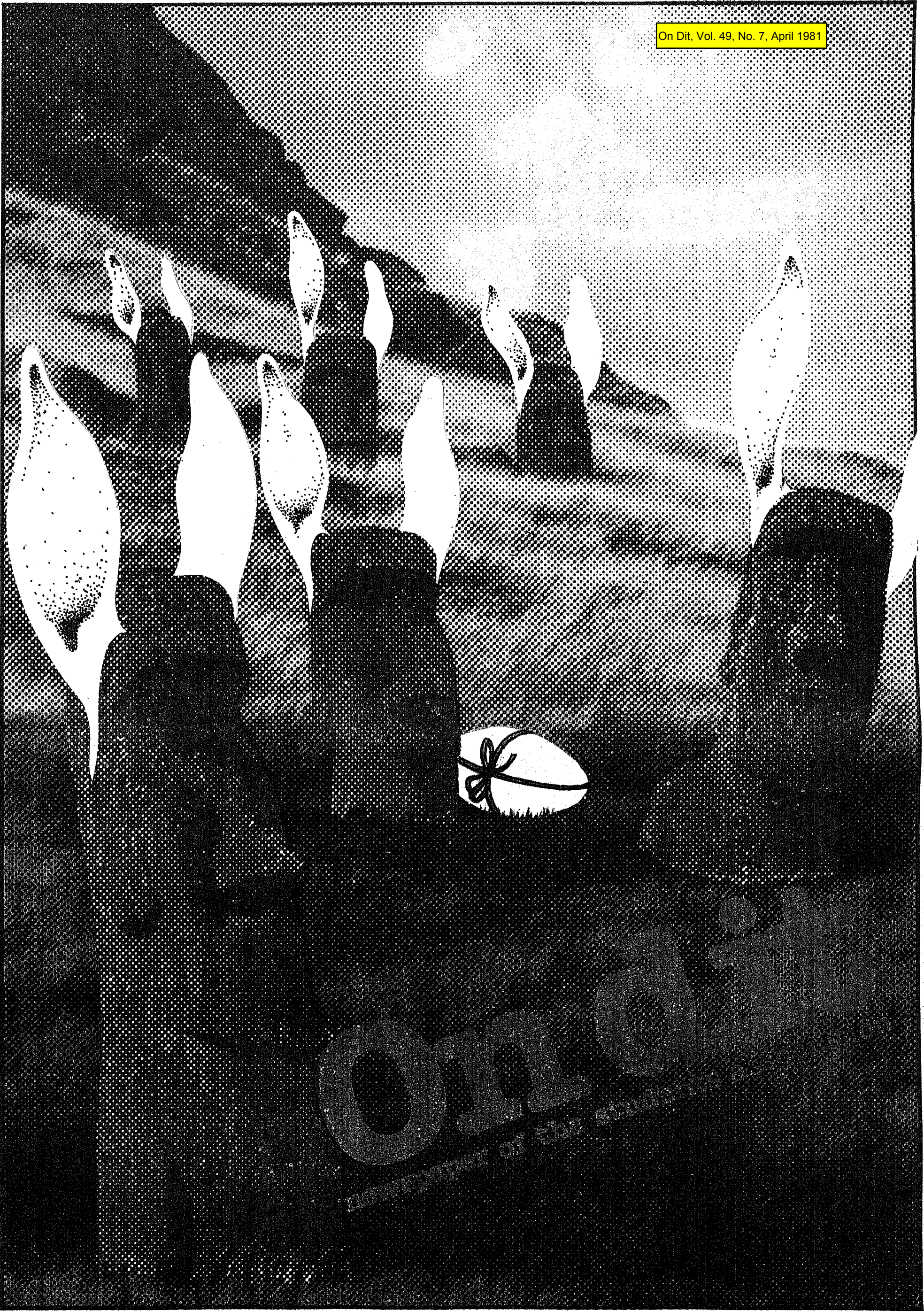


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RY OF THE UNIVER...

On Dit, Vol. 49, No. 7, April 1981



# 'EARS TO EASTER

# EDITORIAL

Rock is a form of music that has always been aimed at youth, probably from 14 to 24. So when you see a band charging \$14.90 for their concerts, this can mean one of two things - either that most people of this age can afford \$14.90 or that the concert isn't aimed at a rock audience.

The former case isn't likely, at least not for the majority in these hard times. A recent very expensive was *Dire Straits*. It's clear that this one fell into the latter category - most of those 8000 people at the four sellout concerts were over 20. Whether the price is justified or not, this makes rock concerts elitist.

The reason we are talking about *Dire Straits* is obvious from this week's letter page. We, the editors, want to put *our* views. Paul Klaric, an *On dit* interviewer, asked the band some important questions.

Point One. Was he talking to the right people? While, unfortunately it isn't normal, some artists have been active in setting ticket prices - for example *Joan Baez* and *The Clash* and in Australia, *Midnight Oil*. It can be done. The band, however, has to be idealistic to try. It is understandable though that a band who have to play continuous shows and travel around the world while at the same time attempting to be creative, may have too much on their minds to spend a lot of time researching ticket prices. After all, the promoter who is engaged because of his local knowledge of prices is in a position of trust - his responsibility is to make ticket costs as reasonable as possible.

In *Dire Straits'* case was this done? *On dit* simply can't tell. Promotions is a complex field with complex accounts. To all the expenses Paul mentioned must be added tax, and local and national promoter's fees as well as extra travel expenses plus numerous other costs. As well, promoters put large amounts of money at risk every tour. The *Straits* was a success. The next concert might be a failure. One must pay for the other.

In any case, Klaric never suggested *anyone* had taken the money and run, only that there were questions to be asked. Rock is for everyone. *On dit* will be attempting to get together an article on rock promotions for a later issue.

This week we've included an alternative review, following our policy of running two reviews if they vary enormously.

On a different issue altogether, we're very sorry to anyone who got an *On dit* last week with an inclusion - *Stormtrooper*, a neo-Nazi leaflet shoved between pages. In a way it was good to see the fascists getting off toilet walls and on to paper - *On dit* had a good laugh. In fact we thought it was the work of a group of leftists (no slur intended) attempting to satirize these elements using their own publication.

The sobering though is that *On dit* has information as to who some of the distributors are - and they are no leftists. Hence we are faced with a problem - a neo-Nazi group active on SA campuses. Let's not ignore these people. That has been done one time too many. *On dit* will follow developments with interest. And once again we challenge someone of this persuasion to write for *On dit*.

Finally another apology. Due to the Easter break (printer's holidays etc.) *On dit* will not print next Monday. The following Monday, while not a holiday for us, is also a holiday (ANZAC Day this time) for the printers, so we will be out on *Tuesday* April 28. Meanwhile for Easter, I hope you have as good a holiday as we will.

James Williamson  
Paul Hunt

# Letters

## Dire Straits' Letters Page

Dear Sir,  
I would like to congratulate Paul Klaric for having the guts to actually question a band like *Dire Straits* about the expensive price of their concert tickets. During a time when students are receiving little in the way of sympathy or financial help from anyone, it is good to see someone trying to speak on our behalf. I have my doubts as to whether the bands are trying to rip us off though; perhaps he should have had a go at the promoters instead. Still, maybe the only way a band will ever know that the prices are too high is for someone to tell them directly. I would also like to add that I felt that Mr Klaric was a little harsh on judging *Dire Straits'* actual performance. Mark Knopfler is a genius guitar player, and I could have listened to him all night, no matter what he played. Suffice to say, I liked the concert, but I didn't like the price.  
Yours faithfully,  
Kathy Reeves (Arts III)

Dear Editors,  
Next time you send someone to a press conference, try to send someone who knows what press conferences are for. Paul Klaric will never be invited to a band press conference again by at least one record company and, knowing the industry, that means that it will be difficult to get any *On dit* reporter to any record company press conference.  
Also next time you send someone to review a concert, advise them to go on the night of the first advertised show, not the last. The atmosphere is totally different for obvious reasons.  
Further, no reporter should presume

to put words into the mouth of the interviewee, let alone putting those comments in quotes. That's just ignorant reporting and bad journalism.

I went to the Wednesday night performance for two reasons - firstly because *Dire Straits* are good at what they do, and secondly because I had a hand in lining up Susie Quatro who performed with *Dire Straits* during the encore. The atmosphere that night was electric.

Finally, for too many reasons to mention, Paul's sums are grossly simplistic and seem to be based on the assumption that people who have worked for years and years to get where they are have no right to the rewards that follow the mad dedication. If that's Paul's attitude that's fine so long as he keeps it to himself instead of yelling and screaming it at the band immediately before I have the chance to talk to them about their music which is what press conferences of this sort are for after all.

Paul Story  
Promotions Co-ordinator  
5MMM-FM

Dear Sirs,  
Whilst not wishing to enter into any argument with Paul Klaric as to the merits or otherwise of the performances by *Dire Straits* last week, I would like to take him to task over one point he made in his review (*On dit* April 6, 1981).

Klaric assumes that *Dire Straits'* profit from a sell-out performance at Festival Theatre (added expenses aside) amounts to \$16,400.00 - where does the promoter fit in with this flawless calculation?

Can one assume that the promoter (in

this case Gary Van Egmond) does not receive any monetary reward for his part in the organisation and management of *Dire Straits'* Australian tour? What compels the promoter to act in such a charitable or benevolent manner towards concert audiences? - I know not. Perhaps Paul Klaric does.

Yours faithfully,  
Stephen Hay (Law)

Dear Editors,  
Having, with absolute amazement, read the so-called critique by Paul Klaric, we feel compelled to comment on his extremely lucid account of the financial workings of the Festival Centre Trust. Perhaps Mr Klaric lost the page describing the concert? Perhaps Mr Klaric forgot that he was actually reviewing the *Dire Straits'* concert? Perhaps Mr Klaric was, for some reason, unable to attend the *Dire Straits'* concert?

Presumably, Mr Klaric is the Adelaide University reporter who received mention in the morning paper one day last week - if so, could it be a touch of sour grapes colouring the review? We should like to point out that it is not the group themselves who set ticket prices, but the Australian promoters in association with the group's management.

Yours  
H. McCracken  
S. Neagle  
S. Ellis  
A. Barratt  
J. Thompson  
S. Priestley  
C. Lower  
A. Lloyd  
P.S. We thought they were fantastic.

## Poland

Dear Editors,  
It was with some interest that we read Tony Butcher's article on "Brezhnev's Polish Dilemma" in the April 6 *On dit*. However, Tony does not really give an adequate account of the Polish situation. The inadequacies of his approach are best summed up in his statement that "the only way the Soviet Union can now successfully reverse a rebellious trend, is by restoring the supremacy of the communist party in Poland". Unfortunately for right-wing commentators, the situation in Poland is not as simple as this. What Tony Butcher overlooks is the dissent existing within the Polish Communist Party regarding Solidarity. In particular, he overlooks the fact that many rank and file members of the Party have expressed support for Solidarity and/or are members of it. This support has even resulted in divisions on the Communist Party's Central Committee. While it is in the interest of both the right-wing in Western countries and the Soviet Union to depict Solidarity's struggle for workers' rights as an essentially anti-communist one, we should realise that there are communists in Poland as well as in Western countries who believe that the existing nature of the Eastern Bloc countries is not in accord with marxist concepts of workers' rights.

Carol Johnson  
Lance Worrall

## Grotty Bar

Dear Editors,  
We wish to register our emphatic protest at the disgusting state of grottness of the recycled glasses in the Union Bar.



Vol 49, No. 7, April 13 1981  
Photography: Eds, Kym Tonkes, Andrew Yip  
Graphics: Gerhardt Ritter, Penny Lockett  
Cover: Peter Mumford  
Advertising: Coordinator; Rocco "Half a bottle" Weglarz. Sellers; Diana Short, David Mendels, Harry Roberts, the eds.  
Thanks to: Nick Xenophou, Jenny Hein, Dennis Medlow, Wendy Lagoon, Leonie Nowland, Graham Slaney, John Sholz, Alan Rushbrook, Tim Dodd, Richard Preston, Alan Kennington, Michael Brock, Bilbos, Grott.

It is extremely unpleasant to encounter considerable amounts of dried juice or other assorted foul paraphernalia on the inside of one's glass of drink.

As well as entailing a possible health risk, this unfortunate situation could account for decreased Bar patronization. This would be disastrous for the Union's profits, resulting in a marked increase in our Union fee. Besides, it makes an otherwise passable drink much more difficult to swallow.

It is up to the Union to deal with this festering problem.  
Garth Haratis  
Stephen Makai

## Ho Hum

Dear Eds,  
Your correspondent Anthony Cronin, veteran AUS basher, is more persistent than his cause warrants.

At this stage I feel it's important to set a few things straight in regard to his assertions about AUS.

Faults can be found in any organisation whether it be a trade union, student union or a business operation. Even though Mr Cronin's assertions about AUS can be answered I see no point in doing so here. They amount to no more than smears and half truths which cannot be backed up in fact. There is a clear political motive in these assertions not simply to criticise AUS but to smash it. Anyone who sets out to destroy an organisation without stating their real objective while hiding behind mystified criticism should be ignored.

Further, if Mr Cronin was in fact at AUS Annual Council in January this year and has a genuine interest in AUS, it seems a little strange that he didn't approach any of the seven delegates or four official observers from his own campus.

## notices

THEORIES OF JUSTICE: RAWLS AND NOZICK  
by JOHN CHANDLER

What is a Just Society? Rawls has developed an Egalitarian Theory of Justice which requires that inequalities benefit the worst off members of society. Nozick advocates a Libertarian Theory, based on Natural Rights, which entails that it is unjust to distribute wealth from the fortunate to the unfortunate. I discuss these two views.

Refreshments and a discussion will follow the presentation of this paper in MEETING ROOM 1, LEVEL 5, UNION BUILDING (Behind the Bar and Games Room) on TUESDAY, 14TH APRIL AT 7.30 P.M.  
ALL WELCOME.

If anyone is interested in forming a Hi-Fi and Music club which would cater for a wide range of musical tastes and general audio interests, please leave your name and where you can be contacted at the *On dit* office.

AUS is performing a positive role for students through national representation, campaigns and back-up to its constituents. The AUS Women's Department recently conducted a national skills workshop over a weekend. These were developed to teach women from around Australia useful skills in organising, producing publications, meeting procedure and how to get involved in student organisations generally.

The AUS Media Department is providing assistance to campus newspapers through a fortnightly press exchange and workshops organised in each state for newspaper editors. On Education, AUS is currently producing an Education Funding Kit, explaining how to fight funding cuts on campus. Also, several national conferences and campaigns are planned for this year. At a time when education in particular and political organisations generally are under attack, it is essential that students have a national union.

If Mr Cronin has legitimate complaints then let them be heard. The Students' Association has invited Mr Cronin to attend an Executive Meeting to discuss his complaints.

Mandy Cornwall

## Paper on SAUA

Dear Editors,  
I am currently preparing a paper on the SAUA Executive with particular reference to the conflict that arose within the Executive last year.

I would be happy to hear from any of your readers who hold any opinion on why they believe the Executive didn't function properly. I can be contacted through the Student Association Office.  
Tony Piccolo

## Egg'emon

There will be a Ukrainian Easter Egg Painting Demonstration in the State Library (Adult Lending Section) on Wednesday 15th April and Thursday 16th April from 12-2 p.m.

AUSDASS  
Adelaide University Seventh-Day Adventist Student Society  
meets weekly every Thursday at 1.00pm in the Lady Symon Library. This week's topic: "How to Avoid a Life Insurance Salesman."

Wanted: young person to share fully furnished unit with 22 year old guy (non-student). Ph. 2786479. (Ring after Easter.)

# Table Tennis Freaks Out

## ZEN AND THE ART OF TABLE TENNIS

Life is interesting in parts but it is nothing like the real thing. If you are a medical student then the interesting parts are obvious, but you would probably have to ask a creative arts student to find out how to use them. The real thing for all you who thought it was related to 42, is balls and bats and tables and nets. Enlighten me, Oh great master of all knowledge. What are these balls and bats and tables and nets? Life is like spaghetti: when you unravel a piece of it with your fork and turn it upside down, the tomato sauce drips off. Questions Grasshopper ... In what sport do table tennis balls travel at over 100 miles per hour (160 km/h)? Which sport has more active participants than any other? Why is table tennis the fastest reflex sport in the world? Why is a circle round? Are all headache tablets really alike? Why do I keep raving on?

Table tennis, one of the most popular recreational games in the world, is much more than a casual game of 'ping pong'; it is rapidly becoming a highly competitive world wide sport. In the last world championships over 120 nations participated which is more than your average Olympic Games. Amongst the reasons for this tremendous popularity are the following:

- Can be played nearly everywhere

- independent of weather and season,
- lends itself to both team and individual play,
- universally accepted rule structure,
- may be played at all ages,
- beneficial to health,
- initial skill requirements are minimal.

For these reasons it is an ideal lifetime sport. From the age of four till death the game can be played at any level that your ability, dedication and blood-alcohol percentage will allow. Australia is currently ranked twelfth and thirtieth in the men's and women's world championships respectively. This is an excellent result considering our nation's size and the number of countries that participate.

The University of Adelaide Table Tennis Club is one of the biggest clubs in South Australia. This year we are fielding eighteen competition teams and envisage an exciting social programme. As well as social matches which are played on Tuesday nights in the Games Room, we will have car rallies, bar-b-ques, dinners, films, a winery crawl, etc. All new social and competitive players are very welcome to join the Club. Everybody is welcome to our social evenings on Tuesday evenings in the Games Room. Finally remember, "Life is full of Vesta situations" and table tennis is one of them.



## Kids Strike

YOU COULD HAVE been forgiven for thinking that the effects of the education cuts and the amalgamation of campus had hit Adelaide Uni. in a big way last week. Lots of young children were running all over the cloisters apparently out of control with coloured

chalk. An education riot? A passive resistance demonstration? No, children from St Raffles primary school went around covering the columns and bricks of the cloisters with noughts and crosses, Kiss logos, and other colourful

paraphenalia (much to the amusement of a few cloister sitters) as part of increasing their colour awareness. The children were being given a lecture on colour by Vera Trust from the Craft Studio with slides of stained glass windows being shown.

As a present to Vera the children decided to colour in the cloisters. The logic of this passes me by but I just hope that the children left this institution of higher learning a little better off and more aware. It was interesting to note some Uni. students looking on, their eyes misting as they reminisced about their earlier school days. One older student commented that first years are getting younger these days.

The children seemed to enjoy it, some cloister sitters complained of coloured chalk backsides and the stewards weren't so impressed, but what cost for the furthering of education and the expanding of minds?

Wait till the Tertiary Education Commission (TEC) hears about this. Amalgamation of primary schools and Unis. Wow!

Paul Hunt



## Commonwealth Bank

# PACKAGE DEALS

## for Tertiary Students

For further details call in and see the staff at any branch of the Commonwealth Bank.

Deferred Repayment Loans are only available to Full-Time Tertiary students who have completed at least two years study and generally have no more than two years remaining.

**BANK COMMONWEALTH**  
Someone strong beside you



# Bilbo

BILBO IS pleased to see something written about University budget initiatives in this edition of *On dit* because the University is discussing changes which will affect many students. Bilbo is even more pleased that Deputy Chancellor Harry Medlin didn't write it. Perhaps as an example of academics on committees, Harry has written a paper on budget initiatives with various sub-headings including preface (two pages), preamble (three), skirmishes (three) and then five and a half pages on what he needs to communicate. Bilbo suggests that editing is in order.

Another hobbit-pleaser this week is the news that Shadow Minister for Health, Dr John Cornwall, has given up smoking. Bilbo supposes this means that some politicians take their jobs seriously.

**One of the Boys**  
THE FOOTLIGHTS gang doesn't seem to like President Cornwall. Bilbo noticed that for the first time in years that unsavoury troupe has gone against tradition and has *not* sent the President complimentary tickets to their latest show. Bilbo suggests that perhaps Mandy is now noticing that being first woman president puts you outside the old boys' network.

**THE MORONIC MINORITY**  
IT SEEMS THE unions can't win no matter what they do. Bilbo's contacts in the Australian Teachers' Federation were amused by the results of a Gallup Poll commissioned by Teachers on public attitudes to teachers. In South Australia, it seems, 12% of people think our teachers go on strike too often.

The only problem with this result was that at the time of the poll, South Australian teachers had *never* been on strike.

**DOUBLE TIME**  
BILBO BEGS forgiveness of the many who complained at the loss from his column of the serialisation of *The Lord of the Rings*. So now for your listening enjoyment, not one but two lines of the serial. "And if that was not enough for fame, there was also his prolonged vigour to marvel at. Time wore on but it seemed to have little effect on Mr Baggins." We'll wake you in 800 years.



Mandy Cornwall gives the meeting a plug.

**President's Column**  
HERE I AM, hours (days?) over the *On dit* deadline, trying to think of something inspiring and Presidential to write about. Last week was relatively uneventful, except for the odd fees scare. It's pretty amazing to think that of 8,000 students at Adelaide Uni. only 300 felt motivated enough by rumours of fees being reintroduced to attend a general student meeting on the issue. I was astounded to hear some students say they didn't need to worry because this is their final year! Are students really that self-interested and politically deprived? The rest of my week was a series of preparing for and attending meetings. University

Council on Friday reaffirmed its policy of opposition to the re-introduction of fees. The Executive Education Committee on Wednesday briefly discussed the funding recommendations of the Tertiary Education Commission (see *On dit* this issue). Perhaps they had lower expectations than me, but it seems they are all too ready to swallow some fairly significant cuts. When will academics learn to be aggressive?

You might think I'm a rotten President. I went to a meeting of Student Association Presidents on Tuesday and found six other people like me. I guess I'm different at least in one way. I'm the only woman!  
Getting bored yet ...?

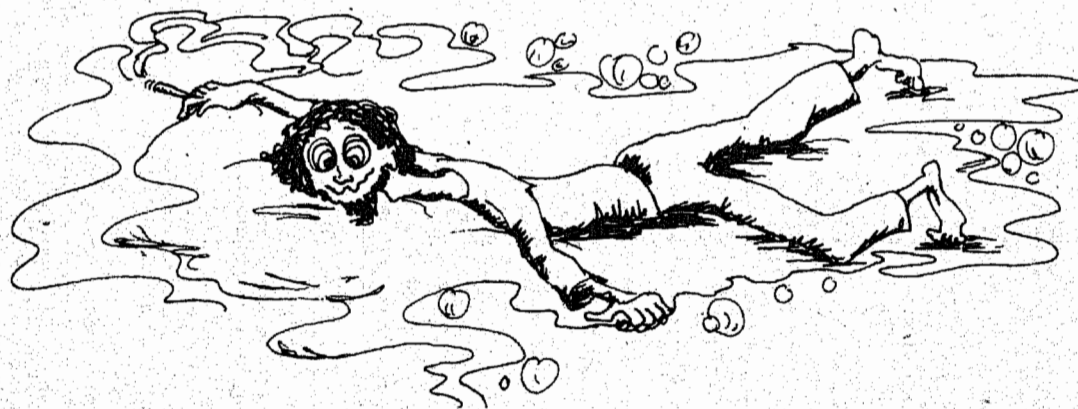
Something new that's coming up this week is the first meeting of a group set up to look at discipline in the University. Have a look at Chapter XII of the Statutes, in Volume II of the University Calendar, some time. Our discipline procedures must be about the bodgiest in the country. We're lucky there have only been a few incidents where they've been needed in the past ten years. Let's hope this Committee (the fifth of its kind in the past fifteen years) will actually be able to do something. Well, this week's column is probably not very inspiring for most, but the mid-term blues hit everyone, including Presidents. With Easter coming up at least we get a bit of a break.  
Mandy

# Ernest Grott Returns

As you may have noticed, my regular feature was missing from last week's *On dit*. Don't think that the pressure's been too much and I'm slackening off - I took the week off to investigate some more insidious university criminal activity. This week I will get down to the roots of this institution and branch out into another direction as I lay bare the not-so-nice activities of the Botany Department. I have often wondered what those Botany students do in their greenhouses (apart from throwing lecturers in, that is). So, naturally curious, I wandered into one of their "research labs" which I had found to be unlocked. Inside it looked like any other garden-variety research lab. (you know,

empty coffee cups on the ground, blood stains on the blackboard etc.), except for the row of green lights in the ceiling, directly underneath which were a row of boxes holding what appeared to be weeds. Yes the Botany Department was breeding weeds! "What an idea," I said. "Soon they will be able to have a world monopoly on them and sell them off to other universities and private collectors for HUGE sums of money. That is, of course, after the Bio-Chem boys have totally destroyed all life on earth with their new 3457DDTB 5 non-bio-degradable pesticide-purpose toothpaste stain remover. But wait ... (a thought struck me)

Ouch! ... those aren't weeds ... they're ... naughty-type agricultural plants that produce interesting effects when burnt. You know, thing-a-me plants, er yes ... marapyama! I have just come to this brilliant journalistic discovery when I heard a sound behind me. My perfectly trained body swung in a graceful arc to enable me to view my assailant. I found myself face-to-face with a terrible 5'8" tutor-type humanoid looking decidedly nasty. I immediately went into my material art self defence mode ... (I fainted), but I just had time to send this report off to the *On dit* office via the student mail service (I hope it gets there by Christmas). To be continued ...  
Ernest Grott



**ESSAY LIBRARY CARRIES ON ...**  
Got any old essays you don't need for the next two weeks? Then how about lending them to the Students' Association. They are collecting an array of pass, fail, credit and distinction essays on as many topics as possible, in all subjects. They will take each essay, copy it (where necessary retype it legibly) and give the original back to its author. The copy will be kept in the SAUA Essay Library for use by students who

are unsure what sort of things are expected of them, or even where to begin in writing an essay. So help a few students out by contributing your past successes and/or failures to the SAUA Essay Library. All contributions will remain strictly anonymous. If you are worried about people cheating by copying out your essays, don't be. It has been shown in other Universities where essay libraries have been established, that the successful cheat is a

very rare creature indeed, especially given that lecturers and tutors will have access to the library. So get those essays rolling in, and the Library, with a bit of luck, should be open for business before the end of first term. Bring any essays (or book review, etc.) to Mandy Cornwall or Linda Gale in the Student Activities Office, or to any other member of the SAUA Executive, for that matter. You should be able to pick up the original again within a week.

# LET'S FACE IT

A CHINESE photographer, during a time when he was deeply troubled religiously, took a photograph of the patterns made by melting snow over black earth. Whilst processing the photo he was amazed to find a face emerging from the pattern - the face of Christ. Disturbed by the thought that the face was more than coincidence, he began to consider the claims of Christ, with the result that his initial experience of a face in the snow led him into a living personal relationship with Jesus. Can you see a face in this complex puzzle of Nature's shapes? It may take you some time to find it, but once found, it so dominates the picture that you'll wonder how you ever missed it. Similarly, Christ is visible in our busy world if we but take the time to search for Him. Once found, and our faith placed in Him, the search ends and *real* life begins.  
Evangelical Union

**EASTER WEEK**  
THIS WEEK THE Evangelical Union would like to invite you to several meetings where different aspects of the Christian faith are presented. We believe that fulfilment and meaning in life can only be found "outside the realm of ourselves" with a personal knowledge of God. We believe knowledge of God is attainable because He has come within our realm of understanding as the man Jesus Christ - whose death and resurrection we celebrate at Easter time. Phil Carr - a local Uniting Church Minister, will speak at these meetings this week: Tuesday 1-2pm "Suffering and 'The Problem of Evil'" in the Little Cinema; Wednesday 1-2pm "God's love and our love" in the Dining Rooms, and Thursday 1-2pm Ecumenical Service with Robin Mann of "Kinderkrist" in the Dining Rooms.  
EU



# 1000 REASONS TO FIGHT FEES

Fight fees? What's the point? The point is that if you don't then the possibility is certainly there that fees for tertiary study will be reintroduced and you will all be paying \$1000 a year for your education. Fight and you'll have the whole university behind you. Sign the petitions, vote at the meetings and read the following articles. The government may only be kite flying, but if we all don't fight then a proposal will become a reality ... and then what?

A GENERAL STUDENT meeting was called on Thursday 9th to discuss the latest rumours of the re-introduction of university fees for the general body of Australian students.

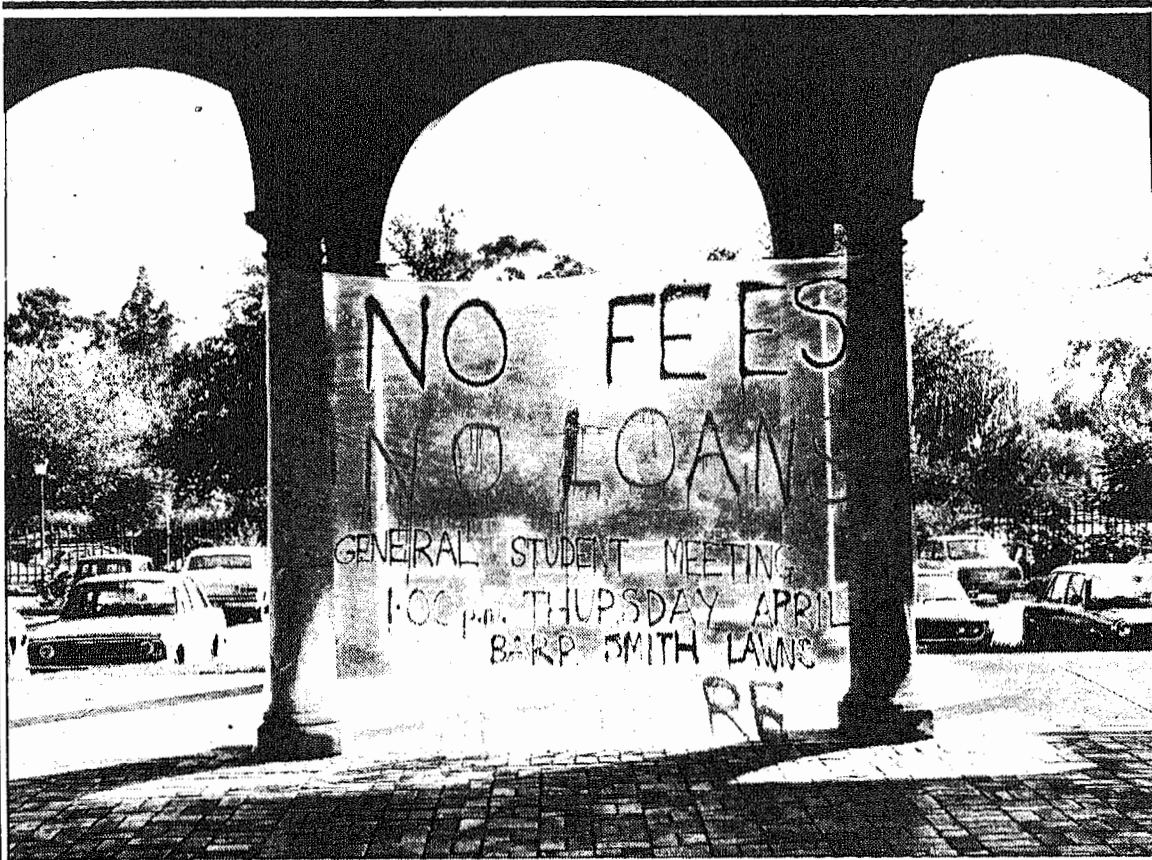
Hung between Cloister posts, two clear plastic sheets, sprayed with the time and date of the meeting were spread like a web to capture participants for the meeting. When opened, however, the meeting drew only around five hundred people. At least that is the number that sat on the lawns. Only about half of these actually participated. It was heartening to see that students do not only react when their sensitive hip pocket nerves are acted upon. It is disheartening to see that no stimulus can seem to bring students out in force. If the threat of \$1000 a year can't bring students out into the open as a caring force, maybe nothing can. Then again, perhaps \$2000 can - or \$3000. If you don't react to pressure this time, the stakes will only rise.

The ensuing speeches didn't constitute a debate because no one spoke for the negative which seemed to reflect the position of most university students. Of almost one hundred people interviewed in refectories in the past week, the feeling ran unanimously against reintroduction.

This seems a totally justified position when one considers the facts as presented by the speakers.

The first speaker for the Public Service Association (PSA) dealt with the strike action at present being undertaken by part-time teachers and ancillary staff. He related this to the welfare of university students - reminding us of the far reaching consequences of cut backs in the public sector (i.e. unemployment). Although his cries of "cobber" etc. were quite heart warming to the patriots among us, the information presented did not relate obviously to the issue at hand.

After much enthused response to the aforementioned speaker, the audience "participants" enjoyed a well earned rest when the amp broke down. Tension mounted, suspense grew, everyone waited with baited breath. Relief was immense when Kerry Hinton (Chair of Union Council) was finally



heard, especially since the information provided was worth hearing. It seems that the fees scare is an annual occurrence put forward by the government to test public reaction. In 1975 the Liberal Government "promised" not to reintroduce fees. In 1976 Phillip Lynch proposed that fees be introduced for overseas students and for those undertaking post graduate courses. 1977 saw the suggestion of a comprehensive Commonwealth loans scheme to help students pay for possible fees. The annual scare seems to occur around May-June, with the result that other possibly more draconian proposals go unnoticed. For example, grants to universities for the upkeep of buildings and equipment are down 40% from the previous figure. The point? - if the government really wanted to introduce fees they would have done so by now; the fees scare is merely a ploy to deflect interests from other matters.

Julia Gillard (Education Vice President) spoke next on the dangers of the loans scheme

proposal. In the past, comprehensive loans schemes have been introduced only when there is a strong likelihood of university fees returning. Two types of loans schemes were suggested. The first was the emergency short-term loan to help out students in arrears with rent etc. The second was the comprehensive Commonwealth Bank's student loan, with a maximum of \$5000 borrowed, to be payed back when the student has finished his or her course and is happily settled in a marvellously well paid job. The only snag is, of course, what happens if the student is unable to find this wonderful job? The prospect of being in hock for anything from three to twelve thousand is rather dismal to say the least! The current state rate of 10.4% interest, going up regularly, further puts one off indulging in comprehensive student loans.

The issue of student loans also has many repercussions in other areas. Banks would be selective in whom they lent money to, the result being that

the less wealthy amongst us would be discriminated against, as would women (they all get married in the end anyway). All in all, the comprehensive loans scheme would only further the elitism already created by the introduction of fees.

This week there are proposals being put before Cabinet for fees of \$1000 - the amount recommended by the PM's office. If these proposals are approved and carried out, an estimated 25% of students in Australia would either not enrol (or re-enrol) or defer, until the necessary cash was obtained somehow. To relate this percentage to Adelaide, 1,500 students would be prevented from attending university. The Government is legitimising its proposal by saying that it would save upwards of a million dollars through fees. However, with the decline in enrolment, it is extremely likely that the depressed attendance at a particular institution could cause faculties to be closed down. Or, failing a complete closure, it would give the Government a fairly good pretext to cut funding even more, with the result that our education system would be even worse than it is now.

Mandy Cornwall (President of the Students' Association) then asked for a general vote on the motion presented. The results were: 250 for; 2 against; and one abstention. As you can probably tell, the introduction of university fees is not the most popular proposal on campus today.

However, neither is it the most talked about issue. If students do not want to pay fees (as the general opinion suggests) there is a remarkable lack of protest against such proposals. Unless you can afford to pay, it would be best to make your feelings known before it's too late.

Leonie Nowland and James Williamson

## About Those Fees...

BY NOW EVERYONE has heard of the rumours circulating regarding the Government's proposal to reintroduce the fee scheme in universities. On dit conducted a survey amongst seventy students asking a number of questions - how they felt about the proposed scheme. Not one person agreed to it. About 30% of the interviewed students knew they would definitely not be able to continue their courses. About 70% said they could stay on whether by support from their parents or through casual jobs. On this basis, numbers in Uni. will drop and people having been forced out will have to look for jobs, creating a further rise in unemployment. Will Uni. then become a place only for a rich elite? With a fee structure of \$1000 to \$2000 per year, this notion is quite credible. It would be a regression from Australia's Education Policy - Education for the wealthy; unemployment for the poor. Wendy Lagoon.

## ...And How To Pay For Them

WORK ACTION is a scheme set up to help students find employment, generally of a part-time or casual nature so that it will fit in with studies.

As a prospective employer rings the SAUA Office, a card is filled in in duplicate. The top copy gives a brief summary of the work entailed and is put out on a notice-board just outside the office door. Inside the office is housed a box with the duplicate copy and on this is the contact telephone number and name of the employer.

We are constantly trying to upgrade the system and have recently divided the board into categories to allow for easier scanning.

Advertisements are shown on television to promote the scheme. Students take down the job number in the top right hand corner of the card and ask in the Office Manager's office for further information relating to that number. (The Office Manager is operating the scheme on a trial basis.)

They put their name, phone number or contact department and the date on the back of the office copy and get in touch with the prospective employer.

The MOST IMPORTANT FACTOR IS TO LET US KNOW IF YOU GET THE JOB, so that the notice can be taken down from the board. This avoids other student colleagues thinking the job is still available when in fact it has been taken.

There is also a comprehensive list of people to do typing of theses. Any comments or suggestions WELCOME.



Julia Gillard speaks to the mob.

# Resistance in the Maze

IN OCTOBER 1980, seven IRA volunteers from the H-Blocks at Long Kesh in Northern Ireland commenced a hunger-strike "... to the death, if necessary", demanding political-prisoner-status for themselves and their four hundred comrades. Their claim to this status is based upon the conviction that they are captured combatants in the continuing struggle for national liberation and self-determination.

The major cause of the October hunger-strike and the new one in progress since March 1st, is the British government's policy of 'criminalization'. In July 1972, as a political expedient to enhance secret talks with the Republicans, prisoner-of-war-status was conceded. In November 1975, again as a political expedient upon their failure to provide a political settlement, the British revoked the status. From March 1st 1976, convicted Republican volunteers were to be accorded no special treatment beyond the normal concessions granted to the rest of the prison population. By September 1976, repudiation of this attempt to 'criminalize' the prisoners and thus their cause, was underway. The hastily erected Maze Prison at Long Kesh with its H shaped blocks, became the centre of resistance. Here, in western Europe's largest

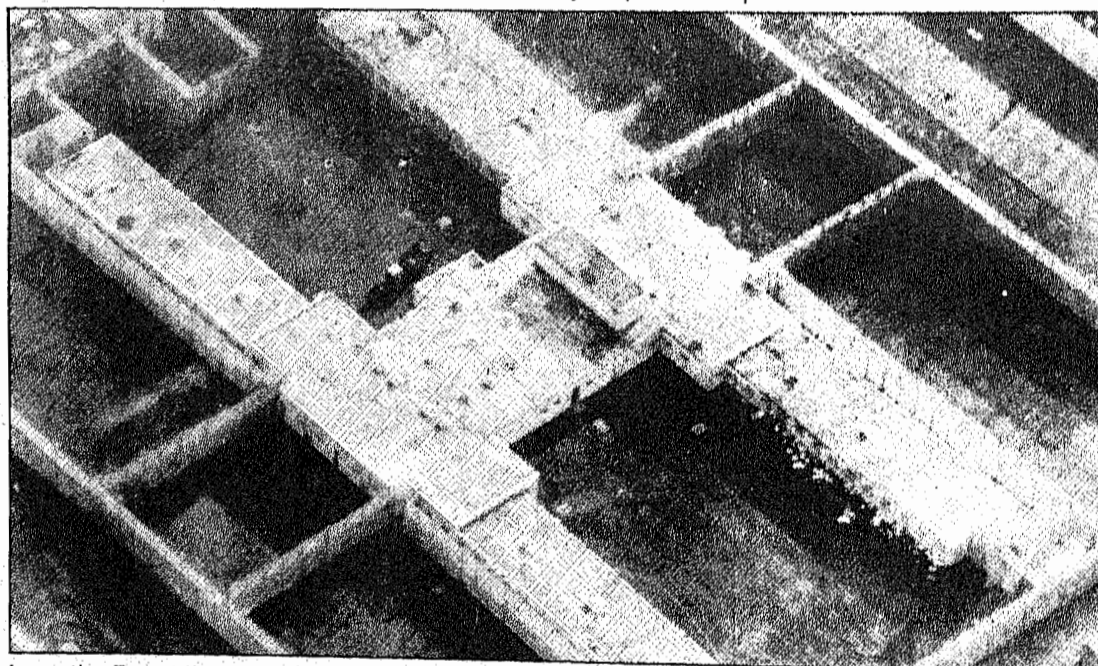
incriminating 'confessions' which enable the conveyer-belt to function are extracted. 'Criminalization' permits the courts to waive the legal principle that any confession produced by the prosecution as evidence of guilt must be shown to be voluntarily given. Consequently, free of this traditional restraint, the way is open for the police interrogators to brutalize suspects into signing self-incriminating statements by the use of torture and sensory deprivation techniques. These Interrogation Centres have been widely condemned: Belfast lawyers have petitioned the government against them; in 1978 Amnesty International upheld torture claims; in the same year two doctors defected from the Centres in disgust; in 1979 Britain's own Bennett Commission admitted ill-treatment. Suspects interrogated and later freed have thousands of pounds compensation in civil courts. However, despite these developments, the conveyer-belt grinds on, fueled by false confessions.

The second stage, once charges are laid, is imprisonment on remand in Belfast's Crumlin Road Prison. Here, detainees may be stalled for over a year whilst a suitable trial date is arranged. Those who are eventually acquitted

formity to normal prison rules (i.e. behaving as ordinary criminals) was the pre-requisite of any change. He also admitted that no practical plans for implementing the settlement had been evolved. Eventually, prison leader, Bobby Sands was approached to resolve the problem. The breakdown came when a try-out bunch of prisoners requested to end their protest and were told again that they must act like ordinary criminals and would not receive their own clothes as the settlement stipulated. Assaults of these prisoners by warders was the last straw.

Sands concluded that the situation was back to square one. The concessions were merely cosmetic, designed to appease world opinion, demoralize the prisoners and defuse their massive public support. Consequently, it was decided that he would commence a new fast on March 1st, to be followed by three others, in an effort to reassert the five demands and force the exposed Thatcher government to properly implement the previous settlement.

To achieve these ends, the new fasters like the old, are prepared to hunger-strike to the death. This is no idle threat. Since 1970, two Republicans have died this way. Sean McKenna, one of the original H-Block strikers had received



prison, the Republicans refused either to wear prison uniform or do prison work: for these breaches of discipline they were confined continuously in their cells, naked except for a small towel or blanket. In March 1978, this protest became the "dirty" protest, after warders who had developed a vindictive attitude to the prisoners, either refused to empty the chamber pots from the cells or only half did the job. Consequently, for health reasons, the prisoners were forced to smear the walls of their cells.

The on-the-blanket protest and the 1980-81 hunger-strikes are also a revolt against two further aspects of 'criminalization' - the interrogation procedures and the manipulated legal system through which the prisoners passed en route to the H-Blocks. In effect, the British have created a 3-stage conveyer-belt to deal with suspects.

Firstly, suspects are taken from the streets or their homes and detained for "questioning" at one of several Interrogation Centres. The Castlereagh centre in Belfast is the main receiving point. It is in these centres that the self-

received no compensation for this lost time.

Thirdly, last stop is the Diplock courts, so-named after a major architect of the 'criminalization' policy, Lord Diplock. In these single-judge, non-jury courts, according to Amnesty International, 90% of convictions are based upon the torture-induced 'confessions' of the Interrogation Centres. Under Diplock's "scheduled offences" categorization draconian penalties are doled out: for example, one of the present hunger-strikers received eight years for possession of a hand grenade, whilst the previous faster was sentenced to twenty-six years for arms charges.

The 1980 hunger-strike ended in a stalemate. The fast was so successful in drawing world attention to 'criminalization' that after fifty-three days, the Thatcher government was forced to offer concessions. The prisoners' five demands were substantively met. However, it soon became clear that the British prison authority had no intention of carrying out the settlement.

This was made clear to the prisoners by the insistence of the Maze Governor that con-

the last rites of the Catholic church and had an estimated ten hours to live when the daunted British stepped in. In fact, the determination of all the H-Block protestors is symbolized by McKenna's response to treatment at the hospital to which he was moved without hearing of the settlement. Upon regaining consciousness, he pulled the intravenous needle from his arms and would not permit their re-insertion until his mother was called in to confirm the concessions. He is still in hospital and has permanently lost 80% of his sight. The new fasters are men of McKenna's calibre.

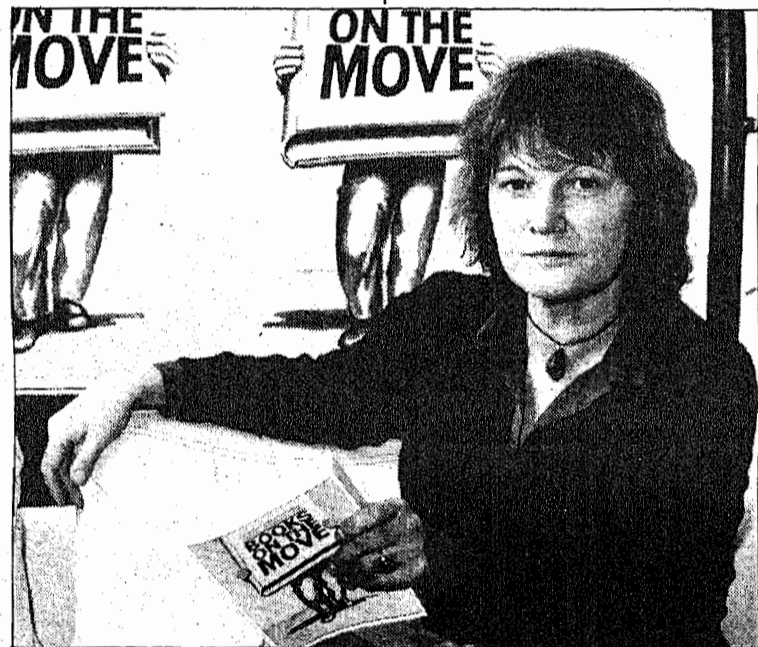
Australians can play a part in preventing deaths in the H-Blocks. A telegram to Mrs Thatcher at Downing Street, requesting the return of political-prisoner-status costs just over \$3.50. Alternatively, telegraphing or sending a letter to the British High Commission, Commonwealth Ave., Canberra, is a cheaper method of registering a strong protest in favour of full political-prisoner-status for the H-Block men now!  
**Adelaide H-Block Committee Ph. 272 6777.**



## Puppets on the move

A WORKSHOP ON making puppets will be held in the Craft Studio on April 15th and 16th. Sponsored by the Australian Council Theatre Board and the Goethe Institute in Melbourne and held in conjunction with the Youth Performing Arts Centre at Carelaw, the people involved in the workshop have developed puppets as a medium for the disabled. Their main theme is communication.

The Workshop will be oriented towards making puppets and their use as a medium in theatre, and coincides with the Book Exhibition in the Gallery. The workshops will be from 10 a.m. to 4 p.m. and some cost for materials will be involved. For further information contact Vera Trust in the Craft Studio or on extension 2857.  
**On dit Staff**



## MOVING BOOKS

IF YOU HAVE an insatiable appetite for books and can't walk into a bookshop without buying something, then *Books on the Move* will send you into raptures. This is an exhibition of 3,600 books and periodicals from 400 publishers in West Germany and English-speaking countries, including Australia and New Zealand. The books cover a wide range of topics, such as philosophy, science, international relations and sociology. As may be expected most of the books are in German or are German translations of English books, but don't despair, 20% are in English. German speaking staff have also been employed to

answer questions and hopefully to avoid confusion.

The Exhibition is shared by the Gallery and the State Library and it is open over Easter, so go along. If you don't want to find out more about Germany or to look at the Australian authors who have made it into the collection, then go and see the humorous pictures on the theme of *Books on the Move*. The books are not for sale so you won't be browbeaten into parting with your hard-earned pennies. However, if you really want to, books can be ordered through the organisers.  
**Jenny Hein**

## Change Assessment

### ASSESSMENT

Was the assessment scheme in your course fully explained to you?  
Did you have a say in what the assessment scheme would be?  
Do you have a diversity of assessment methods or just one exam?  
Is work done for assessment (including the November exam) redeemable?

If you answered no to any or all of these questions and want to change the situation, come to a meeting on assessment and start organising to pressure the faculties to consider students when devising assessment method.  
Date - Thursday 16th (i.e. postponed from Thurs. 9th due to fees.GSM)  
Time - 1.00  
Place - Student Activities Office.

POEM

Words pouring forth  
evicted from sheltered nooks,  
huddling in the night

Brian Walker

SPEAKING UP

Swirl among wind-clustered leaves;  
Windows fogged with coffee-steam;  
And how did you catch the unicorn?  
Ah yes, among the shedding trees ...  
Faint resonance of tape-recorded bells.

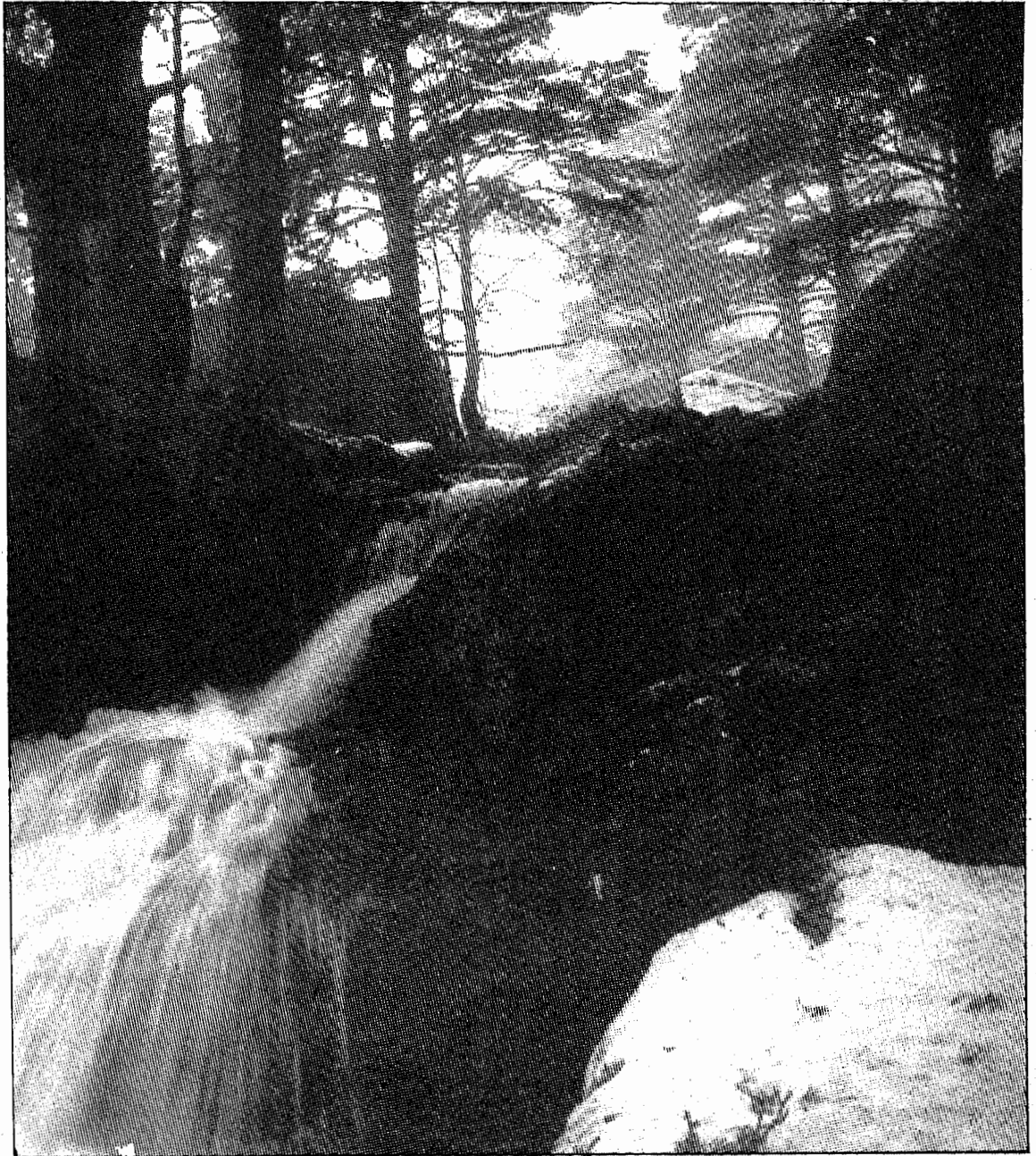
Brian Walker

RESUME KITEFLYING

In the market and in the fields  
the new kids in their sundae bests fly  
perfect kites with long knotted tales  
into the uncomfortable wind  
forgetting  
they already have diamonds in the sky

While I sit apart  
balling the limp string  
that freed my old kits and  
my next.

Gary M. Miles



The desert of my soul  
Longs for the rain of your body  
My dry and aching heart  
Mourns for the peace that was you  
Love, I lived through you  
With you, in you  
The deeper we travelled through our love  
The purer, brighter, it became  
I gave my entire self  
The complete kaleidoscope of my being  
To you, willingly  
Then why did you hide your heart from me?  
Why did you lock away the truth in you  
As though it were something to be afraid of?  
Revelation is not weakness  
And your beauty was not strength  
But now, as I lay corpse-like in my loneliness  
I have neither, and long for both

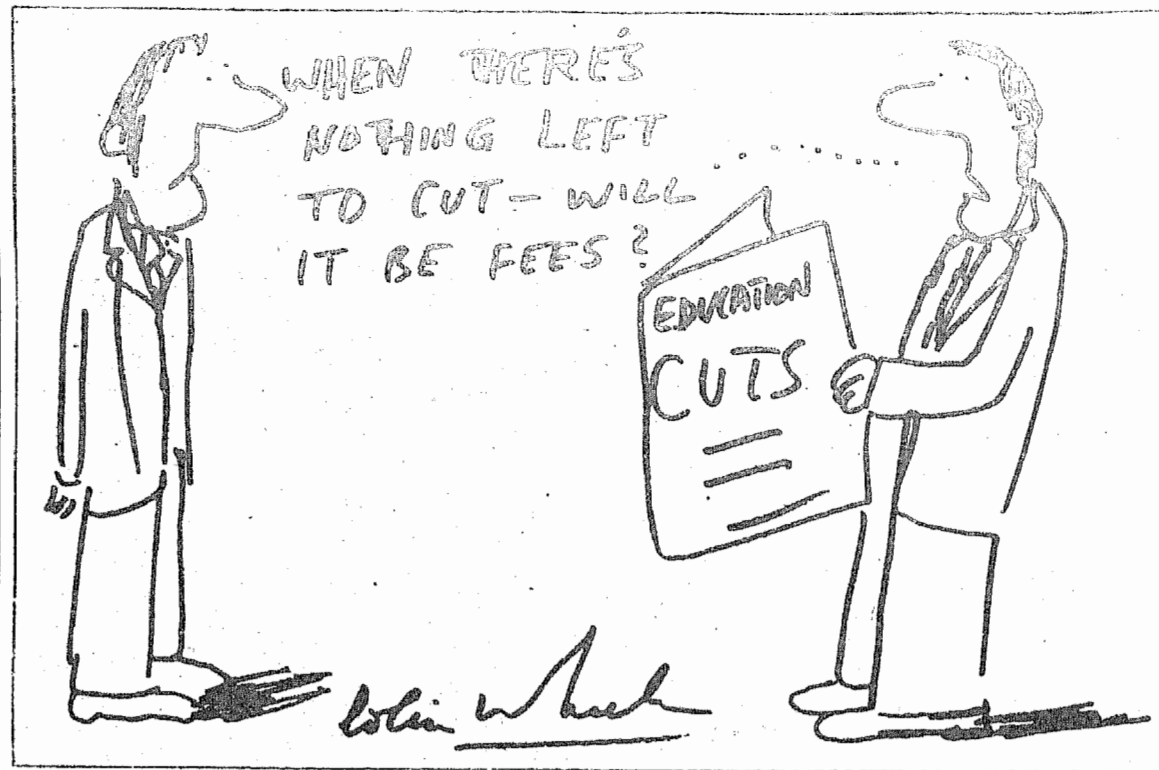
Collen McComish

It stirred  
The minute creature,  
Complete within its own universe  
Moved -  
It moved up;  
Up among the heaven's celestial bodies

It strode forward  
Far reaching -  
Forever travelling

Yet, for all its wandering,  
It desired only  
A place to rest  
From its own restlessness

Collen McComish



## CRUMBS FOR ALL

UNIVERSITIES AND CAEs will receive crumbs from the Federal Government over the next three years, if the recommendations of the Tertiary Education Commission (TEC) are accepted by the Federal Government.

The TEC, in its major report for the 1982-84 triennium has complied with the government policy that funding for education must be restricted. The TEC has not accepted the advice of the Universities and Advanced Education Councils that the past five years of funding restrictions have caused a decline in the operation of institutions, examples being, as cited by the Universities' Council, "the wide-spread use of obsolete equipment, deterioration of buildings, and the decreasing provision of library and other services" (TEC Report, 1982-84, Volume 1, Part 1, p. 224). The TEC has, in fact, recommended funding levels which will continue this process of decline.

The TEC has recommended an increase in recurrent funds on 1981 grants for universities and CAEs of \$12.8 million, or .96%. Capital grants will be increased by \$14 million or 38.9% and equipment grants by \$11.3 or 20.2%. All three areas have been inadequately increased.

### Recurrent Funding

This refers to the funding for the general running costs of institutions, e.g. stationery, books, including library books, light, power, chemicals and wages. The \$12.8 million increase in recurrent funding will allow a number of new

programmes to be implemented; a national school of fisheries will be created; 350 new places will be available for nurse education; CAEs will be allocated an extra \$5 million in both 1982 and 1983 to enable these institutions to diversify (into technologies and business studies); the Australian Maritime College will receive additional funding; and universities and CAEs will receive \$1 million annually to develop community language programmes. After these areas have been funded, the remaining increase in recurrent funds will be used to enable universities and CAEs "to restore and maintain their standards of operations". This increase is clearly not going to enable institutions to restore their standards. In 1978 the TEC itself advised the government that by the end of 1981 "institutions will have been obliged to economise to the extent of some 5 to 6 per cent compared with the standard of operations obtained in 1976" (TEC Report 1979-81, Volume 2, p. 23).

To make matters worse, by the end of the triennium, 1984, the TEC has recommended less recurrent funds than in 1982. The TEC recommends a cut in recurrent funds over the triennium of \$1 million. This is despite the fact that the TEC claims to have acknowledged that three years of fixed recurrent funds (unlike the TEC's recommending for the next three years) "will not only erode the quality of work in both the universities and colleges but will inhibit innovation capacity of institutions to adjust to changing community needs; the effects are already becoming evident" (TEC Report 1979-81, Volume 2, p. 24). If the TEC thinks that fixed funding had these effects, then it is difficult to explain its recommended reductions.

TABLE I:

Comparison of TEC and Councils' Advice for Equipment and Capital

Universities/CAEs	1982		1983		1984	
	Council Advice	Commission	Council Advice	Commission	Council Advice	Commission
Equipment	67.3	67.3	72.8	72.8	78.4	78.4
Capital	67.7	50.0	70.0	50.0	71.1	50.0

# TEC REPORT

The Tertiary Education Commission has brought down its long awaited, feared and dreaded report on Government funding for the Tertiary Education sector. Open to pressures from different groups, none of which will be satisfied with its report, its decisions are not popular ones. It seems this time however that the TEC has bowed more to Government pressure than its seeming independence deserves. The situation now, however, is that the Government looks at but does not have to follow the recommendations of the report. With the normal rule-of-thumb attitude of Governments it can be expected that a level of funding lower than that recommended will be approved. A discussion of the implications of the TEC report follows.

## RECURRENT FUNDS DIVE

### CAE's Funding Effects

The report of the TEC has brought some joy to the universities. It can only be seen as a political victory for them in their battle against the Colleges of Advanced Education. The diversification of Advanced Education will be allowed to proceed in narrow directions. CAEs have been clearly told that they must concentrate on vocational training. CAEs will not be able to offer PhDs. Masters degrees with substantial research will only be able to be offered in designated CAEs (in South Australia that is SAIT) and only if that area of specialisation is not available in universities. The Commission will not support the introduction of liberal arts courses in CAEs at degree level and only at diploma if there is demonstrable need. Associate diploma courses will only be agreed to if they do not duplicate courses offered by Technical and Further Education Colleges.

The Commission recognises that CAE staff could be encouraged to undertake tactical problem-oriented research but will not recommend special funds for research in advanced education. That is only available for universities.

The Commission does make a number of suggestions to the Colleges on how to deal with the Commission's decision to reduce pre-service teacher education students by 30 per cent by 1984 compared to 1978 numbers. The Commission supports the merger of one or more single-purpose CAE with an existing diversified CAE or the merger of a number of single-purpose or largely single-purpose CAEs to form a new multi-campus CAE (as has been proposed for South Australia). Another proposal is the merger of a CAE with a neighbouring university.

The Commission will make available to the Advanced Education sector \$10 million over the next two years to enable them to establish new courses in business studies and the technologies. These are the areas the Commission expects colleges to move to.

The Commission also supports some colleges becoming junior colleges for larger, more diversified colleges. Students would

COPENHAGEN: Denmark's national union of students is considering boycotting the repayment of state loans. Thousands of students have to put off repayment each year with the result that the debt grows because of the interest added.

The loans are obtained from banks and savings banks where the interest varies from 15.5 per cent to 19.5 per cent. The state educational support to students of 18 years or over is given in the form of scholarships and state guaranteed loans from banks and savings banks. The scholarships are given according to financial need of the applicant and the income and assets of the parents.

In the case of applicants under 23 years of age, state guaranteed bank loans are granted to all regardless of their financial situation. This Act was passed in 1975 but makes no allowance for people who cannot get a job after graduation.

Mr Kim Carstensen, chairperson of the National Union of Danish Students said: "We are considering a boycott. It is becoming increasingly more and more impossible to repay the loan in particular since the amount of money you can borrow has just been raised. After you graduate you have a moratorium of a year if you wish and thereafter you get 15 years to pay the loan back."

"You normally have an arrangement with the bank as to how much to pay back but if you have not repaid the amount after 15 years the rest of the loan is transferred to the state-

owned mortgage bank.

"It's no laughing matter to graduate and have no job as you can hardly expect someone on the dole to pay much of the debt by instalments."

During 1979 the state had to take charge of some 3,000 cases and send them to the debt collector. It is calculated that up till 1984 those cases will only increase to some 3,500 a year.

Earlier this month the Danish Lawyers' and Economists' Association sent a letter to the Ministry of Education and the Confederation of Professional Associations stating some of the economic consequences of the state educational support. The two main points are that the economic situation of new graduates will become quite unacceptable if the salaries they receive are not enough to cover the repayment of loans and secondly that the state will increasingly have to write off the defaulted.

Loans to an extent which will result in indirect state financing.

Mr Frederick Dehlholm, 31 and unemployed who has a degree in philosophy and history which has taken him eleven years to get, said: "Today I have a debt of 120,000 Kroner (8,500 pounds). I think the state ought to pay the instalments and the interest when you are out of work. If the state does not take the responsibility of my debts I am a slave of it for the rest of my life."

### Times Higher Education Supplement.

undertake one or two years of applied sciences or humanities courses and then transfer to another institution to complete the final years of the course.

### Universities

Not all universities came off unscathed. The Commission suggests that after years of reducing teacher education numbers at Flinders University, the primary teacher education programme may not be viable and should be transferred to Sturt CAE. The Commission would like to see the merger of the University of Western Australia and Murdoch University but recognises that this is not politically viable. It will however expect the institutions to co-operate, and will enforce this expectation through ensuring that the funding available to these institutions in the future will be dependent on significant collaboration and sharing of resources between the two institutions.

This heavy handed approach is a warning to all institutions to look closely at the expectations of the Commission. The Commission is quite prepared to use funding controls to

### Government Review of Report

The recommendations of the Commission will now go forward to government and in May the government will indicate the amount of money they are willing to allocate. It has been the history of this government to offer less money than the TEC advised was necessary, particularly in the areas of capital and equipment. Should this occur universities and CAEs will face a critical financial situation, which will result in a serious impairment of the capacity of many institutions to maintain academic standards.

### Adelaide Uni. Situation

The structure at Adelaide University will continue to deteriorate. Even during the period of fixed recurrent funding Adelaide University received cuts in its recurrent grants and this trend will probably be continued. This will increase the pressure to reduce staff and cut courses and options. Adelaide Uni. alone estimates that it will need \$14.2 million over the next three years to restore and replace old equipment as well as introduce new technologies to ensure that the University does not provide obsolete teaching and research facilities. The TEC is recommending that \$218.5 million be allocated over the next three years across nineteen universities and sixty-nine CAEs. It is unlikely that Adelaide Uni. will get what it asks for and, given the state of our recurrent funding, will not be able to use recurrent funds to purchase equipment. The Uni. will fall behind in this area as a result. While we sit here amongst crumbling buildings, with obsolete equipment and less staff, students will receive little comfort from knowing that the universities have managed to keep the CAEs in their place.

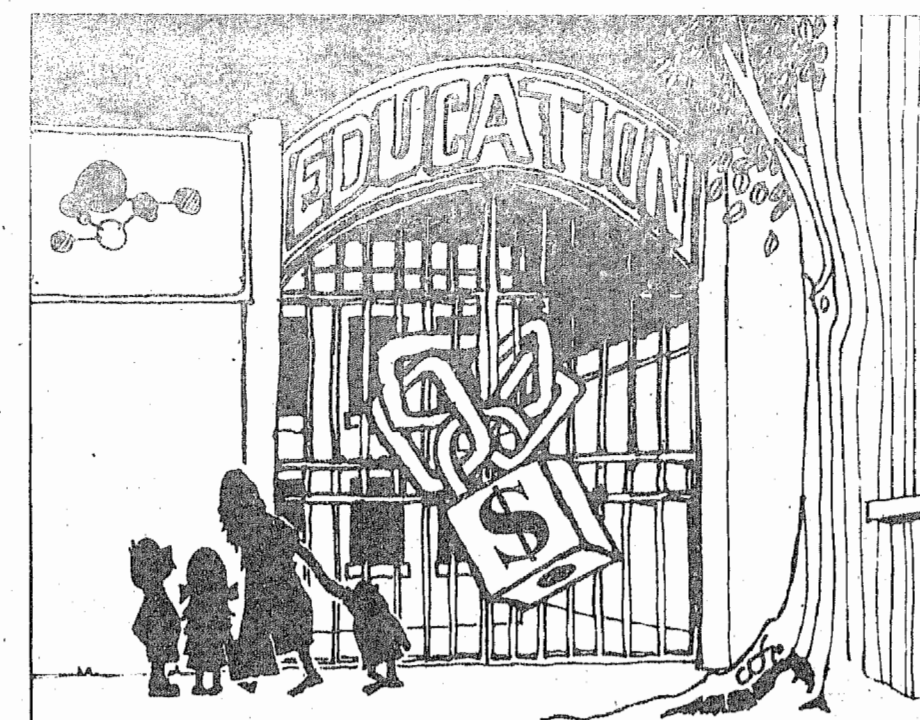
In February 1981, the Federal Minister for Education, Mr Wal Fife, said he expected the Commission's recommendations to take account of the government's policies. The TEC has done exactly that. It has not independently assessed the needs of our tertiary institutions and reported those needs to the government, and let the government make the political decisions on what should and shouldn't be funded. It has done the job for the government. In doing so it has become a part of Canberra bureaucracy, a Department of Tertiary Education, that feels it can make the decisions about what Australia can afford and is willing to spend on education, rather than fulfilling its obligations under its own Act - to be an independent, expert, advisory body.

Anne Gooley

TABLE 2:

Recommended grants for 1982-84 triennium (\$ million)

Sector/Category	1982	1983	1984
Universities/CAEs			
Recurrent	1352.8	1354.8	1351.8
Equipment	67.3	72.8	78.4
Capital	50.0	50.5	50.0
Total	1470.1	1477.6	1480.2



## STAFF CUTS ... WHERE NEXT?

IF YOU ARE interested in the Education Funding cuts campaign held last year, then you should read this article. If you are interested in the quality of your education, then you should read this article, and be sure you tell other students about it. If you're expecting this article to tell you about government cuts to education and the consequent cuts in staff, then you're in for a surprise.

This article is an attempt to explain current proposals under consideration by University departments on the major steps we need to take to adjust, in the long term, to a reduced budget.

A series of proposals which suggest ways we can adjust to reduced funding have appeared under the name of "Budget Initiatives". These ideas range from closing the University to retrenchment of staff. In between there are some reasonable ideas.

The Budget Initiatives suggest that the University as a whole has to look at itself and find areas where cuts can best be made. We need to realise that funding is only going to get worse, so there has to be some assessment of what we are trying to achieve in terms of education and the supposed "pursuit of higher learning".

The original Budget Initiatives Report was based on financial considerations. It's important that changes be viewed from an academic point of view too. In fact, given that education is our purpose, it should in fact be the sole source of suggestions for change. However, future academic planning has to recognise the limits of funds available while being clearly aware of the educational consequences.

To ensure that there is discussion on these issues the Executive Committee of the University Education Commission (great name huh!) has been given the task of conceptualising the "academic and educational structure and function of the University". What this really means is that we look at what we want to achieve as a minimum in educating people.

Obviously this core group of the University's Education Committee cannot decide these broad questions on its own. It is something the University as a whole must be involved in. The

departments are responsible for what courses are taught and how they are taught. It is the departments who can best review their current activities, including a review of their needs in terms of academic staff. Therefore, they are the ones who should be doing the self-examining and deciding on where the adjustments in terms of funding can best be made.

One of the major areas being considered is staffing. Currently there is a policy that when a position becomes vacant, funding for that is frozen, i.e. no replacement. This has led to distortions, with some departments unaffected while others are in crisis.

It seems clear that in terms of staff we are aiming at a reduction of posts to 455 by the end of 1985. That is a cut of twenty-nine from the current 484 posts. Obviously this requires a significant examination of what is being offered by the University. We cannot hope to maintain our current services with such a significant reduction of staff. To achieve a proportional allocation of the current (supposed) excess of posts, the faculties/departments have been asked to suggest ways in which the excess can be eliminated. An explanation of the consequences of such action will also be necessary so that in the final analysis some informed assessment can be made. This issue and other significant ones which affect you and your standard and flexibility of education are not easy to grapple with or solve.

These ideas will be put to a meeting of Chairs of Departments this Wednesday. Given that these proposals significantly affect the way in which course are offered etc. students will be directly affected. The Students' Association has organised a general student meeting to discuss this issue on Thursday, 23rd April at 1.00 p.m. on the Barr-Smith Lawns.

We have invited the Chair of the Executive Committee to speak at the meeting and to answer questions. There will be student speakers also to explain further the implications of these proposals. If you're interested in your future or the future of education at this University, be sure you attend.

Many Cornwall  
President, Students'  
Association



The University after the TEC Report?



# The Razor Gang BIG SLASHES

THE TEC (Tertiary Education Cutter, or is that Commission?) has just made its funding recommendations for the next three years. As expected, the recommendations spell further disaster for all tertiary education institutions which have already suffered cuts for the last five years. These recommendations will be further cut back by the government before the money is finally allocated for the 1982-84 triennium.

This sad story can only leave we students wondering, "What can I do about it?"

Firstly, understanding the process used to institute the cut backs is one step in mounting effective opposition. It is important to understand that the structure used for education funding is biased against the institutions getting a fair hearing. The Tertiary Education Commission is supposed to make a report to the government spelling out what tertiary institutions need for the next three years. Rather than representing tertiary institutions to the government, the TEC has meekly reflected the government's wishes and recommended the sort of cut backs it knows the government wants to hear.

Another mystifying element is the government's argument that they have maintained tertiary institutions in a steady state and have not instituted real cut backs. This approach conveniently ignores that, for example, increasing the recurrent grant by 0.95% from 1981 to 1982 will not adequately cover the effect of inflation or incremental creep (which is the cost increase that occurs from year to year for the same number of staff due to promotion and annual salary increments).

Rather than just getting depressed about this situation, students must continue to voice their opposition to the erosion of the quality of their education. Complaining to the public about learning in an institution with less staff, less course options, obsolete equipment and decaying buildings is one

way of making our opposition known. We must continue to oppose the bias of the TEC and to counter the government's argument that we are in a steady state situation. To make our opposition effective on these issues, we must work through organisations like the Students' Association. In the long run by keeping the needs of education in the public eye, changes in government policy hopefully will occur.

A trap that many academics and university administrators have fallen into is turning on the CAEs and arguing universities should get more funding and CAEs less. This sort of infighting and rivalry is pointless and only diverts attention away from the real source of our problems - the government's policy of reducing expenditure on education and also in the public sector as a whole. This TEC report is a victory for universities over CAEs, but as students we should reject this sort of elitism. We should argue that education spending should be increased and all institutions should be properly funded.

At a campus level, students must ensure they have an effective say in how the university deals with the cut backs. At the moment the Executive Education Committee of the University is dealing with various possible budget initiatives to save money. One of the strategies of this Committee has been to devolve more responsibility on to departments and faculties. By talking to your faculty's or department's student representative (or filling the position yourself if no one else has) you can know what is happening and have a say in it. Any cost saving measures instituted by the university will affect us so we have a right to have a say in the decision.

This TEC report is just the first link in the chain so watch *On dit* for further information about the government's changes to the TEC recommendations and the final parcelling out of the money.

**Julia Gillard**  
Education Vice President



## Happy Anniversary

### Happy Anniversary

THE WEEK CELEBRATES the 20th anniversary of the failed Bay of Pigs invasion launched against Cuba by the United States in 1961. At about 3 o'clock on the morning of April 17, the first of 1,500 CIA trained mercenaries began landing at Playa Giron and Playa Larga on the swampy coast of southern Cuba. Their aim was to establish a beachhead on the island and to hold it long enough for members of the "Cuban Revolutionary Council" to be flown in from Florida. This Council would then declare itself the "legitimate" government of Cuba and immediately "appeal" for direct US "assistance". A full-scale attack on Cuba and the Castro government could then be put into effect by US military forces.

Within 72 hours of this landing the mercenaries were routed. Yet not only was it a decisive military victory for the Cuban people, the failure of the invasion indicated the immense strength and popularity of the Castro government. The mercenaries came, so they professed, as "liberators", yet the Cuban people when faced with a choice between "democracy" and "dictatorship" (after all, wasn't it a well known fact that the Castro government was just a puppet regime of the Soviet Union) opted for the latter.

### Background

Why then was "democracy", particularly when sponsored by the bastion of that ideal - the United States, so convincingly and emphatically rejected? Basically the answer to this seeming paradox lies in the fact that to the Cuban people real democracy and United States involvement were fundamentally contradictory. The evidence for this statement is easily available to anyone who looks at the history of US-Cuban relations over the last one hundred years.

Essentially this relationship involved the exploitation and

ever-increasing misery and poverty of the vast majority of Cuban people. The primary mechanism for US domination lay in its monopoly of Cuba's basic cash-crops (i.e. exports), particularly sugar. Harry O. Haremeyer, through his American Sugar Refining Corporation, was the de facto ruler of the country during the 1890's. (During this period, while controlling 98% of sugar refining within America, he was using Cuba, the Philippines, Hawaii and Puerto Rico as offshore farms for extremely cheap raw sugar). This control was formalised by the Spanish-American wars of 1897-98 during which Cuba ceased being a Spanish colony and became an American one.

Every Cuban President from 1898-1959 was effectively controlled by the US. From *Mr Magoon* to *Batista* the primary role of their regimes was to ensure cheap raw materials to their "friends" to the north. By the 1930s 80% of Cuba's exports were sugar, primarily to the US. By 1958 there were 1/2 million unemployed out of a population of six million, while five million Cubans did not have their own homes, living instead in "bohios" (huts) without lights, water or sewage.

Cuba also provided a haven for American criminal syndicates to set up their casinos and brothels, and to "launder" their own illegally gained monies and even those of some government agencies. The *modus vivendi* under American puppets was corruption and exploitation, so it was only natural that when Fidel Castro and his "beards" came out of the Sierra in 1959 they precipitated a populist revolution.

### Operation Pluto

The initial planning for Operation Pluto (the invasion of Cuba) began as soon as the consequences of the Cuban Revolution were realized in 1959. By March 1960 what had been tentative suggestions

became official strategy when President Eisenhower granted the CIA permission to organize a group of "plantation owners, war criminals, ex-militarists, landlords, ex-policemen, playboys and bums" into a force that was supposed to "free" the Cuban people.

The job of orchestrating the general strategy of both the preparation and the actual invasion was given (not surprisingly) to Allen Dulles, CIA Director, corporate lawyer to the Rockefellers (and brother of Secretary of State, John Foster Dulles) while the administrative side of the operation was given to Richard M. Bissell, an economist who had worked on the Marshall Plan in 1947.

The training of ground forces was done in neighbouring Guatemala to conceal from the American people both the nature of the operation and the fact of American involvement. Note that Dulles chose the very country he had already "saved from the evils of revolution" in 1954 to protect the interests of the United Fruit Company, which had been extracting enormous profits from Guatemala and on whose board he had been a director.

From the first stage of its execution, Operation Pluto was a fiasco. Fidel Castro, anticipating such an invasion, armed the population and dispersed Cuba's "air-force" (fifteen B-26's, six Sea Furies and three Soviet T-33 jets) from the main military airfield in Havana leaving old planes in their place as decoys. Thus the first CIA air-strike, on April 15, failed to eliminate Cuba's air-defence, and to make matters worse, President Kennedy ordered the cancellation of second and third air-strikes. Air-control, so strategically crucial to the Pluto ground forces, was thus ironically denied.

To add to this the CIA planners could not have selected a worse area to expect a popular insurrection against the Cuban Revolution. The two adjoining provinces on which Brigade 2506 had landed, *central Australia* and *central Corandonga* were populated with 3,000 to 4,000 charcoal burners who had been impoverished peasants under the Batista regime. As well a massive literacy campaign had been launched involving two hundred adult teachers working in the area. Essentially the people had far too much to lose if the revolution was overthrown.

With such a "winning combination" of CIA bankruptcy and incompetence coupled with the commitment of the Cuban people to rid themselves of this threat, Operation Pluto was destined to fail. Within seventy two hours Cuba's militia forces had successfully driven the counter-revolutionaries back to the sea.

But what if those errors delineated above had not occurred? Could the American invasion have been successful? Essentially we are asking whether it is possible for America to defeat movements of national liberation. Perhaps in the short term, with massive military intervention and the establishment of a regime of terror, America can ensure the "viability" of countries for economic penetration. But eventually, as Vietnam attests, short of dropping the bomb, popular movements fighting for democratic control of their own country cannot be destroyed.

"Downpress a man, where you going to run to?"  
**Charles Warren**  
**Gordon Templeton**

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FASCISM IS A cancer that attacks all levels of a democratic society in times of crisis. It is a political creed that promises easy, and usually violent, solutions to a whole host of modern problems - racial tension, unemployment, inflation, international friction, national malaise and government inadequacy. With the recent prevalence of such problems, fascism is enjoying a degree of popularity in Europe it has not experienced since the last world war. Conservative government does little to stem the tide.

Conditions are certainly 'right' (pun intended) for a fascist revival in Western Europe. With work hard to find, the young are disillusioned with both US-style Capitalism and USSR-style Communism. The regimentation and revolutionary vitality, the pageantry, and the apparent efficiency of authoritarian fascist organizations, is reassuring to some people.

Fascism can take many forms - the main one being racist attacks. Last year, brutal right-wing extremists exploded bombs in the Bologna train station, Munich's Oktoberfest, and by a French synagogue on the Rue Copernic.

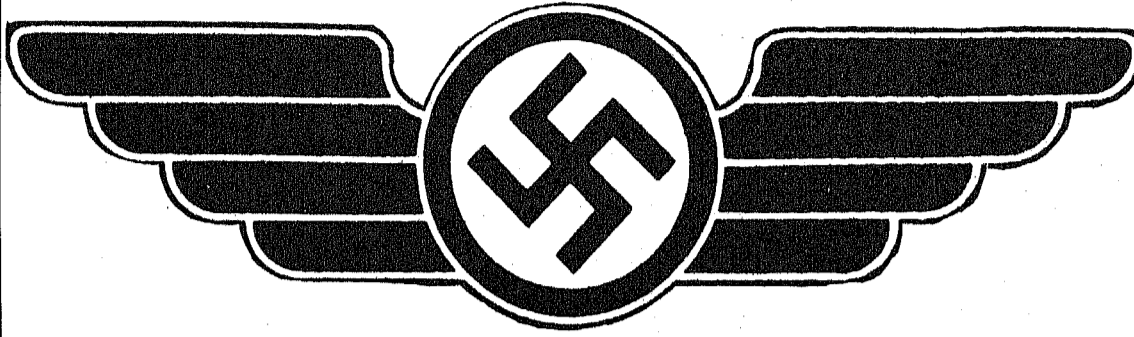
In France the waves of anti-semitic violence have been the worst since World War II. Five Jewish institutions have been machine-gunned. Said Jacob Kaplan, Chief Rabbi of France: "It was with such attacks against the Jewish community that the Nazis started in Germany." During the German occupation of France, the Vichy regime helped the Nazis send 85,000 Jews to death camps. The latest destruction has been the work of small French fascist organizations, given central direction by the European Nationalist Union.

Racism in France, and elsewhere, extends beyond attacks on the Jewish community. All four million immigrants, mostly from ex-French colonies in Africa, are a target. More than half of the immigrants are unskilled labourers who work and construction and menial jobs - work shunned by French workers in more prosperous times. With rising unemployment, the immigrants are now resented as job stealers. Australia, to a lesser degree, is experiencing a similar reaction (see *On dit's* 'Mystic East' issue).

President d'Estaing's government has shown itself slow to react to racist violence. In one incident last January, a Paris Mayor actually led a group of fifty residents in the vandalism of a five-storey government housing project. The reasons? The buildings were legally occupied by 320 Black immigrants from the West African nation of Mali.

Although uninterested in sophisticated political theory, neo-fascists have found ideological shelter in the work

# FACISM



# LIVES

of various writers known collectively as the New Right, who support such Nazi notions as elitist education and genetic engineering. Historian Pascal Ory warns: "Every society produces marginal people ready to put on a uniform to mythify their delinquency. What is dangerous is a group of intellectuals who can gild the uniform and make it seem respectable."

Although there have been contacts between neo-fascist groups in most European countries, authorities do not believe they are coordinating their strategy. They are now all

the more visible however. Right-wing assassins in Italy killed nearly one hundred people last year. The West German neo-Nazi movement has stepped up its attacks on immigrant ghettos and Jewish memorials. A March raid by police in Baden-Wurtemberg uncovered neo-Nazi and anti-semitic propaganda, carrying titles like: *The Auschwitz Swindle*, and *Nazi Call To Battle*. In Spain, about twenty people were murdered by right-wing terrorists last year, and neo-fascist rallies have been attracting crowds of 20,000 to 30,000 people. French historian Rene

Remond says these signs are part of "a contagion of violence".

Culturally closer to home, Britain is coping its fair share of the fascist resurgence. The nation's two million non-white residents - 3.7% of the population - are often in direct competition for jobs with working-class whites.

The situation is explosive - the reaction violent. A 29-year-old Pakistani who had just been married, was stabbed in the heart while walking along an East London Street. After the 17-year-old murderer was sentenced, his only words were:



"Sieg Heil!"

Martin Webster, a leader of the main British neo-Nazi organization, the National Front, views black-killing as "a natural reaction by white people who find their country invaded by Afro-Asian castoffs, blacks, browns, Hottentots, Zulus, banana-pickers and Christ-knows-what else. It may be rough and unfortunate and primitive, but people are fighting for their own survival." In a different age, people of tribal lands ravished by colonial violation, fought a real life and death struggle. They could be excused for believing that the present situation is simply a case of the colonial aggressors now being on the defensive.

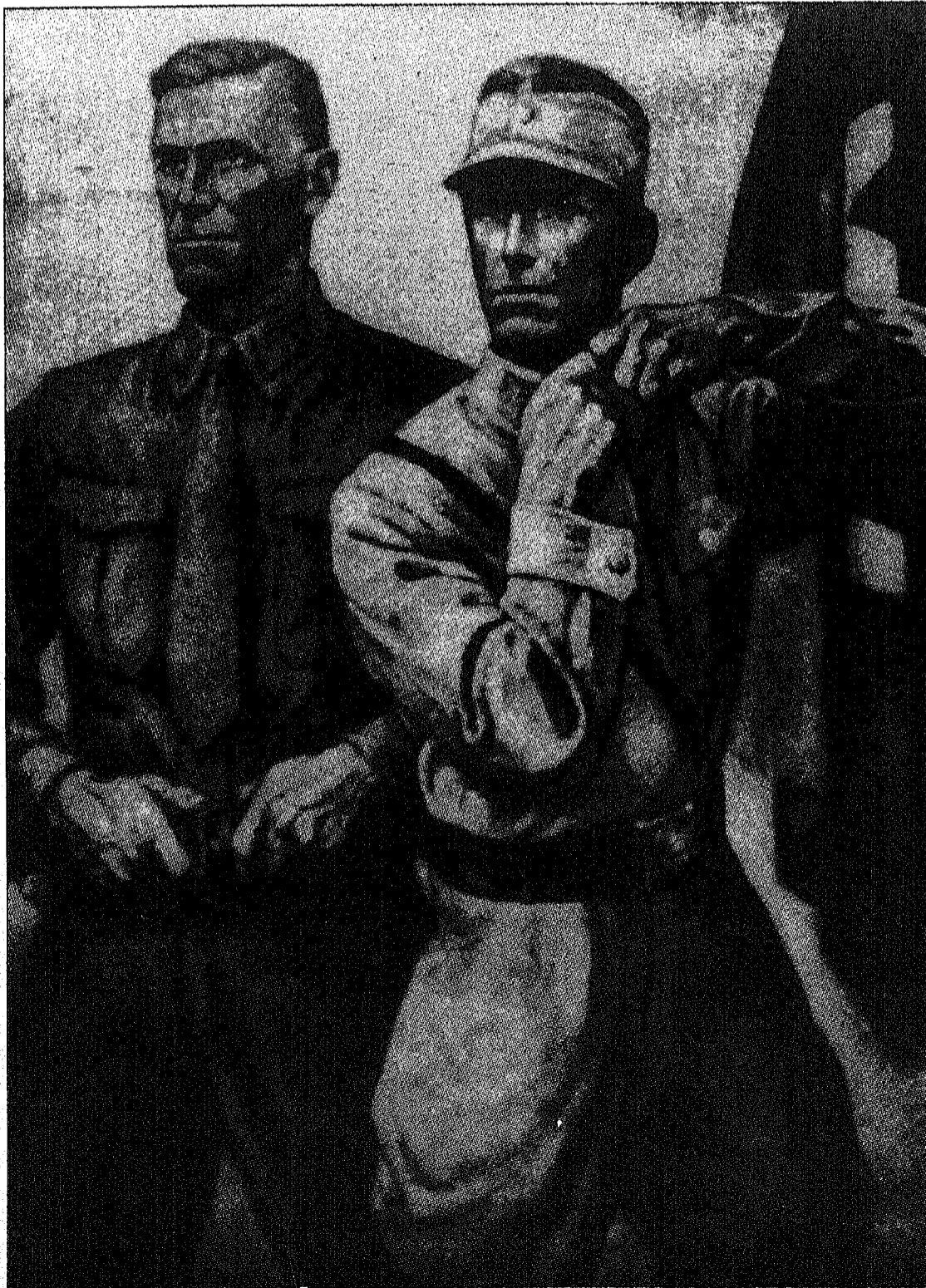
The fascists are, however, apparently preparing a counter-offensive. Observer Michael McLaughlin, a former milkman who has organized a Nazi-style group called "Leaguards": "There is a huge reservoir of white youths who are reacting violently to our country being colonized by people alien to our way of life. I wouldn't want to be in the blacks' shoes right now." A colonial power from way-back is quick to recognise the threat of foreign "invasion". The imperialists reap what they have sown.

It may be just politics, but left-wing groups, with names like the East London Workers Against Racism, form vigilante squads to protect coloured areas. Tribal warfare in an English garden.

The good news is that the National Front, with 6,000 members, lost ground in the 1979 general election. The bad news is that the ground was lost to a more blatantly Nazi rival group, the British Movement. Although the movement is only one-third the size of the National Front, it has been extremely successful lately in persuading young jobless whites to join. Both groups hand out leaflets and jeer black players at Saturday soccer matches.

On the continent of Europe fascist sentiments are definitely gaining increasing expression, but can probably, at least for now, be contained. In Britain however, the situation is far more serious. Prime Minister Thatcher's stringent monetarist policies are causing more and more people to turn toward extremist answers. Perhaps the Social Democratic Party (ironically the first significant national party to be formed in Britain since Oswald Mosley's British Union of Fascists in 1932) can, in alliance with the Liberals, inspire the creation of a centrist movement that can steer Britain on a course between the rock of the "new" Labour Party on the left, and the Conservatives and the fascists on the right.

Then again, the great democratic hope may founder completely - leaving the way clear for extremism to prosper. **Tony Butcher.**



# The Greatest

**Footlights' Greatest Hits**  
**Adelaide University Footlights Club**  
**Adelaide Democratic Club**

As the title suggests, the new Footlights' production is a compilation of material from the past two Footlight shows, *Gidget* and *They Route Horses Don't They?*. This material contains some real gems, all of which are thankfully free from good taste.

Ned Secker puts real feeling into the stirring ballad of McArthur's *Fart* and later on introduces us to the innocent joys of fat. Also Martin Karaffa shows the pleasures of the flesh are nothing compared with the pleasures of plastic.

New lines in the old sketches and some new material made the show enjoyable for those who had seen the previous productions. Such lines include this tasteful little piece:

Q. "Who sang, *Why not take all of me?*"

A. "Willie Nelson."

No it was Azaria Chamberlain."

In the new material Rebecca Reed added an air of well dressed sophistication with her song *Don't come near me. I've got tinea*, while Simon Stretton plays well the sad lover, defeated by a fungoidal infection.

Social comment is not lacking. Tom Blackburn and Charles Abbott exposing remarkably bald chests present a satire on pretentious conversations and people are warned not to sniff water (i.e. get it up your nose).

The production lacked a little smoothness in its presentation and the Adelaide Democratic Club does not lend itself to theatre, although the technical crew appear to have overcome most of the problems the building presented.

Overall the audience laughed, which is the most important thing really.

John Connor



Jeannie Lewis as Piaf.

# The Little Sparrow

**PIAF**  
**The Songs and the Story**

Direct from a huge success in Sydney, Jeannie Lewis and John Derum will be bringing their hit show *Piaf - The Songs and the Story* to Adelaide this month which commences Opera Theatre on the 22nd April.

In the two hour show, directed by Ted Robinson, Jeannie Lewis, portraying Edith Piaf, sings the songs, while actor John Derum tells the story.

**The Story**

The basis of the show involves Jeannie Lewis portraying the legendary French singer, Edith Piaf, who was known to her admirers as "the little sparrow". Her life story was one involving a rise from "the gutter to stardom", or "rags to riches". From the young age of approximately eleven, Piaf made her living by singing on the streets and her life involved four tragic series of painful relationships with men. Piaf was addicted to drugs from a relatively early age but this didn't dampen her brilliant career as a singer which culminated in the '50's and ended in 1962 at her last performance in *The Olympia Music Hall* in Paris.

Michele Vaueaize, famous French songwriter, was the man whose songs Piaf often used as her materials and the song known to be one of her most famous, *Je ne regrette rien* basically summarizes her own feelings in regards to the life she led. This song expresses that she had no regrets, that the past was forgotten but she needed her memories to survive.

The style of her music was tough, yet sentimental and the basis of her songs involved the people of society who were not regarded as respectable whom she was able to identify with well. She gave herself totally to the audience to which she performed and had the magnetic power of captivating their souls by expressing the realities and problems of life thereby, bringing relief to the audience as she somehow played out their

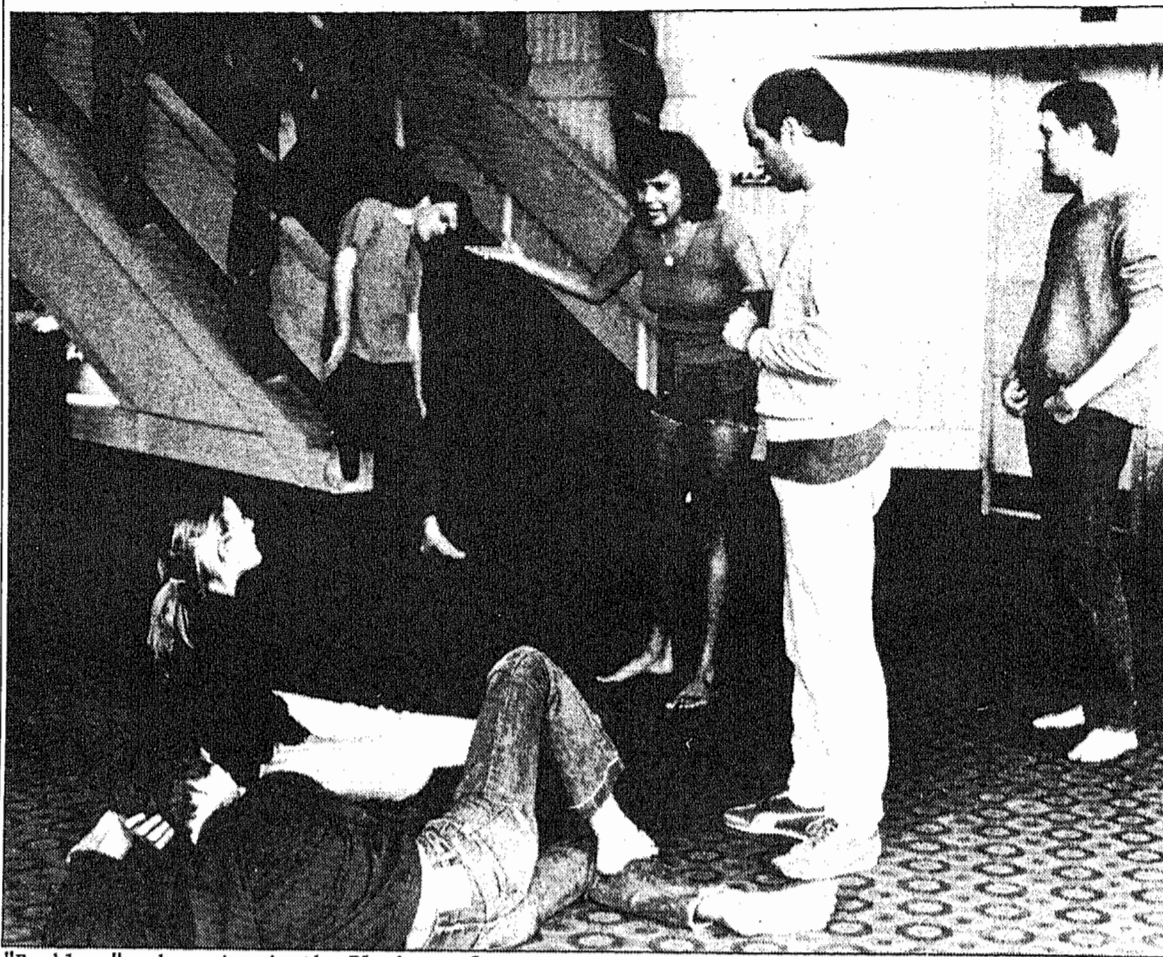
frustrated inhibited emotions for them. That one true love of Edith's life, a Greek singer Theo Sarapo, died tragically in a car accident shortly after Edith's painful death in '62.

The person who has taken on such a challenging and demanding role is Jeannie Lewis. She began performing in the '60's accompanying herself on the guitar and sitting in with jazz bands. Her musical collaborations since then have ranged from the Sydney Symphony Orchestra touring with overseas artists such as Phil Och, Buddy Guy and Junior Wells, Jean Luc-Porty and John McLaughlin.

Over the years Jeannie Lewis has staged many concert/theatre shows which brilliantly blend the seemingly disparate elements of dance, theatre, poetry, music and song. *Free Fall Through Featherless Flight*, contributed to her being awarded the title of Female Artist of the Year in 1974. Jeannie's involvement with 'legitimate' theatre began with the original production of *Hair* and culminated late last year in an extended season of *Piaf* at Melbourne's Conedy Theatre.

John Derum's career began when he left school at 17 in Melbourne and joined the Emerald Hill Theatre. John has directed productions in Sydney and Melbourne and appeared in films such as *The Night The Prowler* and *The Trespassers*. He is perhaps best known however, for his many roles on television. In 1979, John undertook to write and perform a one man show on the poet C.J. Dennis, *More Than Just a Sentimental Bloke*, which was a success all over Australia.

Together these two well acclaimed Australian artists combine their talents to produce *Piaf*, a story of the truth and painful realities of a well remembered French singer. Their efforts to create Piaf's lifestyle leave the audience with an honest fragrance and feeling of the life that once was hers. Virginia Leeuwenbury



"Buckleys" rehearsing in the Playhouse foyer.

# SIT UP AND THINK

**Buckleys**  
**Playhouse**  
**'till April 25**

If you want an incisive, humorous, but ironic view on the unemployment situation today, then *Buckleys* is for you. It is the latest production of the State Theatre Company for which David Allen, the writer, and Ariette Taylor, the choreographer, should be commended.

Overall, it is a fast moving and a very enjoyable night's entertainment at \$4.50 each for students (\$1 with the special pass) or you could get in for free with some fast talking if you convince those at the door that you are really unemployed.

In the musical itself, we see modern society as the youths of today see it. Two sides of society, the funny aspects of unemployment and the deeply depressing and serious ones, are both shown.

Aspects of this are demonstrated throughout the musical in a series of short scenes of "images of society" as the writers put it, thinly

held together by the overriding plot in which a gang of unemployed youths attempt to find jobs. The experiences they have serve to either satirize society or to clearly point out its serious failings.

The satire at times becomes hilarious, when we see "semi" unemployed housewives playing a sexy game of hide and seek in a greenhouse, of all places, and being caught in the act by one of the youths! At the same time this atmosphere can suddenly change to the coldly serious side of unemployment, such as when one of the youths realizes the futility of his life in the words, "Shit. I'm 20," as he breaks down, and has to turn to heroin to ease this sort of pressure.

The group comes into contact with Authoritarian, Conservative and Radical elements of our society in their travels. These are made to look both deadly serious, but at times, ridiculous with some one-liners reminiscent of the Footlights style. But the essential humour that comes out is when the audience

see themselves and their faults clearly, portrayed on the stage. The laughs one of the housewives got just for spraying her cactus with "phosphor plus" was hilarious, and this clearly shows the writer's and producer's skill.

All of this action was very well backed by the lyrics and the excellent music throughout, giving a very professional finish to the whole production. It is a striking play which takes place on a split-three-level stage, a very good effect as the senses are not dulled as in the stationery atmosphere on a flat stage.

The actors obviously put a great deal of work and effort into what is a very timely piece of theatre. It strikes at the failings of our society at the present moment with both harsh satire and bitter social comment which is exactly what is needed. While most entertaining, it also makes one sit up and think about where we are heading. Maybe, as the musical starts, we do have "Buckleys hope!"

Mark Storer

# IT'S HAPPENING NOW

**Buckleys**  
**Don Rosella**

Thinking I was at last going to see the back alleys of the Festival Theatre, I walked expectantly in the door with Paul Hunt, only to be shown along the foyer where, after delicately picking our way between pipes and masses of green canvas streamers, we met Don Rosella, a guy who is at present acting in *Buckleys*, a new musical written by David Allen and directed by Ariette Taylor, that recently opened at the Festival Playhouse.

After determining how loud we had to shout at each other to be heard above the noise of the rehearsals going on in the other end of the foyer, I was able to ask Don what *Buckleys* was all about - and received a very vague reply ...

"Well, I don't know - I wish that I did know what it was all about really ..."

Not the most promising remark, but after further prompting we were able to elicit that *Buckleys* is basically about today and the society of today. Don felt that it was really a collage of different images and different facets, with the basis of youth and what is happening to youth and how they fit into today's society.

Apparently David and Ariette were commissioned by the State Theatre Company about six months ago to do a play on unemployment,

and not being particularly happy with that theme, they broadened it to include society in general, the causes and reflections of, thus being able to work on many different perspectives of why things such as unemployment happen. They had gone around to unemployment centres and talked to people, starting with a large script which had gradually been cut down.

When we spoke to Don, he said that the actual play itself had only been written and completed six weeks ago and that during the first three weeks of rehearsals David and Ariette had worked pretty much side by side until in the last two weeks Ariette was left to put her own particular orientation on the play with David intervening only occasionally.

Before *Buckleys*, Don had been touring schools in the Northern Territory and doing community centre type things. He had previously worked with Ariette for seven months with *Give Us Time*. He thought that this was a major factor in his being contracted for *Buckleys* as he knew Ariette's "very distinct style" of direction - and apart from that, *Buckleys* was his first time in "legit theatre". When asked about how he felt with the other actors who had mostly been with STC for eighteen months to two years, Don made it clear that

he personally was quite happy with that aspect although obviously the five weeks of rehearsal had been difficult adjusting from the tour to "true" theatre.

Don has the "obscure" - although the promotion blurb would have us think differently - part of a reasonably eccentric person who is very much the "fool" of society. The characters are all caricatures, reflections of the way Australians (in particular) live. There are, for example, several (young) middle-aged housewives, the policeman, the gardener, the job centre person, the radical action party person, the minister for unemployment and so on. The play would seem to centre around five younger, very individual and distinct characters who hang around together in a group. In the play they are suitably nameless, being so stereotyped - as can be seen by their subtext names, Punk, Doc, Blondie, etc.

When asked whether it brought back old childhood memories, Don immediately responded by saying: "Oh no, I don't think it's old, I think it's happening now!" thus ending the interview with a strong reinforcement of the play/musical as something which is very contemporary and relevant to today's youth, which is YOU!!!

Anne Pye



# LIFE AIN'T A CABARET

## FLINDERS UNIVERSITY DRAMA CENTRE BERLIN BURLESQUE

*Berlin Burlesque* - a lunchtime cabaret - has been devised by the third year Drama students at Flinders University with their director, Michael Beauchamp, over the last five weeks.

As an integral part of their study, the cast spend part of the third year on a music-theatre project: but with five girls and one guy in the group, existing material of quality was hard to find. The simple (?) solution has been to compile a show lasting about one hour (free drinks provided!) from scratch.

When asked how the show had evolved, Michael Beauchamp said, "As a starting point, we investigated the musical, *Cabaret*. We soon realised that,

although it contains some interesting songs - *Willkommen, Two Lâids, If You Could See Her* - it is in many ways a travesty of life in Berlin in the early thirties. The musical is based on a play, *I Am a Camera*, by John van Druten which is itself based on Christopher Isherwood's experience of Berlin (1929-1933) recalled in two novels: *Mr Norris Changes Trains* and *Goodbye to Berlin*.

So, in our minds, the show soon took on a more documentary format - hopefully informative - about the background to Isherwood's stay in Berlin and balancing the *Cabaret* material with other songs and poetry of the period from such writers as Auden, Brecht and Kästner. We

are staging some of the funnier numbers from the musical and contrasting them with the darker side of pre-war Berlin. Within the confines of the Drama Studio we will conjure something of the feeling of the Berlin night-clubs (free grog, BYO food!)"

The show runs for two lunchtimes only (1.15 pm - sharp) on Wednesday, 15th April and Thursday, 16th April. Admission prices are \$1.00 (students, pensioners, unemployed) and \$2.00 (general public). Bookings may be made at the Box Office, Matthew Flinders Theatre, from 12.45pm on the day of the performance or by phone during office hours on 275 2205.

# Alternative Misses

## The Alternative Miss World Valhalla Fair Lady

Beauty contests are events I have always tried to avoid whilst in the mood for watching television. I mean, Miss Australia never wins, Miss USA is always in the last five and *Charlie's Angels* on Channel Nine are better looking anyway.

Ridiculing the concept of such events, Andrew Logan, "a sort of a transexual Sgt Pepper from a 60's Carnaby St. time warp", has conducted annually since 1972, *The Alternative Miss World Contest* in a circus tent on Clapham Common.

The event, which is open to contestants of either sex and of any age, follows the form of the regular Miss World Beauty contest with Daywear, Swimwear, Eveningwear, interviews, Cabaret and Crowning (although in this instance while seated on a donkey). The contestants, including Miss Wolverhampton Municipal Baths, Miss Slightly Misanthropic, Miss Consumer Products and Miss Carriage are judged on "Poise, personality and originality" by a panel of judges seated in a lions' cage.

At times, Logan's production was quite humorous. Miss Japan never grabs her crutch, I have never seen Miss Argentina prance around in leathers and whips and even Miss Sweden wouldn't make obscene

gestures wearing only a small leaf. Two or three jaw movements however, do not make a good movie, and this show left me just as cold as the real *Miss World* contest. What's more, the contestants of the real *Miss World* appear to have more personality! At least they can answer the questions put to them.

Just as the elite and celebrated don their jewels and furs for *Miss Universe*, the guests at *The Alternative Miss World* paraded their fashions in an "aren't we so divine?" manner making their society appear as sick and shallow as the one it was sending up.

This movie is not even disgusting or decadent. With knowledge of special guest star, the 300lb wonder wobble transvestite, Divine's previous disgusting escapades in *Pink Flamingoes* among other movies, I expected to be treated to utter decadence, but if you want to see tits, you can watch *The Benny Hill Show*.

Little Nell, Columbia of *Rocky Horror* notoriety sings only the title song, *Beauty Queen*, and doesn't star in the movie as I was led to believe by one Ian Meldrum.

If you like watching innocent little transvestites parading themselves like beauty queens, this movie is for you, otherwise save your money. **Kym Tonkes.**



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# Shake Rattle & Retch

## The Idolmaker

Like the TV series *Happy Days*, the *Idolmaker* is set in the 1950's and in some ways it is as corny. For some reason it reminded me of *Saturday Night Fever*, but I'd only give it half as good a rating.

It is a musical but the tunes aren't catchy. The only words I can remember of the noisy songs are "L go up ... I go down". I didn't particularly like this tune; and unfortunately all the other songs sounded pretty much the same.

The plot is lively but too "soap-operatic". Vincent, who longs to be a pop-hero, is the *Idolmaker*. Believing that he lacks the necessary charisma himself, he decides to make his songs popular through two prodigies: Tommy Dee and Chesree. Vincent proves to be an excellent manager. However, as the film progresses he becomes increasingly like the ruthless father who he hates: he throws out his ideals for the sake of money, power and success.

As a result he has conflict with his girlfriend and the stars he has created. *But*, all is resolved at the film's end when his mother convinces him of his own talent as a singer.

*The Idolmaker* clearly shows the way in which the media can be used to form and mould public opinion. The effects of the mass media on vulnerable teenagers (who are perhaps, the most easily affected by peer group pressure) is most emphasized. For instance, Chesree becomes a "popstar" before he has even made a successful public appearance. The film does not seem to condemn this practice (unfortunately).

I like films that openly challenge me or reinforce a particular idea. *The Idolmaker* does neither of these. Its themes are clearly secondary to its desire to entertain. I was dissatisfied as I failed to appreciate the music and considered the script to be over-sentimental.

This film's *Okay* if you want a relaxing but unstimulating night out.

**Sharon Holmes**



## A STUNNING PUNCH

**The Affectionate Punch**  
**The Associates**  
**Stunn Records**

The debut album of *The Associates*, *The Affectionate Punch* is sure to be a very successful one in terms of critical acclaim. However, I doubt if it will be a good commercial seller as it is far too original for those amongst you who are too apathetic to listen to a band unless you've seen at least three lapel badges and heard at least two songs on 5AD in the last week. There are also those amongst you who won't like this band unless they are similar to someone else or if Molly has given them the big um ... A ... um ... er ... OK on Sunday evening in the presence of little sister, mum and dad and maybe a maiden aunt who might give it to you for your birthday. You too are going to be disappointed and I suggest you go and read something else.

But, for those of you who have passed the screening test, you'll probably want to know something about *The Associates*. The band centres around Billy Mackenzie (vocals), Alan Rankine (guitar, and anything else you can think of except drums), who allegedly met in 1976 in an Edinburgh vitamin store, swapped notes and rapidly combined into Scotland's premier cabaret band *The Ascorbic Ones*. In 1977 the *Mental Torture* tapes were made and offered to various record companies, all of whom were unimpressed - except for John Parry of Polydor. 1978 saw Mackenzie/Rankine forming various groups, all of which were failures, in the same year John Parry was released from Polydor and formed Fiction Records, promising to allow *The Associates* as they were now called to record in 1979. 1979 also saw Michael Dempsey (bassist for *The Cure*) invited to play on yet more demo tapes that no one wanted. Rankine/Mackenzie were now desperate and released a cover version single of David Bowie's *Boys Keep Swinging* only months after the original was released on their own Double Hip label, a commercial enterprise that was not well thought out and was treated with the contempt it deserved. This small escapade held some good in that it angered John Parry into action. He shoved *The Associates* into a tour with *The Cure* and *The Passions*. By the end of the tour *The Associates* degenerated into a mess of incohesive individuals; hence the bassist and drummer left, leaving only Mackenzie/Rankine. These two successfully recorded the debut album *The Affectionate Punch* on Fictional Records in June of 1980. The same year saw Michael Dempsey (now ex-bassist of *The Cure*) renewing his association with the band. The present line up is now complete with Australian drummer John Murphy (ex *Whirly Whirlid*). 1981 sees *The Associates* touring now in Scotland and Seven Records releasing *The Affectionate Punch* in Australia.

I previously mentioned that *The Associates* weren't like anyone else.

However it takes several listens to the record to appreciate this fact. At first instance one is struck by the similarities of Mackenzie's voice to that of David Bowie, especially in the *Station to Station* era. However Mackenzie puts much more feeling and range into his vocals than Bowie ever has or has ever needed to, and where Bowie always tended to sing in calculated tones and phrases from his mind, Mackenzie sings from his heart.

*The Associates* have also been likened to *The Cure* (predominantly due, I suppose, to Michael Dempsey's presence in both bands), but whereas *The Cure* music plays along mainly in the background and is interesting when you think about it, *The Associates'* music is more up tempo and is played at the listener. With each song different to the previous one, it has the uncanny knack of holding your attention without dominating your senses in the way that various "wall of sound" bands captivate their audiences. *The Associates* play Art Rock, or, if you are optimistic, State of the art, Art Rock. Thus, if you like bands such as *Magazines*, *The Cure*, *Ultravox*, *Joyous Invasion* and David Bowie, then the chances are strong that you are broad-minded enough to appreciate *The Associates'* potential as a band capable of withholding contemporary music from lapsing back into a period of stantation as it was prior to 1977 for (optimistically) several more years to come.

The album *The Affectionate Punch* comprises ten songs, all good, the weakest being *Transport to Central* which is most like a slow Bowie effect.

The opening two tracks present a strong start to the album, the first being stylish and cynical and at the same time immediately establishing the dominance of Mackenzie's voice over the other instruments. The second song, *Amused as Always* shows the simplicity and yet skill of the band's rhythm section with non stop bass work and very restrained yet effective drumming. *Even Dogs in the Wild* is a mutated type of cabaret number with plenty of warmth and feeling. *A Matter of Gender* would have to be the best song on the album with its sharp cutting guitar, lively bass and passionate vocals concerning the breaking of the seventh commandment (adultery).

A word about the vocals in general, is that Mackenzie's songs are not about anything in particular, chance, failure, confusion and suspense, but the meanings never become prominent. What is important about the vocals is the way Mackenzie presents them; his enunciation is perfect. Each word and sound comes out with superb clarity, as is evidenced by the last song A which is just a list of letters in the alphabet and the thought that Z is the black sheep of them all.

For those of you who are convinced by my adamant praise of the album and are going to listen to it, I thank you. For the rest ...

David Temby

## Dear Diary....

"Rock and Roll Diary, 1967-1980"

Lou Reed  
 Arista (Double)

Manic depressives, paranoids, masochists and hopeless dreamers will testify, the concept of realism can be quite a satisfying notion ... misery can be quite pleasant when approached correctly. As Livvy (ONJ) croons in rhetoric, "Have you never been mellow ..." Isn't it fun? Of course it is - nothing nicer, wallowing in the wan resignation of melancholy. Lou Reed certainly agrees, for he is the classic realist, or, more precisely, the romantic-cum-realist.

Almost romantic, he saves himself from sentimentality by mocking the sentiments which he almost lets slip ... a pessimist who would have loved to be otherwise, but is oppressed by his own gift (affliction?) of perception. A lot has been said of the unclassifiable nature of his music, innovative in the company of *Velvet Underground* in the 60s, as the perfect antithesis of the mawkish *Beatles*. *Beginning to See the Light*, at the outset of the 60s, even bears undertones of the early *Beatles'* almost absurdly simple lyrics and musical howlings. Really, he is mocking the notion of sudden, brimming elucidation (as acclaimed



by the wilting flower-children), and insinuates that enlightenment is a will-o'-the-wisp that almost always only taunts, infinitesimally distant ... but as inaccessible as the moon.

Sides One and Two contain the least familiar material of this double album, representing his work with *Velvet Underground* (bar the die-hard *Walk on the Wild Side*). One of the most gloomy of all tracks is *Heroin*, incorporating such pathos as

...I don't know just where I'm going ...  
 ...it makes me feel like a man when  
 I put a spike into my vein ...  
 ... And I feel like Jesus' son ...  
 Or how about the sinister ambiguity

of *Rock and Roll*, ... life is saved by rock and roll ... Is he 'for real' or is he having a derisive snigger at his own industry? Perhaps that is what compels the listener: he avoids bald statements, although it is true to say that he states things badly. He is confusing.

Side Three opens with *Berlin*, comparable in theme to Bowie's *Diamond Dogs*. The first track of Side Four, *All Through the Night*, employs the muffled background din - occasionally rising to overwhelm the superimposed lyrics, much as does the haunting *Berlin*, with its distant carnival strains hinting at the macabre. Mechanical gaiety and obscene laughter are the sounds of this 'pretend fulfilment'.

There is little real thematic variation in the chronicles of Reed's music. The elements of dissipation and the improbability of dreams' fruition are as present in the sixties and eighties: the deprived and the depraved. *Pale Blue Eyes* (Side One) muses on love's untouchability, *How Do You Speak to an Angel* (Side Four) is self-explanatory in its title. The dreamer, according to the sage, is a 'wonderful fool'.

If you are a fan, then *Rock and Roll Diary* should be near the top of your purchasing list. If you are of the uninitiated, then this is just the thing to whet your appetite ... unless you are a chronic optimist, or weaned on Fanta and the *Eagles*.  
 Suzanne and Michelle Lauridsen

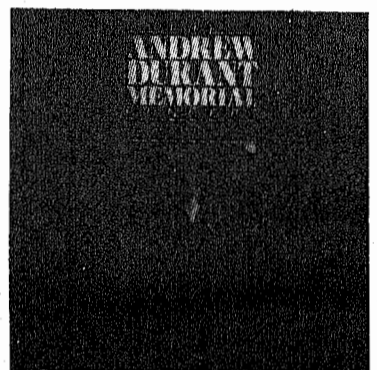
## Andy Durant - sadly outclassed

Andrew Durant Memorial Concert  
 The Stars and Others  
 Mushroom

As far as being representative of Australian rock music being made today, *The Andrew Durant Memorial Concert* fails to make the grade. This album may have been considered good about ten years ago when we didn't know any better, but compared to the latest offerings of local talents, *Cold Chisel*, *Flowers* and *Misen* this album is sadly outclassed.

While listening to this record the comments an American friend made about Australian records immediately sprang to mind. He claimed they nearly all sounded like Americans and sang with American accents. Much of the record sounds like what is today referred to as "West Coast rock" (read boring) and in this country goes under the name of "Country Rock".

The fact that Andy Durant died must have inspired the band



because it sounds as if they are about to follow him and have trouble sustaining four sides with spirited playing. The way the album is being promoted by the media you would think that Andy Durant was the greatest talent to emerge on the Oz rock horizon and be sniffed out since J.O.K. It is a strange indeed then that the most

musically outstanding track, and performed with some gusto by the considerable assembled talents, is a Bob Dylan chestnut, *Knockin' on Heaven's Door*.

The production is typical of most live rock recordings today; plenty of audience noise and applause combined with generally mediocre sound quality. It sounds like it was recorded live in concert all right, but it doesn't sound at all lifelike and is generally lacking in dynamics and ambience. The production crew should have had a listen to the *Concert for Bangladesh*, which in my opinion is still the definitive live rock album, before they tackled this.

On the whole I found this record laboured, tedious and generally uninspiring, and to be avoided at all costs. As a concert to attend it may have been a worthy tribute, but on record the intention fails and is definitely for the devoted only.  
 Peter Lemmin

## No hope for the Plasmatics

The Plasmatics  
 New Hope for the Wretched  
 Stiff

*The Plasmatics* must be a live oriented band - I can't understand how anyone's attention could be held by their album *New Hope for the Wretched*. If a gun was being held to my head I suppose I'd class the band as punk, but they sound more like heavy metal played fast and that is boring.

The first side is just basic "wall of sound" music. Nothing particular stands out except Wendy Williams' voice which is reminiscent of an amplified seal. It's not as bad as it sounds actually, being the only element to add spice to seven unerringly dull tracks.

The second side isn't quite as bad, but that isn't really much of a compliment. Some tracks have interest - for example a different version of *Dreamlover*. It beats Glam Shitrock's for sure, but still retains this speed HM factor which makes it a bit hard to take. The next track, *Sometimes I* is a change of pace and isn't bad actually. Wendy's voice seems to come into its own when she is able to add some feeling to the songs without falling a bar behind. *Corruption* makes use of machine gun, the playing of which is also attributed to Williams. So what?

What we are left with is a fairly dull album, not because it isn't out to shock, but simply because it tries to shock for twelve straight tracks.

That wraps up the album I suppose. So how do *The Plasmatics* get a following I hear you ask? Let's discuss that for the rest of the review.



Vinyl isn't the band's medium - apparently they should bring out a video disc. Their stage act consists of front woman Wendy Williams blowing up brand new Cadillacs on stage, Wendy Williams cutting guitars in half with a chain saw and Wendy Williams firing machine guns. Things got too much for

authorities in Milwaukee recently when vice squad detectives viewed Wendy Williams simulating masturbation with the handle of a sledge hammer on stage. In the ensuing arrest Wendy was beaten unconscious and kicked repeatedly in the face. That's bad, but a picture of the incident was subsequently circulated through just about every rock magazine in the Western world - so much for police PR.

OK, sure it was obscene, but who cares? More importantly perhaps, it trod the fine line between punk and sexism. It seems to this writer however that in that Williams was simply out to disgust, not to excite, that it was pure punk. Make up your own mind however.

The verdict? Don't buy *New Hope for the Wretched* but if they come out here on tour see them - they are pure rock and roll outrage.  
 James Williamson

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RECORDS BOUGHT AND SOLD

# Alternative Dire Straits



**Dire Straits**  
**Festival Theatre**  
**Thursday, April 2.**

After reading Paul Klär's review of last Monday week's *Dire Straits* concert, I though perhaps *On dit* readers might be interested to hear a slightly less negative review. Two friends and I attended Thursday night's concert and again the Festival Theatre was completely full. The support band played from 8.00 until 8.30. They were the instantly forgettable *Paul Kelly and the Dots*, who played a fairly tedious, repetitious set. I would not have recognised them except that they played *I Wanna Be Like Billy Baxter* which featured M. Fraser playing sax on a *Countdown* clip of a few weeks back.

At 8.30 the *Dots* finished and the roadies cleared away their gear unveiling Pick Withers' drum kit. Looking around, the crowd appeared to be predominantly composed of those in their 20s and 30s, who were well dressed. Unfortunately, it seems (as Paul noted) that the high price of tickets, namely \$14.90, prevents people who are less affluent from attending these shows.

At exactly 9.00 the *Straits* appeared; Pick Withers sneaking up to the drum rostrum in the dark, and Knopfler *et al.* entering from stage left. A friend who saw Tuesday's concert said that Knopfler was affected by a cold and as a consequence his vocals were mixed at a lower volume. In the first number though, *Once Upon a Time in the West*, he sounded as though he had fully recovered.

For the next ninety minutes the band played cuts from all three albums, including a significantly greater number from *Communique* than at other concerts here. Some of the tracks included were: *Angel of Mercy*, *Lions*, *Sultans of Swing*, *Single Handed Sailor*, and *News* (which they dedicated to John Lennon). Most of the material from

*Making Movies* was included, such as: *Solid Rock*, *Skateaway*, *Expresso Love*, and superb versions of *Romeo and Juliet*, and *Tunnel of Love*, the last of which was a real show stopper.

Knopfler used two Stratocasters for most of the night, but played electric twelve string on one track, and Dobro on another. The keyboard player was pretty good but didn't quite display the virtuosity of Roy Bitten who sits in on *Making Movies*. Pick Withers on drums was superb; howling along in some places, and tastefully laying down backbeats in other numbers.

For the first encore they played the best track of the night, an unreleased song called *Telegraph Road*. It is a ballad with a strong Springsteen influence, that was an excellent melody and dynamic structure. This whipped the crowd into a more excited state so the band came back and did a second encore of three songs starting with *Where Do You Think You're Going?* The second encore finished at 11.05 so the crowd had been entertained for exactly two hours.

I noted that the band was starting to get tired towards the end of the set. Knopfler's guitar work had been nothing less than breathtaking earlier, but apart from during *Telegraph Road*, became more mechanical during the encores. Perhaps the band should play two sixty minute halves with an interval.

Overall then, the concert was very satisfying. The one thing that annoyed me slightly was that the band doesn't seem to know when and how to finish a song. Several were a bit long, and there was a tendency for them to finish with a big crescendo: crashing the cymbals and strumming guitars furiously. The sharp finish was almost entirely absent. For fifteen bucks I want a pretty good show and overall I think *Dire Straits* supplied the goods.  
**Mallory Smith**

## Tried a Dose of Vitamin Z?

Tired of spending boring old Wednesday nights, thrilling to the signature tunes of *Skyways* and *Knots Landing*? Well then, forget the vallum - take a good dose of *Vitamin Z*, and leave lethargy to the Grundy "drama" serials.

*Vitamin Z* is a band with a refreshingly spontaneous style. Residing at the Old Colonist Hotel, they have given Wednesday nights a new meaning. The band, comprising four experienced and enthusiastic musicians, create *Vitamin Z's* danceable boogie, blend it with a large helping of Rock and Roll, and create an atmosphere of fun and audience involvement. It is easy to see why the band commands such an enthusiastic and loyal following.  
*Vitamin Z* began performing

together in April 1979. However, before that each member had been gaining experience with other bands. Peter Lowrey, 'the Gentle Giant', an old scholar of Adelaide Uni., has played Bass and Sax in a number of Adelaide bands, and is considered one of the most competent session muso's in the state. Peter's tight, impressive playing, is considered by many to be part of one of the finest rhythm sections in Australia.

Joe Sadauskas, drummer, helps to develop the band's tight, punchy sound, and original style and has also been playing around with pubs for a goodly long time.

The youngest of the four, Bruno Lucia, shows talent greater than his experience. His precise guitar playing is an integral part of the band's dynamic sound.

Now we come to Eric Stevenson, the lead singer, who resembles someone we all know and love; our very own Bilbo! His energetic stage presence and lively personality keeps even the most lethargic audience on their toes, and it is clear that Eric enjoys himself too!

The band plays mostly originals, but their cover versions are also well chosen. Each member contributes to a tight, catchy sound which really gets you moving.

This enthusiastic 'good-time' band has a lot to offer, and although they are continually developing, it is easy to see that their talent alone will take them far. If you want some good old fashioned fun, then come and dance the Wednesday cobwebs away with *Vitamin Z!*

**Marianne Waller**

The Staggering Story Of The Group  
Who Wrung The Neck Of Rock 'N' Roll

SID VICIOUS

JOHNNY ROTTEN

At Last The Film You  
Thought You'd  
Never Have To See!

"A MESMERISING  
PIECE OF MOVIE MAKING"  
Sydney Morning Herald

"THE FILM IS AN OPUS  
OF OUTRAGE"  
Sunday Telegraph

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## Musical Organ

**Gillian Weir,**  
**Festival Theatre Organ**  
**8th April**

It always takes a little while to acclimatize to the unusual acoustics of the Festival Theatre, probably more exposed in the case of the organ than with any other instrument, since the organ, as a completely mechanical instrument with no touch-response possibility whatsoever, relies, for its "soul" on the acoustic structure of the building. In this case, it's zilch. However, there are easier ways to adjust than to be bombarded with a Bach Prelude on the loud side of raucous in what seems an infinity of unrelieved harshness and brittleness. A highly suspicious version of double-dotting and indigestible phrasing didn't help either.

The programme cheered up, however, with the Reger *Fantasia and Fugue in D Minor*, which suited the organ so well that it could have been written for it, with a free atonalism surging through great and rapid contrasts of registration. The heavily portentous and slow moving fugue was in sharp contrast to the bombastic *Fantasia*, ending, as the *Fantasia* had begun, with what must be the most climactic crescendo ever written, which left us reeling in our seats as in a post-organic daze.

The first half wound up with the Moto Ostinato and Finale from *Sunday Music* of a contemporary Czech composer, Peter Eben. This is loosely based on the Gospel story of the casting out of devils; thence, the general battle between good and evil. The driving rhythm of the Ostinato created an amazing sense of menace, culminating in much fancy finger-work with rapid-fire interchange of manuals. Soft

pedal rumbles on a 32' Bombarde announced the sonata theme of the Finale, which rhythmically explored a vigorous free a-tonality, climaxing through a series of hair-raising modulations to the perfect resolution of a major triad.

After interval, we time-tunnelled back to the French eighteenth century with three slight pieces of Couperin's, and resurfaced in the twentieth century again with two excerpts from Messiaen's *L'Ascension*, which again suited the instrument very well, producing, in parts, a surprisingly pleasant sound, although also, at times, sounding like an overgrown barrel-organ. The second piece, *Transports de Joie...*, was much louder and harsher, making great use of trumpets and reeds, with a fast and furious finale that was truly magnificent.

The rest of the programme seemed to fly, although the Franck *Chorale No. 2* was very dark and slow flowing. The Vierne *Scherzo* in contrast, was short and delightfully vivacious, while the majestic Dupre *Allegro* was nothing short of a tour de force.

Apart from the Bach and the Couperin, an absorbing evening, although the Theatre, regrettably, was sparsely populated. This concert was part of a series of five, all involving international organists, so it represents a unique opportunity to hear and compare some of the best of the world's virtuoso organists, and likewise three of our own 'concert' organs. **Next concert:** St Peter's Cathedral, May 4. "An Evening of English Cathedral Music", with Christopher Dearnley, organist at London's St Paul's Cathedral. (If you're into reverberation, this is for you.)  
**Osman Minor.**

# Is Easter Relevant?

ON THE 20TH of April many people, including not a few students attending this University, will be celebrating Easter. The significance of Easter is that it is the day upon which Christians have traditionally met to celebrate the resurrection of Jesus Christ. I myself will be in church on that day doing that; no, this is not a sermon, and please do read on.

I don't think this is the place to do any preaching, and I'm certainly not going to try. All I want to do is simply to put to you the question, "Is Easter relevant?" You see, it is my guess that most people on this campus don't particularly find any significance in Easter whatsoever. That could be either (a) because they are committed to some religious beliefs other than Christian ones; or (b) because they think all religion is nonsense.

If you fall into category (a), just consider yourself lucky we're not burning witches any more. If you fall into category (b), however, I would like to take issue with you.

I would like to suggest to you, without necessarily

pushing an sectarian wheelbarrow, that religion is a valid thing. If you're still with me, I'll try to explain why.

It would seem to me that the proverbial visitor from Mars conducting an anthropological tour of the planet Earth would come to the conclusion, from an observation and comparison of human cultures everywhere, both past and present, that there are certain basic values which have throughout human history been held in common by the greater bulk of human beings.

A list of such basic values would certainly include the following:

- (1) Respect for life, including the promotion of good health;
- (2) Friendship - the experience of relating to other people, most intimately in the family, and thereafter in wider associations;
- (3) Aesthetic experience - the experience of beauty, whether in human activity or in the natural world;
- (4) Order - both in our personal lives, in trying to think and act intelligently and reasonably; and also in the society at large, reflected in the

ideal of justice and in the law.

(5) The Pursuit of Knowledge - which follows on from the desire for order, and gives birth to science and philosophy.

To this list I would like to add the further item or "religion". This is linked to the idea of "order" already listed.

I consider religion to be a valid inclusion on our list of basic values because it concerns itself with what one might call the "fundamental" order.

The sciences of physics and chemistry presume that there is a basic order in the material world, of those things which we call atoms and electrons. These sciences then describe the physical universe in mathematical terms using these basic concepts, and give us the understanding whereby we are able to manipulate that universe to produce desired results.

Similarly, the natural sciences are also built on the investigation of order, in the structure of the bodies of animals and plants. In the affairs of human beings, too,

we discover order of a kind, though clearly not as pure as that on the simple level of atoms. Thus, whereas every nation has different laws, in all systems one will find it is recognized that justice requires that like be treated as like, and so on.

Religion is concerned with the understanding of *all* order. It concerns the question of whether there is some underlying, basic order fundamental to all these other orders we have been talking about - that is, whether there exists a *cosmic* order. And, naturally, it also concerns the relationship of human beings to such a cosmic order.

Whether or not you believe that such a fundamental order exists, will you agree that its possibility does suggest itself to human reason, and that religion does therefore have a certain validity? To quote the Oxonian scholar, *John Finnis*: "Is it reasonable to deny that it is, at any rate, peculiarly important to have thought reasonably and (where possible) correctly about these questions of the origins of cosmic order and of

human freedom and reason - whatever the answer to those questions turns out to be, and even if the answers have to be agnostic or negative? And does not that importance in large part consist of this: that if there is a transcendent origin of the universal order of things and of human freedom and reason, then one's life and actions are in fundamental disorder if they are not brought, as best one can, into some sort of harmony with whatever can be known or surmised about that transcendent other and its lasting order?"

So, how about it? Have you devoted any time to the consideration of the cosmic order, or do you reflect the ocker prejudice against such things? When Luke Skywalker says, "The force be with you", do you have any idea of what he's talking about? Easter, you see, is part of the Christian cosmic order. If you're curious, the gospel of Luke (no relation to Skywalker) is a good place to start. Rejoice!  
**James Irving**

## God Leads a Pretty Sheltered Life



AT THE END of time, billions of people were scattered on a great plain before God's throne. Some of the groups near the front talked heatedly - anger and discontent hung in the air: "How can God judge us?" "How can he know about suffering?" snapped a pert brunette. She ripped open a sleeve to reveal a tattooed number from a Nazi concentration camp. "We endured terror, beatings, torture, death."

In another group a Negro boy lowered his collar. "What about this?" he demanded, showing an ugly rope burn. "Lynched for no crime but being black."

In another crowd a pregnant schoolgirl with sullen eyes murmured, "Why should I suffer. It wasn't my fault!"

Far out across the plain were hundreds of such groups. Each had a complaint against God for the evil and suffering he had permitted in his world. How lucky God was to live in heaven where all was sweetness and light, where there was no weeping, no fear, no hunger, no hatred. Indeed, what did God know about what man had been forced to endure in this world? "After all, God leads a pretty sheltered life," they said.

So each group sent out a leader chosen because he had suffered the most. An Aborigine, a Jew, a Negro, a thalidomide child, an illegitimate, a person from Hiroshima and someone from a Siberian slave camp. In the centre of the plain, they consulted with each other. At last they were ready to present their case. It was quite simple: Before God could qualify to be

their judge, he must endure what they had endured. Their decision was that God should be sentenced to live on earth - as a man!

Because he was God, they set certain safeguards to be sure he could not use his divine powers to help himself:

Let him be born in a despised and oppressed race. Let him live in poverty and work with his hands. Let him know the stigma of bastardy - let the legitimacy of his birth be suspect. Let him stand for Justice and Freedom at a time when they are totally disregarded and repressed and let him suffer for it. Let him know what it is to be alone. Let him be misunderstood by all who know him. Let him receive hatred, scorn and abuse in return for love. Let him be betrayed by his closest friends. Let him be indicted on false charges, tried before a prejudiced court and sentenced by an unjust judge. Let him be tortured. Let him be stripped naked, beaten, mocked, humiliated, and die!

As each leader announced his portion of the sentence, loud murmurs of approval went up from the great throng of people.

When the last had finished pronouncing sentence, there was a long silence.

No one uttered another word. No one moved.

For suddenly all knew ... God had already served his sentence.

**Evangelical Union**