting this Thursday at 1.00pm.

If the response to this meeting is poor, Francis Vaughan, the Chair of the Social Activities Committee, has threatened to call Prosh off. Will the Revolutionary Prosh Committee rise again from the ashes to carry the collecting can or will the tired Vaughan be left alone to sink beneath the burden of tradition?

Shall it be said of him that it was "too much for one man".

On dit staff

Cop Raid Update

On dit has so far been unable to obtain any further information from the police about the break up of the Basement show on June

Investigations by senior police officers are proceeding, and results may be available some time next week according to Assistant Commissioner Mr


Calder.

Representations on the complaints are being made by the complainants' solicitors.

Hearings on the charges laid by the police after arrests will occur in the Port Adelaide Magistrates' Court on July 30.

Coverage in the Adelaide press has been conspicuous by its absence. Only the *Advertiser* printed a story whose factual accuracy left a little to be desired.

Geoff Hanmer.



A Clifford Hocking and Promcon Corporation presentation

"He is that rare and precious commodity - an original comedian!"
-Stage and Television Today, London

Jasper Cammott

in Concert

**FESTIVAL THEATRE
SATURDAY, JULY 19.**

Whats On

CINEMA

UNION HALL - AU FILM GROUP
Tues & Wed 12.10 "Alien" M - a double showing of some of the best and gonest special effects ever seen. \$1.20

xxxx
ever seen, \$120; member 60c.

UNION HALL
Thurs-Sun 7.15; Also Sat & Sun 3.00 & 5.15. "A Perfect Couple". Robert Altman's latest film, about a romance between a middle-aged Greek businessman and a rock singer, in its Adelaide premiere season. Support - Altman's "A Wedding". Students \$2.50, AUFG members \$1.50.

CHELSEA
Mon-Thurs 7.30 "My Brilliant Career" plus "The Irishman"

NFTA UNION HALL
Mon 7.30 "Les Rendez-Vous D'Anna" - part of a season of films by Chantal Akerman, highly acclaimed feminist film-maker Direct from Sydney Film Festival.
Wed 7.00 "Cooley High" - a "black American Graffiti, with soundtrack of Tamla Motown singles; and "Elvis" - John Carpenter's account of Presley's life and career, starring Kurt Russell as Elvis.

SAMRC & GALLERY
Fri 8pm "Feast of Film" featuring Adelaide's super 8 film-makers and their work. Ring 2231500 for details on how you can screen your film.

TRAK
Sun 3pm Opera on Film - "Rusalka" by Dvorak with the Prague National Theatre.

VALHALLA AT THE CAPRI
Mon-Sun 7.30, Sat & Sun also 3.30. "A Portrait of the Artist as a Young Man" - Joseph Strick's film of James Joyce's novel, starring Bosco Hogan, John Gielgud and Rosaleen Linihad.
Mon-Sun 9.30 "Eraserhead" - independent cult horror film: What more could you ask for?
Fri & Sat 11.30 "Creatures from the Black Lagoon" - 3D. Not very scary really.

LITTLE CINEMA
AU ARCHITECTURAL SOCIETY
Tues 8pm - Free Architectural films, including "Antonio Gaudi", "Alvar Aalto: A Finnish Architect" and "A Conversation with Frank Lloyd Wright". Coffee available.

DRAMA

PLAYHOUSE - STATE THEATRE 10
Mon-Sat 8.30 "Carboni" - Bruce Spence in a play about the Eureka. Students \$4.90.

RED SHED
Tues-Sat Troupe presents "Brecht: The Mother"
FESTIVAL THEATRE
Thurs & Fri 8.15 Robyn Archer in "A Star is Torn" - highly acclaimed tribute to female singers of the last 50 years. Students \$6.90.

THEATRE 62
Mon-Sat The Stage Company presents "Done for the Money" - world premiere of "a startling play about love, money and the mining boom". Set in Adelaide. Students \$3.90.

LA MAMA THEATRE
Mon-Sat 8pm "Summer of the Seventeenth Doll" - classic Australian drama.

Q THEATRE, MACKINNON PDE
Wed-Sat 8.15. Adelaide Theatre Group Workshop presents "Lysistrata", a modern Greek travesty. Students \$2.

LITTLE THEATRE
Tues & Wed 8.15 "Gidget Goes to Law School" - extended season of the fabulously successful show that's the toast of the town. Students \$2.50.

OLD TOWN HALL THEATRE UNLEY
Tues-Sat 8.15 Theatre Guild Acting Co. present "The Caucasian Chalk Circle", one of Brecht's masterpieces. Students only \$1.00.

Police arrests

On the 21st of June 1980, I had the pleasure/misfortune to attend a show at a place called The Basement - run by the Australian Cultural Association - somewhere in Hindmarsh on Port Road. There were about 100-130 people also attending, the bands playing were *No Fixed Address*, *The Jump* and *The Bad Poets*.

The Bad Poets were the last to come on and had in fact played about three songs when eight police made their presence known by pulling out microphones, guitar leads etc. and dragging off a couple of people from inside the show. I cannot go into detail here as I was in fact arrested on a charge of hindrance, later changed to loitering, except to say that the behaviour of our uniformed friends (and there were plenty outside too) in no way reflected the necessary action that needed to have been taken.

In all nineteen (19) people were arrested and taken down to Port Adelaide. There a lot of questions that haven't been satisfactorily answered not the least of which is

MUSIC

ARKABA
Wed 8.30. "Wreckless Eric" - an early member of the "Stiff" label, whose three albums show him as one of the most under-rated pop craftsmen in England today. Your attendance is recommended.

THEBARTON TOWN HALL
Fri 8.30 "The Ramones". Da Brudders finally make it into Adelaide. Faster than a speeding bullet, more chords than elastic-wasted pyjamas. Twice as exciting as any alternative Friday night.

UNI BAR
Fri 8.30-12 Free live music
Sat 8-12 Windsurfing Club presents "Sensational Bodgies"

and "Firm Grip" - no one in their right mind and white sandshoes could resist this bill of Adelaide's two most danceable, enjoyable bands. Only \$2! Be there!

TIVOLI
Thurs 5MMM-FM presents "The Models" - an exciting new Melbourne band on their first Adelaide visit. Worth checking out! \$3.50; subscribers \$3.00.

ANGAS
Wed Tropical Gin
Thurs The Units
Fri Sensational Bodgies
Sat Full Moon Howlers.
BALCONY THEATRE
Wed-Sat 8pm "The Kinetic Energy Dance Company". Artistic director Graham Jones, in the first of two programmes. Students \$3.

Bailing Out

I have to agree with *On dit*, number 10. To spend \$58,000 on shuffling around Union functionaries seems downright ridiculous and hypocritical when on the next page, Anne Gooley, ERO says that the standard of equipment, teaching and library facilities is falling due to a lack of Federal funds. Would it not be a less selfish and a more meaningful thing if the \$58,000 was donated to the University to help it carry out its primary aims. Or maybe give it to the library, about whose hours the student politicians are always raising a hue and cry.

The University is an academic institution firstly and only maybe a social club. And I hope members of the Union realise this. Anyway why is the shuffle necessary?

To sum up,
"Everyone bails when their boat is sinking."

Ms Gooley seems to think it is, very rapidly, sinking.

(i) Why were the police there in the first place?

(ii) Why had no reason been given to the band and people as to why the show was being closed down?

(iii) Why so many police?

(iv) Why the arrests?

(v) Why was no one told the reason of arrest at the time of arrest?

There are a lot of bruised, broken, dissatisfied people who want answers. The grossly inaccurate report in *The Advertiser* should not even be used for shithouse paper - although lack of facts from the police may play a role.

Most of the arrested will appear again on the 30th of July to enter a plea. I am seeking legal advice along with many others and with the gratefully received support of the Media Resource Centre, and 5MMM we will put a very good case forward.

Maybe next time the police won't bite off more than they can chew.

Yours sincerely,

Richard Scarborough

Armon Hicks, Arts 1.

What do you do when everything between the two of you seems wrong?



Robert Altman's
A PERFECT COUPLE

Twentieth Century-Fox Presents A LION'S GATE Film
'A PERFECT COUPLE' Starring **PAUL DOOLEY · MARTA HEFLIN**
Produced and Directed by **ROBERT ALTMAN** · Written by **ROBERT ALTMAN** and **ALLAN NICHOLLS**

STARTS THURS. - FOUR DAYS ONLY
Thursday and Friday 7.15 p.m.
Saturday and Sunday 3, 5.15 and 7.15 p.m.

Union Hall

(Altman's A WEDDING screens on same programme.)
Presented by the Adelaide University Film Group

THE WHOLE WORLD LOVES 'THE EUROPEANS'

"A FILM OF PRACTICALLY FAULTLESS PERFORMANCE. Personally I found great pleasure and refreshment in hearing literate, intelligent conversation emanating once more from the American screen and in finding a film's emotions as subtly shaded as its autumn colours."

COLIN BENNETT, THE AGE, MELBOURNE

"... a very beautiful film ... blending gay vividness and melancholy in just the right proportions."

MEAGHAN MORRIS, SYDNEY MORNING HERALD

"... a very pleasurable picture ... a witty compassionate work of art."

CIRREL GREET, THE SUN, SYDNEY

"... an affectionate, witty and elegant film of outstanding visual beauty ... it's refreshing to see a gentle and literate film pop up occasionally."

GARY TIPPET, THE SUN, MELBOURNE

"THE EUROPEANS IS AS NEAR PERFECTION AS ONE COULD POSSIBLY WISH."

ALEXANDER WALKER, EVENING STANDARD, LONDON

Lee Remick in
THE EUROPEANS

based on a novel by Henry James

Directed by James Ivory Soundtrack available on Grama Records

Commences Friday April 11th

FORUM

N. ADELAIDE 267 1500
A GREATER UNION THEATRE

New Ideas HEC

Bob Brown, Director of the Tasmanian Wilderness Society, and New Idea Personality, will be visiting the University.

Brown will be speaking about the campaign to save the Franklin River in Tasmania from a Hydro Electric Fate in the Union Hall at 8pm on July 17. As well, Brown will be showing slides and a film by Mike Cordeils about the river. Other speakers include Peter Thompson from the Australian Conservation Foundation and a speaker from the Hydro Electric Commission.

Organization

The meeting organized jointly by the University Mountain Club and the South Australian branch

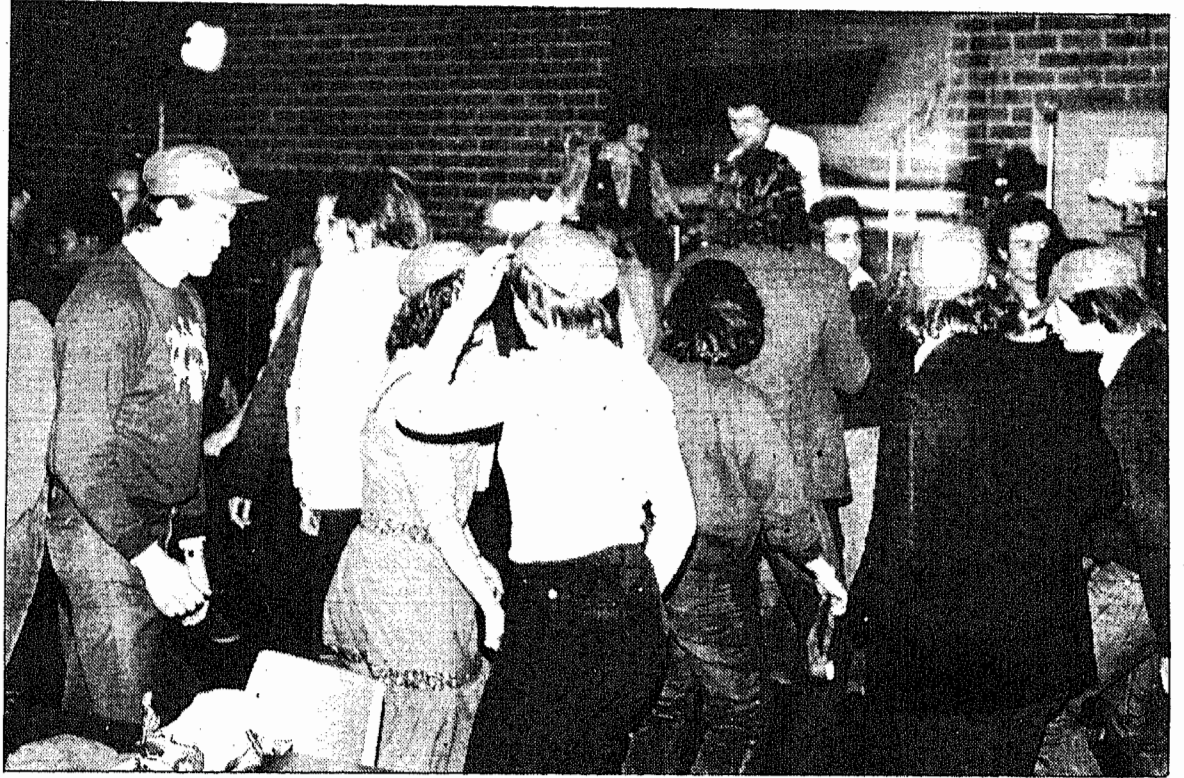
of the Tasmanian Wilderness Society is one of a series of activities organized to bring attention to the possible fate of the Franklin.

Sally Tideman, spokesperson for AUMC, is sure that the meeting will draw a good crowd. "We can save these rivers with enough support. Now is the time to voice some concern for the quality of our environment."

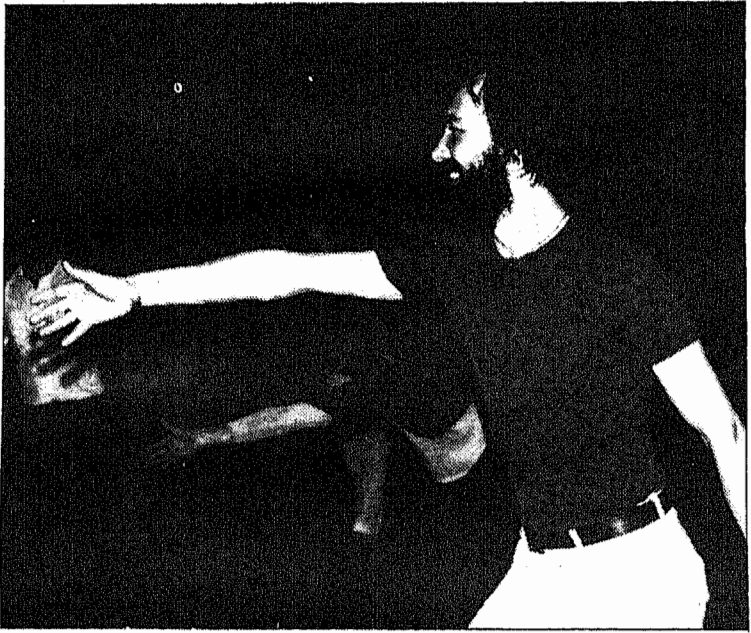
A poll released by the Wilderness Society in May showed 53% of Tasmanians oppose the flooding of the Franklin (see *On dit* 11). Observers ask whether the government will take notice of these figures.

Interview with Bob Brown page seven.

Geoff Hanmer



The Union Bar



Dance for Fun

The Adelaide University Traditional Ethnic Dance Club is about to get off the ground, so to speak.

Some people who already know some rain dances, fire dances, fertility dances and just plain fun dances are getting together at Friday lunchtime (12.30) 12 July and 'hopefully every Friday thereafter, to dance and teach traditional ethnic dance to anyone who's interested. Most of the dances come from places like Greece, Rumania, Yugoslavia, etc. but there are some from USA, Scotland, Canada. They range

from sublimely easy to ridiculously difficult.

It's happening on the lawns next to Union Theatre because the Union has not been able to find a room yet. If you know of any available largish flat floored room, tell the organisers, because they don't know any drought dances.

Anyhow roll up on Friday if you know any ethnic dances or would like to learn some. Or if you've got a suggestion for a better name than the interminable Adelaide University Traditional Ethnic Dance Club.

How about "Lundaska"? (that's Bulgarian for "lunchtime dancing").

Paul Jewell

Bar Nights Mean Money

Saturday nights in the bar have been a big success earning participating clubs and groups up to \$300 per night.

According to Barry Salter, Union Activities Director, bar nights have been such a success that interested clubs have booked out the scheme until October 18 this year.

"We have one of the best venues in Adelaide" said Salter. "Bands like it because of the good acoustics, and the atmosphere is pleasant". Students and friends can make use of the upgraded bar facilities while enjoying the bands selected by a particular club. So far this year, the record for a one night attendance is held by Student Radio who managed to pack in 500 people to listen to the *Brats* and *Dial X* and the *Units*.

Bar Development

The Union is taking 25% of the net profit over \$100, and is using the money to upgrade bar facilities. Improvements being considered include a backdrop for the stage area as well as better facilities for patrons. Already, a three phase power outlet has been provided to cater for light shows that involve a heavy current drain.

With a price limit of two dollars,

a Saturday night in the bar represents good entertainment value according to Salter. In future he sees clubs spending more time promoting each show, and in consequence making more money.

With an almost guaranteed attendance of about 250 and Barry Salter's help with organisation, the offer is too good to refuse for clubs with sagging bank accounts.

Geoff Hanmer.

Ethnic Dancing

Free at Uni Gym. Mondays 5.30-6.30pm. Beginners welcome.

PROFESSIONAL NOTICE OPTOMETRIST

Henry J. Kruszewski B.Sc.

B.Sc. Optom. L.O.Sc. (Melb.)

181 Torrens Rd. Croydon
200 South Rd. Morphett Vale
Consultations by Appointment Only
Phone 384 1011 A/H 46 6655

Taperecorder leads

Could the person who took the Union tape-recorder from the North South Dining Room on Friday 27th June please also pick up the new extension leads connecting the recorder to the PA from Derek Gilles as they are now useless.

Haircuts

Haircuts are available from 2-5pm, Friday, in the Craft Studio. Cost \$1.00.

On dit

Edited and Published: Every week by Andrew Fagan and Geoff Hanmer for the Students' Association, University of Adelaide.

Phone: 223 2685.

Circulation: 5500

Printed by: Bridge Press, Murray Bridge.

Typesetting: Chris and Jo.

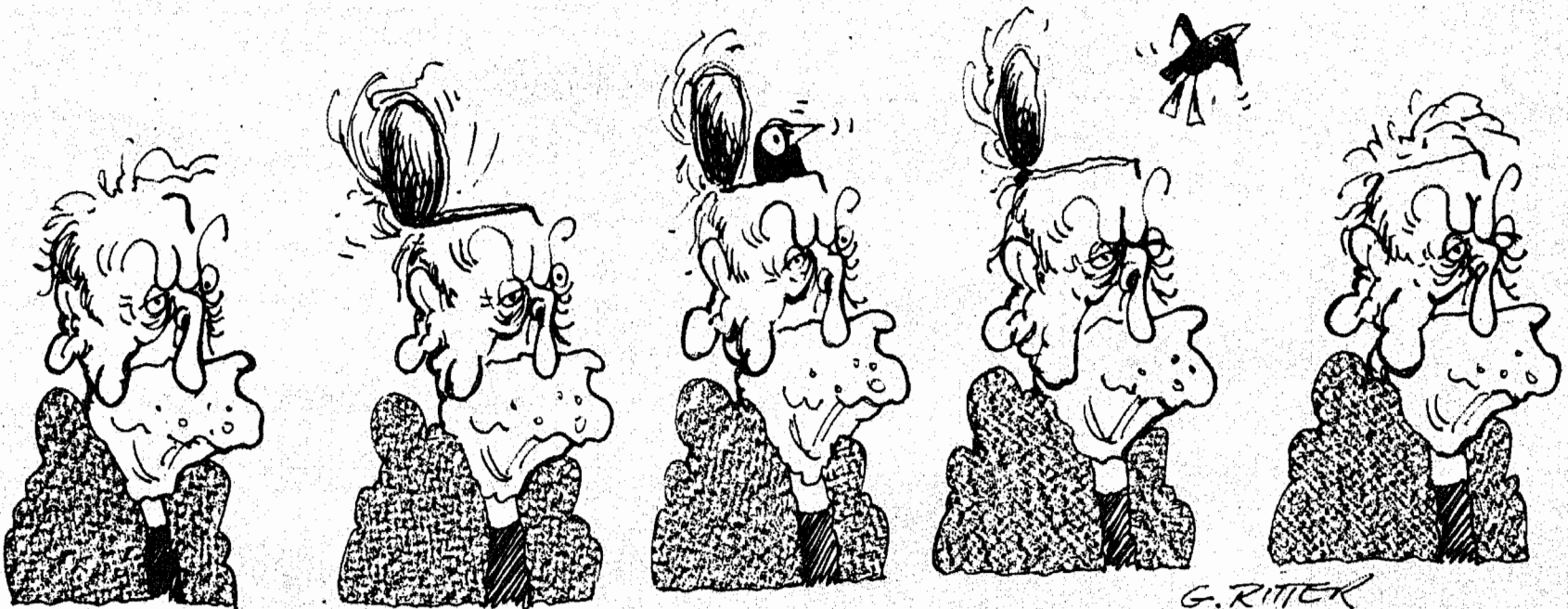
Cover: Scott Wilson, Geoff Hanmer.

Photography: John Hyland, Scott Wilson.

Graphics: Frank Ahlin, Gerhard Ritter, Dieter Engler.

Thanks to: James Williamson, Steve Rogerson, Rick Langdon, Alan Kennington, Suzy Oliver, Jo Mausolf, John Sandeman, Mark Fagan, Judy Cabrera, Dave Burrows, Bronny Tuper, Elisabeth Fagan.

ONE DAY IN THE QUEENSLAND PARTY ROOM.....



G. RITTER
6.80

FRANKLIN

journey down
the last wild river

As the controversy surrounding the proposed flooding of the Franklin River heats up, people are looking at the reasons for saving the last wild river in Tasmania. Tom Riddell tells what it's like to travel down the Franklin.

Rafting down the Franklin is an absolutely mind altering experience. The contrasting characteristics of this magnificently wild, untamed river reach the extremes of human imagination. A person travelling down the river is swept through an experience that leaves an indelible impression. For the entire length of the journey the river has a feeling, almost life-like, that penetrates and engrosses you.

The principal vehicles used for travel down the Franklin are rubber rafts, although quite a few people use canoes. Each raft consists of an oval shaped inflated tube with a thin floor, about 10ft long. An inflated lilo is placed on the floor, to cushion the rock bumps and a watertight 5 gallon drum containing sleeping bag, camera and other dry valuables is straddled between your knees. In the front a rucksack holds every thing else and acts as a foot rest. The whole unit is really quite comfortable, although steering and control are a lot more awkward than in a canoe. However, all rafts seem to have a mind of their own when going down rapids.

Most river travellers begin where the Lyell Highway crosses the Collingwood River. The Collingwood is one of the larger tributaries of the Franklin and provides an ideal introductory paddle to the junction with the Franklin. As soon as you leave the bridge the river starts testing your shaky confidence. Each little waterfall appears enormous, but you gradually master the idiosyncrasies of your rubber ducky (as they are affectionately called) while convincing yourself that rafting really isn't all that tricky. This is UNTIL you hit the rapid at the junction of the Collingwood and Franklin, where even the experienced have to be ready for an icy dip. From the junction it is about 110km. to the Gordon River, falling from a height of 1,400 metres to just on sea level.

The scenery passed through is beautiful. The surrounding hills tower over the river as it threads its way between the ranges. Large scented Leatherwoods, Myrtles, Sassafras, Blackwoods and gnarled Huon Pines line the banks right to the floodline about 40ft. above river level. At this point there is a dramatic transition to the clean swept rocks that are covered by the raging river in mid-winter.

The Franklin can be divided into three sections: The upper Franklin, extending from its sources in the Cheyne Range to the beginning of the Great Ravine, is the faster flowing, rugged and often narrow part of the river. This section has some challenging rapids, and can dramatically change its character from a fairly placid current to a raging torrent after a night's rain. The river at this point is dominated by the Frenchman's Cap massif, around which the Franklin winds before entering the Great Ravine. About two days paddle down river, after changing through a series of very testing rapids, you are thrown into a magnificently steep sided, narrow gorge

full of quiet, deep, slow-flowing water, called the Irenabyss, the chasm of peace. The walls of this chasm are bronze-polished and carved into beautiful knobs and hollows, while several feet above a thin crack allows light to make its way to the floor. The mood of this place is one of tranquility and peace, and it is easy to lie in your raft and be gently swung around in circles by the current, while absorbing the beauty.

The next third of the river is probably the most striking of the three. The Great Ravine is divided by four very difficult rapids that have to be portaged yet, in between, there are five long reaches of calm and serenity. A thousand feet above, the sides of the Engineer Range dominated the skyline, covered in dense forest which shield the effects of the S.W. winds. The portages are hard, tricky and slippery work, so that it takes 2 days to cover the 10km. of the Great Ravine. Having negotiated the Great Ravine you travel through Prospecting George to Glen Calder, the last gorge where the rapids are longer and open like those above the Ravine. After the final cascades called the Pig Trough, the river opens into the Lower Franklin which is broad and slower-flowing with luxurious stands of tall Myrtles and Blackwood trees.

Limestone cliffs and caves line this densely forested section in which slow, reflective expanses of river are broken by long, splashing rapids. There are only 5 large rapids in this last 30 km. thus allowing you to catch up with your thoughts, to relive the excitement and tension of the preceding week's travel; to reflect on what a major tragedy it would be to see this all go under water for the proposed short-sighted and totally unnecessary power scheme.

There were only two things that I did not like about the Franklin. One was at Finchan's Crossing; the other at the Hydro Camp at Mt Macall. From the top of Frenchman's Cap, which overlooks the entire Franklin Gorge system, the Hydro Electric Commission's disregard for the environment was obvious. The Mt Macall Road (only one of the two intrusions into this wilderness), snakes its way down to the blasting area at the proposed dam site and epitomise the abuse of the wilderness. As we floated through this area we could see the products of a totally ruthless organisation at work. Everywhere rocks were splashed with red paint at drilling sites; there were frequent land slides, often several hundred feet wide; dead trees; a cable-car flying fox across the river, and a long railway line stretching vertically up a thousand feet.

For the sake of people who have not yet seen or heard of wilderness, and for those who have been lucky enough to experience this added dimension of life, Australia needs desperately to cling on to such valuable assets and to avoid any situation where we have to appreciate the uniqueness and beauty of such a place, retrospectively. □

Dr Bob Brown is the Director of the Tasmanian Wilderness Society. Previously a general practitioner, Brown has become an articulate spokesperson for conservation in Tasmania. *Geoff Hanmer* talks to him about the Franklin.

What do you think is the short term future for the Franklin River?

The decision on the flooding of the river will be made by the Tasmanian Government before November this year so we've got till November to convince the politicians that they shouldn't go ahead with the scheme.

How optimistic are you that you can stop the HEC, given the result of the Pedder issue.

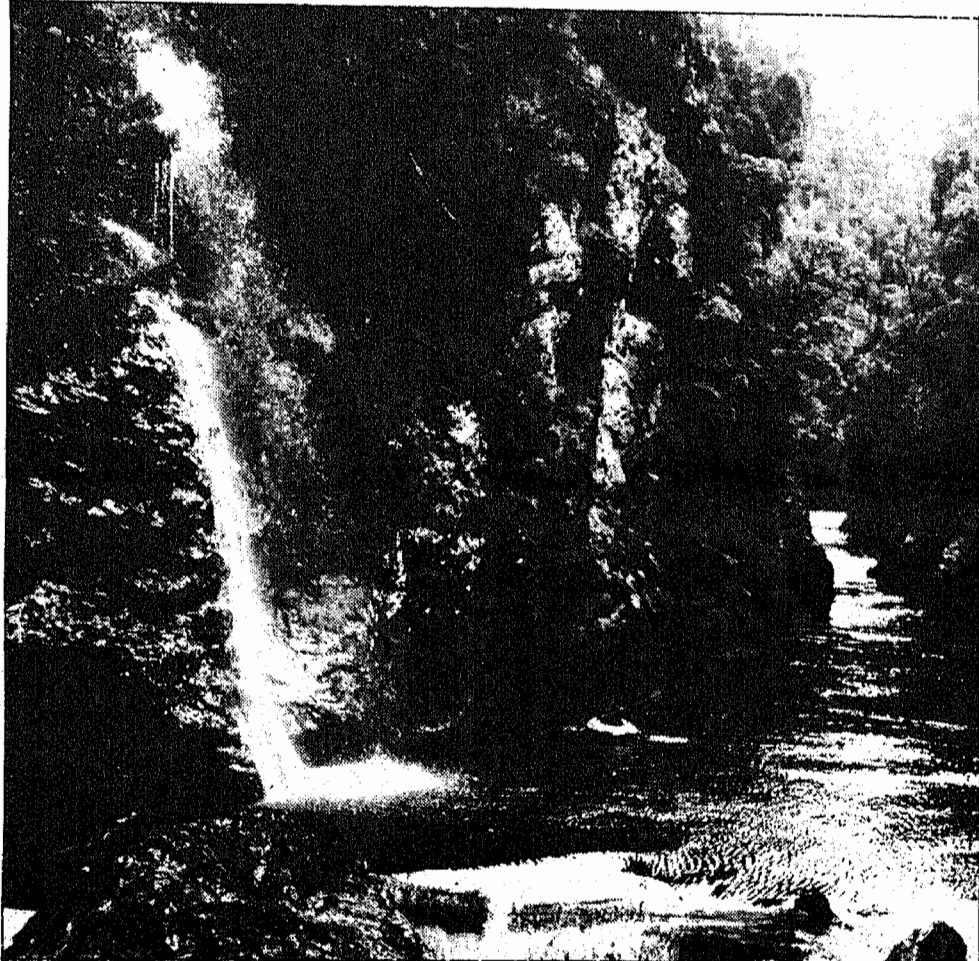
They've never been stopped before but this time the opinion poll shows a majority of Tasmanians - a 2-1 ratio - are against the scheme and I believe a lot of the new and younger parliamentarians are against it too. In fact, within the government it may be a 50/50 situation at

the moment. What we've got to do is convince a few more politicians that the scheme is a bad deal for Tasmania and it is a bad deal environmentally, economically and employment-wise.

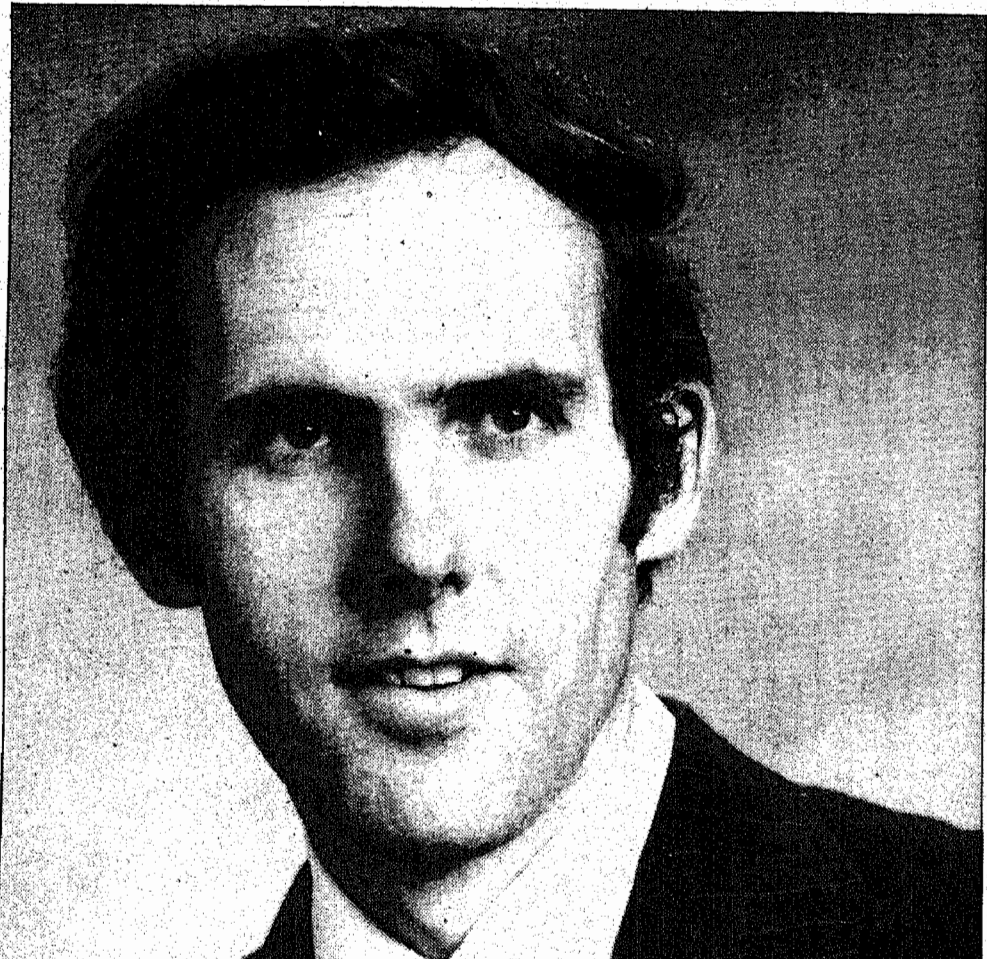
Have the Liberal Party shown any signs of opposition to the scheme?

No. In fact they came very close to endorsing it recently thanks to their new leader Geoff Pierceson. We can't count on opposition in the Tasmanian parliament to do anything but endorse the go ahead for the scheme.

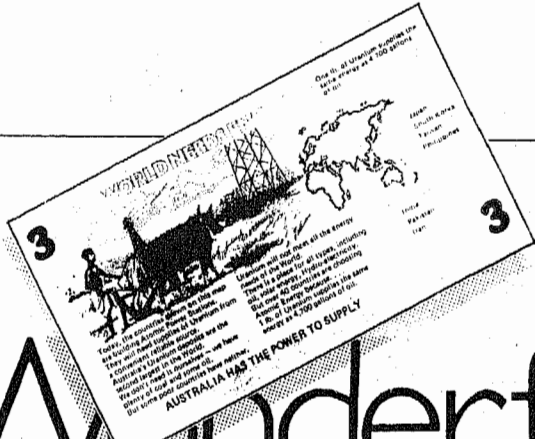
What sort of alternatives are you suggesting?



The Franklin River - Tasmania



Bob Brown, Director of the Tas. Wilderness Society



With a Federal election due sometime this year, the uranium issue is likely to again feature prominently in public debate. The Australian Labor Party, believing that there are as yet no effective safeguards against nuclear weapons proliferation, and no effective methods of storage of long-term nuclear waste, has adopted a 'play it safe' approach, and will prevent further development of the uranium industry in Australia.

Unfortunately, if you happen to be a multinational mining firm, Labor's arguments are of little concern, and the only point to consider is the loss of profit if the export of uranium is prohibited. The big uranium producers stand to lose millions if Labor is elected, and so we can expect that they will contribute heavily to the funds of the Liberal/National Country Parties, in order to protect their investment in a radioactive future.

Assistance at the time of the last election allegedly extended to financial support for University Liberal Club productions around Australia and we can expect again to see direct propaganda like the "energy bill" circulated in 1977.

The message of this is clear - on humanitarian grounds, we must supply energy to these impoverished third world nations. The problem of proliferation and waste, understandably, is not raised. But let's just have another look at what has happened in those needy, nuclear starved countries in the three short years since 1977.

Iran: The Shah is out, the Ayatollah in, and near anarchy seems to reign. How safe would stockpiles of deadly plutonium be in Khoemini's hands - he would have it if the Uranium producers forum had had their way.

Pakistan: A Military coup late in 1977 deposed President Bhutto, and installed a military dictatorship under General Zia-ul-Haq. You remember him - he's the one who proudly arranges public floggings before the T.V. cameras of the international press. Zia's main achievements, apart from arresting or killing all political opponents, have been to modernise the countries military forces. Most international strategists now believe this has included the secret development of nuclear weapons...

India: Democracy, then the state of emergency dictatorship and now back to democracy again - and India is relatively stable compared with her neighbours. India of course, has long had a developed nuclear weapons industry....

Phillipines: Yet another dictatorship, under martial law since 1972. While no-one has yet suggested Marcos has any plans to develop nuclear weapons, there have been disturbing reports (in the Australian Financial Reviews) of planned reactor sites being abandoned because they have been found to be on earthquake prone zones...

Taiwan: Again, a cosy little dictatorship. Taiwan retains its fanatical anti-communist stance, and official propaganda still speaks of Taiwan 're-unifying' China. With the US abandoning military support, as it moves towards

Wonderful WASTE

closer ties with the Peoples Republic, Taiwan could well take up the option of developing nuclear-weapons...

South Korea: Another unstable dictatorship, which saw the President shot by the CIA in 1979. South Korea was the scene of a revolt in a provincial city only recently, put down violently by the army. Had the city been the site of a nuclear reactor, the consequences could have been horrifying - plutonium makes an excellent hostage. South Korea still dreams of 're-unifying' Korea, and again could be capable of developing nuclear weapons for this struggle.

Japan: Japan has a developed nuclear industry, which faces increasing domestic opposition. Japan's main

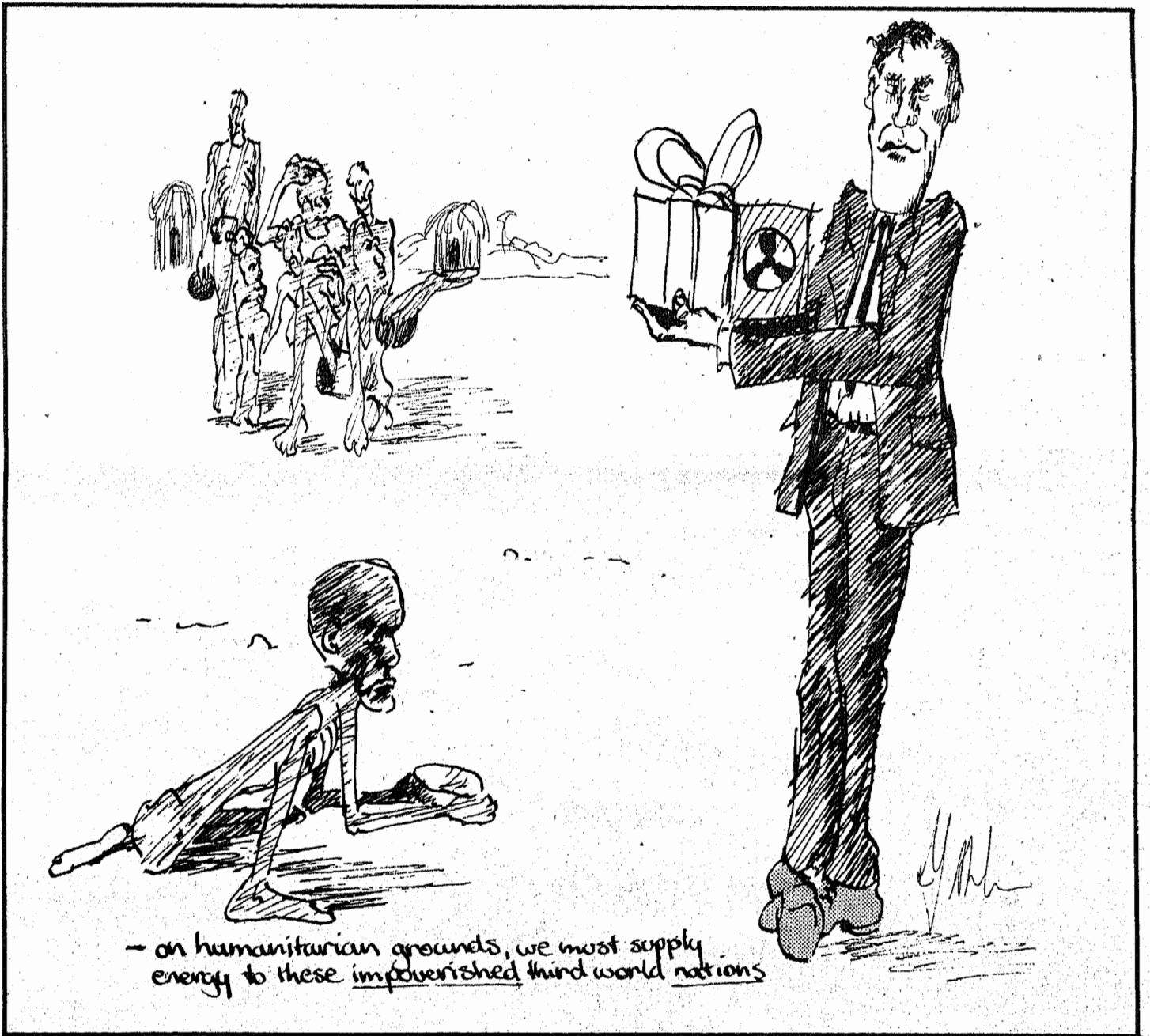
problem concerns the disposal of high level waste. Being a relatively unstable country geologically, burial for Japan is impractical. At various stages the proposal that Australia take back this deadly material has been aired, but even Fraser is not very enthusiastic about Australia becoming a radioactive dump.

Japan's latest proposals include dumping the stuff in the Pacific Ocean (which could be great for night time surfing, as the ocean glows), or blasting it away to outer space in rockets. This later was raised in a recent *Time* article, and seems a great idea, provided a rocket doesn't misfire, which could have embarrassing consequences (particularly if you happen to be where it falls).

These are the changes that have taken place in only the last three years. Bear in mind that radioactive waste is deadly for thousands of years, and the consequences become frightening. It will pay every Australian to closely examine the pro-uranium propaganda that you will be barraged with later this year, and to recall Labor's stand of 1977.

Uranium: Play it safe, vote ALP. N.B. The 'Uranium Bill' was being distributed in 1977 around the University by Gordon P. Laverick, then of the Liberal Club. Although no longer a student, I note that Gordon still contributes to *On dit* - would he care to argue that Uranium should still be supplied to Iran et al?

Terry Connolly - Law Arts V



The best alternative is a re-look at Tasmania's future in terms of not having more heavy industry but having labour intensive industries and going for conservation and better utilization of the present electricity resources we have.

How long will Tasmania's present energy resources or electricity resources be adequate for Tasmania's needs?

According to a study by two Tasmanian scientists, Drs Hartley and Harwood, with proper conservation measures and utilizing our wood waste, the need for any further centralized scheme could be put off for at least a decade.

What sort of campaign are you mounting across Australia and in Tasmania?

The main thing we need to do is to tell people the threat this thing proposes to Australia's last great wild river system in the South-West Wilderness in Tasmania. So our job is to tell people of the threat

and to educate people of the good alternatives and to bring the populace of Tasmania to put pressure to bear on the parliamentarians.

What do you see as important in preserving the 'Wilderness' or preserving part of the 'South-West' or presenting the Franklin?

There's very little wilderness left on earth. It's the world's fastest disappearing non-renewable natural resource. We need it for far greater reasons than we need power and money from sales of electricity. We need it because we've evolved from wilderness. We're all a result of a long moulding in wilderness and for the spiritual good of man we'll need some of that wilderness so that we have a reference to the earth from which we have come (the natural earth). And I think the whole world will be grateful to Australians if they are able at this time to save the South-West Tasmanian wilderness.

How do you think the HEC will counter that argument?

Well the HEC says it has no time for emotional arguments. They have a purely materialist outlook on life and it's the materialist outlook on life that's got this world in a mess. Saving the South-West Wilderness is not going to save the world, but if a rich, peaceful and prosperous community like Tasmania can't move to save that precious wilderness, there's very little hope for the rest of the world. I think we will win this issue, provided we recognize that it's not such a big challenge and it's just that we have to put a lot of effort, time and money into this campaign.

What will happen to the HEC if they're not allowed to go ahead and flood the Franklin?

Some of the senior engineers will lose face because they don't know how to handle other forms of energy production.

What about the HEC labour-force; the tremendous number of people they employ?

At the moment there are 1200 people in the labour-force on the present scheme. There is a 40% annual turnover because people don't like working in the harsh conditions of hydro-plants.

There will be little effect on the HEC's work-force. They will transfer to the options and both the "conservation" and "thermal" power options offer more jobs in the long term than does hydro-electricity. Besides that, the enormous amount of capital being spent on the proposed hydro-electric scheme (\$1.4 billion) would be much better spent in fostering labour-intensive, light industries in Tasmania.

Hydro-industrialization has failed in Tasmania. We now, at a time of record electricity consumption, have record unemployment and that's got to stop. We need to go in a new direction. □

MEDIA WIZARDS OF FOZ

From Rags to Riches

New technology could have dire consequences given the present power structure in the Australian Media Industry. Paul Brady gives a survey of the option, and some directions for action.

In Australia there are effectively three commercial networks and one that is government owned. Does this necessarily mean that there are substantial differences between them? The commercial companies, which are established to make profit, compete with one another using similar programmes to offer three variations on the same theme - that of achieving the largest audience possible to sell to advertisers. The ABC Commissioners also completely control the activities of their network stations in all states.

Let's take some recent obvious examples of the management deciding what shall be broadcast. The Prime Minister was given time on the ABC for an address to the nation about Afghanistan. After receiving a request for time to reply from the Leader of the Opposition, the ABC Commissioners said no.

In the commercial television front the management of Channel 7 network determined to broadcast *Death of a Princess*, despite calls from the Deputy Prime Minister not to do so. In this example the responsible Minister decided not to act as censor.

The advent of the Video Cassette Recorder (VCR) has enabled people who can afford the \$500-\$1,000 to watch what they like on the screen at a time of their choice. Specialist services for specialist audiences will be soon upon us, where there may be 20, 30 or 40 television choices, not just the present four. If you like the new Peter Sellers film, then off to the shopping centre you go - it's out on special! That's if you don't wish to wait for six weeks for it to be shown on Channel 26. If you wish to find out what's happening, switch to Channel 17, it's news and current affairs 24 hours a day. All this in the near future in a world where Papua New Guinea hasn't yet got a television service at all!

Programme choice will be further extended by the advent of the satellite giving country people another channel to the ABC to watch, or a channel to watch for the first time, or a station to listen to. As the satellite technology is further developed for the public's use, people will be able to receive material direct from the satellite in their backyard 'dish'. Reception dishes may cost as little as a few thousand dollars if those with the power decide it is all right for the general public to have access to the host of information that will be available. This may not be of interest to some but there are those who may like to watch Channel 7's Brisbane news, Channel 9's Sydney news or Channel 10's news from Melbourne.

Teletext, the transmission of information by printing 'pages' on a television screen, is an innovation which has been tested in the eastern states over the last few years and officially commenced at Channel 7 in Sydney in February. To receive this information viewers will require special decoding equipment, costing about \$300, which would be attached to the aerial. In the near future the special decoders will be available as inbuilt components of television sets, adding \$300 to their costs. The cost for the stations to implement this new service is estimated to be around \$100,000 in equipment, with operating costs around \$120,000 a year. The form of advertising expected to provide the revenue is largely sponsorship, e.g. cinema houses sponsor the provision of what's on, where and when.

The viewer will be able to decide which page appears. An index will enable viewers to decide what information they will read. The kind of information that this page 8

service will carry includes: plane timetables, weather, the news (about 12 pages, updated regularly), sports results, entertainment details. Mr Murdoch's TEN-10 in Sydney won't be participating, because they believe people will switch to teletext while the advertising is on between commercial television programmes, a view not shared by the other stations. TEN-10 fear they would therefore have less viewers to offer advertisers and as such, advertising revenue would drastically decline.

In England, they have developed a complex information network and the USA is providing a system known as 'Presto' in the bigger cities. It is in England that the potential of this information dissemination via the "box" is being investigated. They are giving people the opportunity to interrogate a central computer and by the use of code number, have the information dialled out and delivered on the screen. Users of this capability pay a fee for this code call to bring the information to the screen. The 'Presto' system in America is located in the big cities only with information capable of calling up on the screen, amazingly including the ability to find at night where you can buy petrol or even frankfurts!

Before Adelaide will see the new service, stations have indicated they require both sponsors and viewers. It is something of a horse and cart exercise, with stations in Adelaide not willing to make the front running, await the outcome of results from the other states. Stations believe it may be up to producers of receiving equipment to push the cause, showing no signs of confidence or innovation on their own part. Local stations have experimental licences to test the system, but as yet no one has bought the new equipment, the reason advanced being that the economics are not right for Adelaide. This was the conclusion from a feasibility study conducted in Adelaide two years ago by stations, yet one wonders if the story is the same today. When looking for reasons for the delay in the service arising to Adelaide, we may also turn to cuts in education spending. In discussions with education authorities, interest in utilising the facilities of teletext for transmitting information to a large diverse and dispersed audience was high. The loss of this financial input will further delay the inevitable commencement of teletext.

Broadcasting in Australia is broken up into four sectors: (1) The national (ABC); (2) The commercial; (3) The public; and (4) The government ethnic service.

The television service in this country is soon to follow suit in the first step toward specialized services on the screen. In the field of radio until 1972 only commercial radio accompanied the ABC service. At this time a new type of broadcasting commenced, called public broadcasting, with 5UJ at Adelaide University. There are now some 30 public broadcasting stations throughout Australia, many of them on FM. Adelaide has three - 5UJ, 5EBJ-FM and 5MMM-FM.

Public broadcasting is a specialist type of media. Pursuing this possibility for particular groups can be frustrating, you need permission (a licence) and money (\$25 - 250,000 to start and \$2,000 - to operate).

People involved in video and film have now taken up the lead of public radio and are working towards public television services. Early in 1981 it is planned to commence public television in Melbourne, Sydney and Perth, on an experimental basis.



ABC Review

This television option is to be in addition to a multi-cultural television service (IMBC), planned to start in October 1980 in Sydney and Melbourne. Both developments may take a year or two to evolve and find their way on to Adelaide's screen.

The establishment of an ethnic television service was one of the present Governments promises(!) when last elected. Considering the substantial ethnic vote it is not surprising that the Prime Minister is desperately keen to get it started this October, just before the coming Election.

The question of whether more is better may never get asked! In an environment of many specialized channels and self-sufficient cultural groups, we may see society more decidedly factionalised. People will be more able to retreat into their own world, or part thereof, and avoid or simply miss out on what other sections of the community are concerned with.

Despite our apathy, most people have seen our politicians put their case on say the Russians presence in Afghanistan. In a society in the future, where many people haven't seen Fraser or Hayden on the news or Willesse putting their position, a lack of awareness of the issues being debated can occur. This can be an unhealthy situation in our style of democracy.

Our dependence on the media exists, for better or for worse. The question is whether we can trust the four groups who presently control it.

The Federal Government's appointed Committee of Review of the ABC is spending until the beginning of 1981 considering the vast number of issues it has been asked to examine. The Committee is to: examine the services, policies and performances of the ABC, its objectives, functions and powers, programme policies, funding arrangements, management systems, resource allocation and planning for technological changes, amongst other things. Ideas about where the ABC should be going in terms of it having regard to commercial and public broadcasters is another important issue. This massive exercise, in part depends on the Committee of Review receiving the public's input. You can forward your views in writing to the Committee via Professor Alex Castles (Law) at Adelaide University, a member of the Committee. The Committee will be holding public meetings in mid-July in Adelaide at which you are invited to attend and express your opinions. Watch the papers for further details. This Committee's recommendations could see the ABC heading in somewhat different directions if we use it to make our views known.

You may like to ask why so many studios (with gear purchased by your taxes) are under-used, and suggest that free use be made available to community groups when they're not being occupied for ABC production.

Student Radio this Week

Mon: 10.30 p.m. - Interview with Alan Austin, freelance journalist/cartoonist Alan has written for *National Times*, *Nation Review* and other papers on subjects such as Tax, Aborigines, Aboriginal affairs, the Media and the Health System. His cartoons have appeared in *National Student* last year under the pen name of "Honest".

Tues: 10.30 p.m. - Interview with Don Dunstan, ex Premier of South Australia and now editor of POL.

Wed: 10.30 p.m. - Paul Brady speaks about current issues in the media: commercial FM to start, frequency problems for MMM and EBI, Murdoch's Channel 10 take over

decision, hopefully with 5UJ media commentator, Andrew Bear.

Thurs: 10.30 p.m. - Excerpts from an interview with Mungo MacCallum, who is the Rupert Week quest speaker at 1.00 p.m. Wed. in the Gallery. Mungo is a journalist with *National Times*, 2 J and was formerly with *Nation Review*.

Fri: 10.30 p.m. - A look at the Review of the ABC currently being conducted, thorough and independent enquiry, particularly looking at the way the public can express their views on the ABC at the upcoming Adelaide forum in mid-July.

Alan Austin, brought to Adelaide by Truth and Liberation Concern, discusses the role of the Australian media and the reasons why it distorts news. Austin is a freelance journalist and cartoonist who has written for both *Nation Review*, *National Times* and a variety of other Australian journals.

"The dog did nothing in the night time." "That was a curious incident," remarked Sherlock Holmes.

Sir Arthur Conan Doyle,
Silver Blaze

The self-appointed watchdogs of Australia's society - the daily press - are frequently busy doing nothing.

When the decision to close the Pagewood GMH plant was announced last week, most of the media dutifully transmitted the lies from management that the decision had only been made the previous day. They reported, too, the disclaimer of any involvement in the decision by the Minister for Business and Businessmen's Affairs, Mr Lynch. Another lie.

The general media assessment was that the closure was, of course, unfortunate for the redundant workers but nevertheless a sound business decision. "The decision is logical," said *The Advertiser*, "and, no doubt, even necessary in terms of economic analysis."

The real story - that there are now 1300 more unemployed in a state led by a Labor government facing several imminent by-elections (if not a general election) and that as a direct result employment and economic growth will improve in three other states which just happen to be non-Labor - was apparently not worth mentioning.

"That was a curious incident," remarked Sherlock Holmes.

Last year, America's NASA decided that a convenient disposal yard for Skylab, so that parts could be retrieved and damage from the nuclear power unit and other debris minimized, was Australia.

None of the media told us this. *The Age* in Melbourne, in fact, denied it. "Did NASA deliberately set Skylab on a crash course for Australia, to reduce the risk that it might fall on the United States or Canada? The answer to that somewhat paranoid question is definitely - no."

Later, however, Mr Robert Grey of the Marshall Space Centre confirmed discussions had been held at the "highest

levels of American government to find the safest place for the spaceship to drop."

Were discussions also held at the highest levels of the Australian government? Who fed *The Age* the misinformation above?

The official story, dutifully reported, was that NORAD had lost track of Skylab after it had passed over Ascension Island. Then they announced it had come down in the Indian Ocean. Or, if it hadn't, they wouldn't know till a Dakota tracking station picked it up.

What was the Honeysuckle Creek NASA base near Canberra doing at this time? Or the other 39 American bases in Australia? Can't they detect a 75 tonne object coming out of the sky? Or has someone decided these are things the people best not know?

These are just two examples of the steady stream of significant events, local and international, which we're not permitted to read about. There are countless others.

Atrocities and abuses of power by friendly countries tend not to be reported whereas the evils of regimes ideologically unacceptable receive full coverage. What were we ever told about Iran under Shah Reza Pahlavi, whose barbaric measures would make even Idi Amin squirm? Apart from, of course, those beautiful colourpics of the happy royal family in the *Women's Weekly*? Iran was an important buyer of our primary produce. Uganda wasn't.

Remember the string of extraordinary and reprehensible ministerial sackings and resignations under Whitlam? How many were there? Six? Seven? Eight? And how many have there been under Fraser? Three or four? Five maybe?

In fact, there were two under Whitlam - Cairns and Connor - and there have been nine under Fraser - not only Garland, Lynch, Shell, Withers, Robinson, Elliott and Sinclair but also Chipp and Drake-Brockman in the early months.

Whilst on the one hand important news is often withheld, the relatively trivial is

often blown out of all proportion - or beaten up as they say in the trade.

Last week considerable publicity was given to a mathematical mistake by shadow minister for Energy, Mr Paul Keating in a critique of the government's oil policy. Keating's evident embarrassment when he was publicly castigated by Senator Carrick was highlighted. In contrast, very few of Mr Fraser's 40-plus major broken promises or 25-plus deliberate public lies have been treated as thoroughly, prominently or gleefully.

According to Donald Horne in *Death of the Lucky Country*, one of the major contributing factors to the political upheavals of 1975 was the misreporting, due to "either gross incompetence or deliberate misrepresentation" of the economic crisis of 1974.

"The great reporting crimes, of which, in varying degrees, almost all newspapers are guilty, were failing to report Australia's economic problems in the context of a world economic crisis, and failing to consistently report the world economic crisis at all. In some cases this may simply have been due to lack of flair, or an inability to see the wood for the trees. In some it may have been deliberate misrepresentation. In others it would have been a simple faith that Australia was not part of the world. Whatever the motive, if there was one way in which almost all the media came together to destroy the government unfairly, it was this."

The first thing to understand about newspapers in Australia is that nearly all of them are owned by just three big companies: Murdoch's News Limited, the Fairfax group and the Herald and Weekly Times. These corporations are run by company directors whose job it is to maximize the return on shareholders' funds.

A secondary aim is to present news and news analysis. Thus by their very nature they will tend to support business rather than unions, conservative rather than reformist governments, and corporate profitability rather than social justice or conservation. Only within these constraints does the reporting and analysis of events take place.

Independent academic studies have abundantly demonstrated newspaper political bias. A survey of Canberra's political commentators conducted by the ANU revealed 9 of the 10 most senior journalists frequently reported events differently from the way they actually saw them. "My first responsibility is to keep my job," and "I've got to provide for my wife and kids" were typical justifications. Latrobe University's Dr. Patricia Edgar supervised a detailed analysis of press bias in the 1975 election. Clear evidence of anti-labor bias in reporting, not just in editorial comment, was found in virtually every national daily.

All this is not to say there's never any competition between groups. Clearly there is, as exemplified by the life and death struggle between Fairfax and Murdoch in Sydney for the afternoon daily market (*Sun* and *Daily Mirror* respectively) and for the Sunday market (*Sun-Herald* v *Sunday Telegraph*). But generally, competition is on titillation value and, occasionally, price rather than in social outlook catered for, range of issues covered or quality of journalism.

It should perhaps be noted that, uncharacteristically, Murdoch is presently supporting Neville Wran in NSW. Whether this indicates Murdoch's commitment to social reform in NSW or mere political and financial opportunism is a matter of conjecture. (Murdoch has clearly benefited from certain NSW government decisions, such as being given the NSW Lotto operation.) Generally, however, such aberrations

tend to occur only when the conservatives are in hopeless disarray as in NSW at the moment.

The second thing to note is that the trend is towards even greater concentration of media ownership. All three newspaper corporations are expanding their empires by buying up what few independents remain. Or they buy each other.

In December last year, Rupert Murdoch stunned the media world by attempting to take over the ancient and venerable *Herald* and *Weekly Times*. The Fairfax and HW & T publications were, predictably, outraged. "It is our belief," wrote Fairfax's *Melbourne Age*, "that it would not be in the interests of this country for Mr. Murdoch to succeed in his attempt to expand his Australian empire. If he emerges as victor from the battle that has now been joined, he would control or be in a position to exert a dominant influence upon something like three-quarters of the newspaper circulation of this country."

As is now history, Murdoch's bid failed. Fairfax joined the stockmarket scramble for H & WT scrip and won control. The Fairfax organization has thus fulfilled its own dire prophecy. Except that it now has monopolies in Victoria, Western Australia, Tasmania and Queensland. So there are now effectively only two newspaper houses in the country, Murdoch and Fairfax. (Incidentally, Packer has not been mentioned here as he doesn't run newspapers. Just television, radio and magazines.)

The third thing to understand is that newspapers in Australia have very corporate relations with radio, TV and magazines.

This virtually assures that media analysis - critique of the press or vice versa - is either extremely insipid or non-existent.

Most newspapers, furthermore, are corporately wedded to other companies in such areas as finance, insurance, investment and life assurance. This inevitably proscribes their fearlessness in business and finance reporting.

Media critics the danger in all this is clear. How can we make intelligent political choices or responsible economic and social decisions if important information is deliberately and systematically withheld?

The case for legislation to break down the conservative stranglehold so that freedom of information becomes a reality is now overwhelming.

In our immediate situation, however, the prospects for reform do not look good. Mr. Fraser's commitment to freedom of information is of the same order as his commitment to honesty in government.

Meanwhile, to make the best of a bad show, there are still some independent outlets to which we can look for at least some of the news the cons won't run.

The new-look monthly *National Review* is well worth reading despite the limitations of its low budget. *The National Times*, though not as incisive as it once was, still contains valuable stories most weeks. And best of all, in this writer's opinion, is *ABC radio*. For all Fraser's efforts to kick the stuffing out of her, Aunty's still the best media organization we've got.

All of these have their biases. As does *On dit*. As is their right. But there's obvious merit in exposing oneself to a range of biases and not just the conservative, consumerist bias of the major media groups.

"Obviously," said Sherlock Holmes, "the midnight visitor was someone whom the dog knew well." □

Galloping Indigestion

Our comprehensive guide on where to spew Australia wide



On tour around Australia



Frontline

It is five years since the Fall of Saigon and already Vietnam is dull in the minds of present students if it rates a mention at all.

Most of us were still in the early years of high school when the war ended. We retain vague memories of student turbulence and America's fall from grace, but nothing about the destruction and brutality that people affected by the war actually suffered.

This is brought home graphically in a collection of action footage shot by Australian Mike Davis during ten years as a freelance journalist in Cambodia and Vietnam. It has been used by producer David Bradbury along with Davis' own commentary and official film from the US archives to make a forty-five minute documentary *Frontline* - an appropriate reflection of where most of the film was shot.

The experience of the film however was a far more powerful expression of the dilemmas than any verbal

questions could ever be. Deeply affected as Davis was by the war, his narration shows the cultivated detachment that is inevitable in a man whose first response for years to the most devastating of situations has been to first get it down on film. When this is contrasted with the atrocious destruction displayed on the screen, one cannot help but wonder what justification there is for so much time, effort and money to be sent to intrude to within metres of such hopeless suffering for the sole purpose of capturing it on film for TV audiences in the comfort of their homes back in the western world.

Frontline is not a pleasant film - it raises problems with awareness, of gaining it and coping with it. It does give a foretaste of the harsher reality of war that years ago would have been impossible to appreciate before being physically confronted with it, and serves a sober warning that may last a little longer now since it doesn't rely solely on our memory.

by Polly Unsaturated

To bring you a report on each state has long been my humble ambition. Let me relate my, to say the least, individual experiences during a recent tour.

First I went to Victoria and coming into Melbourne just as the sun was leaving the buildings I heard a strange chant in the air and to my astonished eyes guess what I saw. No, give up? Good. I saw a hundred, million people lining the streets.

'Don't tell me they were singing?'

'They were singing.'

'I asked you not to tell me that.'

'What were they singing?'

'This.'

(To the tune of 'Happy Little Vegemite')

We're happy little Victorians

And proud of our fare

We hear you're from interstate

How we wish you were back there

We're as friendly as can be,

But if you want some help then don't ask me.'

Next we drove up to NSW where all they had was grapes. The grapes of Wran I think someone said. Probably some radical red Liberal so we said grapius and sour grapes then left.

Next stop on this reader's digest tour was dusty Darwin. While we were there we called in at a cafe for breakfast. It was called the 'Blue Apple'. We ordered the usual fare for breakfast. Sometimes I

wonder what has inspired writers to such obscure ideas. It was obvious from the outset that Dr Seuss had eaten here for he described my breakfast perfectly; green eggs and ham. It was so bad I put it on my account there, but it did not taste any better when they mailed it to me.

While we were there we found a group of wharfies (I must say the boys were keen to find a wharf of groupies) just sitting around. Someone said they could afford to do that because they were a pier group. We chucked him off the edge but still he clambered back on the pile.

Onward, forever rolling round and onward to Perth. In Perth they all ate cucumber sandwiches. In fact at all the functions I went to they were sand-groping witches; I felt quite left out. Not at all like old SA. We decided to come back home to the old home and the raw prawn. See you round, up or down.

Love - Polly

P.S. We even met B. Humphris

I was down upon the wharf,

Having a quiet laugh at the ocean,

When I opened an eye

and saw breakfast fly,

Far below in the strangest motion.

P.P.S. Living at St Anne's you can't help but hear roomers. One that I heard was

that you received a free record if you reviewed it. Next week you may have a

Polly who records comment.

Tai Chi

For those looking for a way to exercise without straining themselves, Tai Chi could be the answer. Barry Heath, Union Welfare Officer, offers a survey of what available literature has to say.

Tai Chi is an ancient Chinese form of exercise. It aims to achieve health and tranquility by harmonizing body and mind. The dangers of strenuous physical activity are bypassed by Tai Chi for those who want or need to practice very gently.

Offensive and defensive techniques of self-protection may be based on Tai Chi movements. But mastery of Tai Chi to this level of proficiency is said to require a very long period of devoted training and practice. The implications are evident in the benefits: the more involvement the greater the rewards.

The symbol for the Tai Chi is a circle divided into two curved shapes of equal size, one being Yin, the shadowed right part, the other Yang. Yin and Yang are flexible and sympathetic to each other. The line between them has the movement of a wave. All of the movement and interaction represents the continuity of the life force.

Free hand exercise for health in China was first recorded in the period of the Three Kingdoms (ca. 220 AD - 265 AD): Hua-t'o was a famous physician who was gifted in ways of building up health through exercise. He used to teach his disciples movements of the five creatures; tiger, deer, bear, ape and bird, to help toward healthy and long lives. It is believed that the movements of the five creatures are the movements upon which Tai Chi is based.

At the dawn of the Ming dynasty (1368 AD) an elaboration of the movement of the five creatures was developed and Tai Chi was founded. Tai Chi divided into several schools or styles. Among them the Yang School and the Wu School have maintained their popularity to the present time.

Tai Chi is a system of exercise that makes use of the entire organism. Hands, shoulders, elbows, fists, palms and fingers, abdomen, hips, buttocks, feet, legs, knees, toes, sides of feet and soles - even the eyes - all are brought into play in a series of specific learned patterns of movements called forms. Maisel says, "The forms, 108 in

number (many of them repeats, or variations of 37 basic actions), are carried out in a definite sequence and can be learned gradually over a planned period of time. Serious students may go on learning to add new, subtle details of movements and co-ordination. Tai Chi is usually characterised by extreme slowness, absolute continuity of movement without break or pause, and a concentrated awareness of what one is doing at all times. Many people never 'do' Tai Chi other than slowly, as slowly as possible. And it does in fact have to be learned that way in the beginning, though later it may be done as rapidly and vigorously as is liked. Smoothly flowing from start to finish, the exercise is never interrupted, not even for a moment. No poses are struck, no postures held. As each form is approximately completed, the movement already begins to melt and blend into the next form, and so on to the conclusion." One unchanged tempo is maintained throughout. "...Though fascinating to watch, Tai Chi is not a dance or any kind of performing art. It is neither accompanied by music nor executed in accordance with any musical rhythm. The important thing is to perform the exercise as a regular habit, at least once a day and preferably twice. Nothing in the way of equipment or apparatus is needed. It can be done quietly in an unseen corner any time relaxation is wanted."

Several teachers are now sharing their Tai Chi knowledge in Adelaide. Members of the Adelaide University Natural Health Club will help you find a group to learn with. Classes have been held on campus and that may happen again. □

Literature

Sophia Delza; *T'ai Chi Ch'uan: Body and Mind in Harmony*. The Good New Publishing Company, North Canton, Ohio, 1960.

Lu Hui-ching; *T'ai Chi Ch'uan: a Manual of Instruction*. St Martin's Press, New York, 1973

Edward Maisel; *Tai Chi for Health*, Delta, New York, 1974.

DREARY DONIZETTI

Manager Explains

Grant Dickson in the title role and Roger Howell as Dr Malatesta in *Don Pasquale*

Don Pasquale
Opera Theatre
Student Rush, half hour before curtain, \$2.50
July 8, 10, 12: 8.00pm
Reviewed June 28.

Set in the Italian 1840's, *Don Pasquale* is the second last of the seventy or so operas that Donizetti wrote, and represents a popularization in the opera buffa (comic opera) form. The plot centres around an elaborate and not altogether pleasant deception practised upon the elderly Don Pasquale (Grant Dickson) on behalf of his love-lorn but financially dependent nephew, Ernestino (Thomas Edmonds) by the latter's intended bride, Norina (Judith Henley), and by everybody's friend, Dr Malatesta (Roger Howell), aimed at disillusioning Pasquale from the idylls of married life. As the full ramifications of our trio's diabolical schemes unfold, Pasquale acquires an almost pathetic dimension, although everyone lives happily ever after, a denouement whose rapidity would stun even a soap opera.

Singing the title role, Grant Dickson, on loan to us from the NSW Conservatorium, made much of the comical and farcical propensities of the role with a perfect caricaturization of an elderly buffoon, while his fine bass made the presto duets with Roger Howell a somewhat unequal contest. Thomas Edmonds was in his usual form, and Judith Henley's performance was marred only by some debatable intonation in the first act. All of the principals were distinguished by an excellent sense of theatre, and the characterizations were nicely rounded out.

The chorus in the second act came as a bit of a surprise (having spent the first act thinking it consisted entirely of principals), but one can really only criticise Donizetti, and not the Opera Company! The orchestra, on the other hand, managed to frequently crescendo the singers out of audibility: while one admires their gusto, one wonders where the conductor's control had got to.

A final word for Tom Lingwood's sets, whose

clear lines were a joy to behold, with a fine attention to detail. Apparently, when it was first produced in the 1840's, audiences objected to seeing singers in everyday clothes, so it was subsequently staged in seventeenth century costumes - bouquets to the designer for staging it as Donizetti visualised it, although if one were truly pedantic one could argue the point for staging it a la 1980's, which would doubtless meet with the same opposition.

Osman Minor

Can't someone tell the State Opera that there is more in the repertoire than Donizetti and light opera? Haven't they heard of Gluck or Gretry, or the smaller works of the nineteenth century? What's wrong with Verdi or Mozart? How about a revival of *Don Giovanni*? Having done an appalling Donizetti last year, together with *Die Fledermaus* and *The Secret Marriage* and this year, dreariest of drearies *L'Ormino*, you'd think they could serve us up with something better than a revival of *Don Pasquale*. Revive Mozart, all right. Mozart has an everlasting quality and perfection that Donizetti could never even hope to achieve. And looking at the programme, I find that we are to be treated to yet another Donizetti later this year - *Lucia de Lamamor*. This opera company needs life and variation and it received some.

The production itself was a good one, being well cast and well sung, although Judith Henley's voice tended to be harsh at times. Roger Howell shone yet again in his role as Dr Malatesta, and Thomas Edmonds, playing yet another lover in distress, carried his lines well, having lost his former wooden stage presence.

The set was good, but it is time that the designers took into account the limitations of the Opera Theatre and started to design sets which can be seen properly from all seats. The orchestra performed well, except for the trumpeter, who totally ruined a beautiful melody line in one of the most poignant parts of the opera.

Michael Burden - Mus III

Following the performance of *Don Pasquale*, *On dit* interviewed Mr Ian Campbell, General Manager of the State Opera Company of SA to try to determine what factors influence the choice of operas, how the operas are financed, and the cause of some rather odd acoustic effects.

Let's begin by discussing who chooses the operas, on what basis they are chosen, and whether economics are a factor in the choice.

Fundamentally, there are two people involved in choosing the operas - the General Manager and the Musical Director, on the grounds that this is a mutual function. In the event of our disagreeing over either the opera or the casting, we would appeal to the Board, but that's never occurred. So far as economics go, yes, it is a factor. There are many operas we would like to do, but that we can't afford to do, or we can't fit the orchestra in the pit, or we can't get the singers. We also have an orchestral problem where frequently an opera that we can afford to do requires a very good orchestra. This is very difficult to ensure a long way in advance, that is, 18 months ahead. We do have an arrangement with the ABC to play for us once a year, but we never know far enough ahead that the orchestra will be available on specific dates.

How far ahead do you know?

Generally one year, whereas the programming has to be 18 months. That's not the ABC's fault, since the ABC has a serious problem in that they need to get their bookings in to the Festival Centre, and the Festival Centre won't give the ABC advance notice as to what bookings are suitable for them. The ABC can't get into the Festival Theatre for its own activities and it can't guarantee any of ours until it's got that sorted out, so that's an administrative problem. But we, if we want certain directors, designers, singers, or whatever, sometimes have to make a two years' advance commitment. For example, in one of the operas next year we're using a director and two singers who were engaged 19 months ahead of the actual performance, but I could not have guaranteed 19 months ahead that the ASO would play for that performance.

Is the size of the chorus, both in terms of numbers and in terms of amount of singing, a factor in the choice of operas?

The chorus are engaged according to the opera but it must be borne in mind that the chorus are essentially part-time people - they are not full-time professional singers

- they all have day-time jobs. Consequently, in any calendar year it is impossible to programme a large number of heavy chorus operas.

The chorus has to work three nights a week for about eight weeks to learn the music, and then in the rehearsal period they sometimes have three or four nights a week, for as many as four weeks, and all that for what is essentially expenses. They're almost volunteers. It's a strain on our own singers, because they should really be working by day. So there is no economic factor in terms of the chorus, because they don't cost us an absolute fortune, but we have to worry about their well-being, and make sure we don't push them too hard in a year.

A friend of mine went to Don Pasquale at the Opera Theatre last week, and spent most of his time hopping around the Dress Circle avoiding sound pockets, ending up in the back row where he could 'hear' what was being sung.


Yes, there is a problem in the front three rows: there is, at times, a slow reverberation which comes across to the ear as an echo, and as an echo it amplifies the sound and gives an odd effect. It's caused by a dome over the top to increase the air volume in the room and enhance the tone and resonance. It's had a difficult effect because in certain circumstances a singer approximately ten feet up from the curtain line, when singing in certain positions on the stage, has a voice which then bounces from the stage, hits the right side of that dome, goes back and hits the top of the orchestra pit, and then comes back to the ear. In the meantime, the direct sound has already reached the ear. So when someone says that they can't hear, what they actually mean is that at times they actually hear less than they heard before. We are looking at ways of remedying it: it can be fixed, but it will not be cheap.

How does the economics work out in terms of government subsidies, financial sponsors, patrons, box office, and so forth?

The State Theatre Company gets a quarter of a million from the Federal Government. The State Drama Companies get more than three times what State Opera Companies get from the Federal Government. Opera is labour-intensive and everything we do really results in a salary to somebody. We only spend about 4½ of our total costs on sets and costumes. Our wages' bill, on the other hand, is about \$750,000 per year. It must also be remembered that no theatre company has the expense of an orchestra of 45. The total annual expenditure of the Company in all areas is at the moment about \$1½m. But in that \$1½m, there's about \$300,000 which pays loans, and I discount that as being part of our real operating costs. Those loans were to build and buy, and are serviced by the Government directly. In terms of actually running the Opera Company, it's about \$1.2m, of which about \$700,000 came from the Stage Government, \$56,000 from the Federal Government, and the majority of the rest came from Box Office. We earned from private sources last year about \$35,000, if you don't count the Adelaide Festival which was a direct grant of \$35,000 from Peter Stuyvesant Foundation and the Adelaide Festival. We need to earn from the private sector, in the next couple of financial years, I would say, \$50,000 at the minimum. The patrons are working well. It's a slow way to earn money, but the patrons are very loyal, and we have \$10,000 of patrons' money last year, much of it from industry, but much of it from Mr and Mrs Average. □

Osman Minor

PEOPLES BOOKSHOP



SALE

Books and Pamphlets by and for the Left

20-30% OFF!

HOURS: MON-FRI 10-6PM. SAT-9AM-12NOON. TEL: 2236767.

PEOPLES BOOKSHOP 257ANGAS STREET, ADELAIDE. 5000.

SUBJECT TITLES: MARX & MARXISM-POLITICAL ECONOMY&THE LABOUR MOVEMENT-WORLD POLITICS AUSTRALIA:HISTORY&POLITICS-WOMEN'S MOVEMENT-GAY LIBERATION-SCIENCE&ENVIRONMENT-HISTORY CULTURE&MEDIA-LITERATURE-SOCIOLOGY&ANTHROPOLOGY-PSYCHOLOGY-NEW PAMPHLETS+POSTERS-ETC.



Refreshment

No More Lonely Nights
Blue Steel

No More Lonely Nights by Blue Steel is good ole rock'n' roll. Their music is not unlike that of mid-west success, Bob Seger; at times very much so. The instrumental line-up is similar to that of Joe Walsh's touring band - three guitars backed by a bass and two drums. Leonard Arnold, Richard Bowden and Howard Burke play some punchy guitar and the occasional solos are good. Marc Durham on bass and Mickey McGee and Michael Huey on drums provide a rhythm section which stays solid throughout.

The influence of early Eagles country rock is evident on a couple of tracks with outstanding lead and backing vocals. Glenn Frey, Don Henley and Jackson Browne are among the long list who receive thanks on the album but any audible contribution is well hidden.

This album is quite refreshing. Blue Steel provides a welcome reprieve from the barrage of disco-oriented refuse which has been forced upon the public recently. (No apologies to the Sinatra's set.) The line-up of the band emphasises their style - strong American rock with punchy raw guitars backed by a solid rhythm section. Blue Steel's policy is neatly expressed in one song, Willie and Waylon,

"If you think disco is the thing
Well come on in out of the rain.
Go out and catch yourself a live band
And rock'n'roll the night away.

Michael Burdon

Short list

Roger Chapman and the Shortlist
Acrobat MLF 348.

The album cover describes its contents as "the very essence of Rhythm and Blues raw, hungry, never letting up". It's a pretty apt description.

Recording was 'live' in Hamburg at the Markthalle in August last year.

Chapman's rasping vibrato delivery is distinctive, and well suited to the material especially such tracks as *Who Pulled the Nite Down* and *Midnight Child*. Backing is by a floating musical cast known as 'the Shortlist' to indicate its flexibility. Its talent lies in sounding casual without sounding sloppy. I particularly enjoyed the saxophone (Mel Collins).

But I did not like the harmony vocals (Helen Hardy and Kathy O'Donoghue). Although generally at least acceptable, in *Let's Spend the Night Together* they sound far too much like a

MUNGO MacCALLUM

SPEAKS ON
THE MEDIA IN
AUSTRALIA



WEDNESDAY JULY 9
1 PM IN THE GALLERY

saccharine gilding to make the track more commercially viable. Otherwise, it's a good track to finish a good album.

Catherine Cawood

Live Hunter

Ian Hunter Live
"Welcome to the Club"

This latest live recording is based on Hunter's gigs in LA and New York where an enthusiastic audience soon became ecstatic - and it's easy to see why.

Hunter opens with "FBI" which exposes the eccentric skills of Mick Ronson on lead guitar. Then Hunter and Ronson along with Briley on bass kick a hefty backbeat into "Once bitten, twice shy" and, believe me, there is nothing shy about this performance. After that raunchy classic I was in need of a tranquilizer and Hunter prescribes one with "I wish I was your mother" on Side 2. This is followed by a Cockney vocals version of "Irene Wilde" (I wonder if it really is a true story?). This analysis of teenage identity is extended with "Just another night" which compares favourably with the version on "You're never alone with a schizophrenic" Album.

Side 3 reveals another Ian Hunter with "Standing in my light". Here he sounds much like a male Nico. And if you're looking for a T-Rex element have a listen to "Walking with a Mountain/Rock 'n' Roll Queen" on the same side.

Then of course comes David Bowie's "All the Young Dudes" which is tailor-made for Hunter's style. If Mott the Hoople's version rushed your blood you will enjoy Hunter's solo effort here.

Turn the record over and you may be surprised to find Ellen Foley making an appearance. Although playing a minor role, Foley is in typical form as she joins Hunter at the mic. for "We gotta get out of here". "Silver Needles", "Man o' War" and "Sons and Daughters" are next as Hunter focuses upon life and love in the City.

Andrew Cecerco - Eco.



Think Pink

Fabulous Poodles

The Fabulous Poodles first surfaced in England around 1977 but of late have been touring the American hinterlands for bigger rewards. Their live show is apparently quite a circus, complete with props and gags. This may be fine in a live context but when it comes to putting the music onto record, songs which rely too heavily on visuals tend to collapse.

Although a glance at the song titles does indeed suggest that many come from a farce/satire live production, the Poodles have managed to transfer most onto vinyl without losing too much musically. Ageing hippies may remember producer Muff Winwood from the Spencer Davis Group of the 60's. He imparts a suitably glossy production to the material here, which ranges from the good (Bike Blood, Cossack Cowboy) to the mediocre (Suicide Bridge) to the downright disposable (Vampire Rock, Anna Rexia).

On their best songs the Poodles ally rhythm and melody to pleasant effect - bouncy little pop songs to which you can almost hum along.

The Poodles, in face, have absolutely nothing to say but manage to say it well. Chapman's rasping vibrato delivery is distinctive, and well suited to the material to bear any emotion or conviction which may be why the words are so particularly ineffectual.

The Poodles, in face, have absolutely nothing to say but manage to say it well anyway - a perfect example of form without content. There already exists a vast audience for this type of music but without the required massive media promotion it may take that audience a long time to find the Poodles.

Anyone for Countdown?

Nigel Walker



Short and Snappy

Freedom of Choice
Devo

Another album of innovative music in the unique style of Devo. This band, from Akron, Ohio, was "discovered" by Eno (who produced their first album) and Bowie in West Germany several years ago. Although running parallel to the new wave movement, their music is entirely their own, and doesn't fit into this category. Three albums have now been released - Q: *Are we not Men?*; A: *We are Devo!*, *Duty now for the future*, and the latest, *Freedom of choice*.

Devo's music has been described as mechanistic. Many of the repetitive rhythms in their songs seem inspired by some huge repetitive production line robot. A version of *Satisfaction* in 1978 shocked the music world, and made a name for Devo overseas, achieving some success in England.

This style does not become boring, as Devo's songs are short, sharp and snappy. They have an unusual and stylised vocal style, and several different group members contribute on some songs. A focal point is the keyboards, with weird synthesiser sounds and melodic catchy keyboard riffs (e.g. *Snowball*). Rasping guitar chords add a rockier sound to the more "hard edged" of the songs (e.g. *Freedom of choice*).

I've avoided the well-known Devo de-evolution discussion, partly because I don't understand it, but mainly because Devo's music stands up on its own on this album without this gimmick. There are a few more simple, throwaway lyric "ma babee don't love me" songs on this album than on the previous one (e.g. *It's not right*, *Snowball*, *Don't you know*). There is the political *Freedom of choice*, the moralistic *Tono'luv*, the philosophical *Gates of steel* and the social comment *Planet earth*. There has always been a conscious satire of the tough, all-American hero image in Devo's songs and in this album is reflected in *Whipit* and *That's pep*.

I like the whole album, but songs that might stand out on first listening are *Whipit*, *Snowball*, *Freedom of choice*, *That's pep* and *Mr B's ballroom*. Check out the neat-o inside cover, and become a Devo fan club member.

Bill Smith

A Heap of Uriah

Uriah Heep

Uriah Heep's latest album "Conquest", could best be described as gentle, melodic rock. The band has sacrificed heavy instrumentation for a more commercial sound, combining harmonizing vocals with skilful, but never over-bearing, musicianship.

Side One is generally bright with Ken Hensley on Keyboards figuring prominently. Good use is made of synthesizers in establishing a haunting surrealistic atmosphere, a mood maintained throughout. The better tracks are "No return" and "Fools", the latter characterized by touches of fine guitar work. In contrast Side Two, particularly the final two tracks, sinks to the pits of sombre self-indulgence. There is a stark absence of energy and the ballads bore. To aggravate further, the songs grind on eternally paling into eventual insignificance.

The lyrical content of the album is banal with unoriginal, yet typical overtones on the theme of love. There is no attempt at innovative social comment which belies the musical mystique of tracks such as "Imagination" and "Out on the street", both of which hint at profundity. The shallowness of the lyrics is reflected in the lack of conviction of lead singer, John Sloman, who,

although generally clear and in tune, fails to make a distinct impression.

Without doubt Uriah Heep boasts of considerable musical talent. Only glimpses of this talent are revealed in "Conquest" but for some this may be enough. For most, however, reaction to this album will be, I expect, rather dry. "Conquest" is no conquest; an average attempt from an average band.

Mark Vorback

Crashing In

Lynyrd Skynyrd Band
MCA 11008 (Astor)

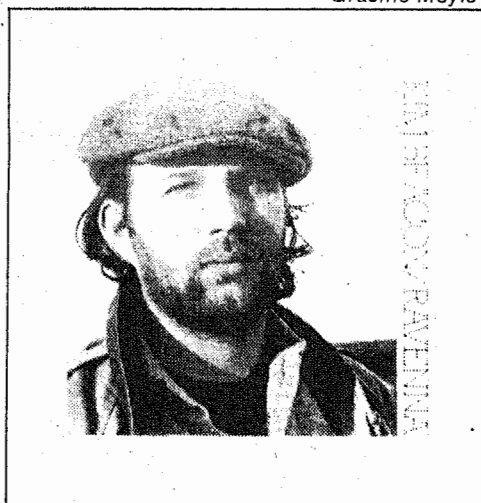
Gold and Platinum is the title of a double compilation album by the now defunct Lynyrd Skynyrd Band. This set was recently compiled by several of the surviving members of the band as a final tribute to their deceased colleagues, who were killed in a plane crash in late 1977.

The album has most, if not all, of the best Lynyrd Skynyrd tracks lifted off each of their previous albums, including the classic 14 minute live version of 'Free bird' with the brilliant howling lament of the guitars of Allen Collins, Gary Rossington and Steve Gaines. 'Gold and Platinum' traces the history of the band from its debut album (pronounced lehr-nerd skin-nerd), through 'Street Survivors' (released just before the fatal plane crash) and the final 'First and Last' set. The album has one previously unreleased track (as far as I can find) named 'On the hunt' which equally deserves its place along with the 15 other quality tracks.

Lynyrd Skynyrd were renowned for their exhilarating live performances (captured on 'One more for the road') and have now taken on an aura after death (similar to Buddy Holly and Sid Vicious) as being the kings of Southern Boogie.

The album is perfect for anybody into Southern Boogie, with the wild squealing guitars, the heavy drum beat, and the tasteful touches of smooth keyboard work.

Graeme Moyle



Warming Introspection

Ravenna
Kim Beacon

If you'd like a reprieve from the chaos, a retreat into the reclusive world of calm and illusion, then Kim Beacon may just be the medication you've always needed. *Ravenna* is a fine indication of things to come as Beacon the optimist, the romanticist, the sentimentalist, the fatalist and the vocalist come together. The album provides a good range of blues/jazz. Most compositions are by Beacon, but Randy Newman's *Baltimore* is a notable exception. Stan Vincent also contributes, providing Beacon with a firm canvas on which to reveal his optimistic picture of life. The musical range is symbolically arranged from the lead track, *My Blues Have Gone*, a sound reminiscent of mainstream Stevie Wonder, to the final track, *Lonely*. The first side contains a version of John Lennon's *Image*. Though it lacks Lennon's strength, it is at least interesting for its different emphasis, while *Baltimore* is at least comparable to the Randy Newman version.

The production and engineering on *Ravenna* is sound, and the horns and saxophones are well arranged. The saxophone, with the omnipresent drums and bass, form the musical backbone of the album. The vocals are warming, though not necessarily cultured, and fit the general atmosphere of the album perfectly. The music is universal, unobtrusive, easy to appreciate and to respond to. *Ravenna* is a tight album worthy of the outlay, whether it be in time or money - TEAS cheque permitting, of course.

Ian Robertson,

Heroin



David Hirst
Quartet Books

David Hirst's book on heroin supplies information about many facets of the drug in Australia. It contains well informed and accurate sections on the pharmacological action of heroin, the history of the drug black-market and its changing distribution network, Australian and overseas drug legislation and its lessons and the range of therapy options open to narcotics addicts.

With an insight that the author could only have gained through being in reasonably close contact with the black-market, Hirst identifies the great marijuana "drought" which followed the 1975 growing season as the turning point after which marijuana became more expensive and harder to find, whilst heroin became more readily available. He discusses in the book the many causative factors that have led to more widespread use of heroin, and argues that its illegality is at the root of the problem. The alternative he puts forward is to allow addicts to be prescribed decreasing doses of heroin which will facilitate withdrawal from the drug.

Hirst believes that it is the profitability of the drug which spreads its use - an addict can easily pay for his or her habit by dealing the drug to other people, whilst the other options for an addict to raise funds to support a habit are stealing or prostitution.

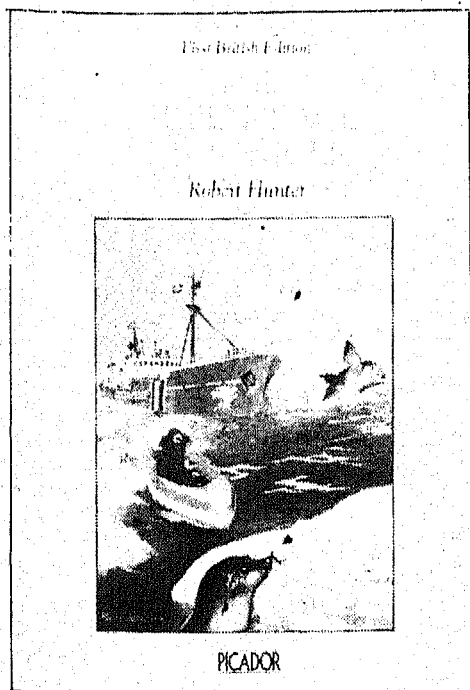
Hirst's book also looks at the cannabis question and similarly concludes that the illegality causes more problems than benefit for the community.

It is an excellent book on the real mechanics of the black-market in Australia.

Recommended.

Mark Lawrence

Greenpeace



The Greenpeace Chronicle
Robert Hunter
Picador

The book relates to Hunter's personal knowledge and opinion of the birth and development of the Greenpeace Foundation. Hunter, before becoming one of the founding Greenpeace members, was a journalist on the *Vancouver Star*.

While reading of the problems and successes of the fledgling group, one cannot help but become entirely engrossed in the desires, and

aspirations of the dedicated group of characters who figure in the book.

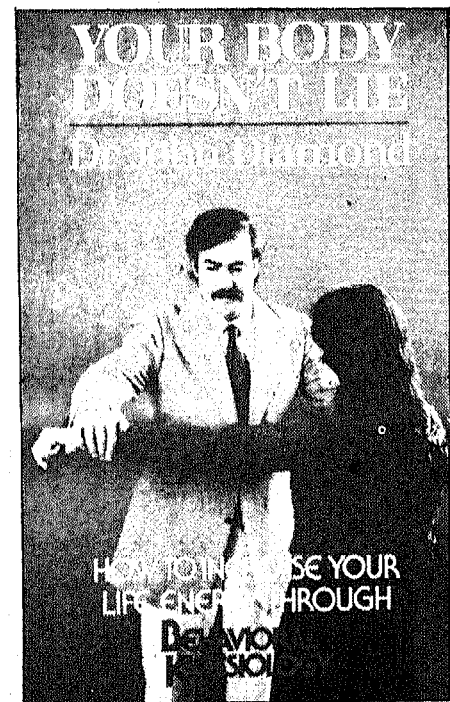
Their respect and concern for the world's ecological systems is almost spiritual, and effectively transcends the pages of the book. Almost enough to convert you into a "Greenie". The book can really fill you with concern and love for the environment and, in some parts, hatred for those who selfishly exploit it.

But the story isn't just an esoteric excursion into the protection of Mother Nature. Hunter discloses the uglier aspects of working in an organization composed of people with vastly different ideals, politics and personalities. The reader is shown the harsh and sometimes vindictive internal politics which almost tore Greenpeace apart.

But, even when the Greenies are out there 'mixing it' with the 'destroyers of nature', it becomes apparent that there is so much to be done to combat the massive abuses of our environment. The story itself is a chronological account of the events which inspired the formation and evolution of the organization. Greenpeace started with a group of protesters trying to prevent the USA testing a nuclear device in the Aleutians. Later came the protests about whaling and sealing. Several of the campaigns fought by the author are described. It is obvious that the prime aim of each Greenpeace member is to save the environment. Although there were disagreements they all share this one goal, or perhaps obsession. Their dedication to this goal is infectious, and I for one have been converted.

Kerry Hinton

The Thymus



Your body doesn't lie
Dr John Diamond.
Harper & Rowe

Every act of violence on TV of which there are about a thousand a week, will weaken our thymus gland and our Life Energy. So says Dr John Diamond in a recently published book, *Your Body Doesn't Lie*.

Dr Diamond is a developer and proponent of what he calls Behavioural Kinesiology. He believes (and has published the results of numerous experiments in medical journals) that the thymus gland plays a key role in determining the health of the body. (The thymus gland is located beneath the breastbone at the level of the 2nd rib). An active, healthy thymus means a strong, vigorous body, immune to disease. It can however shrink to half its normal size under excessive stress, with a consequent deterioration in physical health and emotional resilience. Its condition or rate at which it vitalises the body can vary throughout the day according to the nature of stimuli. The state of the thymus at any moment can easily be gauged by a simple test of muscular strength.

The functioning of the thymus and therefore of muscles and the body generally can be improved by natural foods, positive thoughts and emotions, associating with healthy positive people, most kinds of music, good posture, certain symbols (e.g. the cross) or even by thumping the chest at the thymus spot. An active thymus is better able to withstand weakening stimuli, many of which cannot easily be avoided. Life Energy and muscular strength can be instantaneously halved by smoking, drugs, refined food (especially white sugar), clothing made from synthetic fabrics; exposure to cigarette smoke, automobile gases, fluorescent lights, electrical generators, x-rays, microwaves; and by contact with people, filled with negative thoughts and emotions, even the mere sight or sound of them in the media.

The media in general are constantly soaking us in negative imagery but television does so

with a sight-and-sound intensity that exceeds books, magazines, radio and newspapers. Murders, assassinations, hijackings, natural disasters, etc. have a debilitating effect on hearers: the sight of these events compounds the debilitation and does the sight and sound of terrorists, arsonists, child molesters and villains generally, real or stimulated, dead or alive. Looking at pictures of the late A. Hitler are a good way of wrecking your thymus. Most advertisements are not life-affirming but are distorted and exaggerated attempts to manipulate and so they too drain rather than enrich.

In a totalitarian state like Russia the concentration upon positive achievement and a reluctance to publicise disasters has its sinister side, obviously, and can mean that if a relative should perish on an internal Aeroflot flight, you might take months to learn of it. Yet in open societies the thymus takes a fair hammering from our cherished right to know. Moreover, it is a notorious and well-substantiated fact that the more TV one watches the bleaker one's view of the world becomes. There is a much greater expectation of being a victim of violence in some form, an exaggerated idea of the amount of negativity in the world. The cycle of fear, suspicion and excessive self-concern thus generated not only reduces the likelihood of generous, optimistic behaviour, but makes a person a kind of toxic vampire, weakening all they associated with. Another thought to conjure with as you settle down to your next cop show, horror movie or even the news is this: different sound frequencies have different effects: the "whistle" emitted by a TV set is at a frequency (15750 cycles per second) that happens to debilitate rather than vitalise.

R.F. Newbold

State of Play

Indec Economics Group.

George Allen & Unwin Australia
\$12.50
\$ 5.95

Available at Union Bookshop.

In the 1970s the Australian economy was hit by a new phenomena; both high unemployment and high inflation co-existed. Previously, either one was high and the other low. As a result conventional 'Keynesian' policies were no longer appropriate. Economists were (and still are) in a deadlock over which were the most appropriate policies. It is against this backdrop the book *State of Play* was written.

The book has been written by the Indec Economics team which is headed by Dr Barry Hughes (Senior Eco. Lecturer, Flinders Uni.) and by Kevin Davis (Senior Eco. Lecturer, Adelaide Uni.). In *State of Play* the authors outline the main (two) lines of argument which currently exist. One 'side' argues for the expansion of the domestic economy and that a more interventionist approach is required. This side generally consists of ALP politicians, neo Keynesian, and even some monetarist economists.

The other side argues that the Government's contribution to healing our economic ills should be to hold things steady and allow the economy to pick itself up. This side is generally supported by Liberal/Conservative politicians, monetarists (Friedmanites) and many Australian academics. It should be emphasized however, that the issues involved are complex and that the above outline is only a simplified version.

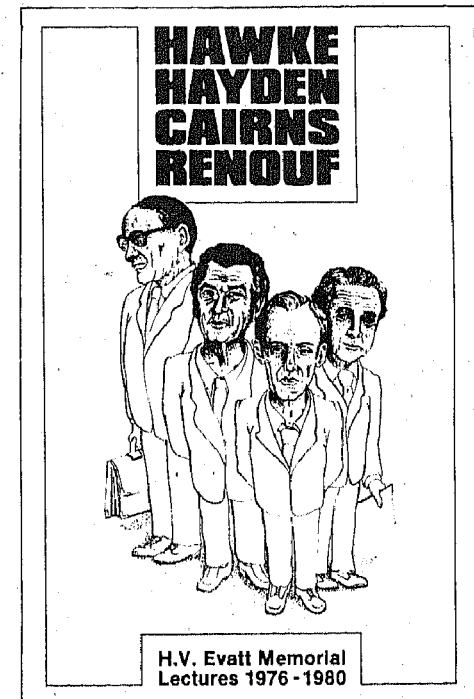
The authors consider most issues, such as unemployment, wages policy, interest rates, etc. on a chapter by chapter basis. Although the chapters are written by different authors, the style of writing throughout the book is consistent. The book is a clever combination of layman's and theoretical (academic) economics. Its terminology is both precise and concise and the book makes good bedtime reading. Both the layman and the student will find it enjoyable to read. In many cases (e.g. investment) the authors distinguish between the economist's definition of various terms and the layman's version. The book provides a great deal of empirical data, which is well integrated and their own 'adjustments' to the figures help expose both the statisticians' bias and 'statistical discrepancy'.

State of Play provides an excellent critique of the state of the economy, up to the end of 1979. The book however, isn't without its flaws. The authors in their attempt to make various issues understandable to the non-economist have over-simplified some issues (e.g. chapters 3, 4 and 13) to such an extent that they only present the current situation and very little "commentary" is given. The coverage of indexation (ch. 4) and the J curve (ch. 6) is somewhat brief. Furthermore, its approach is reasonably conventional, but I am sure this won't deter Adelaide readers.

Apart from these minor difficulties the book is in the main what it claims to be: "a succinct description of the main Australian economic trends, packed full of the statistics needed to keep track of events..."

Tony Piccolo, *Economics III*.

Evatt Lectures



H.V. Evatt Memorial Lectures
Hawke, Hayden, Cairns, Renouf
Adelaide University Union Press 1980
\$4.50.

Since the establishment of the Ghifley Memorial Lecture by the Melbourne University Labor Club in 1954, the memorial oration has become a respected forum in Australian politics. In a country for so many years noted for its low standards of political debate, this series provided a much needed intellectual input from the democratic socialist perspective.

In 1976 the recently re-formed Adelaide University Labor club presented the first of a series of annual lectures in honour of Herbert Vere Evatt, jurist, internationalist, and leader of the Australian Labor Party. The intention of the club was that these lectures would be more than a party political forum, and would examine pressing issues by a prominent Australian, not necessarily from within the club. This address was originally published in

The first Evatt lecture, presented by Bob Hawke in 1976, discussed "Australia's place in world affairs", a subject close to Evatt's heart. This address was originally published in pamphlet form, and as such was greeted by the *Melbourne Age* as "a scathing but nonetheless sophisticated critique of the present Government's foreign policy, especially Mr Fraser's distrust of detent and suspicions of the Soviet Union".

Bob Hawke's attack on Fraser's xenophobic obsession with the USSR remains vitally relevant, challenging as it does the intellectual and strategic basis of the return to a cold war foreign policy stance.

The second address in the series was presented by Bill Hayden, leader of the Federal Opposition, shortly before he assumed that rôle. Hayden, speaking as a former Labor Treasurer, reviews Labor's economic record, and contrasts it to the Fraser government's approach, concluding that "the government is a singular failure as an economic manager of the nation". When Hayden made these remarks, in late 1977 shortly before the snap Federal election, the Prime Minister was assuring the nation that unemployment would "fall, and keep on falling" from February 1978. Time has certainly verified Bill Hayden's predictions.

Due to continuing demands for reprints of these two addresses, the Union Press decided to republish the Evatt lectures in permanent book form, and to include two previously unpublished lectures, those of Jim Cairns in 1978, and Alan Renouf in 1979. Jim Cairns's address, "The Dynamics of Cultural Growth", develops the theme of alternative life styles, as a way towards a "non-alienated" society.

The 1979 address, "Evatt's Legacy to Foreign Policy", marked a departure from previous lectures as the speaker, Alan Renouf, was not a member of the ALP. Rather, he was a former diplomat, a man who had worked with Evatt, and who resigned from the diplomatic service because of his fears for the future of an Australia under Malcolm Fraser's Liberals. Alan Renouf is now a respected journalistic critic of Australian foreign policy, and the author of two books on the subject.

The theme that connects these diverse lectures is the commitment of each of the authors to an Australian devoted to the search for social justice rather than the dollar, and world peace rather than global confrontation.

Terry Connolly - Law Arts IV
page 13

BREAKDOWN OVER BARTOK

ASO too small

Adelaide Symphony Orchestra
Fri. 27 and Sat. 28th June
Festival Theatre

The programme began with Haydn's *Symphony No. 102*. The first two movements seemed to lack the subtleties that make living music. The music was stifled by insufficient dynamics and lack of precision. In contrast, the third and fourth movements were professionally performed, with a good oboe solo in the trio of the 3rd movement and a delightfully amusing exchange of the theme between woodwind and strings in the 4th movement.

The highlight of the evening was Tchaikovsky's *Concert Fantasy for Piano* (1874) with Australian soloist Alan Kogosowski. His performance wasn't technically perfect, but nonetheless it was a marvellous exposition of this virtuoso work. His playing exposed the work's essential fire and sparkle, especially during the cadenza of the first movement, with long golden threads of sound at the upper end of the keyboard and spirited chordal playing at the lower end. The orchestra played its part with vigour and enthusiasm; together they made for a good performance.

The true highlight of the evening should have followed. Instead of Bartok's *Concerto for Orchestra*, as originally programmed, the audience was presented with a mediocre performance of a mediocre symphony - Beethoven's *Symphony No. 2* (1803). The official reason for the programme change was the inadequate size of the orchestra's string section. The ASO can capably handle smaller symphonic works but it does not really have the resources to perform large scale symphonies. Yet somehow the ASO was able to perform Liszt's *Les Preludes* and Tchaikovsky's *Symphony No. 6* just ten days earlier. Either the ASO should perform a season consisting of only smaller scale symphonic works, or it should be prepared to play a mixed season, in which case there would be no excuse for the omission of Bartok's *Concerto for Orchestra*.

Michael K. Borgas

Unfortunately this was not one of our orchestra's better concerts: perhaps there is some truth in the "safety in numbers" adage, for while the orchestra was about the right size for the Haydn Symphony, it was definitely under par for the Beethoven - there have, apparently, been a number of resignations in the aftermath of Mr Hunt's ripostes.

After a rather precious beginning, unintentionally enlivened by some odd brass noises, Haydn's 102nd Symphony got off to a lively start with some very disciplined playing under the clockwork baton of Mr Niklaus Wyss, our Swiss-born Guest Conductor, and proceeded in typical Haydn fast/slow fashion, ending up with a Presto that was a quixotic delight.

It is interesting to note that although Beethoven's 2nd Symphony was written only eight years after Haydn's 102nd (1802 and 1794 respectively), it definitely involves a much bigger sound (and should, ideally, involve a much bigger orchestra). Starting with characteristic Beethovenian heaviness, the Adagio Molto leads into an Allegro con brio which proceeded with enviable Swiss precision. Unfortunately, this came adrift in the latter parts of the Symphony, with scratchy strings in the Scherzo, and appoggiaturas in the Finale that were definitely on the flat side. However, the usually extended Beethovenian ending (con guisto) more than made up for it.

The Tchaikovsky *Concerto Fantasy for Piano and Orchestra*, embodying the "musical content" approach, is, on the other hand, definitely Tchaikovsky at his noisiest. The first movement starts with a palette of beautifully contrasting orchestral colours, but rapidly degenerates into a noisy extended solo cadenza which has little or no relationship to the preceding thematic material, in which the pianist's main opponent seems to be the piano itself, while the orchestra sits clutching its various instruments on the sidelines of suspended atmospherics. In the Second Movement, what could have been a very beautiful dialogue between the piano and a solo cello was unfortunately marred by an extremely penetrating (and consequently

crass) tambourine, which persisted thereafter. Notwithstanding some very unified string playing, the *Fantasia* was, on the whole, very noisy and not particularly attractive, which

could, perhaps, explain why it is seldom heard.

Osman Minor

Next concert: 25/26th July, Festival Theatre
 Conductor: Franz-Paul Decker.



NEW SUBSCRIBER BOOKINGS NOW OPEN

OUR GREATEST ADELAIDE SEASON EVER • SEE THREE MAGNIFICENT PROGRAMMES

Australia's internationally-acclaimed company

THE AUSTRALIAN BALLET

1980 Adelaide Subscription Season

Adelaide Festival Theatre
 Commencing July 29

TOLSTOY'S greatest novel
 NOW a spectacular full-length ballet
 by André Prokovsky

Anna Karenina

"A triumph.
 Entertainment that will ravish ballet lovers".
 The Herald, Melbourne.

"Passionate dancing, spectacular choreography,
 beautiful pas de deux, brilliant and
 dramatic scenery".
 The Sun-Herald, Sydney



ANNA KARENINA is sponsored
 by BP AUSTRALIA LTD.



A Tribute to Borovansky

A programme typical of those staged by Edouard Borovansky,
 the "father" of ballet in Australia.

LES SYLPHIDES
SCHÉHÉRAZADE
GRADUATION BALL

Our exciting new company

The Dancers

in THREE MASTERPIECES

SYMPHONY IN D
LAS HERMANAS
PINEAPPLE POLL

"Bravo - to The Dancers - proof of a grand leap
 for dance theatre in Australia. Variety - humour,
 passion, delicacy - reigns. This inaugural show
 of The Dancers is amazingly triumphant".

Courier-Mail, Brisbane

"A company of outstanding quality.
 Whatever it essays is carried out with zest and
 infectious artistry and enjoyment".

Newcastle Morning Herald

ARE YOU UNDER 26?

If so, excellent seats in the second balcony are set aside for you

FULL-TIME STUDENTS

See these THREE PROGRAMMES for **\$9.00 TOTAL COST**

Now students under 26 only \$12.00 Total Cost.

BOOK NOW at
FESTIVAL THEATRE and agents

OR PHONE 51 2291 NOW
 for your free colour brochure and booking form.

A PERFECT DOUBLE?

A Perfect Couple
A Wedding
Union Hall
7.15pm Thurs. July 10-
Sun July 13
3.00 and 5.15pm Sat. and Sun.
Presented by the AU Film Group.

Robert Altman is one of America's finest and most prolific film directors, with his reputation being firmly established by movies such as *M*A*S*H* and *Nashville*.

A Perfect Couple concerns the relationship between the unlikely pair of Alex Theodopolous (Paul Dooley), a middle-aged businessman of Greek parentage, and Sheila Shea (Marta Heflin), a singer in a rock group. They 'meet' via a computer dating service modestly called "Great Expectations" where people are video taped as to their likes, dislikes and what they're looking for in a partner. The sad thing is that "Great Expectations" really exists, with some scenes being shot 'on location' at its Los Angeles office. Altman has said that the existence of such services points out the very real problem of loneliness for so many in a modern society.

Altman also manages to extract both pathos and humour from his look at Alex's patriarchal Greek family (for me it was simply a case of *déjà vu*). The austere classical music loving Theodopolouses are appositely contrasted to Sheila's rock group, her surrogate family. (It is with the performance of the rock with the performance of the rock group, band - that Altman repeats his *Nashville* technique of using hidden cameras while the actors mingle with unsuspecting crowds, all to good cinematic effect.)

On the same programme is *A Wedding*, a film I can't praise too highly. The title gives away what the movie is about, but it is no ordinary wedding. Firstly, to set it apart are the two wealthy families of the bride and groom, one of good 'stock', the other headed by a *nouveaux riche* "redneck" truck magnate (superbly played by Paul Dooley). And there isn't your average wedding photographer to record the events, but an entire documentary film crew (with Lauren Hutton as the director). No mere parish priest officiates; instead there's a Bishop at hand - unfortunately he's so senile he needs to be prompted to complete the ceremony.

Altman, with massive amounts of humour, and some interspersed tragedy, has created a brilliant satire of the institution of the family. The sharp wit of *A Wedding* provides just the right balance to the lighter tempo of *A Perfect Couple*. A film double that's highly recommended.

Nick Xenophon



Robert Altman's "A Perfect Couple".

Sensationally Sick

Crusing
Hindley One

Even a good performance from Al Pacino isn't enough to lift 'Crusing' out of the mire. Supposedly based loosely on case histories of homosexual murders in New York between 1962 and 1979, 'Crusing' is all the more disappointing because it has the elements of what could have been a good, tense psychological thriller. Instead, director William Friedkin concentrates on sensationalism at the expense of developing a balanced storyline, and the result is a fairly sick, seamy movie. The murder scenes, particularly the first, are very graphic.

Al Pacino is one of the best American actors to emerge over the last ten years, and his pet movie theme seems to be that of an individual caught up at one end or the other of the American judicial system. In 'crusing' he plays a New York City cop for the second time, but his characterization of Steve Burns is lightyears away from his title role in 'Serpico'. In 'Crusing', Burns is offered immediate promotion to detective if he agrees to go under cover and act as bait for a psychotic homosexual killer. Burns is the obvious choice because of his physical resemblance to the victims - all of whom were deeply involved with the sado-masochistic, heavy-leather, bondage fringe of the New York gay scene. Once he accepts the assignment Burns is on his own - his contact with the Police Department is to be minimal and highly secret, and his girlfriend

must know nothing of his new duties.

The bulk of the movie in which Burns becomes completely immersed in his new identity as he cruises the heavy-leather gay bars and meeting places is often visually repulsive, but it gives Pacino the only chance to expand his characterization of Steve Burns. We see the young cop become hopelessly entangled in the gay lifestyle to the point where he is confronted by his own latent homosexuality. In his search for the murderer he gradually, unconsciously, absorbs some of the traits of the killer he seeks, and the scene in which he guides the killer into an attack is very effective. At the end of the film - with the murderer already in custody - Burns' gay neighbour is found stabbed to death in the same way as the other victims, and the audience is left wondering if ...

"Crusing" is reported as having outraged a number of homosexual organizations in America, and has allegedly been described by these groups as being "cheap" and "exploitative". After seeing the film I can understand and - to a certain extent sympathise with their reaction. But I seriously doubt whether anybody with any sense at all would be influenced one way or another by this film. Despite a few good moments, I didn't enjoy this rather sick movie.

Peter Rummell



by Neale Yardley

Robert Altman's most recent film *A Perfect Couple* will receive its Premiere Season this week at Union Hall (screening Thursday to Sunday only). The film tells the warm and funny story of an unlikely romance between a middle-aged businessman of Greek parentage and a young singer with a rock group. Produced and directed by Robert Altman, it stars Paul Dooley and Marta Heflin as the lovers who meet through a computer dating service called "Great Expectations" and try to work through their difficulties and differences together. The film explores both the worlds of rock and classical music through the new rock group "Keepin' 'Em Off The Streets" and the Los Angeles Philharmonic. Certainly Altman's most conventional entertainment to date, *A Perfect Couple* is exceptionally well put together and surprisingly enjoyable. (Screening on the same programme is Altman's social comedy *A Wedding* in which Paul Dooley and Marta Heflin have small parts. Admission to the programme is \$1.50 Film Group members, \$2.50 students, pensioners and unemployed, and \$4 others).

Now screening at The Valhalla at The Capri is *A Portrait of the Artist as a Young Man* based on James Joyce's novel of the same name (his first novel, in which he describes his effort to free himself from every tie in order to develop a conscience for his time through art). Although often visually stunning and intellectually exciting and despite the quite close correspondence between Stephen in the film and Joyce's artful self-portrait, the film somewhat defuses the sweeping didactic power of the novel by attempting to treat it too realistically. Also screening at the Valhalla (back by public demand they say) is the grotesquely vile and uncanny *Eraserhead*.

Ridley Scott's futuristic suspense-thriller, *Alien* will be screened twice this week as part of the Film Group's lunchtime programme (12.10 p.m. Tuesday and Wednesday, Union Hall). Plunging the viewer into a maelstrom of terror and suspense the story tells of seven astronauts working on a battered commercial spaceliner far away in space and time and their encounter with an awesome galactic horror.

The B-52's fly low in Concert

Apollo Stadium
Fri. June 27

When the B-52's *Rock Lobster* surfaced around the beginning of the year, it seemed obvious from its distinctly unmelodious tune, flat vocals and silly lyrics that they were doomed to a career of cult stardom. But nay, here we are six months hence and they have already had two top ten singles, an album in the charts for over three months and are now on a concert tour of Australia (without cancelling Adelaide!!!). A large portion of this success can be directly attributed to their popularity at the discos where the beat is of prime importance (they'd dance to the Shah's heartbeat if it was a bit more regular).

Anyway, the scene was set at a chairless Apollo Stadium for an evening of dance and shocking hairdos. However we got off to a bad start with local band *Vitamin Z* playing as support. They delivered a very competent but rather homogeneous set in which every song was underpinned by a brontosaurian bass drum beat and a harsh staccato rhythm guitar and no song was less than six minutes long. Granted, the PA was a trifle fossilized but even then their energetic efforts couldn't thaw the glacier-like audience into movement and on a cold winter's night the toneless boom of the bass only succeeded in stimulating my bladder.

At 9.05 the B-52s walked on stage with all the visual impact of a week-old rice pudding. I was especially disappointed with the girls' hair as current publicity indicated they were outstanding pieces of modern architecture. Musically the B-52s come across as a mass of sound effects held together by an unrelenting drum beat cracking over the top. Rick Wilson's distinctive guitar persistently gnawed away, at times almost unnoticed, while Kate Pierson's synthesizer noises rebounded off the

monotone vocals. The girls' harmonies also featured but the rotten PA didn't do them justice whenever they hit the high notes. All nine tracks from their first album were performed plus seven new ones, the highlights being *Lava* and *Rock Lobster*. By the end of the show most people, including one of the coppers, were dancing. However, personally I found the jarring rhythms and off key synthesizer runs a little fatiguing as the night wore on and in the end the seventy minute performance was ample.

So despite flying a bit low with their dynamics and visuals, the B-52s accounted well for themselves and surely deserve bonus marks for the bobby's fancy footwork.

Jock Eye - Sc. 11

Cooke Hayden Price, Clifford Hocking and JC Williamson Productions present

Robyn Archer
STAR OF TODAY

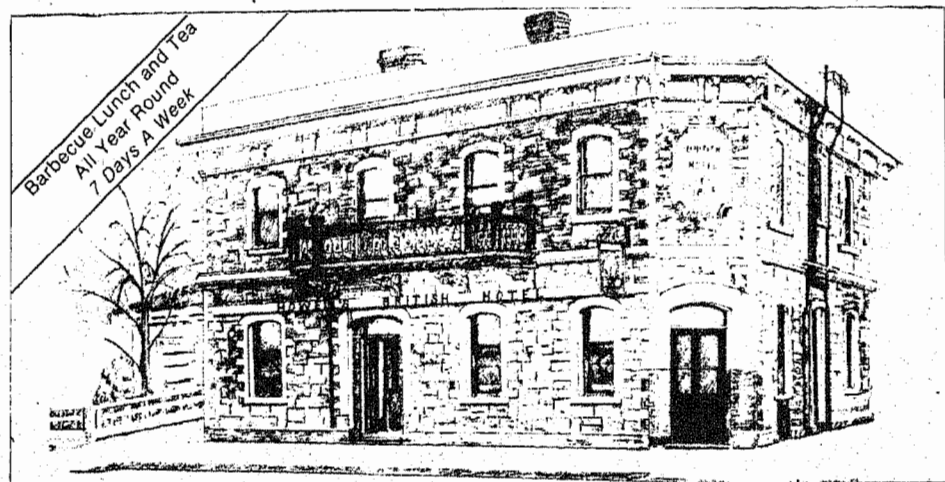
by ROBYN ARCHER and RODNEY FISHER

"DAZZLING" - National Times
 "A TOUR DE FORCE" - S.M. Herald

Directed by RODNEY FISHER

ONE PERFORMANCE ONLY
FESTIVAL THEATRE Thursday, July 10

BOOK NOW AT FESTIVAL THEATRE AND BASS



BRITISH HOTEL 58 Finnis St., Lower North Adelaide.
 supports student employment

A different kind of love story.

A WARTH FELDMAN FILM
THE LAST REMAKE
 OF BRAU GASTE

A UNIVERSAL PICTURE TECHNICOLOR
 Distributed by Cinema International Corporation

Presented by A.U. Microcomputer Club
 Monday 14th July 7.30 p.m., Little Cinema, Union House, Admission \$2.00, members \$1.50.

OPENING JULY 21
Excellent Student Concessions.

Arts Council of South Australia and Clifford Hocking proudly present

Hinge & Bracket

in their new show
STACKTON TRESSEL FAVOURITES
ONE WEEK ONLY
OPERA THEATRE
JULY 21-26

\$10.00 & \$9.00 Studs / Pkgs \$6.90
 Parties \$9.50 Ring Judy Thyer 51 4496
BOOK NOW at all BASS Outlets

Bill Hayden

LABORING THE POINT



Bill Hayden addressing the Labour Economists' Conference

Bill Hayden spoke at the Fourth National Conference of Labor Economists held in the Union Buildings here at Adelaide University last weekend. The theme of the conference was 'Australia, issues for democratic socialism.' Mr. Hayden, who gave the opening address, spoke on the topic, "Australia, Policies for the Eighties."

Mr. Hayden, in your opening Address, you stated the differences between the neo-classicist¹ view of economic theory and the ALP policy. Could you summarize what you see as the main differences between the neo-Conservative² economic theory and the democratic Socialist stand as exposed by the ALP?

The essential difference is that the neo-classicists talk in terms of an equilibrium without concerning themselves about how the benefits of economic growth are distributed.

The average family is between \$16 and \$18 a week worse off in spending power now, due to the Fraser government's policies. (Higher taxes, dearer petrol etc.). Corporate profits have soared; the oil companies have announced profit increases of between 60% and 150%.

Thus we arrive at the central issue; who is bearing the sacrifice, and who gets the rewards? The neo-Conservatives rarely ask these sorts of questions.

Could you define the underlying assumptions behind the ALP economic policy?

We believe in economic growth. We believe in the application of technological change to accelerate economic growth and to provide more comparative advantage for this country so it can be more successful as a trading country. We endorse mineral development but we go beyond that - we argue that the fruits for that sort of success have to be gathered for the benefit of all Australians, and they shouldn't become largely a proprietary right of foreign investors.

Mineral development reaps huge after-tax profits without providing many job opportunities, compared with labour-intensive industries (like textiles) which provide the opposite type of result. When [the effect of] technological change is left to market forces, the new equilibrium struck, we believe, will be at much higher levels of unemployment. As a democratic Socialist Party we find this unacceptable;

A harried Bill Hayden sat down with local Liberal golden boy *Jodi Tabalotny* for an interview after his address at Uni the Friday before last. Read here the result.

so we redistribute those large profits back into the mainstream community to create manufacturing industries, job opportunities and job security.

You talked at one stage about the ALP platform regarding the Technology Planning Council (TPC), which included the Manpower Planning Authority (MPA). Apparently one of the functions of this body would be to spot potential problems in workforce planning and deployment. How far ahead, would that Body be looking in terms of spotting those potential problems, and how would the ALP government go about solving them?

We must link the TPC with a couple of other functions.

One is manpower planning and the other is overall economic planning, indicative planning.

The TPC will be as outlined - reviewing and monitoring the application and impact of new technology. In regards manpower, the MPA will be charged with training and retraining, and the relocation of this manpower.

We wouldn't be proposing that either Body should impede the application or introduction of technology, but that rather, by properly planning the processes of adjustment processes a) the workforce will be sufficiently skilled to be able to attain various opportunities and;

b) there will be sufficient mobility in the workforce to allow these changes to take place.

Yet there will be many jobs where technology will not be the determining factor at all - e.g., we all have (as yet) no preparation, no planning for the growing job needs in geriatric services which will arise as a result of the community becoming older. And to achieve our overall aims we will use indicative planning measures, linking investment incentive or perhaps export promotion allowances with the general thrust of what the government believes is desirable on the basis of where we can gain comparative advantage.

How far ahead will this Body be seeking to spot potential problems, in five years time, a decade...?

As much as we can.

But ... the futurists have had a pretty dismal record in forecasting a lot of these things. On the other hand - if you don't try and forecast these things you'll completely neglect current developments or ones which are nascent.

The reason I ask for a time period is that, firstly it is well recognised by sociologists that any such forecasts of manpower planning or deployment greater than four years brings with it an error factor of at least 10% (thus, making accurate long-term predictions very difficult).

Secondly, a term of office is only three years (not enough time to see the benefit of the "re-skilling" projects).

Do you think these factors may mean a severe restriction on the planning of these proposed Bodies?

There are some very clear things where there is a need for some considerable time, especially if we are going to move into areas like robotics, silicon chips and high-precision equipment like surgical instruments. There again, are areas where we can forecast needs with some fair degree (in mineral development and associated processing) in which we should be more demanding. We often develop skills in certain areas and let them wilt for want of promotion. The classic case is our slide from front-runner in harbour development technology to the situation where we can't supply such assistance to countries like India any longer.)

It's not just a matter of using resources, training people to extract and process them so they may be involved in the manufacturing and service industries. But also a matter of a fair degree of technological know-how which can be exported. Finally, you're right, one only has three years, but you've got to have optimism about what your country can do, and have a sense of material aspiration; acting accordingly on the basis especially if as a democratic Socialist Party - that you don't accept the present structure or set of relationships and that you intend to change them and thereby gain necessary electorate support.

Further on in your address, you mentioned the Crawford Report and suggested that if the major recommendations in it had been adopted, the manufacturing industry would be much more flexible today and more able to withstand the economic rigours in which it currently finds itself.

Notwithstanding that it is a fairly major industry, in having only one industry utilising a more flexible approach, would this make a substantial inroad into solving current economic problems?

There are several inter-related factors:- We want mining development. It's nonsense to talk about it solving our jobs because it's a low employment provider. However it's highly profitable, and we need to redistribute that in support of the manufacturing industry.

Our manufacturing industry's capital equipment is surprisingly antiquated, inefficient and therefore necessarily contributing to a high cost/low productivity retardation of economic growth.

But manufacturing and mining are the industries which, if they are more efficient, will generate more profits and allow more redistribution resulting in not just a higher level of growth but a high level of employment and sustained prosperity.

Your party has an aim of at least 5% of the GNP per year. If the current 35 hr/week campaign is successful, do you think its effect on even one major industry is likely to retard any economic growth policies?

No.

There are some industries which, because of their high levels of productivity, can absorb a 35 hour week, but there are numerous labour-intensive industries like clothing, textiles which can't. The guts of the S.A. economy in fact couldn't take a 35 hour week!

However, it will be part of the process of change. A "35 hour week" pressure will push more and more in the direction of rationalising industry so as to exploit the results if all the money invested in education more effectively, but those industries which can't provide this will be overtaken by more efficient industries which will expand in the course of technology.

Although not related to your Address directly, but certainly within the title of the Conference - the next question concerns the youth mobilisation scheme - the Community Service Care (CSC).

Could you please tell me how you expect to meet the logistics of administering and financing the Project?

Our CSC will generate about 50,000 jobs in the first year.

We would provide the money towards the employment of young people for several of the job opportunities programme through bodies like the local government, community agencies etc. There has to be a genuine vocational training experience for young people covered by award conditions and wages.

It may be that they will be engaged in using capital equipment or in a community welfare agency in association with community needs, or development of natural wilderness for example. We'd like to explore the possibility of exploiting the sense of adventure in young people.

F.D. Roosevelt did this for your people in the New Deal.

He supported programmes in support of local artists, local historical research. This collation would otherwise never have been done.

These people are just as important as those who'll be twisting wrenches in factories or pushing pens in offices or a whole range of things. □

¹ read - "Fraser's policies".
² otherwise known as "libertarian", i.e. individual potential or oriented; the govt. is only involved in social welfare and income maintenance.