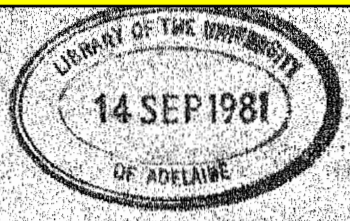


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On dit

Library Note : On Dit, Vol. 49, No. 18, September 1981

Users are advised that this issue of On Dit may contain names and photographs of Aboriginal people who have since died. This may cause distress to their relatives and discretion should be used when viewing them.



AUSTRALIAN
COMICS

FROM
MO
TO
SATURDAY BRANDER

EDITORIAL

Laughter is a serious business — without it, where would we be? Probably taking handfuls of sleeping pills while searching for the razor blades, that's where. Laughter is therapeutic, it relieves tension. "Laughter for laughter's sake" is a good attitude.

It seems a shame that Adelaide has no comedy clubs like those in Melbourne featured in the centre pages. At night, thousands of bored Adelaide people sit with their eyes glued to the face of their god waiting for it to provoke a physical heaving (in their chests). However, in my experience nothing beats the laughter one gets from a live show. Around you are hundreds of others all seeking the same goal. In front of you is a fellow human being who's comic timing is being tailored to suit *your* reactions. The University's own Footlights Club is one avenue of entertainment but generally Adelaide misses out and certainly doesn't share in the Melbourne scene.

Soon you may have an opportunity to see some of the acts featured in this week's article. Please support them. Laughter is important.

At this point you're probably asking why *On dit* isn't practicing what it preaches and printing humour. Well, we try in our own small way, to include humour in the news pages knowing that people will pay more attention to something if it is funny — this is perhaps why humourless people are so boring.

However we would like to go one step further and add humour in its regular form to *On dit*. We made an effort with the Prosh Rag and it seemed to work, but normally we editors don't get much time for writing anything that even has a hint of being non-essential. Anyway, humour is not an easy thing to write — it takes a fair while.

We would like to see you budding comics at our next *On dit* Monday meeting at 1.00pm in our office.

Another feature, now regular, is the "Cheap Column" appearing this week (in a particularly gross fashion). This is an attempt to tell you how to save the odd dollar but it is one that will be unsuccessful if you don't give us your ideas. Already this week I didn't have time to write the market guide. Who knows, maybe next week the "Cheap Thrills" column will go west. Everyone has to have some cheap streak in them. Why not share it around?

Finally, a mention of the GUM (General Union Meeting) to discuss the sticky problem of the Union Fee which threatens to be \$152 this time around (\$10 up on last year). This will be on the Barr Smith Lawns at 1.00 pm Wednesday 19. If you want to know where the money goes, be there.

Sorry if you don't like this edition. Paul Hunt (the equivalent of Valium in this team) is taking a well earned holiday in the snow. Hence I am rushing around, madly in a nervous fashion. Paul — come back — all is forgiven!

James Williamson
Paul Hunt (in absence)

POSITION VACANT ADELAIDE UNIVERSITY UNION — ACTIVITIES

We require the services of a student to be responsible for the distribution of advertising material both on campus, and around Adelaide city and nearby suburbs. Duties will include distribution of posters, handbills and press releases, and general work concerning social, cultural and entertainment activities. Employment will be on a casual basis.

with variable hours of duty averaging some 10-15 hours per week until the end of term. Hourly rates of pay dependent on age (as per APS rates). Person must have transport such as a car, motor bike or bicycle, and an interest in Campus Activities.

Apply in person to Barry Salter (Activities Director) in Union Gallery (extension 2834) 10 am - 7 pm weekdays. Applications close Wednesday 9th September. Great opportunity to gain experience in student activities.

Letters

Left Coalition - Shots Fired In Anger

On dit Inaccurate

Dear Editors,

After reading the editorial of *On dit* no. 17 it is clear from a number of statements that any attempts you have made to practice your past rhetoric of "objectivity" and "balanced presentation of viewpoints" has finally succumbed to partisan reporting of a most scurrilous form.

The statement that "... It seems that Left Coalition has gained the numbers on Council" indicates that the editors are in need of remedial reading in primary school arithmetics. Of the 19 elected Councillors, only 7 are also members of Left Coalition. As my ten year old sister can tell me, 7 into 19 does not equal 51 per cent and control; the editors need to use the warranty on their calculator.

The editors' accusation that Left Coalition (with its unexplainable "control" of Council) "... took the opportunity of doing in Mandy Cornwall in her bid for Executive" moves their argument from the sublime to the ridiculous. At the preliminary Council meeting which elected the Union Executive (along with the interim President and Chairs of the Committees) only 6 of the 17 Councillors present were also members of Left Coalition. Of those 6, four including myself were under the apprehension beforehand that the particular meeting was not the one in any case which was going to elect the Executive. automatically presumes that Left Coalition members vote as a Monolithic bloc, which is certainly not the case.

Mandy Cornwall's failure to be elected to the Union Executive was due to her lack of support among Union Councillors rather than because of some outlandish conspiracy hatched by Left Coalition. The Executive election results show this: needing only three first preference votes to be elected; only one Councillor (presuming she voted for herself) out of the other sixteen present gave her a first preference vote.

The editors' disappointment in Mandy Cornwall's failure to be elected because (as they rationalise it) she was "... the second most popular Councillor as far as the electorate is concerned" reveals a lack of understanding of representative democracy at the Committee level. When students voted for the Union Council candidates they did so for a variety of reasons, including personal popularity (also remembering Mandy Cornwall's high votes was in part due to her presence on Left Coalition's "How to Vote" guide). In the Executive elections Union Councillors voted for candidates on the basis of their competence in working for the best interests of the Union and its membership rather than whether they are personally popular. If Ernie Sigley topped the election polls the other elected Councillors have no moral obligation at all to elect him to the

Executive or any other position of importance.

Also in the editorial we read that "*On dit* hints ... that Ken McAlpine will be safely installed in the President's position." Apart from making the editorial a Bilbo column, this statement indicates more the editors' involvement in Strank's Prosh secession and the so-called "Revolutionary Guards" than Ken McAlpine's future intentions or the actual democratic process. Union Presidents are elected by Union Councillors at a properly constituted Council meeting. They are not "installed" by anyone, including the personal whims and fancies of *On dit* editors.

The editors' vernacular as well as their use of unsubstantiated gossip and pious hypocrisy while Left bashing seems to have assured them as frontrunners in any career opportunities with Murdoch's News Ltd. So boys, if you want to continue in playing favourites (whether Mandy Cornwall or anyone else) while slandering others (like Left Coalition), in playing favourites (whether Mandy Cornwall or anyone else) while slandering others (like Left Coalition), how about doing so with complete honesty (and the full right of reply) rather than hiding behind a facade of impartiality.

Nick Runjajic
Union Councillor
Member of Left Coalition

Left Co Gagged

Dear Editors,

Members of Left Coalition have written an article concerning unsubstantiated and untrue allegations directed at our Club and the undemocratic restriction of publications. The article criticised the contents of *On dit* and demonstrates the dangerous consequences of political censorship. The article was refused publication.

We wish to protest the undemocratic nature of this action.

We were told the piece was not a suitable article on the basis of the editors' strange concept of 'objectivity', even though it replied to a supposedly 'objective' article which appeared in last week entitled "Election Resume". We maintain that the "Resume" was completely partisan, and slandered our Club.

The article was then defined as a letter. As a letter it was refused publication because the editors said it was too long. We refused to submit it in an abbreviated form as we had already condensed it from 4000 words and considered a further reduction would distort the arguments and would leave them unsubstantiated. James Williamson told us that we should be willing to 'compromise' and that if we cut the length in half, he would give us 'top of the page and a great headline'... we could even choose the headline ourselves!

Thanks a lot James, but we are not willing to bargain away half an article in exchange for a great headline. After all, a headline is not worth a thousand words!

If not an 'article' and not a 'letter' according to James' definition of what those things are, could it not be run as a 'feature'? But no, James tells us that features are only run if they are interesting, and our article, dealing with issues that *On dit* spent so much space covering all year is 'too boring'.

Surely the affairs of the Students' Association and the Union for which students pay, and issues of political censorship of democratic rights of expression, are of great interest to many students, and discussion of this should not be stifled by *On dit*.

There'll be a job for you in the Murdoch Press, James.

Loula Alexiadis
Alan Fairley
Linda Gato
Ken McAlpine
Janet Townend
Members of Left Coalition

Cause & Effect

Dear Editors,

It seems that Steve Lieschke (*On dit* Aug. 31) is 'experienced' at turning propositions upside down. To say that student apathy arises from the small incidence of student involvement is a wonderfully unique pronouncement of argument. To think that all this time I thought the lack of student involvement (which is practically Australia wide) arose from student apathy and disinterest!

I am sure his argument will enable us all to see the 'real' connections between cause and effect which have been misunderstood for centuries. Now I see; cause is really effect, and effect is cause. Rather than being fooled into believing that heavy cloud cover blocks the sunshine, I now realise that lack of sunshine produces cloud cover. Thank you Steve Lieschke, you have cleared up an age old problem.

In addition to his marvellous acrobatic feats Mr Lieschke demonstrates marked prowess with the production of non-words with their accompanying non(sensical) meanings. Nowhere in the history of the species has lack of experience been so venerated as among students at this University. Now all those who dare suggest experience in the student movement and may demonstrate commitment or ability are well warned of the diatribe they will receive from the Supreme Protectors of Naivety.

The myth of clique is another fetish of Mr Lieschke. I say no more than I am sure the many students who stood and gained positions for the first time this year (March and August) will be as insulted as I am. We certainly aren't part of a reshuffle, and we are a majority in student positions, so why does he ignore us? Maybe it suits his habit of perpetuating untruths.

Janet Townend.

FREE TEXTBOOKS

Much extraneous information has been cast before the feet of the student consumer in years gone by in this austere rag. However *On dit* is to be roused to new heights of obsequiousness with the introduction of "the textbook page",

tastefully decorating the posterior portion of this edition.

Dedicated to the defence of "true studenthood", the aim of this page is to emancipate undergraduates from the confines of "recommended readings lists", give

them an opportunity to think critically about the way their course is run, and share what other authors they found helpful (and cheaper) in understanding a subject of interest — a sort of continuing *Counter Calendar*.

The rewards are free textbooks from the publishers. The price is a few hours of work keeping tabs on new releases, assessing them, and writing about them. So, anyone with that sort of free time who wants some free textbooks — beat the rush and sign up as a reviewer at the *On dit* office TODAY.

Notices

FOOTLIGHTS ANNUAL GENERAL MEETING TO BE HELD ON MONDAY SEPTEMBER 28TH AT 7.00 PM IN THE LITTLE THEATRE. ALL WELCOME TO ELECT NEW EXECUTIVE AND DISCUSS THE DECEMBER REVUE.

UNI. CRICKET CLUB

Practice Times — Outdoor — Wednesdays from 4.00 pm — Indoor — Saturday mornings 10-12 midday — Thursday evenings 9-10 pm. All players welcome.

Production

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The Company: Special thanks to Chris Barry. Tim Dodd break a leg, Paul Hunt sprain your ankle, Steve Wade, Jane Wilcox and Kate Gibbons, Jenni Lans, Wendy Lagoon, Jenny Hein, Dennis Medlow, Graham Staney, Nick Xenophou, Andrew Fagan, Bilbo.

STUDENT APATHY

STUDENTS STUFF IT AGAIN

September 4th, the fourth day of spring dawned fine and sunny. Hundreds of people from the city and country areas of South Australia and interstate turned up to experience the delights of the Royal Show.

However, the queues for parking were stretching down the road as people waited patiently or otherwise and WHY? Because SIX students from Adelaide University did not front up to take on their commitment as Car Parking Attendants.

Some 'phoned at 9.00 am today to say that they couldn't make it and three just DIDN'T

BOTHER.

Lousy students, lousy ethics. The Superintendent of Off-Street Parking for the City of Adelaide, Mr Whitmore, has said he will not use the University again. Next year the jobs will be advertised in the daily press and open to the general public. He said "I expected the students to have some sense of responsibility."

This situation and the bad reputation it gives us will be reflected elsewhere and it's a loss of work opportunity for ALL students, not just those 34 jobs but possibly others as well. I ask you to think of this in future.

Angel Hunt



Children Mised

Would you take anyone seriously who said that advertisers simply provided information? And yet this claim is one of the central pillars on which the Australian Advertising Industry Council base their case for advertising to children on television. If the claim were true, manufacturers could save themselves a great deal of money. I wonder how many advertising agencies would be left in business.

In discussing early childhood cognitive development, the industry acknowledges that children can cope with only very limited amounts of "hard data". What then comprises the packages around the "hard data"? Advertisers know perfectly well: attractive, enticing imagery and associations. However, the pretence that advertisers are simply well-intentioned providers of information leads to the construction of another myth that the industry frequently appeals to — the myth of the immaculate market where the unpressured and uncontaminated preferences of consumers determine what products shall survive. In fact, advertisers do all they can to distort the play of these forces. Sickly, undesirable specimens, instead of being allowed to

expire, are expensively promoted and injected with an artificial desirability and life. After all, it is one of the axioms of marketing that you don't sell a product, you create a market and let the product sell itself. Aware of this, the managing director of a fast food chain could say, "It isn't going to affect us if our ads on children's TV shows are banned in future. We wouldn't notice the effect. We have conditioned the market now." A great deal of adult money and ingenuity goes into influencing the desires of children. In our information-rich environment, when there is so much for children to sift through and evaluate, it seems unfair to add to their burden by wrapping a few nuggets of information in tons of glossy packaging.

The advertising industry argues that since uncertainty exists about just how well children discriminate reality, they are justified in going ahead and advertising to children. But if there is any doubt about how well children can evaluate ads, is it not better to err on the side of caution rather than profits? Australia is one of the few Industrial democracies that believes that children should be fair game for salesmen.

In further justifying advertising to children, the industry claims to be respecting the uniqueness of every child by providing and showing a wide range of goodies upon which the child can exercise judgment and choice. This rings rather hollow when the implicit message of so many commercials is: "Join the gang, be like the rest." Also dubious is the claim that TV advertising to children should be permitted to continue because there exists a strong code to which they have scrupulously adhered. However, examples of violation or bending of the rules by the industry can easily be adduced. Responsible consumerism is hardly being encouraged when, in most cases, children are unable to buy the goods that are displayed but must put pressure on their parents. Most parents have enough to put up with without having deputy salesmen in the home.

Perhaps the most fragile element in the advertisers' case is the claim to be training a future generation of discriminating consumers. If advertisers are serious about doing society a favour, here is where they could be employing their manifold techniques and talents.

R.F. Newbold

Women Up Front

Women and the Curriculum

If women hold up half the world, imagine what it would be like if they ran it? History would be rewritten, scientific research would have different results, and a successful male contraceptive would be discovered in no time? Bringing it closer to home, have you ever thought that your courses might be different if women were teaching them?

To see what can be done to change courses to take more account of women's contribution to the world, the University has set up a working party. It's important that students have a say about it because, let's face it, there isn't much hope of academics, who are nearly all male, being able to see the women's perspective!

When you think about it, women's experience will give them a different view on lots of things. Research in gynaecology is a glaring example of an area where women's ideas should be fairly significant.

How can men explain pre-menstrual tension if they've never had it? Women, who know about housewives' isolation in suburbia, would probably plan towns which facilitate more communal living. When the law on rape is being taught, women lecturers would be unlikely to tell rape jokes to the class. In just about any field women's views will add new dimensions and ideas.

If you're interested in talking about how women are treated in your courses, come to a seminar next Tuesday at 1 pm in the Dining Roms. Three women students, one from Medicine, Law and Maths Physics will start the discussion on how courses could be changed to recognise women. There is also a series of weekly lectures organised during third term to raise issues of women's studies. The first lecture will be given by Carol Johnson from Politics, next Wednesday at 1 pm in the Napier Lecture Theatre.

AUS SPRINGSBACK

It is no secret that the present Federal Government has a general strategy of reducing expenditure on tertiary education. For the past year, the Government's best efforts in this direction have been concentrated against the relatively small and previously unorganised postgraduate section of the student population. In previous years, postgraduates suffered low pay and the taxing of Commonwealth scholarships, but during 1981 postgraduates have borne the brunt of much sharper attacks.

Part-time Teaching Rates

The Academic Salaries Tribunal decision on rates of pay for part-time teaching last year set rates of pay for part-time teaching staff at a lower level than in 1980. This means that part-time teaching staff employed before 1981 receive higher pay than staff employed in 1981 for the first time. The response of postgraduates to the AST decision was immediate. A strike of part-time teachers at Sydney University occurred and the Council of Australian

postgraduate Associations (APA) and AUS aided actions elsewhere. At present, the Postgraduate Students' Association is conducting the first comprehensive survey of part-time teachers within the University of Adelaide. This will give the PGSA information about rates of pay, the duties that part-time teachers are expected to perform, time spent in preparing classes, in marking and advising students, and possible action to improve general rates of pay and conditions of work.

Postgraduate Tuition Fees and Loans

The Razor Gang recommended the imposition of fees of \$1,000 per year on postgraduate and second degree enrolments from 1982, except for students receiving Commonwealth or University scholarships. At Adelaide University there are 1,100 postgraduates of whom 727 or 67% support themselves mainly through part-time work and would be subject to payment of fees. Nationally, out of 21,000 postgraduate students, 16,000 are liable to payment of fees. It is clear these fees will decrease

postgraduate enrolment and will in particular adversely affect

- students from lower income groups
- the large proportion of postgraduate students over 25 years old who are more likely to have additional economic responsibilities of caring for dependants, mortgage repayments, etc.
- the large proportion of economically dependent women students.

The possible savings to the Government through a fees scheme restricted to postgraduate and second degree students are insignificant. It is most likely that the Government has imposed postgraduate tuition fees with the intention of later introducing tuition fees for all students. Their introduction of a loans scheme complements this aim. Recognising this, some 40,000 students protested against the imposition of postgraduate fees and the introduction of loans following the Razor Gang report. The Adelaide University Council has stated its unwillingness to administer

fees and loans, but we should strongly voice our opposition to fees and loans to encourage the Council in its stand.

The Spring Offensive

AUS and CAPA are presently launching the Spring Offensive of the Education Fightback Campaign which will be focussed on the passage through the Senate of the State Grants legislation which contains the introduction of tuition fees. The main action of the Offensive in Adelaide will be a public rally planned for 1st October. In addition, a meeting organised by the PGSA to plan a lobby of State and Federal politicians will be held on Monday 7th September in the Portus Room at 1 pm.

General Student Meeting

A GSM will be held on Thursday 10th September. Speakers will include Vice Chancellor Don Stranks on the University Council's policy on fees and loans, PGSA President Michael Lawson on problems faced by postgraduate students, a State Labor Member, Lynn Arnold on the recent budget's effects on education. The meeting will

also consider the following motions:

- (1) That this GSM opposes the Federal Government's taxation of Commonwealth Scholarships while they remain below the minimum wage, and supports the immediate increase of all postgraduate allowances to \$6,000 and supports the indexation of allowances to the Consumer Price Index.
- (2) That this GSM opposes the AST decision on part-time teaching rates as an attempt to use postgraduates as cheap labour. This meeting supports the PGSA's efforts to improve the pay and conditions of work of part-time teachers.
- (3) That this GSM urges the University Council to maintain its refusal to administer the Federal Government's scheme of fees and loans.
- (4) That this GSM urges students at Adelaide University to actively support the Spring Offensive of the AUS Education Fightback campaign, particularly the rally on 1st October.

Lance Worall

Diphthong At Last



Pressie.

President's Column

Readers of this column last week would remember that I was worried about being boring. Well I hope nobody read the *National Times* article last week on women in student politics. If there is one thing worse than being boring, it's being moderate! I really don't think I'm moderate, as I was quoted as saying. The point I attempted to make was that feminism is now more acceptable rather than being put down as the radical cause of a small minority. I promise I'm not a moderate ...I'd better watch out that "Women Who Want to be Women" don't get on to me.

Speaking of being noticed, it seems that this column is at least read by the Students' Association Executive if not by anyone else. They weren't very please with my comments on "No Candidate" last week. It was quite rightly pointed out that as President I have a responsibility to report as objectively as possible on the decisions of the Executive. I should have explained last week that the Executive decided that "No Candidate" will be interpreted as "No Delegation" for the purposes of electing delegates to AUS Council and Regional Conference. This means that unless "No Candidate" gets 50% then it is disregarded. If it gets more than 50% then we send no delegation at all. It was this interpretation of "No Candidate" that I was referring to last week when I commented that the Executive had interpreted "No Candidate" to make it "virtually ineffective". As I was unable to participate in the discussion at the Executive meeting that made that decision I am not in a position to explain the reasons for the

Executive's decision. I look forward to seeing those arguments explained in next week's *On dit*.

On to more interesting things ...

Sexuality Week

The first planning meeting for Sexuality Week (September 21st to 25th) happened last week and have we got some great things coming up! There will be free films, a sexual Fantasy Party, a Frank Fucking discussion, a debate of Sex Education in Schools, lots of give aways and a gala opening with helium filled condoms, erotic foods and aphrodisiac tastings. The idea is to get you talking about sexuality and human relations and expose you to some new ideas. In the weeks leading up to Sexuality Week we're hoping to involve students in making some collages and murals of different sexual images or stereotypes. Also there will be a special Sexuality edition of *On dit*, so if you want to write about it let us know. There's still room on the programme for more activities so if you have any suggestions come to our next meeting on Thursday at 12 noon in the Student Office or contact me or Maureen Sadler in the Gallery.

AUS Fightback

Hope you liked the Health liftout last week. We (AUS) had 30,000 of those Health broadsheets distributed to the public through trade unions and other community organisations. So the Fightback Campaign is about more than just education. We're getting into the government from all sides. If you have any ideas come to the GSM this Thursday at 1 pm or to any Public Affairs Committee meeting on Wednesdays at 1 pm.

Mandy Cornwell

Wrestling

Last term an Amateur Wrestling Club was established on campus. Up to now we have had about six regular attenders but now we are looking to increasing our numbers for the sake of more even matching, and, with a view to the possibility of entering into competition with Unley and Sturt Clubs.

You need no special previous training in order to start wrestling. Being physically fit does help (quite a lot) but if you aren't we can work on that. David Schumacher is the coach with Lou Hofr and Bernie Singhaas as helpers. When you join you will be assured of personalised attention as far as training goes.

Our activities include, a general warm-up, some basic tumbling, more practice and

actual combat (using what you have learned). If you have any energy left after a training session you can join the rest of the boys in some weight lifting.

Amateur Wrestling bears little resemblance to professional wrestling. We do not punch each other, kick, nor use any blow with any part of the body. Holds which work against the joint are illegal. It is not the idea to break bones or cause deliberate strains on joints.

Of course, the only way to get an idea of what Amateur Wrestling is about is to come and see us train, or better still, join us in the small gym in the Centre for Physical Health on Thursday at 2 pm.

We look forward to seeing you there.

Bernie Singhaas

ONE SOMETIMES wonders if anybody reads literary magazines except the contributors and their friends.

When publication is easy, quality is bound to be mixed. Student publications, relying on voluntary contributions, cannot often afford to be selective. This means that they often lack direction, and, failing to address themselves to any particular readership, serve no specific purpose, other than to enable the talented and the not so talented to see their work in print.

Diphthong, produced by the Adelaide University Literary Society is open to criticism of this sort. Wisely, it does not attempt to answer it, or to be more than it is — a very mixed collection. Part of the value of the publication is that it is mixed. We are left to find our own particular leaven in our own particular lump.

This year, under the direction of Editor Tim Brown, *Diphthong* is more of an adventure than usual. All the work is original, including the graphics, whereas last year

many of the illustrations were 'lifted' from elsewhere.

This is important. A magazine with such a limited readership must contain material not available elsewhere if it is to be worth producing at all.

The emphasis is on poetry. Elaine Golding's *On Living Alone* is worth reading and re-reading. Her imagery is disturbing and expressive. She explores aloneness, and the fight for self acceptance and self sufficiency.

Mark Leahy's poems are short and sweet. He is an 'imagist', not attempting a sustained poetic effort, but remaining content with a few lines of Pound-like imagery. His poem *Seagulls* is just four lines long.

Len Wilkin's *Archer in the Dark* is another piece worth reading. Like most of the poets in *Diphthong*, Wilkins is concerned with exploring emotional states, without necessarily drawing any universal conclusions. However, the poem is well under control at all times, and never becomes self indulgent. His metaphorical skill enables him to express himself with economy and power.

Editor Tim Brown's *The Coward* and *Thoughts* are intriguing if not particularly skilful. John Nolan's *Did She Open* I found completely inaccessible. Michael Sharkey's *Roselle* has a pleasing whim-

sical touch.

Kerryn Goldsworthy makes a welcome return in the prose department, with a short story *St Patrick and the Lion* and an interesting and intelligent review of David Myers' book about Patrick White, *The Peacocks and the Bourgeoisie*.

Goldsworthy's powers of compression are considerable. Her stories are short, but they are full of ideas and undercurrents, which weave intricate patterns.

Some of the other stories, though quite well written, seem to be turning out old ideas in not particularly new ways.

Overall, this term's *Diphthong* is well presented and interesting. The graphics have been used well, and the layout is a vast improvement on last year.

I do feel that some of the short stories could afford to be a little longer. This year, none of them cover much more than a page. Readers might like a little more to get their teeth into.

Tim Brown and his team have managed to avoid the main pitfalls of student publications. *Diphthong* is neither innane nor self indulgent. Instead, it is refreshing and interesting. Most importantly, it avoids pretension, and is content just to be. As the Editor says on page 1:

'After all, a *Diphthong* is a *Diphthong*.'

TOP 12

STUDENT RADIO TOP 12, 3.9.81.

1. Bill Nelson — *U.H.F. Phonogram*
2. Tough — *"Alien" (Polydor)*
3. The Hitmen — *I Don't Mind (WEA)*
4. Tenpole Tudor — *"Header Now" (Stiff)*
5. The Swingers — *"Distortion" (Mushroom)*
6. Stiff Little Fingers — *"No More of That" (Chrysalis)*
7. The Specials — *"Ghost Town" (Two-Tone)*
8. The Riffs — *"Army Zombies" (EMI)*
9. Serious Young Insects — *"Trouble Understanding Words" (CBS)*
10. Dynamic Hepnotics — *"Hepnobeat" (Mambo)*
11. Angelic Upstarts — *"Never Come Back" (EMI)*
12. Dead Kennedys — *"Too Drunk to Fuck" (Cherry Red)*

TOP 12 EVERY THURSDAY NIGHT 11.45 pm!!

TROG

TROGLODYTE OF THE WEEK

How touching to find our nice-nice students are so impressed by their lecturers — I've not read one unkind word in *On dit*. You'd better cancel the competition, as bad lecturers just don't seem to exist at AU.

Well, I'd give the terminal boredom prize to Dr John for some excruciatingly long-winded lectures in Psych. I: output of the year to Dr. Bennett for his patronizing and arrogant introductory lecture to Genetics IH students (with a runner-up to Dr Gabb in the same department).

Just to show I'm a nice-nice person at heart, thanks to Drs Sinclair and Ganf (Biol.) for some interesting lectures and to Dr Winefield (Psych.), Dr Hope (Genetics) and Mr Danzie (Stats) for trying.

1st year Science Student

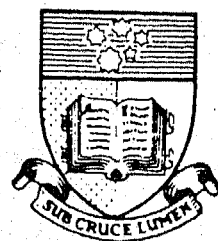
Discounting film rumours

TO ALL THOSE thousands of students who went to the flicks during the past week and couldn't get discount, you obviously didn't read *On dit* last week.

The NEW student concession card is now available at the SAUA office. It is quite easy to obtain. Just take along a picture of yourself, fill in the card and it will be stamped there and then. You will then be a bone fide concessionist in

the eyes of the SA Motion Picture Exhibitors' Association. Last week's *On dit* reported that Hoyts were still accepting AUS cards until the beginning of the 1982 academic year.

Academy Theatre, our *contraire* are allowing a leeway of "about one week", from September 1, "depending on who serves you"!! As for Hindley Cinemas, they would not accept the AUS card after September 1.



THE UNIVERSITY OF ADELAIDE

Notice to Undergraduates

An ELECTION of —

- a) Two Undergraduate members of the Council (Each for a two-year term)
- b) Four Undergraduate members of the Education Committee (Each for a two-year term commencing 1 January 1982)

The following Undergraduate members retire: From the Council on 21 October 1981: Mr A.T. Frost, Mr G.J. Maddern From the Education Committee on 31 December 1981: Mr K.M. Bills, Mr G.R. Ede, Mr A.T. Frost, Mr K. McAlpine

NOMINATIONS of candidates for either or both elections are invited. A nomination must be made on the prescribed form, and must reach the Returning Officer at the University before 12.00 NOON on Friday, 11 September 1981. Nomination forms and further information may be obtained from the undersigned.

A.E. SHIELDS, Returning Officer

UNION FEE

Union Council has set next year's statutory Union Fee at \$152 for full-time students. This is a \$10 increase on the Union Fee full-time students paid this year. The fee is based on a total budget for the Union of \$1,087,100.

The question you're probably asking yourself is where does all the money go? To explain how the Union's budget and fee is arrived at a meeting will be held on Wednesday 9th September (this Wednesday) at 1.00 pm on the Barr Smith Lawns. Union Councillors will explain the budget without too much accounting jargon and any questions you have can be discussed at this meeting.

To give you a brief outline of the budget, the \$1,087,100 is broken down like this:

First the associated groups of the Union and other bodies make submissions for grants. This year Clubs and Societies Council were granted \$22,000. The Students' Association \$76,300, the Postgraduate Students' Association \$5,700 and the Sports Association \$122,700. Outside of the Union, two bodies received grants — Non Collegiate Housing

\$10,000 and the Mackinnon Parade Child Care Centre \$8,200. The second main area of the budget is allocations to facilities within the Union. This year \$34,500 was allocated to the Theatres, \$50,100 was allocated to Activities and \$32,700 was allocated to the Craft Studio. The last main area is for the administration and upkeep of the Union and is broken down like this: Administration of Associated Groups \$180,000, General Administration \$223,800, House Upkeep and Maintenance \$202,700 and Capital Purchases/Depreciation \$86,400.

As Union members, your comment and criticisms of this budget and the resulting fee level are welcome. You might think Union Council has got the wrong set of priorities and one area has been given too much while another has received too little. You might simply like to hear the budget explained. These issues can be raised at the meeting on Wednesday at 1.00 pm on the Barr Smith Lawns. It's your Union and your money so the time to discuss the fee is now!



CMB Explained

BY THE TIME you read this article, the first meeting of the Catering Management Board (CMB) for Third Term will have been held. Attending the meeting for the first time will be the new Assistant Catering Manager (ACM) Andrew Wood who has just recently left the RAAF. Before coming to Adelaide University he held the previous position of Senior Catering Officer at Edinburgh Air Force Base.

It is quite possible that some of the readers would not have heard of the CMS or known of its existence unless they've been perceptive long term readers of *On dit*. The CMB comprises of students, catering staff (Catering Manager and ACM) and the Union Secretary. The function of the CMB is to run the Catering Department which includes the refectories, vending machines (not all of them), Union Cellar, Bistro and the Tavern (Bar). The CMB is answerable to the Union Council for major policy decisions but as a 'Board' it is given a degree of autonomy in making internal decisions such as hours of business, pricing of food and drink, range of food and drinks provided, staffing and so on.

The reason I have gone to the trouble of spelling this out is that *On dit* has carried a number of complaints about the food and drink and their quality sold in the refectories during the year. I would like to make it clear that as students of the University of Adelaide they have the option to appear before the CMB to make any complaints on the business carried out by the Catering Department. I would preface this by saying that where this pertains to the immediate situation in which the student is dissatisfied with the food or drink service, they should make their objections known immediately to the serving staff, food or drink supervisors and, if still not satisfied, to the Assistant Catering Manager to obtain redress. The CMB remains the ultimate arbitrator and it is only by knowing of your objections to current practices that changes can be made to improve the quality of service to the student body.

On a lighter note, I urge any student who has a strong interest in catering matters or a general interest in the affairs of the Adelaide University Union, to consider joining the CMB as a member. The CMB is an apolitical body in which no elections are needed to gain entry, which is open to all students irrespective of depart-

ment or length of time they have been at the University. First year or final year students are welcome. New students are necessary to fill the gaps at the end of the year for those who depart for the greener pastures of work ... or the dole queue.

It is a good time to acquire managerial skills for those interested in business or government departments, involving committee work, and the experience gained will contribute to the running of the Catering Department, yourself and your future employers. Without adequate student representation the catering will reflect the skills of the Catering Management in their absence.

Over the past few years the CMB has made a number of courageous (foolhardy?) attempts to get students to reform some of their habits in the refectories. In particular this has related to prompting students by various means to individually contribute to help reduce catering costs and provide a more desirable environment not only for them but for other student users of the refectories as well. This term in the Mayo refectory another effort has been made to tempt students to become involved in keeping the Mayo a relatively cleaner place to eat.

It is quite possible that students have given little thought about the fact that by leaving the tables littered with shredded paper, teabags in ashtrays, fruit peel, disposable food containers and cutlery lying around, that they are in fact contributing to an undesirable environment. While the catering staff cleaners do their best to keep the tables clean, they are unable to keep up with the rate of usable and the accumulation of rubbish during the peak periods of demand. Whilst some students may tolerate eating under such conditions there are also others who will find the situation intolerable, especially during lunch hour periods when alternative table arrangements are severely limited to restrict their choice of seating.

Thus, it is largely up to the students themselves as to whether or not they wish to assist in keeping the mess on the tables to a bare minimum (including the floor). The scheme is purely voluntary and self-regulation is the only means of enforcement. Just because you see others walking off without putting their rubbish in the bins and returning used cutlery to the collection baskets provided, does not mean that you can shift the onus of res-

ponsibility on to others, especially after reading this article. If you are in a group and you see them walking off without doing anything, then please remind them of their obligation. It is only by collective action that a significant improvement in the quality of the environment can be made.

This also applies to people using the vending machines in the airport lounge and elsewhere — please dispose of the food wrappers and drink cups in the appropriate manner — and not left lying around for others to pick up. Similarly with summer coming on, students are wont to eat outside and take plates and cutlery from refectories and Union Cellar, and the CMB is not opposed to this officially, but please return them to the nearest available collection point.

Ultimately, whether students want this scheme to succeed will depend upon whether you are willing to spare a little thought and a few seconds of your time to comply. In *On dit* articles the term "student apathy" has been repetitious and rather than carry on in the same way I would like to point out that it is by your 'positive action' alone that will determine whether or not you want to eat in a cleaner environment.

Finally, Third Term price increases in the Catering Department are attributable to the Federal Government's recent decision (Budget) to increase sales tax on a number of food and drink proprietary lines.

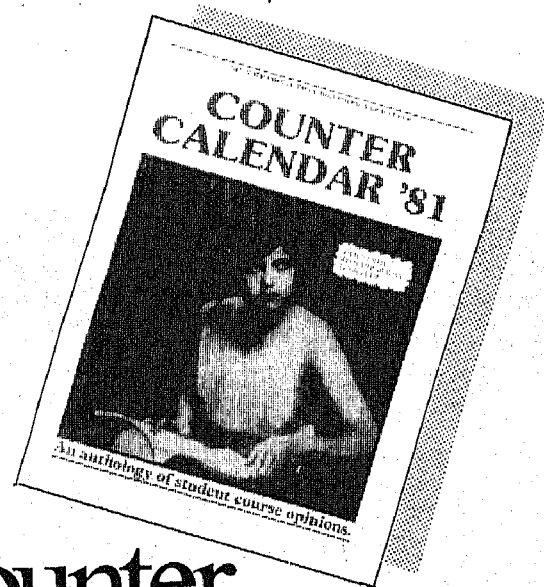
B.W. Murek

Directors Sought

Orientation Camps 1982

Did you go on an O-Camp? If not, you must at least have heard about them. You've probably got some ideas about how they should be run or what they should set out to achieve. So why not nominate as one of the four O-Camp Directors for the 1982 Orientation Camps? There's an honorarium involved and what better place to spend February than camping near the beach at Kurusa?

Nominations close Friday 18th September at 12 noon in the Student Office. Just write a letter to Mandy Cornwall, SAUA President, explaining briefly why you are interested in being a Director, and a contact address.



Counter Viewpoint

Counter Calendar 1982

Ever thought of getting together with some students in your course and chatting with the lecturer or tutor about what and how they teach? (If your teachers are troglodytes then you're excused.)

The Students' Association figures that the *Counter Calendar* could be improved out of sight if articles were written as a result of class discussion, rather than just one student's view. We've drawn up

some questions you can ask each other and assess for yourselves what improvements can be made to your course, or whether it should be taught at all!!!

If you'd like to know more, come to a meeting about the 1982 *Counter Calendar* next Tuesday, 8th Sept. at 1 pm in the Student Activities Office. Also, nominations for *Counter Calendar* editor close this Friday so get yours in soon. Mandy Cornwall

STUDENT MEMBERSHIP IN 1982

of the
FACULTY OF ARCHITECTURE AND PLANNING
FACULTY OF ARTS
FACULTY OF ENGINEERING
FACULTY OF MATHEMATICAL SCIENCES
FACULTY OF MEDICINE
FACULTY OF SCIENCE
ARTS CURRICULUM COMMITTEE
MATHEMATICAL SCIENCES CURRICULUM COMMITTEE
SCIENCE CURRICULUM COMMITTEE

ELECTIONS to determine the student members of the six Faculties and the three committees listed above will be held on WEDNESDAY, 21 OCTOBER, 1981 concurrently with the election by the undergraduates of two undergraduate members of the Council and four undergraduate members of the Education Committee. NOMINATIONS of candidates for election are invited. A nomination must be made on the prescribed form and must reach my Office before 12.00 noon on FRIDAY, 11 SEPTEMBER, 1981. Nomination forms and further information may be obtained from Ms Dot Sumray (Ext. 2176), Returning Officer.
A.E. Shields
Registrar

UNION COUNCIL REPORT

Once again as darkness falls upon the city and decent folk hurry home to their families, a group of people gather in the Dining Rooms to decide how to spend your money. On dit's Union politics reporter Dennis Medlow was there to discover the meaning of life, and also what happened at the meeting.



Council didn't waste any time getting down to business, with the meeting only eleven minutes late. Simon Maddocks pushed through his usual (and expected) no smoking motion and with the usual (and expected) re-arrangement of the agenda the meeting started to move.

Care For Kiddies

Jim Hyde from the Mackinnon Parade Child Care Centre (MPCCC) who addressed Council on the subject of continuing Union subsidies for the Centre. The budget approved by the Financial Development Task Force (FDTF) showed the huge amount of ZERO as the contribution to MPCCC. After debate in Finance Committee this was then raised to \$8,200 (but more about this later). Jim outlined the problems that the Centre was facing, not as much in cash flow although that is tight, but in long-term financial problems such as staff accrued leave, unbudgeted equipment depreciation and additional cleaning costs. He said that the Union was central in establishing the Centre. The University assists the Centre to provide child care for the rest of the University community and the Union also has an unwritten agreement to assist the Centre. Last year the Union subsidised the Centre to the tune of \$1 out of the statutory fee per student. Jim Hyde would like to see this continue. Students for the first time are on the waiting list at the Centre, and the financial picture Jim painted was very bleak indeed. With over half the users of the Centre being students, it is important that the Union provide some assistance. In the end his plea must have had an effect as the budget passed by Council retained the \$8,200 for the Centre.

And The Archies

The architectural students (remember them) advanced en masse to Council to put forward their submission for a reduction in the Union fee for 4th year architecture students who have no contact hours in third term. Their argument was that in their third term they are usually undertaking work in the building industry either here or interstate, thereby reducing their access to Union facilities. They pointed out that if a full time student reverts to part-time study he (or she) can get a partial refund of the Union fee but a 4th year architectural student with third term off campus work can't. A valid

argument, or is it?

David Muir, Union Secretary, told Council that the Union has never (and should never) accept the excuse of unwillingness to use Union facilities as a basis for a fee refund. At this point Kerry 'Black Hole' Hinton asked for a motion and received the usual thousands (two actually, but then I always exaggerate). The eventual conclusion was that the Archies in their fourth year obtaining experience outside South Australia pay 75% of the Statutory Annual Fee.

It was at this point that John Rundle raised the point that Council has just set a precedent and that it might not be long before other groups try the same thing. I don't think anyone will, and I congratulate the architecture students for a (perhaps unintentional) clever trick. That is if you really want something from Council, bring a good argument, a copy of Renton, ten of your supporters and do all of the above at the last Council meeting before the elections.

Flying High

The Gliding Club had the

same idea and turned up with their supporters (one an ex-Union Councillor) with a submission for a \$9,000 interest free loan to purchase a sail plane that has just been on the market a short time. The issue here has nothing to do with the Gliding Club or any other group on campus; it is simply the fact that the Union cannot afford too many interest-free loans. When one faces reality in this age of increasing inflation, higher charges etc. etc. (this is not a political statement, simply an observation) an interest-free loan is simply giving away money to the borrower. Whilst the Union is not in the business of ripping money off the clubs and internal bodies by charging bank interest rates on money, surely it should not be handing out money to people via interest-free loans, perhaps to the detriment of other groups in the Union due to lower reserve levels. Loans such as this seriously effect the Union's cash flows and since the amount in reserves gains revenue for the Union in terms of interest, an interest-free loan substantially reduced that revenue. (Ten such loans could result in the loss to the Union of \$15,000.) It is a matter that should be considered carefully as it will affect most groups in the Union.

(It was at this point that your intrepid reporter went off to inspect the intricacies of the Torrens Island Power Station. From the notes taken by my comrade-in-arms, Miss Hein, it seems that Council doesn't seem to have discussed anything interesting while I wasn't there — except for the following ...)

Out of Order

Part II Section f of the agenda has an innocent reference to something called 'Standing Orders' and copies of these beasts were included with the minutes. They were copied from the bible of meeting procedure, written by a legal beagle by the name of Renton.

Standing orders are something no organization can do without since they virtually control the meeting, or that's what they are supposed to do. Unfortunately some of our budding bureaucrats haven't quite got around to obeying them yet. If the standing orders are not obeyed the meeting becomes confused, tense and uncontrollable, thus making the thought of doing any real work at them ridiculous. Council meetings can and do get out of control and can continue well into the early hours of the morning (one ended just before 2 am) with people almost falling asleep on the table. It's about time these orders were enforced RIGOROUSLY so that everyone can enjoy the meeting and be confident that something positive is always being done.

The Budget

No not the John Howard creation, but the one that will hit YOU in the pocket at the level of \$152 next year, perhaps. The main budget expenditure figures are listed below:

CSC	\$22,000
SAUA	\$76,300
PGSA	\$5,700
Sports Association	\$122,700
MPCCC	\$8,200
Non Collegiate	
Housing	\$10,000
Uni. Adel. Foundation	\$2,500
Administration	\$180,000
	\$427,400
Other operating expenses must be paid as well. These are:	
Administration	\$223,500
Activities	\$50,100
House	\$202,900
Craft Studio	\$31,700
Theatre	\$34,500
	\$542,700

These figures are identical to those recommended by the Finance Committee and were passed relatively easily by Council.

Long Service Leave	
Allocations	\$30,600
Capital Depreciation	\$86,400

Sports Association \$122,700

But now for the crunch; how this is all to be paid for. All in all the total amount of money that Union will have to pay in 1982 will be \$1,090,700. This is to be funded by a fee of \$152 per full-time student. Expected revenue from the fee is \$1,087,100.

Students can of course object to this fee. The fee level will be taken to a General Union Meeting later this term as a matter of course. If there is sufficient objection then it will be taken to a referendum.

The University Council must also accept the fee.

Shhh!

Included in my agenda and minutes for the meeting was an eight page document on yellow paper with the words 'NOT FOR PUBLICATION' written up the top. This is the Chair's Report to Union Council. Sorry folks, but I must respect the notice so I won't tell you about anything in it, but I will say that during this discussion someone said that Council should look at itself as a true representative of students. Following that was a general philosophical discussion on how Council should get out and tell the students what's happening, how it should be more representative. It's funny that those discussions occur before elections and are probably forgotten afterwards. Well it won't be forgotten this time. Talk is easy but I challenge each Councillor (and other elected people around campus) to get off their respective butts and be responsible, telling the students what goes on, not hiding in their ivory towers and conducting meetings as if they were responsible to no one.

Having ended on a rather irate note, I will leave you until next week.

Dennis Medlow

P.S. If you've read this far, go and eat a peanut; you probably need the salt and protein.



RUC

Holding back the Irish tide

Deborah Deveny was in Australia recently at the invitation of Republican support groups. She represented Sin Fein, the political wing of the Irish Republican movement which is striving to establish a "thirty-two country Socialist Republic" struggle comparable to that of "the people of Palestine and Cyprus, or Zimbabwe". It is "a struggle for the right of the Irish people to self-determination".

One in three people in the six counties of Northern Ireland are out of work, with a disproportionate part of this burden falling on the Nationalist minority. In the Short Strand for example, a nationalist enclave in Belfast where Deborah was brought up, there is a large factory employing 3000 people. Only two are from the Nationalist area. The community is divided in a manner which confuses the more 'typical' social relationships in a capitalist social formation. Most 'typical' struggles have assumed a specific perspective; that which has evolved from centuries of British colonisation and which maintains the imperialist ties by fostering sectarianism within the Irish population. Workers' struggles, a loyalist students' movement, and women's issues cannot be considered other than in the perspective of a state which owes its existence to political expediency.

The Nationalist movement draws its pedigree much further back than the partition of the early 1920's, yet attempts to maintain credibility by adjusting to evolving social needs. The relationship to the women's movement illustrates the difficulties this can raise, especially in a struggle where religious authorities assume a special significance. Women in the struggle are just as active as the men, though the relationship between the Nationalist movement and specifically women's groups isn't close. Deborah attributed this primarily to criticism from women's activists that there are no feminists holding authoritative positions within the Nationalist organization. Within the past few years papers by women's groups within Sinn Fein have been published which support the goal of "equal rights", and such specific demands as freely available contraception and abortion facilities.

Whatever complexion is put on the Irish struggle though, its reality seems to presume a complete integration of violence within everyday life in the six counties. Deborah traces her conscious involvement to the time she first saw battle-ready British troops coming up the street in which she lived. She was eleven, and soon after discovered the truth of her mother's statement that "they weren't there to protect us". On August 9th, 1971, the day internment started, Deborah had her first experience of violence by the British Army. Looking out of her sitting room window she saw "men, women being trailed by the hair up the street"; plastic bullets and gas were being fired. Conscious of the suffer-



ing of the Irish people this past eight hundred years, her parents' and grandparents' warnings were graphically confirmed; you couldn't trust the British. But the Nationalist community adjusted to British occupation. Deborah attended Women's Action meetings with her mother, and kept vigil at night to warn of patrols entering the Short Strand. Through various committees and H-Block support groups, involvement led to joining Sin Fein. In Deborah's words, "I got older and saw more, and the more I saw the more disgusted I was, and I just decided that I couldn't sit back and let people be slaughtered the way they were being slaughtered by the British Army."

The violence continues, but it's 'newsworthiness' is currently over-shadowed by the rioting in English cities. It is instructive to consider the trepidation with which the introduction of plastic bullets there has been met. It shouldn't have been surprising; English police forces have for years seconded officers to train under the Royal Ulster Con-

stabulary (RUC). Northern Ireland has been a useful training ground for the functionaries of the British state "so that they will know how to control the British working class". But within Northern Ireland, as the RUC becomes an even more competent para-military organization, 'policing' methods are changing. The desire to minimize an internationally embarrassing military presence has given way to an increasing use of SAS terror tactics, and the continued tacit support for loyalist terror squads. We were told of Patrick, a mentally retarded young man who "had his eyes cut out", and Rosary beads stuck through them. "He had parts of his skin cut off while he was still alive, and he had UDF and UDA [extremist loyalist organizations] all over his body with knife marks while he was still alive ... and they just let him die like that". Deborah said it was discovered subsequently that a member of the SAS was involved in this and other murders. She then contrasted this type of gross terror campaign with the IRA policy of economic warfare,

which necessarily involves forewarning of any planned explosion.

This is the reality of struggle in Northern Ireland, and is the measure by which the British Government's claims to be safeguarding civilized values, and law and order, must be gauged. This is especially true of its stand on the H-Block issue; for if the imprisoned insurgents regain political status, the shameful policies of the past ten years must be seen in a more historically relevant perspective. To ensure hegemony over the nationalist population, and ultimately all of Northern Ireland, expansive powers have been vested in the authorities. This culminates in the legal sham of the Diplock Courts. These are non-jury courts, where one judge hears cases "under the so-called non-scheduled offence". These judges are "biased to begin with", most of them "are either ex-members of the RUC, ex-British Army officers, and one in particular ... was an ex-SAS man". In these courts convictions can be based, effectively, on "confessions" which are

submitted by the prosecution and over which the normal evidentiary requirements have been waived. That is, as in the case of Deborah's brother who is "in H-Block on the blanket", claims of being forced to sign won't be recognized.

He was arrested in 1977 at the age of 17, charged with malicious damage (the burning of ten buses), held on remand for nine months before appearing in front of a Diplock judge. Then he was convicted and sentenced to fourteen years' imprisonment. Taken from home by Special Branch men, he ended up in Castlereagh Interrogation Centre. After three days he was forced to sign a statement 'confessing' to burning the buses. Deborah knew he'd been forced to sign because she saw him up at court three days after being arrested. "His clothes were covered in blood 'cause he'd had two teeth removed the day before he was arrested, and they'd punched him that much in the face that the sockets of his gums had busted. His fingers were very badly swollen and he stated that this was because the Special Branch men danced on his fingers. He wasn't able to move his hands for two weeks afterwards. He also said that the Special Branch made him sit in a squatting position for hours on end ... With respect to the learned brethren of the Bench, it's not surprising that "most of the young lads were glad to sign statements to get out of that place".

Do the same people suicide to make their claims known? "No ... the reason the hunger strikes started in the first place was because the prisoners had been tortured so much they couldn't put up with any more". On three occasions in fact the Republican movement had dissuaded the prisoners from commencing such campaigns. This situation didn't last, and the fatal results continue. Deborah talked to a neighbour of hers, an aunt of Bobby Sands, shortly after his death, and related a poignant conversation. "His mother told him that he had her heart broke. His answer to his mother was: Well, my heart's broke too, I'm only twenty seven and I don't want to die either. But I would rather be dead than let the British Government class me as a criminal."

"Robert Mugabe was classed as a terrorist and a criminal until he became Prime Minister. One day maybe the western media will recognize the aspirations of the Nationalist Irish." "People in Australia and in other parts of the world aren't getting the other side of the story; they're just getting British propaganda." — On September 16th, a film will be shown in the Little Cinema (at 1.15 pm) which provides a non-partisan appraisal of occupied Ireland. It was made by a French television documentary crew (in English), and is entitled *The Patriot Game*. Left Coalition invites you to see this free documentary, and view for yourself ongoing aspects of an 800 year old struggle for national liberation.

Alan Fairley
Left Coalition

ON DIT VISITS AUSTRALIA'S COMEDY CAPITAL

IN MELBOURNE

COMEDY

IS A SERIOUS BUSINESS

BY NICK XENOPHOU

FOR SOME REASON people in Melbourne, over the last few years, have been laughing longer and louder than in any other Australian city. Melbourne is without a doubt Australia's Comedy Capital, with solid audiences at a number of comedy clubs that not only support established comedians but are also receptive to the steady stream of new talent emerging.

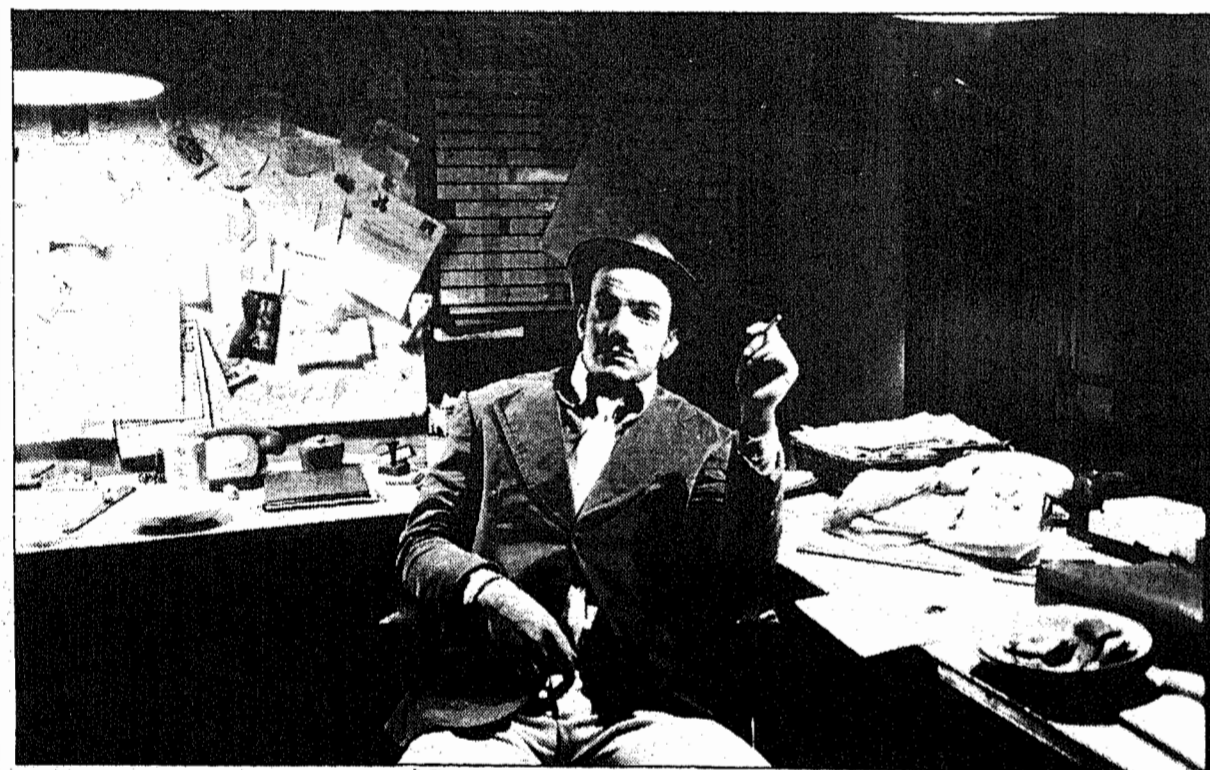
But why Melbourne? Veteran (not in the George Burns sense) stand-up comic Shane Bourne thinks it's because Melbourne has had the venues for comedians longer than any other city. In the early 1970's the *Flying Trapeze* was set up — a 40 seat converted shop. Bourne says that the *Trapeze* "set the trend where Melbourne people were used to going to these sorts of venues." In Sydney such venues have been operating for only three years. "It just takes time to establish that kind of entertainment," says Bourne. "Everybody comes to these places now."

From the tiny *Flying Trapeze*, Melbourne now boasts the *Last Laught* theatre restaurant which seats over 200 and of which the new comic revue *Le Joke* is a part; there's also the *Comedy Cafe*, *Catch a Rising Star* and *The Last Resort*.

Jack White, one of the people who runs the *Banana Lounge* (part of the *Comedy Cafe*) gives another reason for Melbourne's comic predominance. He thinks that Melbourne has "always been a more intellectual place, and when people go out they demand a lot more than people in Sydney." By "intellectual" White is using the term relatively, when it's considered that for the most part Sydney comedy had been dominated by an 'RSL-Club blue-joke' mentality.

White also directs a barb at Sydney audiences which can be "so rank that the subtleties [of an act] are all completely lost. Performers prefer to stay in Melbourne."

"The Australian Comedy Scene has never looked so good." White thinks that the strong University Revue tradition in Melbourne, that launched the careers of people like Barry Humphries, has been important. "They have paved the way," he says. "The Australian comedy scene has never looked so good now since the 1930's in the times of



George Wallace and Mo.

After the 1930's Australian comedy took a downward turn, or as White puts it, "It seemed as though Australia went through a period of high Americanism during the cold war and the sixties when most of the comics that were around were working in Sydney and were American styled."

The 'new wave' of Oz comedy took off with *Dame Edna*. "What we found when Humphries first emerged was that there was a particularly Australian style of comedy and there were people willing to listen to Australians without having too much of the Australian cringe."

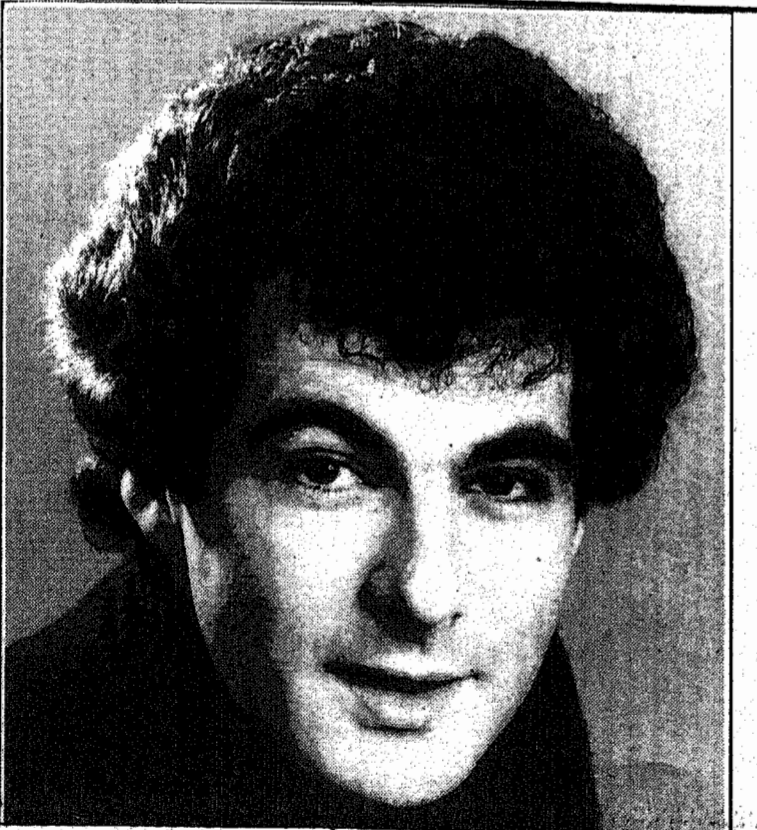
"Comedy is the hardest thing to do"

The number of venues in Melbourne means that it's a lot easier for new acts to take off (and old acts to try new material) — comics 'have a place to be bad'. The recently opened *Le Joke* for instance, sets aside several early week nights where the public gets admitted for free — as do any aspiring comics. If you're any good it's likely you'll be doing your routine before a paying audience later in the week.

Jack White claims that "the main heartache in this place [the *Banana Lounge*] is having to tell somebody they're not funny — though not in so many words."

"You know the cliché is 'comedy is the hardest thing to do' — and it is. It involves so

"Audiences didn't come to see me - they came to see the strippers."



many things; most of the time it involves a real baring of the soul by the performer and putting themselves on the line — if they can handle that they've got a start."

Here's a —by no means exhaustive — sample of the acts that are around and snippets of their routines.

SHANE BOURNE

Shane has been around the traps for quite a while and has a reputation of being one of the slickest stand-ups there is. Originally from Melbourne he now lives in Sydney and he was touring Melbourne last week. His delivery is so good that you cast aside the fact that you might have heard one or two of the jokes before. As Tony Rickards of the comedy duo *Con and Vince* puts it: "Shane can tell the same joke five consecutive times and each time he'll find a way to make you laugh."

Bourne started his career in strip clubs as a compere; he went through the 'tuxedo ranks' and admits this club style still influences him.

It wasn't a pleasant apprenticeship. "I'd go out there in the strip show and they didn't want to see me — they went to see the strippers." He adds, "The jokes were terrible anyway."

In those days Bourne tried jokes that he didn't think were funny but thought that the audience would like them. When the gags didn't work, "You died — you'd come off in your tuxedo and you'd be drenched with what's called 'flop sweat'."

Now Bourne doesn't care so much what pleases his audience. He's just out to have a good time — and the result has been that the audience does too. Bourne's idea of a running joke is to tell a joke while running around the venue. He calls the audience "thrillseekers" and as well as a large collection of one liners, he delivers a host of visual jokes (for *Elvis on Tour* he lies flat on his back).

He brings the house down by finishing off with the race-callers version of *My Way*.

Sample one liner: "I don't travel much — I always thought Club Med was a communal sanitary napkin."

ALAN PENTLAND;

Pentland is the compere of *Le Joke* and in contrast to Shane Bourne his delivery is much more low key. It's more



his style than content that entertains. He tells the audience how he was looking for the perfect partner and he eventually discovers them — himself.

"There I was, I started living with myself straight away ... But love stabbed me in the back — I don't know how this happened — apparently I gave myself herpes."

Pentland has worked in strip clubs on the side — as a stripper for female audiences.

CON AND VINCE

I didn't get a chance to see

this duo perform but I managed to talk to Tony Richards, who plays the straight role of Con with Vince the dumb stunner being played by Simon Thorpe (who has appeared in the B-grade movies *Buckey and Pinto* and *Terror Coastalis*). Rickards is heavily into pushing comedy with an almost ideological fervour. He sees comedy becoming more important, especially "when you read depressing headlines like 'US jets shoot down two Iraqi planes'."

Con and Vince aren't con-

ventional stand-up comics; their act is interspersed with bizarre song and dance numbers. But an example of their style is a routine they do which concerns a building that has a funeral parlor in the basement, a delicatessen on the ground floor and a massage parlor upstairs. Sometimes deliveries and clients get mixed up ...

Con and Vince are currently risking their lives on a tour, trying to make North Queenslanders laugh (talk about drawing blood out of stone!).

THE SMELL

That's the name of this one man act. I still don't know this guy's real name but he's a mild mannered honours genetics student at Melbourne University, augmenting his income by singing very funny satirical pieces.

One stage *The Smell* is definitely aggro — he begins his act by smashing a chair to pieces (and always brings along a spare guitar in case he gets carried away with that too). He derives his name from the Punk era (which he's

satirizing) — from his phrase "Sid Vicious may be dead, but the smell lingers on."

The Smell delivers his version of the Pakistan national anthem called *Let's Drop the Bomb on Bangladesh*, and does a twisted piece called *Cocaine — Dedicated to Jackson Brown's snotty nostrils*.

Somehow I don't think he wants to be a geneticist.

LEONARD RISEMAN: He was the last act at the *Banana Lounge* and he comes across very much as an underdog (definite shades of Woody Allen). The act starts off telling the audience: "It's very important to a performer what stage of the night he's on; usually I don't like to follow other acts because one night I had to follow an act that was so bad that they were booing him during my performance. One man even got up and walked out on him during my act."

In direct contrast to a performer like Shane Bourne, Riseiman has a high political content in his material. On Malcolm Fraser's three weeks off because of ill health, Riseiman tells us in a confidential tone, the real reason

for the PM's absence: "Apparently on his overseas trip there was an assassination attempt. You didn't hear about it — it was covered up because of the embarrassment to him. Now what happened was this: a bullet was fired into his head — missing six feet."

In Adelaide, outlets for comedy material are practically non-existent. The campus productions by Footlights are a rare exception. In terms of stand-up comedy of the sort that's flourishing in Melbourne, there's really nothing.

Adelaide might be three times smaller than Melbourne, but I refuse to believe it can't support one consistent outlet for comics. A regular time slot at the *Uni Bar* has been mooted, and no doubt those running the Union Activities Dept will have a look at the proposal. (*The Warehouse* at Kent Town has been suggested as another possible venue.) In fact *Con and Vince* will be at the *Uni Bar* at the beginning of November — just before the exams, and just what you'll need in the middle of swat vac. But in a comedy desert like Adelaide it's really just a drop in the bucket.

SATURDAY BRANDER LEAVES KIDS TV

FOR DEBBIE FELLINI

Saturday Brander has a unique position as an Australian stand-up comic. For a start she's one of the (very) few women who's working in the field, and secondly she's had phenomenal success in the short time she's been performing.

It's only been two and a half months since Brander stepped on to the stage of Sydney Comedy Venue 'Something Different' and performed her routine as 'Debbie Fellini' — the tough western suburbs girl with a bikini boyfriend called 'Killer'. ("Killer", Debbie Fellini tells us, "is a man who has got so much love to give that he's bisexual").

Her twenty minute routine is brilliant and hilarious, with audiences having no trouble tuning in to the character. Brander's motives for being a comic are, on the surface, quite simple. "I just love to see people laugh," she says. "I do comedy because when I was at school I was the one who was always with the loudest voice, always doing dreadful things at the back of the room — blowing 40¢ worth of black bubble-gum and letting the bubbles float all over my face and into my hair ... I was always in trouble."

Brander then went on to do a stint as a compere of a Perth Children's TV show — a striking contrast to her Debbie Fellini character (a bit like Julie Andrews' switch in image from *The Sound of Music* to *S.O.B.*). The character was created after a lot of research — Brander spoke to a number of 'Debbie Fellini types'.

There have been times when Debbie Fellini has become a little too real for some people. Brander tells the story of how she was approached after a show by a girl who sounded exactly like Debbie.

"At first I thought I had a competing act; then I saw the tears in her eyes." The girl thought she was being victimised. "I said to her, I'm not vindictive — Debbie Fellini

is a loveable character. I don't wish my comedy to be vindictive. I'm laughing at the world and I'm just doing it through Debbie's eyes. But [the girl] just took it to heart, maybe because my portrayal was so accurate."

But sometimes the accuracy of Brander's portrayal has had another, completely unintended effect. "I've had lots of girls who are Debbie Fellinis come up to me and say [laping into Debbie's 'western suburbs' voice]:

"Oh look, it's so good to meet someone who really handles their boyfriend. Like, I just wish I could have a magic relationship like that, such a magic thing you've got there, like, hang on to it."

Horried, all Brander can say to herself is "My God! What have I created here — a monster!"

I saw Brander perform on two consecutive nights (in two

different venues). On the second night her act was interrupted by a particularly obnoxious male heckler who's grounds for abusing her seemed to be that she was a woman. The heckler was thrown out after carrying on for about five minutes — but not before Debbie Fellini had the final say. "If I really wanna hear from an arsehole," she told the heckler, "I'll just fart."

While Brander may get more than her fair share of heckling, the prejudice against women comics is usually more subtle. "In Australia, and perhaps all over the world," claims Brander "there's this attitude that women are not funny." She admits that there are very few women performers who can make people laugh. "So, I know a lot of the time I'm walking out on stage I've got to be that convincing and that strong that the audience isn't for a moment going to be given any doubt about me not being funny."

"Writing material isn't easy for me. Every day I'm trying to write gags and I've got to have strong gags."

At the moment Brander is thinking of changing the content of her act. She's working on the concept of Debbie and Killer going on a camping trip. Brander appears keen to expand and try out new material. Jack White, of the *Comedy Cafe*, thinks Branda



might go even further: "She is a character worker as such and hasn't been doing it for that long. What usually happens is that people come in and do character work because it's the best guise they can find at that time. If they work well and continue you usually find they move into getting up on stage as themselves — natural

comedy coming out of their own head instead of transposing it on to a character. This is great because it provides a balance to the characters they portray." If Brander gets around to blending her 'character' comedy with 'natural' comedy, it's a sure thing her career as a comic will take off even more.

Student Radio presents

STUDENT RADIO SPECIAL AUSTRALIAN COMICS: THE NEW WAVE

This week on Student Radio, 5UV, you can hear the best of Australian comedy. Hear excerpts of hilarious routines and interviews with Melbourne and Sydney comics. Hear Saturday Brander, Shane Bourne, Alan Pentland, Leonard Riseiman, The Smell (!) and a host of others. Recorded live exclusively for Student Radio, this Special can't be repeated. This week only on Student Radio: Mon. to Fri. 10.00 pm to 1.00 pm on 5UV (531 on the AM dial). SPONSORED BY STUDENT TRAVEL AUSTRALIA: Level 4, Union Building. Supporting comics who stand up and be counted.

Brander to heckler: "If I wanna hear from an arsehole - I'll just fart."



In Black & White

ON TUESDAY 11th of August it was clear that something was annoying the popular press. A disquieting ripple had disturbed their calm, conservative sea. This ripple was the World Council of Churches' Report on Racism in Australia.

The newspaper reacted bitterly — and revealingly. An exposition of social evil, it seems, is too unpleasant and too accusatory for the majority to face comfortably. *The Advertiser*, for example, ran the headline 'Australia Labelled as Racist', as if this was something out of the ordinary. Surely labels are not needed to tell us that most Australians are racist? And directly beneath *The Advertiser* headline was a cartoon of an Ocker leaning against a bar, and saying: "Too right we're racist ... every Sat'dy arvo ... Victoria Park, Morphetville, Cheltenham ...". In this fashion, our treatment of Aborigines was trivialised into the petty dimensions of a pun.

The World Council's Report, if you happened to make it past the cartoon to read it, criticised the Federal, Queensland and West Australian governments for economically and racially discriminating against Aborigines. South Australia was omitted from the investigation, because Aborigines are supposed to be better treated here. The Report concludes by

recommending the granting of land rights, effective anti-racial laws, revised health programs, better housing and improved education and employment opportunities.

The Age, the only other major Australian newspaper to headline the story, printed the comments of the Queensland and West Australian Premiers. Mr Bjelke-Petersen said: "I would like to see a study done of the committee members' own countries, and what about Russia and East Germany and other Communist countries?" That's an interesting comparison Joh draws between Queensland and the Soviet Union. He went on to say that the report would have no effect whatsoever on Queensland's Aboriginal policies, and he predicted the report would soon be forgotten — presumably along with the problems of the Aboriginal people.

The other two main newspapers circulated in South Australia, *The News* and *The Australian* did run a cartoon pertaining to the report. Standing in a large, open space is a haggard-looking young Aboriginal child. At some distance from him are standing Mr and Mrs average white Australians. The man's bubble contains the words: "Nose and Ear infections ... Trachoma ... Leprosy ... Syphilis ..."

Alcoholism ... What's racist about not wanting to live next door to one?"

The inadequacy of medical aid for Aboriginal people — something which the Council report stresses as crucial — is barely noted in the press and then entirely forgotten. There will be no ardent follow-up campaign which seeks change; no harassment of politicians. A shocked editorial or two, but these are too easily appeased by some vague Government promise, or a tour of inspection by a Cabinet Minister.

By Thursday 13th August, the press was happy to drop the issue, no doubt warmed by their conviction that they had objectively tackled an uncomfortable topic.

But perhaps the matter will not be allowed to rest there. In the past eight years there has been a resurgence of pride among Aboriginal people. Some are learning to find their way through the mire of the Australian legal and political system, and are pressing for a greater recognition of their depressed situation and for ways to alleviate it. They are no longer prepared to allow the Federal and State governments to push them into ever decreasing areas of uninhabited land, or to lose them in some alien, urban wilderness.



AUSTRALIA'S FIRST REICH



How will the white squatters who call themselves 'Australian' react to a more aggressive Aboriginal Civil Rights Movement? In 1961, the National Socialist Party of Australia was formed. This organization commemorates the birthday of "our founder, Adolf Hitler", is anti-socialist, and has as its

chief aim the "protection of Western Civilization" which, of course automatically excludes Jews and blacks.

The policy of the party on Aborigines is based on the apartheid of South Africa: separation without consultation. If the Nazis were to gain

power in Australia, they would set aside a tract of land (whereabouts unknown) for Aborigines, the direction of which would be progressively transferred to Aborigines as they acquired the necessary training and sufficient numbers.

Out of power the Nazis do what they can to promote their cause. In July 1971, the Australian National Socialist Party joined rugby supporters in attacking anti-apartheid demonstrators, during the visit of the South African rugby players. The Nazis did not wear their uniforms and swastikas on that occasion, because they did not want to arouse public sympathy on to the side of the demonstrators. Incidentally, New Zealand has its own National Socialist Party.

Such are the tactics (or rather antics) of the neo-Nazis, who revere the poet, Henry Lawson, as one of Australia's first National Socialists. His poems reflect anglophobia, anti-Semitism and general racism. Most notorious of these is his 1907 poem *To Be Amused*, which concludes:

I see the brown and yellow rule
O'er southern land and southern waves,
White children in the heathen school,
And black and white together slaves;
I see the colour-line so drawn
(I see it plain and speak I must)
That our brown masters of the dawn
Might, eye, have fair girls for their lusts!

Fortunately, the day when Nazism represents us has not yet arrived, and if the future activities of the Australian

National Socialists resemble those in the past, then it never will. But it is not just the jack-booted Keystone Kops who should be of concern, but rather the majority of us who — while denouncing fascism — nevertheless believe in discrimination against coloured people, and blame them for our economic troubles. Fascism is not just a political creed, but also a state of mind. As R.A. Fordham, Welfare Officer for the 'Indo-China Refugee Association' noted recently: "the 'White Australian Policy' is barely cold and for many lies in a state of mourning."

Australian xenophobia is supported by new English pop-groups, which are reacting to their country's own racial tensions. These groups include *Spandau Ballet*, *Adam and the Ants*, and *Tenpole Tudor*. All three idealise a pre-multi-racial society. *Adam and the Ants*, who are touring here in October, extol the virtues of the efficient, industrious and slavish existence of the ants; and the "dandy highwaymen" sing in praise of "Dog-Eat-Dog" social Darwinism, and call for an abandonment of all "deep-thinking philosophies".

In contrast, groups like *The Specials*, the *British Beat*, and *The Jam* (whose latest single, *Funeral Pyre*, is a criticism of the British move toward fascism) support the multi-racial society and disown Nazi-style violence.

The Connection

When the Springbok tour of New Zealand was a hot issue, a glance at the letters section of any Australian newspaper revealed ample evidence of the current strength of racist feeling.

To take just one example, a letter by a Mr John Bennett appearing in *The Australian* last month, approvingly quoted Mr Arthur Calwell, the leader of the ALP for most of the 1960s, as saying that "If Australians were every foolish enough to open their gates in a significant way to people other than Europeans, they would soon find themselves desperately fighting to stop the nation being flooded by hordes of non-integratables." Bennett then added that "Prominent Australians such as Jack Lang, Henry Lawson, Sir Robert Menzies and Sir Isaac Isaacs agreed with Mr Calwell that Australia should remain racially homogeneous".

In 1972, Mr Arthur Calwell was being described by the National Socialists as a "wise man" because of his anti-immigrant stance. The author of the letter — John Bennett — was, in that same year, the Secretary of the Victorian Council for Civil Liberties, and was defending the right of Nazi organizations to hold meetings without disruption. This information is exclusive to *On dit*.

Australian racism and fascist philosophy are thus inextricably linked. The Aboriginal people have much to overcome, but the descendants of the oldest known, continuous living culture will not (despite the wishes of the white intruders) die out. Their future activities will remind every comfortable white 'Australian' that their moral health is — like the physical health of many Aborigines — considerably less than one hundred per cent.

Tony Butcher

Daihatsu Handivan



SHOEBOX WITH WHEELS

Daihatsu Handivan

What looks like a shoebox and sounds like a sewing machine? A Daihatsu Handivan of course! Once you've seen a Handivan (it's called a *Cvora* in Japan) you won't forget it. The box like shape, sharply sloping bonnet and asymmetrical grille are distinctive if not particularly beautiful. The Handivan is the second entrant in the micro mini field presently occupied by the Suzuki Hatch, a three cylinder 800cc four stroke. The Daihatsu's two cylinders and 547cc's make it the smallest capacity car presently sold in Australia.

I say car, but the Daihatsu is imported as a commercial. It has only two seats and a small load area (for up to 350kg) behind them, although in Japan it's available as a four door car!

Daihatsu's distributors sneak the car in without incurring a quota limitation, although duty has been boosted from the normal commercial rate of 35% to 45%, still substantially less than the 57.5% slug on passenger vehicles.

It all adds up to a purchase price of \$4440 and fuel consumption around 5 litres per 100kms (56 mpg). That's cheap motoring, but what do you get for your money?

Noise! The Handivan just has to be the noisiest car I've driven, with the exception of a clapped out Fiat 500 and an E49 spec. Dodge Ute. (Incidentally the Daihatsu is a long way ahead of a Fiat!)

It's quite bearable around town, especially with the standard radio on, but once over 80 kmh noise levels rise dramatically.

That's not to say the Handivan is useless; it isn't. Like its bigger (?) sibling the *Charade*, the Handivan boasts performance that exceeds

expectations. The engine is willing, if not always able, and devoid of the pollution gear it would require as a passenger vehicle, manages to give the car adequate performance in town.

Third gear is good for doing a bit of suburban overtaking, and the lightness and manoeuvrability of the car make city driving easy.

However, the car does have some faults which diminish its usefulness, and its safety.

The most pressing problem is the rear suspension and brakes which seem purpose designed to allow the rear wheels to lock in sudden brake application. Used with a gradually firmer push on the tiny pedal, the all drum brakes are fine, but stab at the brakes and you will be rewarded with instant lockup.

The rear beam axle is of poor design and should be scrapped. If Daihatsu's engineers can manage such a good job on the engine, then surely they can do better here.

Brakes aside, the Daihatsu is surefooted enough. Bridgestone RD108 steel radials on 10" rims help give the Handivan and taut response around suburban corners.

Sweeping bends and bumps take their predictable toll of the rear suspension, which is prone to shuffle sideways in an initially disconcerting manner. However with familiarity, this trait can be fun.

Lift off ruck in is strong, but the transfer of weight off the rear wheels seems responsible more than any alteration of slip angles at the front.

Major controls perform quite well with the gearbox being pleasant. In common with the *Charade*, dip/flash, turn and wiper/wash functions are handled on the right hand stalk with the left controlling the lights only. Unfortunately this

arrangement means that wiper operation requires a hand to be taken from the wheel. A two stalk system with the left hand stalk handling wipers, and the light switch on the dash would be preferable.

Odd little things detract from the car's usefulness. The interior light doesn't operate when the doors are opened, and the heater controls aren't illuminated, although they can be learned. In a strange inversion, the alternator charge light comes on when things are working properly — surely the wrong way around.

But, niggles aside, the car does provide reasonable space for two and a fair bit of luggage. The interior is comfortable with reclining cloth covered seats. The knees up driving position can be tiring over long distances, but for short journeys seems fine. Ride is predictably harsh.

Visibility, except through the rear window, is great; a rear wash/wipe is sorely needed to clear the very rapid accumulation of muck. Fortunately, two exterior rear vision mirrors are provided.

The central question with transport of this nature is whether you can accept the performance provided. Around town and out to the suburbs, the Handivan would make fine low cost transport, especially if the rear brakes were better. For light delivery work the car is perfect. But, for normal give and take driving with a mixture of functions, the car falls down, unless you are very determined.

Hard driving increases the fuel consumption to the point where a larger car is competitive.

Cruising at 95 kmh, the Handivan does about 5.8 litres per 100 km. A *Laser* cruising at an illegal 125 kmh returns 6.8 litres per 100 km.

Looked at as a cruising proposition, the Handivan is hardly worth it.

Around town, at speeds sub 80 kmh, is where the Handivan shines. Buy it for the right reasons and you'll love it, but if you want an economical all round performer try the *Charade*.

To paraphrase that well known ad., it's amazing the difference that 400 cc's make.

Geoff Hanmer

Fact Box

Daihatsu Handivan
Engine: Two cylinders in line with cast iron block and integral crankcase. Plain bearings. Aluminium head with belt driven OHC and partially spherical combustion chambers. Twin choke carburettor.
Transmission: Four speed and reverse with synchromesh on forward gears. Single plate diaphragm clutch with cable operation. Drive to 10" wheels

through equal length drive shafts and CV joints.
Suspension: Front — MacPherson struts with negative offset geometry (!). Steering by rack and pinion with the rods from end of rack. Rear — Dead axle with leaf springs.
Brakes: Unassisted. Drums all round. Handbrake on rear wheels.
Petrol Tank: 28 litres. Touring range (!) 350-400 kms.



An agnostic's hell

The Tragical History of Dr Faustus
Dr. Michael Griffin
Red Shed (Cnr Angus & Cardwell
Sts, City
Sept. 9-19, Wed.-Satu. 8pm
\$3.50; \$2.00

9th and Thursday 10th will only cost \$1.00 for students.

The Adelaide Acting Co-operative is performing the Elizabethan classic *Dr Faustus* at the Red Shed. *Dr Faustus* has been approached from an agnostic viewpoint. "I have not attempted to present a picture of damnation as fire and brimstone torture," says the Director Michael Griffin. Instead, hell is in a person's inability to choose and to accept the responsibility of their own

actions. "For me," says Michael, "the play is concerned with the collapse of reason into seemingly disordered absurdity and chaos." Hell is a here and now experience. The events of the play can be seen as the manifestation of John Faustus' inner psychic experience. From an aesthetic viewpoint then, a rendering of the play must concern itself with surrealism, dada, the absurd and the burlesque while not ignoring the tragic elements. The result is some very funny points and an evening of interesting entertainment is guaranteed.

Performances on Wednesday 9th and Thursday 10th will only cost \$1.00 for students.

la mama

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8 pm

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A Broad Gay Farce

La Cage Aux Folles II
Hoys Midcity

For many years homosexuality was very much a taboo subject in films, one to be approached with the utmost caution. Even then it would usually only be hinted at in the most guarded of terms and never referred to directly. The situation changed radically, however, in the late sixties when many of the traditional movie sanctions were loosened. The end result was that, very occasionally, a work such as *Sunday, Bloody Sunday* would emerge — a highly sensitive yet explicitly honest production that only a very few could possibly have found offensive. At the other end of the scale is the recent exploitative piece of garbage, *Cruising*.

And yet, until *La Cage Aux Folles*, virtually nobody had dared to treat film homosexuality in a truly light-hearted manner, other than the occasional sketch featuring a token "Fairy" of the inevitable limp-wristed variety. Almost every other facet of human nature had been dealt with irreverently at one time or another but it was left to *La Cage Aux Folles*, a camp *Guess Who's Coming to Dinner* in reverse, to break down the final barriers that stood in the way of a really funny full length homosexual comedy.

La Cage Aux Folles II, I am happy to say, is one of the few recent instances where a sequel has been equal to the standard of the original which spawned it. Once again the story centres around the relationship between night club owner Renato (Ugo Toynazzi) and

his lover Albin (Michel Serrault), the star of the club's successful drag revue. But whereas *La Cage Aux Folles* coupled humour with the occasional poignant moment that revealed the depth of the bond of affection between the two middle aged men, *La Cage Aux Folles II* is a deliberately broad farce.

The plot might have been lifted from almost any of the old Hope-Crosby Martin-Lewis standards as our heroes become embroiled in the murky world of espionage and missing microfilm, helplessly caught in the middle between the French Secret Service and the thickly accented bad guys. Their problems begin when the wonderfully neurotic Albin, piqued at Bruno having told him he is overweight, sets out to make Renato jealous by proving that he is still attractive to other men. While sitting in drag at a local cafe he is picked up as a means of cover by a young double agent attempting to escape from the dogged villains. They eventually murder the spy, but not before Albin has inadvertently picked up the microfilm and attracted the homicidal attentions of the vile evil doers.

The French Secret Service then blackmails a noisily unwilling Albin into acting as a decoy, complete with a supposedly inconspicuous entourage of body guards — six or seven burly agents bedecked with pearls, scarves and chic hand bags to accompany Albin wherever he goes. Eventually the strain begins to tell on our two reluctant heroes and they shoot through to hide with Renato's peasant farmer family across the border in Italy. Further complications arise when Albin,



disguised as Renato's 'wife', inspires the ardour of an incredibly dim witted farm hand. Nor does it take long for the goodies and the baddies to track them down. The rest you'll have to see for yourself.

Ugo Toynazzi as the ever patient Renato, wearily coping with his beloved's never ending caprices, is effective as the one anchor in this delightful piece of insanity, but real enjoyment of it depends largely on your reaction to Serrault. Some of

his high pitched screaming grated on my nerves at times in *La Cage Aux Folles*, but I suppose I've grown accustomed to him — I thought he was excellent in this sequel. Benny Luke is also on hand once again to provide visual humour as Jacob, the tall, black extremely muscular 'maid' with a penchant for frilly lace aprons.

There are many funny sequences in this picture but two, in particular, stand out — Albin's black face

Marlene Dietrich impression, and a 'High Noon' style confrontation between Albin's swishly attired Secret Agent protectors and a gang of heavies. *La Cage Aux Folles II* is without doubt the best of the current crop of comedies on show around town, but the formula could eventually prove to wear a little — I'll be waiting for *La Cage Aux Folles III* (to be shot in San Francisco) with curiosity. **Peter Rummel**

High Budget Junk Cinema

Raiders of the Lost Ark
Hindley Cinemas
Rated NRC

When two of the hottest "behind the camera" names in Hollywood join forces, you're bound to get a pretty good movie, if not a lot of publicity. Director Steven Spielberg (*Jaws*, *Close Encounters of the Third Kind*) has combined with *Star Wars* man, George Lucas, acting as co-Executive Producer and co-writer, to bring us just that, in the form of a 1930's, pulp-style, cliff hanger, with a touch of class, a big budget and a name that reeks of nostalgia. It's *Raiders of the Lost Ark*, and along with *Superman II*, *Clash of the Titans* and *Cannonball Run*, its pure escapism and making enormous profits at the box office in the States.

A lot of the Lucas and Spielberg crew have been assembled. Among them is John Williams (he scored all of the previously mentioned films made by the pair) who provides some excellent music with just the right flavour. Richard Edlund lends his expertise to give the movie worthwhile special effects, and also from *The Empire Strikes Back*, Lawrence Kasdan wrote the screenplay from a story by Lucas and Philip Kaufman, the Director of the 1979 *Invasion of the Body Snatchers*.

The handsome Harrison Ford, swaps blasters for bull-whips and has matured considerably as an actor since he first became famous as the cynical space pirate Han Solo (thank God). He's teamed up with Karen Allen, in this film an old flame by the name of Marion Ravenwood, a liberated heroine who can drink any man under the table and is not against using her fists or a gun when she has to. John Rhys-Davies and Denholm Elliott are also on hand to make up the "good-guys"; with Paul Freeman, Ronald Lacey and Alfred Molina being the opposition. Supporting these there's a cast of thousands; snakes, corpses, spiders

and people, probably in that order.

There's no real story, just a series of spectacular stunts and events strung together into a very loose plot, having more twists and turns than the old *Belair Road*, which has Dr Indiana Jones (Ford) looking for the lost Ark of the Covenant, containing what is left of the ten commandments in the late '30s. From the tremendous opening shot, where Paramount's famous logo dissolves into a shot of a real South American mountain, through the edge-of-the-seat sequence where archaeologist Jones looks for a gold idol in an ancient booby-trapped temple, we are set for a film which solidifies Spielberg's reputation as a top-rate action director. The story also allows Spielberg to show off his ability at handling atmosphere (a la *Close Encounters*).

The plot of the movie thickens when we find that the nasty nazis are also looking for the treasure, knowing that the possession of it would make them invincible (but not as invincible as our hero, it would seem). Hitler was supposed to be a great believer in the occult and religious artifacts and Lucas and Kaufman elaborated on this to write a story filled with humour, action, adventure, suspense and romance.

It is "junk food" cinema; it's attractively packaged, eye-catching and very tasty, and it leaves you pretty well satisfied but begging for more. It's just the sort of thing to relieve any residue exam anxiety or pressure for up and coming assignments.

Raiders is unashamedly commercial, promising nothing more than two hours of mindless entertainment and so it doesn't disappoint because it doesn't deliver any meaningful messages or profound statements. The film isn't a great work of art or a monumental piece of cinema, but then who cares when it's so much fun! **Karl Mortimer**



Insanity has 6 sides

Mastering Rubiks Cube
Don Taylor

In the worlds before Taylor
 primal chaos reigned.
 The six colours moved again and
 yet again
 As endless combinations wheeled
 and passed ...

The moment I got my Rubiks Cube I ripped open the package, pulled out the cube and started twisting it. From that time on I have been attempting (mostly in vain) to set it back into its original state of order and harmony. Hours and hours I have spent madly twisting away sometimes with local goals in mind but mostly at random. The trouble you see is that when you perform one transformation on the cube it changes not one, not two but several characteristics of the pattern. Thus the solution lies in combining groups of transforma-

tions to perform conceptually meaningful operations such as twirling a corner or sweeping two edges. Solving the cube then is like international politics. Everything you do gets you more steeped into the trouble and everything you do has cross tangled ramifications which again must be 'patched'.

Thus we stood — millions of people knee deep in topological tragedy until THE BOOK came along — *MASTERING RUBIKS CUBE* by Don Taylor. THE BOOK by Don Taylor, a pure mathematician of the University of Sydney describes an algorithm which when executed on the cube will restore it to order. In addition it contains a diagram of how the cube is constructed and some interesting but useless facts about it. As expected the algorithm is based on localized goals (e.g. completing the top layer) which the author leads

the reader through until the cube is solved. At first the transformations are simple ones which drastically rearrange the cube but as the solution continues and the cube evolves into a more ordered state, more complex moves are given so as not to destroy the partial solution attained.

According to Taylor, Rubiks cube is a perfect workbench for the examination of the mathematical theory of groups. I haven't done pure maths II so I wouldn't know but I can see that a clear mathematical link exists.

If you want to solve Rubiks cube then this book is worth getting. I've heard that there is another book out with a different solution called *You Can Do the Cube* (by a 12 year old with no letters after his name — yet) but I haven't seen it yet. **Ross Williams.**

THUMBS UP!

The Hitch-hiker's Guide to the Galaxy (2lp) and Restaurant at the End of the Universe
Douglas Adams
Music by Tim Souster and others
RCA

Forty two, this is the answer to the great question of life, the universe and everything, which is about as much use as a load of fetid dingo's kidneys without knowing the question. This fact, and other more or less ridiculous ones like it are related on three records which form the story of a book; *The Hitch-hiker's Guide to the Galaxy*. "A truly remarkable book; in fact probably the most remarkable book ever to come out of the great publishing corporations of Ursa Minor. Not only is it a wholly remarkable book, it is also a highly successful one — more popular than *The Celestial Home Care Omnibus*, better selling than *Fifty-three More Things to do in Zero Gravity* and more controversial than Oolon Colluphid's trilogy of philosophical blockbusters *Where God Went Wrong*, *Some More of God's Greatest Mistakes* and *Who is This God Person Anyway?* In many of the more relaxed civilizations on the outer eastern rim of the galaxy, *The Hitch-hiker's Guide to the Galaxy* has already supplanted the great *Encyclopaedia Galactica* as the standard repository of all knowledge and wisdom, for although it has many omissions and contains much that is apocryphal, or at least wildly inaccurate, it scores over the older, more pedestrian work in two important respects. First, it is slightly cheaper; and secondly it has the words DON'T PANIC inscribed in large friendly letters on the cover."

The record for the first part has these same words on its cover; also in large friendly letters, a good point.

The three records represent a third variation on the *Hitch-hiker's Guide* plot. They are edited from recordings of the original radio play and therefore differ in some respects from both the book and the series. This is not serious, as the continuity of the recording is excellent and it stands alone as a story, needing no aid from book or memory of the series. It is recommended that both albums be purchased; the first one, a double album, ends in an explosion in which the characters are surely killed, but the second goes on to show that they do indeed survive to dine at Millway's, *The Restaurant at the End of the Universe*. The characterizations throughout are excellent if not totally mind-boggling. Arthur Dent, a typical naive ape-descendent (human) who is experiencing life away from the earth for the first time (due to its untimely demolition). Ford Prefect, so named because he thought it would be an inconspicuous name when he was stranded on the earth fifteen years before the time of the story. A Vogon captain manages to convey verbally and audibly his absolute repulsiveness. Zaphod Beeblebrox, the zany "cool" guy of the menagerie who has to cope with two heads and three arms, and Trillion, another earthling who also hitched a ride (with Zaphod) because, as she says, "What with a degree in mathematics and another in astrophysics it was either that or the dole queue again on Monday".

The discs were of good quality and the sound is very dynamic and very stereophonic, worthy of the best sound system.

Even if mankind is so primitive that it still thinks digital watches are a pretty neat idea, it has people like Douglas Adams who can write gems like this.

Michael Brock

Da' Bar

Serious Young Insects? You may well ask ... *The Insects* are a young band from Melbourne and, going on the rumours I heard about them on my last stay in Sydney, this three-piece is one not to miss.

The band's strange moniker came as a synthesis of a series of names that they were thinking of at the time. The first gig was getting close and so they grabbed what came to mind — anything, says drummer Mark White, that didn't start with "The".

After this show in April 1980, the *Serious Young Insects* began to grow through their own talent, doing only a show a month until their name became known. By the end of the year they had supported the *Cure*, *XTC* and *Magazine*.

These billings plead well for such a young band and would suggest that *Serious Young Insects* is the group to watch when one looks to



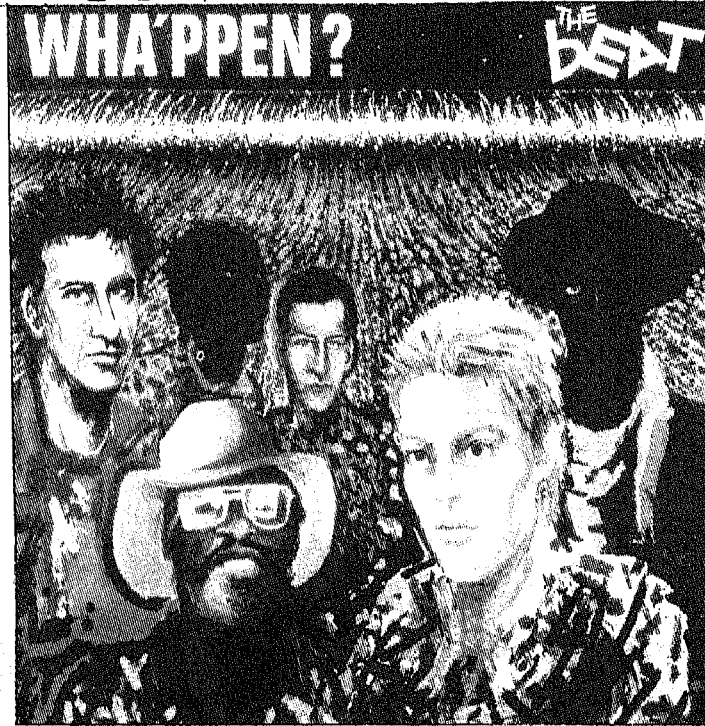
the future.

I'm sure that I would kick myself for missing this band's first Adelaide tour if they subsequently became rich and famous. While I suppose one could say this about all bands, local and interstate, the amount of acclaim these *Serious Young Insects* have reaped in a short time would suggest that they

have more chances of making the top than most others. And with two new singles and an album out very early next year, they might be moving into the top division soon.

The *Serious Young Insects*, brought to you by the Jazz, Rock and Blues Club, will be appearing in the Bar next Saturday night — catch the bug!

Reggae Ska Soul Pop Beat.



Wha'ppen?
The Beat
Festival

The Beat (well who wants to know about their American counterparts anyway?) have hit us with another infectious reggae-ska-soul-pop album that complements last year's debut *I Just Can't Stop It*. I thought that it was only fair to do justice to my ears (and my feet) to buy this album, as I had already bought the first and had thoroughly exhausted both the record and myself as a result of sheer enjoyment. *The Beat* are essentially a dance band. It's hard to define them differently, as all six members blend their musical influences —

ska, soul, pop (and punk!) into a successful formula that sells as fast as ... well as fast as *French Toast (Soleil Trop Claud)*, one of only two cover versions on the album. This song is in French and therefore it is not to our detriment that the lyrics were not 'kindly reprinted' for us; but I am 'lost for words' to explain why they didn't print *Too Nice To Talk To*.

The formula on the debut album was so successful that one with a discerning ear will find the second album has a reiterated format. First tracks on both albums, *Mirror in the Bathroom* (1980) and *Too Nice To Talk To* (1981), are easily the best tracks, and surprise, surprise, they were both released as singles,

and both are in contrast to the rest of the album — a contrast as striking as the black and pink album covers. Both albums contain political songs — *Stand Down Margaret* (1980) and *Cheated* (1981).

Side two of *Wha'ppen* starts off disappointingly, with the first two tracks sounding quite similar — this we also suffered on *Just Can't Stop*. But cynicism aside, this side provides more of a spectrum of *The Beat's* diversity. They love to use reverb on the vocals, done with imagination and inventiveness. *A Dream Home in New Zealand* (yes, that's what it's called), gives the impression that record sales have been low there (though I can't see why). *Over and Over* features a deeper bass whilst getting closer to the 60's calypso sound that they have been flirting with. *Cheated* also features a deeper bass which is different to other tracks that have bassman David Steel feeding his Fender Precision Bass through reverb. Andy Cox is the lead (clicking) guitarist who is distinctly accentuated through the technology of digital recording, and is supplemented by reggae drummer Everett Martin-O. Saxa, the fifty-or-so-year old sax player lends his lead riffs that are a welcome relief from all those screaming guitar licks that you hear in every other pseudo-rock band — this is the beauty of *The Beat*. Saxa is quite a character. He claims to have played with *The Beatles*, and eats two raw eggs every morning, helped down with a slosh of brandy (Oh Blimey!).

Well, if you're not convinced, 'do yourself a favour' and buy this album, and I promise you that it will be a valuable asset at your next party; get together or Beat up! **Tony Mazzocco**

One for All

The Three Musketeers
Festival Theatre, August 26th
The Australian Ballet Company

If you want to disappear into a fast moving visual fantasy for two hours or so of glorious escapism, take yourself to the Ballet.

Unfortunately, *The Three Musketeers* will have finished by the time you are reading this, but it should reappear, as it is an extremely new ballet, notwithstanding its "ancien regime" setting. Culled from the novel of Alexander Dumas (Snr) which the plot basically adheres to (those familiar with the Raquel Welsh version would have been entirely at home), it is accompanied by a pot-pourri of Verdi's lesser known ballet and opera music. It was arranged with a dab touch, and much orchestral colour, by Guy Woolfenden, the Music Director of the Royal Shakespeare Company.

It took, however, a little adjustment for an opera buff not to succumb to a conditioned response, and expect the pirouetting petit-points to burst into song. Mr Woolfenden, however, treated dangerous ground with much wit, and only seldom did one find oneself actually listening to the music, which is surely the mark of involvement with the stage.

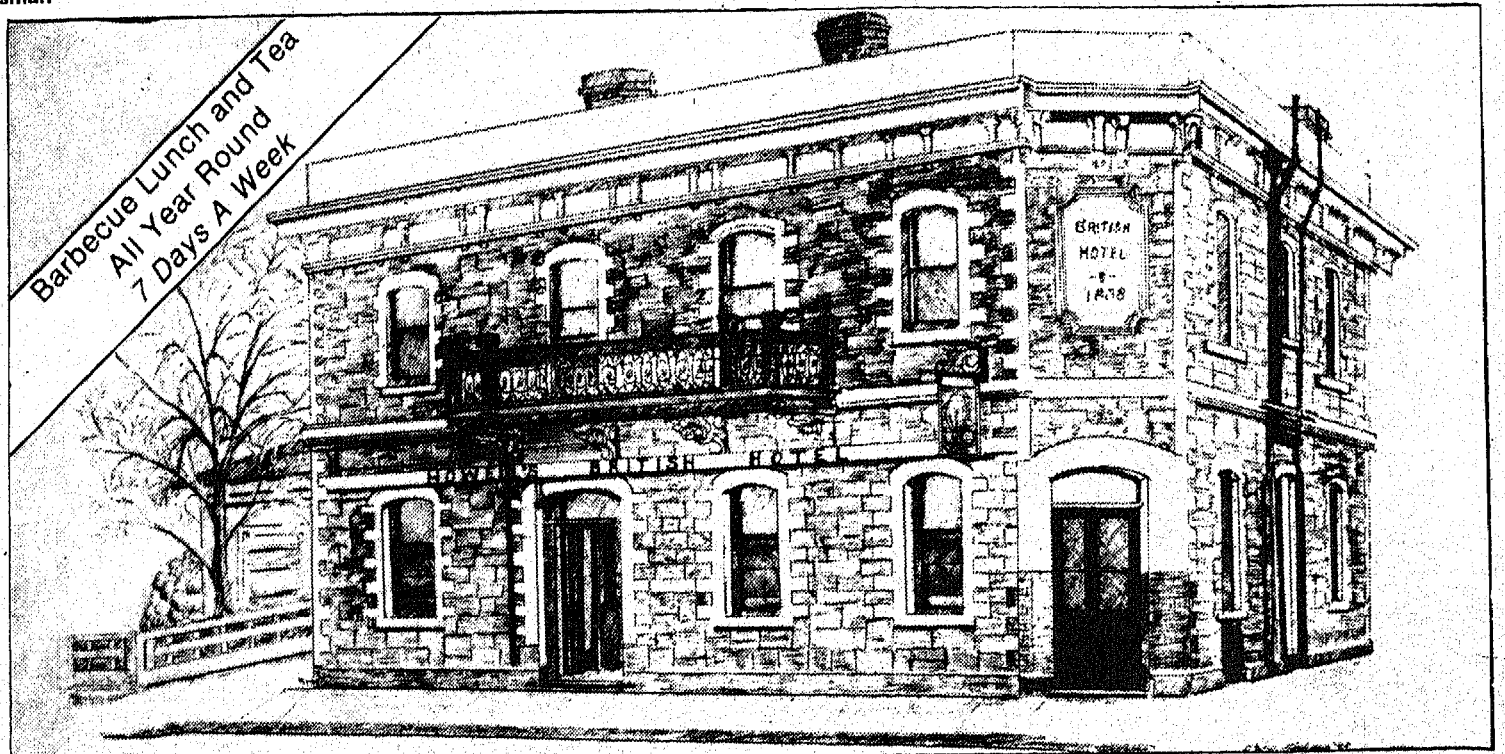
The sets and scenery were an aesthetic joy to behold, in shimmering tones, and with a certain amount of actual shimmering on the part of the flies and translucent screens. Even the props seemed to be self-motivated, as milestones chased recalcitrant mules across the stage. The pace of the fly changes was, however, on the rapid side at the beginning — one almost felt one was in a shooting gallery with pop-up targets — and erred on the side of too much imagination, too quickly. The slow build approach might have been more applicable.

Presented as an historical melodrama, the choreography fully exploits the satirical and humorous potential of the otherwise rather flat characters, while at the same time making the most of the action, with

the result that the entire company communicated a vivid enjoyment of what was obviously a romp, although we would have liked to have seen a little more precision in the trios and quartets. No complaints about the pas-deux, however, with a brace of Kozlovs to set the pace.

All in all, a thoroughly enjoyable experience, which, according to *The Advertiser* reviewer, should not have been. The other 99% of the audience who also seemed to be enjoying it might wonder if they are cultural yahoos, when they discover how dreadful it apparently was. Were we, perhaps, at different ballets?

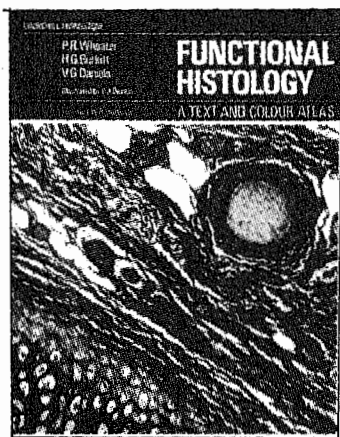
Osman



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Medical



A Brief Atlas of Histology
T.S. Leeson and C.R. Leeson
W.B. Saunders 1979
\$23.25 276 pp

Functional Histology
P.R. Wheater et al.
Churchill Livingstone 1979
\$37.00 278 pp

Histology is one subject in which a picture is worth more than a thousand words. A bad picture however can mislead in a devastating way. To the untrained eye much looks the same down a microscope and a large proportion of the detail referred to in lectures is not immediately obvious. The elaborate textual descriptions of Junqueira's *Basic Histology* (the recommended text) seem many steps removed from one's practical experience.

The black and white atlases of histology such as Reith and Ross' *Atlas of Descriptive Histology* are positively misleading and should never be recommended at all. The darkest tone in a B & W photo is of course black. More often than not this corresponds to what is being seen as red

down the microscope — hence the confusion. A B & W photo is only of use to communicate the spatial relationship of structures and constant effort is needed to disregard the deceptive tonal relationships portrayed.

Stylized drawings are also of pretty dubious value. More often than not they are used without supporting photographs. As a result students get thoroughly disoriented when they peer down the microscope and find the world is really a lot more complex than our representations of it are.

If there aren't enough staff available in a practical class to demonstrate to each individual student's satisfaction what one should see — a colour atlas is an expensive but satisfactory solution. With colour photos, a satisfactory application of theory to reality can be achieved using markers to point out the structures worth noting.

Junqueira's text (at \$20.40) is a more than adequate text for the theory exam in Histology. However it is useless in the practical class. The two atlases I am reviewing, though more expensive than Junqueira, are in my opinion the better buy. This is because their value in the practical class is augmented by the concise theoretical summaries they print with each chapter. These comprise excellent revision material which, though they lack comprehensive detail, should be enough to pass with.

Both books have published a similar number of colour photo micrographs (about 450) using a judicious selection of staining techniques to illustrate points. As well, both contain photo-electronmicrographs as well as diagrams to help explain theories.

Wheater *et al's* presentation is the more comprehensive of the two directed at integrating structure with function. The book is superbly designed and laid out. Many attractive line drawings are given alongside the photos they refer to. Used in this way they are very helpful. The book is a joy to read and should be bought for no other reason than it encourages such an excellent standard of teaching.

Leeson and Leeson is \$14.00 cheaper. It is just as good as Wheater

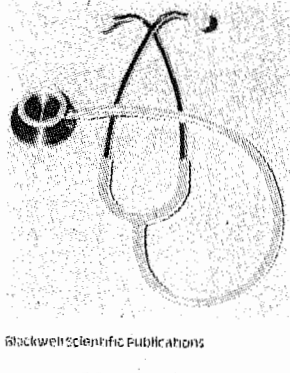
et al if an atlas is all that is required. In fact it is a little more comprehensive graphically, being the only book of the two that includes slides on the ear. As a basic text however, Leeson and Leeson is inadequate. Its summaries will serve as helpful introductions before tackling a weightier tome or one's lecture notes.

All that said, *Leeson and Leeson* should be all one needs to pass the first year of Histology. However, for those who find themselves in the money, you can't do better than *Wheater et al*. The extra information you get isn't quite worth the \$14 more you pay. But the way it is presented is unsurpassed.

Andrew Fagan

David Rubenstein David Wayne Lecture Notes on Clinical Medicine

Second Edition



Lecture Notes on Clinical Medicine
D. Rubenstein and D. Wayne
Blackwell Scientific 2nd ed. 1980
\$19.50 323 pp.

Designed as a revision text for postgraduate students of Medicine, I have found this little handbook to be the most popular of Blackwell Scientific's 'Lecture Notes' series

amongst undergraduates in their clinical years. Unashamedly oriented towards passing exams, it is paradoxically one of the books most relevant to actual clinical practice.

Divided into two parts, the first half is directed at clinical examinations. It is oriented around questions the student may be asked (for instance, 'Look at the veins of the neck') followed by what is expected in response and an outline of the likely abnormalities the student is expected to pick up. The second half contains brief clinical notes on all systems of the body, summarizing the aetiology, presentation, investigation, treatment and complications of pretty well every medical disease a student would need to know about.

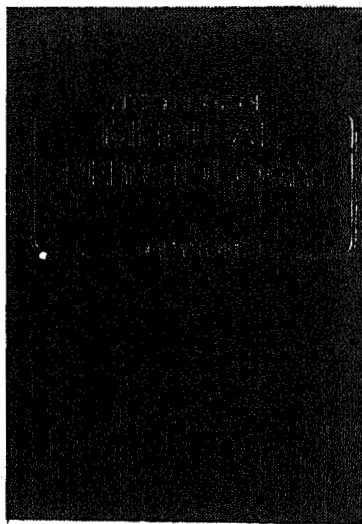
Much knowledge is assumed. Because of this, the book is mainly of value after one has read up on a disease and finds the need to refresh one's memory later in a clinical situation. *Davidson's Principles and Practice of Medicine* (the recommended text) is useful and contains all the information needed in undergraduate medicine. It functions well as a back up to the haphazard undergraduate lecture programme. However it is too big and wordy to be helpful as a revision text.

At a squeeze *Rubenstein* can be crammed into a coat pocket and carried around the wards. There is a lot of white space around the edges of the text for notes, however, and this can be dispensed with by carefully guillotining the three free edges of the book. If this is done, the book will fit into a coat pocket quite nicely and is then handy to provide invaluable reinforcement of knowledge right through the day.

The new edition has been expanded by some 45 pages. This includes some new diagrams (dermatome charts etc), new background information on Haematology, Drug Overdoses and 'Imported' diseases. The front half on Clinical Examination has remained essentially the same, while in the back half (background information) nearly every system has been overhauled and updated and, in most cases, expanded. The authors have included acute cholecystitis, a surgical condition, within the reorganized section of Gastroenterology for example.

Frankly I find \$20.00 an horrific price to pay for a book of this size. On the other hand it is very cheap as far as medical textbooks go. It is a must to all those starting their clinical years this term as a comprehensive, yet pocket size, manual. One of the biggest problems in 3rd and 4th year is how to assimilate the massive glut of disorganized information given through the lecture programme. It makes the whole ordeal less formidable to know that all the medical information you need to know to be a competent doctor can be condensed to a mere 300 pages.

Andrew Fagan



Textbook of Medical Physiology
Arthur Guyton
W.B. Saunders 6th ed. 1981
\$50.00 1049 pp.

In the cut throat race for the physiology student dollar, the *bete noire* for the textbook hound has once again reared its ugly head, surging into the forefront with a bonanza sixth edition of *All You Ever Wanted to Know about Physiology but were too busy to read*. It's been a long five years since Arthur Guyton's previous edition of *Medical Physiology* and in that time his book as dropped out of the recommended lists published in the *University Calendar* for students of physiology in both the science and medical faculties.

It was dropped for a reason, and I believe it was not simply because of its antique value. Rather the size, comprehensiveness and expense of the book had removed it into a world in which only enthusiasts live and move and have their being. For those of us who are more pedestrian, the first alternative to be prescribed was W.F. Ganong's *Review of Medical Physiology* (new edition expected this September, expected price \$20.00), a paperback, half the size of *Medical Physiology*. It is well laid out and concise and I consider it the best introductory text. *Human Physiology*

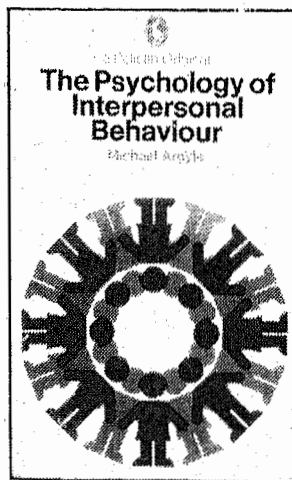
by Vander *et al* (\$32.90) has also been recommended to 2nd year science students as an introductory text, presenting the basic mechanisms only. More recently, medical students have been recommended Gordon Ross' *Essentials of Human Physiology* (\$26.50) and Selkurt's *Physiology* (\$24.50) (imaginative titles aren't they?) Both books are an effort to apply the subject material to clinical situations. Their text is long and unbroken however, making very difficult reading.

I referred to Guyton's book previously as a 'black sheep' for the textbook hound, because it presents a dilemma to the undergraduate shopper. Big and expensive, it nevertheless is the most encyclopaedic of physiology texts on the market of which I am aware, and this stands it in good stead when a reference text is needed in later years. Conciseness and Comprehensiveness are in many ways two sides of a coin, yet I believe Guyton has come up with a reasonable marriage of the two. He has divided the text into two type sizes, the larger being what he considers to be core material, the smaller being either background or more detailed information. Being of an obsessive nature I find it difficult to keep my eyes off the small print and invariably I find it heavy going. Guyton's efforts are therefore wasted on one such as myself who still needs an introductory text. I know doctors who have bought Guyton in their student days and hardly ever used it after 3rd year. Having only reached 4th year I am still finding it useful however. It has an excellent introduction to ECG's to cite just one example. It is very well indexed, and aside from that has an exhaustive table of contents. It is laid out in an interesting way with plenty of illustration. The text is broken up with many sub-headings, making it much easier for me to read than Ross or Selkurt.

Immediately obvious features about the new edition are the fact that it has been condensed from 1133 pages to 1046. This has been due to general editing rather than elimination of any large blocks of text. An extra colour (red) has been introduced allowing an easier understanding of some of the more complex diagrams and the list of references has been brought up to date, including material published in 1980.

If you can afford it, it's a good buy. If you can't, don't worry. The Library has multiple copies on reserve. You should survive 2nd and 3rd year with a smaller text if you study best at home but I have found them even less helpful for reference in later years.

Andrew Fagan



The Psychology of Interpersonal Behaviour.
Pelican, \$3.95
Michael Argyle

This book is considered a classic amongst people who are interested in interpersonal behaviour. I can easily understand why.

Argyle has written a very readable book which is not so technical as to be boring or incomprehensible. Argyle has a style which makes the topic interesting and gives many hints on how to understand this aspect of psychology. He analyses interactions between two people, crowds and a speaker, salespeople and a customer and many other "daily" occurrences.

He also studies social misfits (e.g. paranoids, psychotics, etc.) and gives the reader an insight into the equipment people need and use in social life.

After reading the book, you cannot avoid being aware of your and others' behaviour in social interactions. Such things as eye contact, facial expression, interpersonal distance, tone of voice, hand and arm movements, all become meaningful. As this makes you more aware of the people you meet, it can make you more successful in social interactions.

To sum up, if you are interested in interpersonal behaviour and haven't studied psychology, Argyle's book is the one to buy.

Kerry Hinton

GO AWAY.

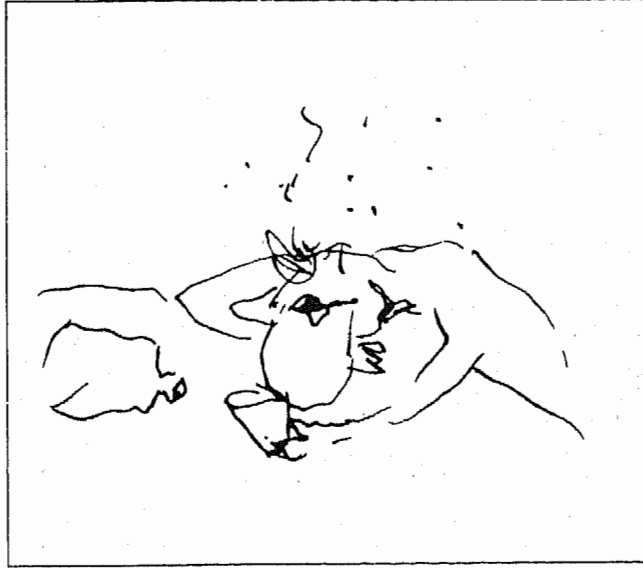
If you are travelling overseas at the end of the year and you're not on one of our charter flights it's probably going to cost you a lot more than it should.

STA
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AGENT FOR THE AUSTRALIAN UNION OF STUDENTS

In Search of the \$2 Flagon



which would strip paint. This one is guaranteed to make you want to puke.
D'Arenburg: Darry Osborne (bless his heart) has actually made an attempt at a fairly good cheap wine with both his dry red and dry white. I am also under the alcohol induced impression that he has made a moselle (which I have never tasted). Sure, it is rough, but is eminently drinkable if you want to get pissed. At least it doesn't make you want to complain immediately. I do however doubt its strength having drunk three quarters of a flagon of the red at a party and neither chundered, got into a fight or had a hangover the next day. Darry's wine rates number 2 on this reviewer's list in either the red or white variety.
Seppelts: You may not have realised it but you've probably drunk this at one stage in life or another. The best thing that could be said for Seppelts' effort is that it is forgettable. Very popular, though for what reason I do not know. Seppelts in my view should be avoided as it is neither very bad nor very good — it fails in the street credibility stakes and in the onologist's eye too. Could be described as the Toyota Corolla of wine.
Hamiltons: Made in all varieties, but one that I've never had the pleasure to taste. Its main feature is its cheapness — around \$1.90.
Chateau Marbay: What can I say except that the last flagon of Marbay Port I drank cost \$1.68. Made out of what would seem to be meths and food colouring, the owners of Chateau Marbay (who I visualise as two Les Pattersons called Ren and Ron) have created the perfect little drop to grovel in the gutter by. If this was the sole beverage at a \$2 flagon party, I would tend to shake my head and tell the host that a joke was a joke. This is definitely the lowest of the low. Just how much street credibility can you take?
Piramimma: From worst to best. This is a class wine, too good for its price and package. As an indication, my mother drinks it and she is rich — i.e. she can afford to buy wine in bottles. If it's good enough for her, it's good enough for me. Piramimma's only setback is the fact that you can't get it anywhere. Try a place on Kensington Road called the *Tor*. Here (last time I bought it) it cost \$2.10. If you like wine but you don't have money, buy this. Rating: 5 stars.
 Well that's all folks — happy boozing and remember, the password to drinking pleasure is "Pass the flagon, Jackie".

Everyone needs entertainment on a regular basis and as part of that entertainment, there exist rare but important entities called thrills. Now your idea of a thrill may be climbing Everest or driving a Maseratti. Those are expensive thrills (not to mention dangerous).

However, if you are a cheap person, you'll be wanting cheap thrills and that is what this part of the cheap column is all about.

There are lots of cheap thrills we could and will discuss — sex, for example, is cheap and there is usually a thrill just around the corner. Magic mushrooms are a thrill and you can pick them whenever you like. This, I think, all goes

to show that thrills are not only for the rich — it is in thrills that mankind finds true equality.

One thing that certainly in Australia was considered only for the rich was wine, beer being traditionally the drink of the working class. Now, however, with beer prices shooting up to the ridiculous level of over \$1 a bottle, wine is more than competitive at least in some cases.

Wine falls into two classes. There is wine to enjoy and wine to get pissed on. Console yourselves with the realization that it all tastes the same after the third glass anyway because students usually inhabit the shady "wine to get pissed on" realms.

Wine to get pissed on or, as we will from now term it, "piss", usually comes in flagons of capacity two litres.

Alcoholic Economics

Let's look at alcoholic economics shall we? Two litres of beer would cost about \$3 and would only contain about 4% alcohol. Cheap flagons, *au contraire*, at around \$2 (if you're paying much over \$2 you're being ripped off) contain in the vicinity of 12% alcohol. Therefore, you pay around six times as much to get pissed on beer as you do on cheap shit-grog.

Of course, beer does have its advantages as anyone who has thrown up after a night on the cheap riesling — the vomit is a nice

shade of green, but then that's all part of the cheap wine ritual.

Reason or Ritual

"Cheap wine ritual?" you ask. This consists of getting a number of friends together in your living room and sitting them in a circle. Make sure you have a number of flagons — at least one for every person. Tradition demands that none of the flagons costs over \$2.50 (however this figure is of course indexed). Present should be a large plastic bucket in order to preserve the flooring and stereo playing loud (and preferably punk) music.

Each participant in the ritual has a container in front of them — gherkin jars are best and most traditional, but plastic yoghurt containers of milk bottles are acceptable. Vegemite jars are frowned upon but will do if nothing more basic is available. No one can remember exactly how the ensuing ritual goes but on the evidence of the morning after's cleaning up, it consists of grinding cigarette butts into the carpet and vomiting prodigious amounts of diced carrots into out-of-the-way places while getting up to amazing levels of sexual activity.

This is the ritual that has come to be known as the \$2 flagon party, invariably successful amongst inverted snobs and private school refugees in search of street credibility.

The Market Place

What ensues is a non-exhaustive account of the cheap flagons available. I couldn't try them all, due to lack of funds, though there are also some that I have tried but cannot remember. The following are the pick of the bunch.

Tolley's Riesling: Fairly rough but ever popular due to the fact it's cheap and better than the red



Low Price Records

With the rising cost of petrol and other oil-associated products, record albums (made out of vinyl) have sky-rocketed in price (unless you buy Woolies' cheapies or Doris Day's Greatest Hits). Most good albums are normally way above the average student's income, at least too much to enable one to build up a good selection in a relatively short time.

On dit brings to you the Guide to Buying Cheap Records, which, once purchased, you can use as a frisbie, to show your good taste or to stun all your friends at parties.

There are a variety of places in and around Adelaide from which you can buy cheap records.

Adromeda Records, on Pulteney Street, next to Centrepoint is probably the best known. Apart from an excellent selection of all current albums (and some from years back) they also have a very good selection of second-hand records. In **Andromeda** all such records are marked with a grade descending in order from 10 (the best), to 1, which is "practically unplayable". Prices are in accordance with the grading system and you can get about \$3

off most records marked with an 8, 9 or 10.

Umbrella Records (cnr. of Rundle and Frome Streets) is, to my mind, the best second-hand record store in Adelaide. Once you've managed to climb the stairs, you are greeted with an atmosphere which is most conducive to purchasing records. They have a very wide choice, ranging from obscure African ditties to punk. Almost all their records are in very good condition. You can often deduce the quality of the disc by looking at the price tag. **Umbrella** also have a large number of second-hand singles from 60¢ to about \$1.00. You are likely to get almost any record you want there, up to \$4 or \$5 off, apart from which they also sell T-shirts, badges and posters.

Tres Punk is a newly-discovered cheap record store on Payneham Road (opposite the Blue Whale Restaurant). This store, despite its odd sounding name, deals almost exclusively in foreign records, so if you're into obscure or little-known foreign bands, this is the place to get some fairly cheap buys.

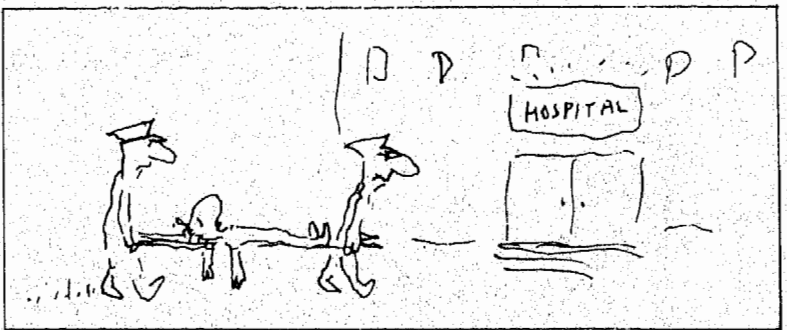
Ray's Records is in Hindmarsh Square, on the same side of the

road as the Coalyard Restaurant. Ray's deals in nothing but second-hand records, unlike **Andromeda**, which are lined along the walls in alphabetical order. In the centre are categorised selections which, if you're looking for something specific, can also be bought fairly cheaply, most up to \$4 or \$5 off marked prices.

Third World on Hindley Street, also deals in second-hand records. Most can be bought at reduced prices, so you can almost always get a bargain.

Also just off Hindley Street on Bank Street, is a store simply called **2nd Hand Records and Tapes**. The sign on the window advertises up to 20,000 records and tapes all at greatly reduced prices. Inside, bargain buys are arranged around the walls in alphabetical order; all have around \$4 off. In the centre are records all under \$3, and there are also stands where all albums are under \$1. This store, unlike the others, also has a large variety of cassettes up to \$5 off. You can always get a bargain buy, so check it out.

Jenni Lans



AUS Concessions

CONCESSIONS LIST 1981



AUSTRALIAN UNION OF STUDENTS

An invaluable guide to the wonderful world of cheap things is

the Student Discount Guide put out by AUS. Listed are the names, addresses and discount rates offering a diverse range of products from many different firms.

As members of AUS these discounts are your right and shopping at stores that give discount supports those in the community who are prepared to help students in the daily chore of living on the cheap. Simply show your AUS Card when you shop and you'll be getting mark-downs of between about 10% and 50%, depending on the goods. Use your card judiciously and you'll feel like you're shopping in sales all the time.

The AUS Student Discount list is available over the desk at the Student Association's office. Use it and get your Union fee's worth.

The cry for the South West...

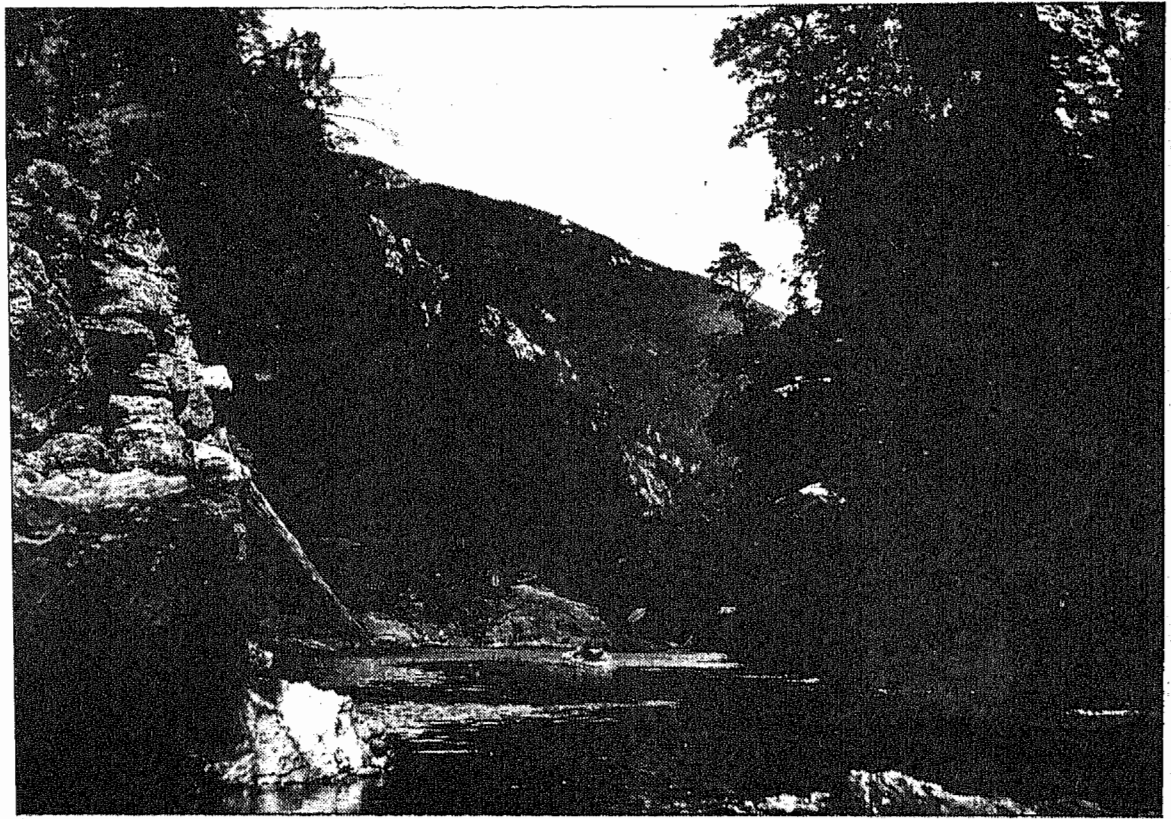
DAMN THE WILDERNESS!

Destruction is looming over Tasmania's rugged South West Wilderness. The Franklin River, which is the only wild river we have remaining, is being threatened. The threat is dam construction for hydro electric generation. The Franklin runs its course through one of the last remaining temperate rainforests on the planet. Together with the Gordon River, it is in the heart of this unique wilderness.

Conservationists have fought long and hard in one of the longest and most successful environmental campaigns ever launched in this country. The battle began with the huge controversy over the flooding of the beautiful Lake Pedder in the early 1970's. Caught in disbelief at the destruction of such a wonder, the power of the Hydro Electric Commission (HEC), the acquiescence of the government to the wills of the HEC, and the unwillingness of the government to consider other forms of electric generation, a huge campaign began to save the rest of the South West Wilderness from further exploitation by mining, forestry, and hydro electric generation activities.

Never had Tasmanians witnessed such a clash between powers. On the one hand the large industries, governmental bureaucracies, political parties and much of the media coerced public and political opinion in the open and "behind closed doors". Opposed to these were a dedicated group of persons with little experience in campaigning for a cause they believed in. As time went by the numbers swelled. Today the Tasmanian Wilderness Society, the main body involved with saving the Franklin River, has a membership of almost 3000. The campaign they mounted came to include the largest petition ever collected in Tasmania, the production of several films, books, displays, the largest demonstration ever seen in Hobart, and a mammoth lobbying of politicians. Opinion polls showed a majority support that was growing. The campaign

was not restricted to the State of Tasmania. It soon grew to be a national campaign. Demonstrations and rallies were held in capital cities around Australia. People recognized that this South West Wilderness belonged to us all. Then the campaign spilled over into the international arena. The wilderness in South West Tasmania was placed on the "World Heritage" listing. Celebrities from around the globe signed the petition and voiced their concern. And it seemed as if it would pay off. At last a victory looked possible. The Labor Government caught between the two pressure groups, wavered from accepting the HEC recommendations. But still the pressure was too much for a total rejection of the state's entrenched hydro-industrialization policy. In July 1980 the Franklin River was saved. The government created a "Wild Rivers National Park" in which to protect it. But they compromised by recommending and alternative dam in South West Tasmania. On the one hand the Franklin River appeared safe. But on the other, the South West Wilderness was still threatened. The battle continued — on both sides. A nine month deadlock between the Upper and Lower Houses of Parliament over the issue arose. The Upper House (the Legislative Council) refused to pass the government option, and insist on nothing but the HEC's recommendations. They are now threatening to block this year's budget. And while the two Houses locked horns, both pressure groups kept on with their campaigns.



And Now

Disaster appears to be confronting the conservationist and the battle they had waged intensely for years seems to be in jeopardy. Last month the Minister for Energy (also Minister for Forests and Minister for Environment), Dr. Julian Amos, attempted to spearhead a government backdown on their decision, over a year after the decision was first made. The split within the Labor Party on the decision caused a rush back to the cause. Rallies around Australia began once again.

Today the Franklin River is still in jeopardy. And certainly the South West Wilderness is being continually threatened. The Wilderness Society is appealing for people to lobby politicians and appealing for funds to enable them to

effectively make a last ditch stand to save the Franklin and Gordon Rivers.

The most likely possibility at the present is that the government will back down by opening the question up again, throwing it to the people to solve via a referendum. Many people see this as the democratic solution. But Referenda can suffer if there is an inequality in the two sides' ability to put their case to the people. One thing is certain. The pro-Franklin River flooders will not be short of funds to fight their campaign. The Tasmanian Wilderness Society would need thousands of dollars to match their spending power. But referenda can also be undemocratic if the questions placed before the people are geared to limit their choice. And it appears as if this

will be the case at hand. No option or mention will be made of any other form of electric generation — only hydro electric. Co-generation, Thermal, Wind, Energy Management or Bass Strait cable options will not be mentioned. So, while the pro-flooders will be calling for a referendum on the grounds of democracy, it is precisely democracy which is being tested in Tasmania. The government is being forced by the Upper House to back down and hold a farcical referendum, or to face an election. The Labor government, on the other hand, is in a position to refuse to be dictated to by the outdated Legislative Council, and to use this issue to seek reform of the Council, as is consistent with ALP policy. David Harries

To mine or not to mine?

The South Australian Government is pushing the State into the 'Nuclear Industry' despite the fact that 47% of the SA population is opposed to uranium mining and 10% undecided.

At the moment Olympic Dam Project at Roxby Downs is extracting ore containing uranium for testing. This project is going ahead without adequate provision for public comment. The SA Minister for the Environment, Mr Wotton, has stated "That SA government believes that environmental management should be an integral part of the planning process and that the whole community should share this responsibility." (*The Advertiser*, 25.8.81)

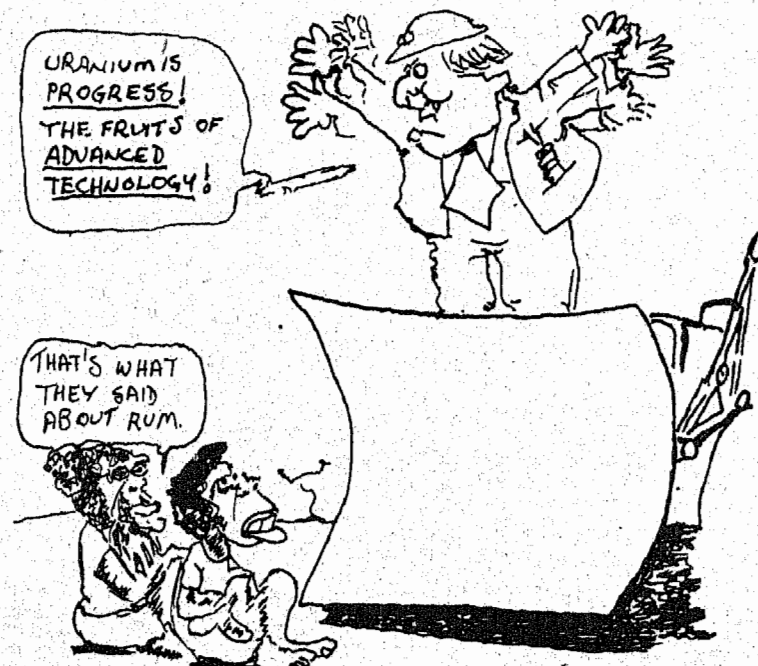
Despite this statement the community's involvement has been neglected in relation to the Roxby Downs project. Furthermore, in regards to the Honeymoon Uranium Project, submissions have been disregarded in giving the OK to the mine. This indicates the weakness of Federal Environmental Legislation in allowing this dangerous solution mining to proceed; and throws doubts on the fine

words of Mr Wotton. On top of this the South Australian Government is encouraging feasibility studies into the conversion and enrichment of uranium.

Uranium mining is going ahead without acknowledgement of the Legislative Council Select Committee's Enquiry into Uranium mining. This Committee was set up in 1979 and is still awaiting further evidence and is preparing to report. No interim reports have been given to the public, yet decisions on uranium mining in SA are being made. There is blatant disregard for the community's right to information about such a serious and divisive matter. Several factors show up the government's irresponsibility in promoting uranium mining, i.e. the depression of the world market price of uranium, the health risks involved, waste disposal problems and the proliferation of nuclear weapons.

How Can You Oppose Uranium Mining in South Australia?

1. Boycott B.P. Petrol (B.P. has 49% equity in Roxby Downs).
2. Write letters to your Member



3. Join your local residents' groups in making your area a Nuclear Free Zone.
4. Join CANE, 310 Angus

5. Inform yourself on Nuclear Issues (CANE has books and leaflets available). The usual stories of anti-uranium movements being funded by various sources are

floated to discredit the movement, that is run by the energy of commitment of an increasing number of people and the donations from citizens who wish to help them.

To conclude, the South Australian and Federal Governments have been trying to convince us of an economic recovery through mining, obviously for short term political gain and with little foresight as recent CRA report shows. Uranium mining is certainly not leading to a prosperous and healthy future and if Australians are really given responsibility over environmental management as suggested by Mr Wotton, then we'd be able to say so and have our words mean something.

Real development of Australia includes emotional, intellectual and spiritual development with economic prosperity for all Australians. We have the know how and technology to do it ... the compassion is catching up. Jules van Kekem Helen Singleton