

On dit

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Letter used against Gore 'black propoganda'

by Andrew Gleeson

A letter, written by an Adelaide man and published in an Australian newspaper, has been used in the Philippines for a smear campaign against imprisoned Australian priest Father Brian Gore.

Father Gore made this claim in a telephone interview with *On dit* last week. He was speaking from the Warden's office near his cell in Bacolod jail in the Central Philippines.

He is one of three priests and six native Filipino Catholic lay-leaders charged with the ambush murder of a local town mayor and four companions in March 1982. The trial is currently proceeding in Bacolod City.

Father Gore said the letter had been "...distributed in this city [Bacolod] and right down the province on a plain piece of paper printed with another story about a girl who claims she was seduced by seven priests in Los Angeles." He believed the letter was being distributed as part of a campaign of "black propoganda" aimed at influencing public opinion against him and his fellow accused.

The letter, which is sympathetic to the Marcos Government and critical of Father Gore, was published in *The Australian* for Wednesday, February 15th under the headline 'Father Gore's Dangerous Game'. The author was Mr. E.S. Clymer of The Esplanade, Glenelg South, South Australia.

Mr. Clymer had no knowledge of this use of his letter until informed of it by *On*

dit last week and was very surprised. "I don't know of what use it is" he said, "who's doing it, what form it takes, if it is quoted out of context or what."

"I don't know what purpose it's being used for. If someone reprints something out of the paper I have no control over it."

Father Gore could only guess as to how the letter came to be used. "I think it was reprinted in one of the Manila papers and eventually picked up from there ... somebody from Australia might have sent it up, one of the [Philippine] embassy people or somebody like that."

"I'm not worried about the letter but I thought you might like to know seeing he's from your own state."

"You can ring him and tell him 'congratulations' since he is now very much being used by people in a smut campaign against me and against about 48 million Filipinos."

Mr Clymer commented that Father Gore was receiving a much fairer trial and much better treatment than most Filipino prisoners could expect to receive. He cited Father Gore's freedom to have remained under House Arrest if he had wished and the extensive media coverage of his case, as evidence of this.

"In any other country, if these charges were against you, you would not be afforded that type of consideration."

"The Church should not become involved in politics. I feel that if he is successful in bringing down the [Marcos] Government it will not help me or you or anyone else."

Mr Clymer stressed there was not anti-

Catholic sentiment behind his opinions. "I'm not anti-Catholic at all. My daughter is Catholic. My father is Catholic. It has nothing to do with it."

The letter is the only "negative" one to have come from Australia Father Gore said. A huge number of letters and postcards offering support have flooded in from Australia and Ireland since Father Gore and two other priests — one Irish and one Filipino — were placed under House Arrest on the orders of President Marcos last May.

"I think the cardinal in Manila said he received over a thousand letters in one week."

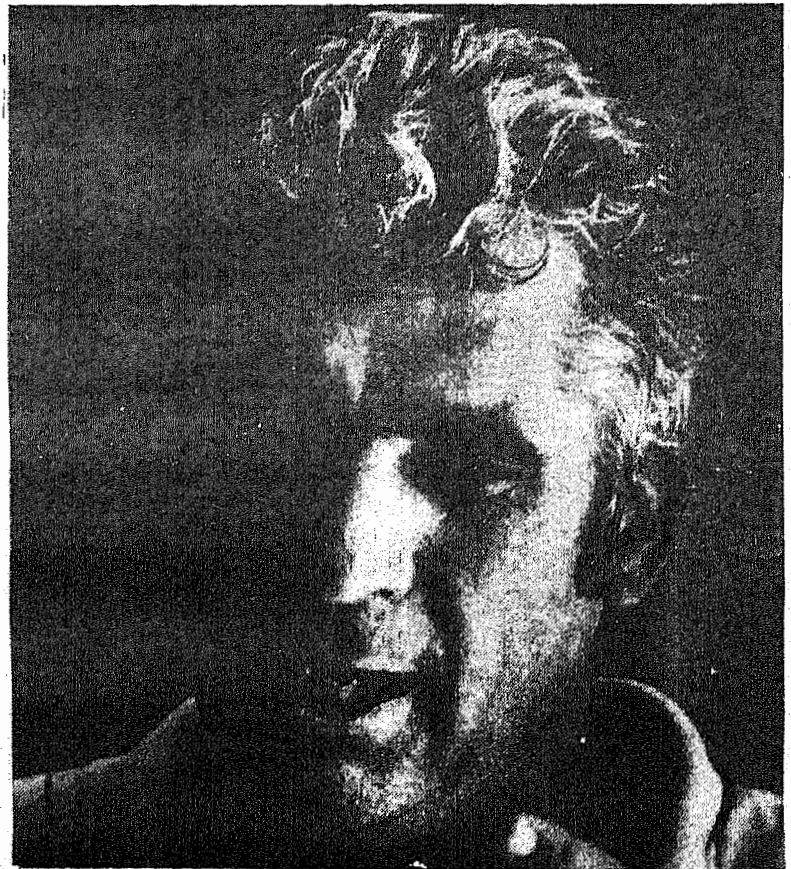
"It shows the volume which must be going to the Government because everyone who writes to us ... is writing to the Government people as well."

"We get here an average of at least 500 visitors per day. That's been going on for the last five weeks."

Father Gore and his fellow prisoners are quite hopeful that the Philippine Government — suffering severe international embarrassment over the case — are anxious to resolve the matter, possibly by dropping the charges.

From the very beginning the accused have protested their innocence and maintained that the prosecution case is a 'frame up'. While hopeful of a quick resolution they are realistic as well.

"We've learnt in the past not to be over-hopeful because we don't want to be disappointed. So we're just keeping an even keel and if it comes to an earlier conclusion we'll be happy, but if not, we're prepared to go on."



Father Brian Gore.

Father Gore's dangerous game

I LIVED in the Philippines for seven years before and after Marcos decreed martial law. I lived and worked under the "free" Government when the Philippines was racked with lawless anarchy, close to a revolution and holding the distinction of having the highest murder rate in the world. The improvement in every sector of living and every level of society was indeed dramatic when martial law was finally enacted.

Before blindly condemning President Marcos for the imperfections of his authoritarian government, ask yourself how would you govern 46 million impoverished citizens whose population will double in 25 years under the religious strictures preventing birth control.

Ask yourself what form of despotic, and in all probability unfriendly, government will follow the overthrow of Marcos.

Before we are overwhelmed with sentiment for Father Brian Gore, who is doing his best to bring down the Government perhaps we should face reality. Father Gore has no replacement for Marcos unless possibly the communist cadre

which some of the Catholic priests have courted. He revels in the publicity of deliberately provoking government and local authorities on what he feels are economic rights for his followers.

The truth is that most of the peasants in every sector of the islands could be replaced by sugar-harvesting machines, but the present government has resisted the economic pressures to increase productivity at the expense of employment.

Father Gore and some of his friends are playing a very dangerous political game by encouraging their parishioners to provoke the Government into retaliation. Perhaps he should be reminded that his own and the few remaining free countries left in the world were founded on separation of Church and State.

If we share his opinion that Church separation from politics does not apply to Father Gore, I wonder if the Foreign Affairs Department and the public would tolerate an extension of his crusade by sending Filipino priests to campaign against injustices of workers' rights in Australia.

E. S. CLYMER
Glenelg, SA

The Australian, Feb 15.

BACKGROUND

by Andrew Gleeson

"Perjury leapt from every page of the prosecution's case."

That was the view formed by ALP Senator Michael Tate when he visited Father Brian Gore in the Philippines at the end of last year.

"It seemed to me unusual to say the least that prosecution witnesses were not discovered until at least some eleven months after the alleged event and then on the enquiry of the local military commander virtually."

"... during the court proceedings ... one witness more or less confessed that he had made his statement for the prosecution under duress, then came back the next day and said he hadn't. He'd been got to overnight."

Senator Tate explained that while the Philippine legal system superficially resembles our own, judges were under tremendous pressure to hand down ver-

dicts acceptable to the ruling elite.

The pressure comes from "... both sheer fear of consequences ... [and] also the fact that the system works on patronage, and that means doing what the ruling elite — which in this case means the sugar barons — require."

Senator Tate arrived on the island of Negros where Father Gore is being held, on Boxing Day last year. During his five days on Negros he spent two with Father Gore.

He presented Father Gore with a Christmas card signed by 54 Senators of all parties. "It was signed by people as diverse as Florence Bielke-Petersen and Susan Ryan."

Senator Tate also visited Bacolod jail where Father Gore is now being held.

"The squalor and the stench were something I had no previous experience of. There were five or six taps for 500 prisoners. The latrines I didn't dare go near and if it weren't for food being

brought in by wives and relatives and friends most prisoners would not survive on the meagre rations that were provided.

"It was squalid and demoralising."

Father Gore told *On dit* that when he and his fellow prisoners arrived in Bacolod jail the cell they were assigned was bare.

"... anything we have in it we have made for ourselves. We have put in our own beds, we have put wall-paper on the wall — newspapers — we've put our own toilet in ... we had to build our own septic tank."

"Nine of us are in the one cell, about 20 feet by 30 feet."

Senator Tate left the Philippines with a striking impression of Father Gore.

"A tough man physically, a big man ... a very determined man and the robustness of his physique comes across in his whole psychology and personality."

"He is very courageous and very caring and very protective of those whose destiny he has intertwined with his own."



March 1-18

Special Four - Page Festival Liftout

- * Corruption and the NSW government: pg. 11
- * SA's prisons: rehabilitation or revenge? pg. 13
- * Keith Gallasch and State Theatre Company 1984: pg. 15

Triambles, pie floaters & rum 'uns: trials & tribulations of dictionary editor

PAGE TWO PROFILE



by Jane Willcox

What is arguably the world's largest pocket dictionary is hidden on the sixth floor of Adelaide University's Napier Tower.

It occupies a bank of filing cabinets covering one wall of English Department Reader George Turner's office. The thousands of index cards stored in his cabinets will ultimately become a pocket-sized volume.

George Turner has spent the last six years compiling the second edition of the Australian Pocket Oxford Dictionary and researching regional colloquialisms.

He has found that people in New South Wales believe they speak the only proper Australian English. Queenslanders won't tolerate "naughty" words, and South Australians have gained national notoriety for — of all things — the pie floater.

It seems that interstate rivalry runs as deep in language as it does in, say, the Sheffield Shield cricket or the footy. According to Turner each state has its own idea of what constitutes "proper" Australian.

"New South Welshmen believe proper Australian is what is spoken in New South Wales" Turner says. And as the first edition of the Australian Pocket Oxford Dictionary was compiled in New South Wales it was essentially a dictionary of New South Welsh Australian, he says.

Tasmanians, on the other hand, don't consider an Australian dictionary to be the genuine article unless it includes the word "rum 'un" (a phrase the Apple Islanders apparently use to describe someone who is a bit odd). The Hobart Mercury newspaper gave the Macquarie Dictionary a bad review because it had omitted "rum 'un", George Turner says.

Turner has assured himself of critical

acclaim in Tasmania, if nowhere else, by making sure to include "rum 'un" in his edition of the Australian Pocket Oxford Dictionary.

But he has shied away from including any "naughty" words because "they cause too much fuss .. especially in Queensland."

"Queensland schools won't buy a dictionary if it includes 'naughty' words" Turner says.

South Australia's own pie-floater, according to Turner, invariably turns up in Australian dictionaries. "For some reason they always know the floater."

"That seems to be what South Australia is famous for."

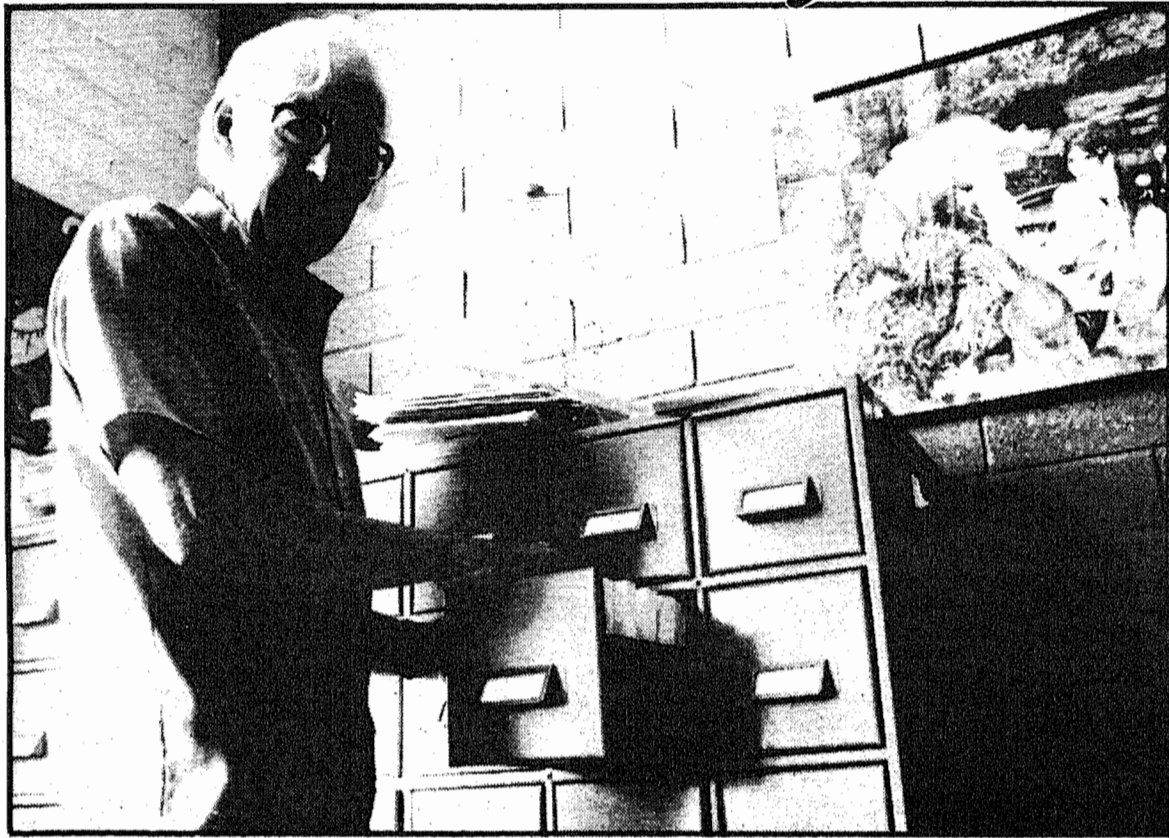
In compiling his Australian dictionary Turner has also included entries for other uniquely South Australian words, such as "Stobie pole", "fritz", "deli", and the "trombone" and "triable" (known elsewhere simply as "pumpkins").

He has omitted outdated words in favour of more recent ones because for commercial reasons the second edition of the Australian Pocket Oxford Dictionary must be the same size as the first.

The new edition will also reflect a change in emphasis. Bullock-driving words, for instance, give way to computing terms. "Bottom of the harbour", "Ayatollah", and "boat people" are included while the books of the Bible and U.S. State abbreviations are dropped.

Turner has had to use some unusual sources for gaining information about words and their meanings.

The Health Department enlightened him on the difference between a Kitchener bun and a Berliner while a pumpkin expert from the Department of Agriculture was only too keen to illustrate the distinctions between triambles, trombones and Queensland Blues.



The bookworm turns out a dictionary

A racing buff on the University staff passed on his knowledge on daily doubles, trifectas, and quinellas.

George Turner was educated at the University of New Zealand and in London where he completed a diploma in Linguistics. In New Zealand one of his fellow students was Bob Burchfield who is now Chief Editor of the prestigious Oxford Dictionaries. Turner had sent Burchfield words and suggestions in the years after they parted. When the editor of the first Australian Pocket Oxford Dictionary, George Johnstone, died — "just after they'd carted him around advertising it" — Turner was asked to start working on the second edition.

His specialty is Old and Middle English Language and Literature, and he also teaches linguistics.

The late 'sixties and the Vietnam war stand out for Turner as a stressful time for students and staff.

"There was a wave of political feeling in 1968. The men fighting were very close to the age group of the students at University."

University studies allowed students to defer war service and as a result there were a lot of "bad feelings" and tensions, he says.

"Some students felt guilty." "The staff were under a lot of pressure too."

"You might take a couple of marks off a piece of work and be giving a student a death sentence in failing them."

As the new Australian Pocket Oxford Dictionary is now in the "long process" of proof-reading, George Turner has begun work on the larger Australian Concise Oxford Dictionary.

But why do Australians need their own dictionary?

"Australians have to be convinced they speak a language that is quite respectable" Turner says.

"There are more speakers of Australian English than there are Swedes, for instance, but no-one says why should the Swedes have a dictionary."



OUTRAGE!

by Andrew Gleeson

T-shirt designs can be spectacular, attractive and funny.

Equally often, unfortunately, they are the home of the tasteless and the kitsch, most notably in the jingoism of the 'Advance Australia' logos.

It is a sad day indeed though when the noble art of the T-shirt design sinks to the level of promoting rabid ideologies, infamous for their racial hatred.

The above exhibit is readily available (at least however readily you can part with \$9.95) from a number of leading Adelaide T-shirt stores.

Most of these stores specialise in a fairly narrow selection of Rock-band logos compet-

ing with one another in point of horror and dullness. Obviously some bright spark believes a Nazi T-shirt can cut a rewarding niche in the market.

However much it may be intended as innocent satire, such a garment can only prove offensive to the families of ex-service personnel and especially to the Jewish community.

There was recently a small kerfuffle in the Media when a Glenelg company produced a short-lived 'Bay Riot' T-shirt. It's now disappeared.

Let's hope the public will vote with their wallets here too and drive fascist vestments off the market.



David Walker

When did you last read *The Advertiser's* editorial. This morning? Last week? 1973. Few Australians ever read newspaper editorials. Australia's best-selling paper, the Sydney Sun—News Pictorial, prints one only rarely. But most of the Australian press seem to see editorials as very important, and hence they write and give prominence to them. It's unlikely that they influence public opinion. Yet every day, all over the nation, senior journalists spend an hour or two discussing the day's events will be the subject of the paper's wisdom. Then a couple of those senior writers — rarely the editor himself — writes the editorial.

Despite the implication, the editorial isn't written by "the paper"; papers, as we all know, can't write. The editorial's air of deep intelligence is a fake. As Donald Horne once commented, "an editorial is just stuff someone wrote."

Clearly some of *The Advertiser's* writers can see a ridiculously preachy quality in their paper's editorial... One journalist, writing in a publication intended to circulate only within the *Advertiser* said that "Advertiser editorials do seem mediocre alongside those of the Fairfax Press." Fairfax print *The Age*, *The Sydney Morning Herald*, *The Financial Review* and some of Australia's other "better" newspapers. The *Advertiser* journalist in question seems almost overly sympathetic to the Fairfax group, who themselves have produced some unremarkable editorials recently.

He continues: "It's not just that our topics have been traversed 24 hours earlier in the East, nor that our tone swings between provincial Tory and blue-stocking liberal with the monotony of a grandfather clock."

"No, the problem discerning readers

Editorials: leaders of public opinion or tools of boredom

can't ignore is the errors and misconceptions which appear regularly on the face of our editorials.

"Although our editorials are supposed to persuade the intelligent layman, professional, Minister, departmental head or company director, they more often attract well-deserved derision from these mainly university-educated people.

"We should be grateful that AM's Red Harrison rarely extracts our editorials for his "What the Papers Say" segment.

"Moreover, how can one summarise our dilettantish generalisations for radio?

"Ah, those phrases — 'it is to be hoped' and 'all reasonable people will' — must satisfy Brougham Place widows and PAC old boys as much as they increase my feeling of living in a city which doesn't matter."

To illustrate this point, take a 'tiser spiel from back on February 21. It begins "The Minister of Mines and Energy, Mr. Payne, is to be applauded for seeking to reduce energy costs in State Government departments and agencies..." Despite the absurd image conjured up by this — of the entire *Advertiser* staff strolling over to Mr. Payne's office to give him a clap — and notwithstanding that the suggestion is startlingly unoriginal, the editorial then waxes lyrical on the joys of petrol, water and electricity conservation, with neither great insight nor good prose.

The highlight of the piece comes with an inspired gem buried deep in the text.

The unknown writer tells us that we should turn down cooling which is too chilly, heating which is too hot and even

"electric guitars which are too loud". The mind, to coin a phrase, boggles. And boggles wildly. What is this poor twit

driving at? Without exhaustive research, I suspect that the power drain produced by an over-boosted bass is no more than that from, say, an electric vibrator, an instrument at once more wastefully hedonistic and less artistically valuable.

In the days which followed publication of this less-than-deathless masterpiece, I scoured the *Advertiser's* 'Letters to the Editor' in vain, searching for the anxious protestations of guitar connoisseurs and *Rolling Stones* fans. But no one leapt to the defence of Keith Richards. Which rather confirms the original theory. Editorials are not inflamers of public feeling, but merely instruments of public boredom.

FOOTNOTE: *On dit*, that well-known arbiter of public taste, still publishes an editorial. Last week's generally in-offensive paean managed to brand all student politicians as "immature grandstanders" and "petty faction-fighters". Probably nobody read it either. How about it Davis and Gleeson?

Production

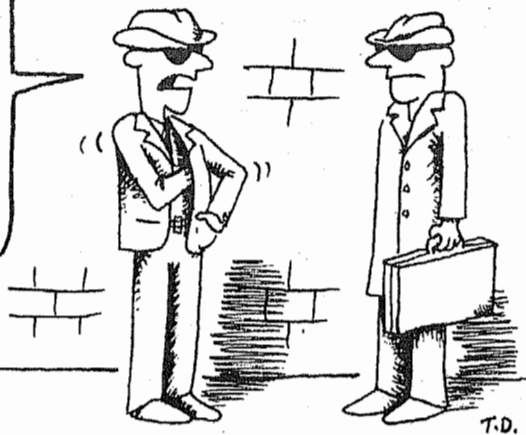
On dit is a weekly news-magazine. It appears every Monday during term.

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DAMN IT!
I KNOW I
HAD THAT
MILLION
DOLLARS
IN ONE
OF THESE
POCKETS!



New bank note may be boon for organised crime

Drug dealers, tax evaders and currency smugglers are likely to welcome the appearance of Australia's \$100 note later this year.

The new bank note will be introduced less than two years after the US Internal Revenue Service proposed scrapping the American \$100 bill.

According to the IRS, large denomination currency notes are a boon to organised crime because of their high value and portability, and are popular in the underground cash economy which escapes taxation.

The IRS says, in all seriousness, that if the highest US currency denomination were \$50 then the suitcases of drug dealers and other illegal cash carriers would need to be twice as bulky and twice as heavy.

As many as two-thirds of the 600 million \$100 bills which circulate in the US are used either by organised crime or in the cash economy and never appear in banks or retail trading outlets according to the IRS.

However Australian authorities have not considered the problems which could be posed by the \$100 note in this country.

A spokesman for the Australian Federal Police said that, to his knowledge, the question had not been raised though he was aware of moves against large denominations in the US.

The Australian Taxation Office knows of the IRS view concerning \$100 bills but a Canberra spokesman admitted that tax officials had done little work in the area.

"It could be a concern," he said, "but

it's a fairly subjective thing."

Staffers for the Costigan Royal Commission in Melbourne were interested in the American concern about the connection between \$100 bills and organised crime. Previously they had been unaware of it.

According to Mr. Bill Woodman, the Senior Manager of Security and Operations research for the Commonwealth Bank, there is no great need for a \$100 note in Australia.

"People who would withdraw cash for large transactions would find it useful," he admitted, "but the average person wouldn't want to accept it."

"I doubt that even many companies will want them."

"We'll be saying to our branches: 'Don't order them for novelty value.'"

The IRS became concerned about the US \$100 bill after the number in circulation doubled in the 6 years prior to 1982.

The IRS proposal to withdraw the American \$100 note was not accepted by the US Treasury. However, American's other high denomination bills, the \$500 and \$1,000 are already being phased out over a number of years.

Ironically, Reserve Bank has not yet released the design of Australia's \$100 note because they are concerned it might encourage crime.

Counterfeiters may produce their own versions of the note if they know which figures are to be portrayed, according to Mr. Alan Flint of the Reserve Bank's Note Printing Branch in Melbourne.

improvement of both staff awareness and application of safety modifications.

Union President Nick Murray commented that it was "just a case of everyone not being conscious of safety."

Murray said that he had seen no reports from the Department of Trades and Labour, but the Council had endeavoured to respond to demands for improved safety conditions as they were made aware of them.

Union Secretary Heinz Roth, stated that "in the long term S.G.I.C. saw the Union as a risk they didn't want to handle."

Roth expressed disappointment at S.G.I.C.'s decision not to renew the policy, as the Union has put a lot of effort into not burdening the company with payments by bringing employers back into the workplace while claims were outstanding.

Roth stated that inspections of the Union facilities had been made by both S.G.I.C. and the Department of Labour and Industry but not on a regular basis. The Union's facilities had for the most part been judged to be safe by these inspections and Roth believes there is no connection between these inspections and the subsequent withdrawal of S.G.I.C.'s support.

Roth hopes that a claims experience discount offered by the new insurer, and a staff suggestion scheme introduced by the Union would improve the workers' compensation situation presently experienced by the Union.

Insurers find Union bad risk after payout

by Alan Brideson

The Adelaide University Union will pay out an extra \$47,000 for insurance this year following the State Government Insurance Corporation's decision not to renew the Union's policy in 1984.

S.G.I.C. declined to hold the Union's policy following a history of claims which included two workers' compensation payouts of approximately \$50,000 in the past 24 months.

The Union arranged some interim cover at a cost of \$121,000 while contacting several brokers and insurers and coverage has now been arranged with F.A.I. insurers for a reported sum of \$88,000.

Yvonne Madon, member of the Union Council and chair of the Finance Committee, believes that certain workers' safety recommendations provided by the Department of Labour and Industry were not fully adopted by the Union.

She said that the Union's recent large pay-outs in Workers' Compensation claims could have been avoided if these recommendations had been adopted.

"It is much better to implement recommendations and not pay out large amounts of money, yet these recommendations were not brought to the attention of Union Councillors," she said.

Madon believes preventative measures could have been possible and that the formation of a new Safety Committee has been enormously productive in the

When charity is good for business

by Robert Cecil

Raising money for charity is good business for D & R Promotions, but don't ask how much of your gift ends up with the worthy cause. You won't get an answer.

It's confidential business information, according to D & R's proprietor, Mr. Rob Mackay.

D & R sells three-in-one biros door-to-door at \$3.00. Its salesmen say the proceeds go to "mentally retarded children." However, business realities ensure that much less than \$3 reaches the charity.

The biro wholesales for a little under 70c, one dollar goes to the collector, D & R takes its cut and the residue goes to charity.

"Voluntary work was yesterday," Mr. Mackay said. "Most collectors deduct expenses such as wages." One of his partners added: "The public is blind if they think it all goes to charity, they're stupid."

The Executive Director of the Intellectually Disabled Services Council, Mr. Richard Bruggeman, said only 30c of the \$3.00 goes to charity. "What they are doing is using the name of voluntary organisations that work with handicapped people to make money" he said.

"If the public were told of the arrangement, most people would rather give the money direct to charity."

"It is only incidental that they are making money for charity."

A chart on the wall of D & R's premises in a used car lot on Port Road, Cheltenham, indicated that there were 15 collectors.

A wall map ringed many locations, including Port Adelaide, Rosewater, West Lakes, Salisbury, Parafield, Windsor Gardens, Campbelltown, Joslin, the city, Richmond, the northern side of the Glenelg tram line, St. Marys, Somerton and Brighton.

A spokesperson for Minda Home confirmed that it had authorised D & R Promotions to collect on its behalf. "I'd love the charities to get the whole \$3, but it's not practicable," the spokesman said.

"It's a mercenary world. People won't give donations unless you hound them."

"If someone can get more for nothing, we'd move into it. Otherwise, I wish people would shut up about it."

A business name search revealed that D & R Promotions had been registered on October 30. Its registered place of business was 30 Conmurra Avenue, Edwardstown, and its purpose was fund raising.

The man who registered the name, a David Richard Pope, no longer had any association with D & R, Mr. Mackay said.

A supporting mother who had worked for D & R for two days said she had understood 30c of the \$3.00 would go to the Magill Special School.

She said she had carried a card which said "The holder of this card is hereby authorised by D & R Promotions to sell articles at the cost of \$3.00 for the purpose of raising funds for MENTALLY RETARDED CHILDREN in S.A."

Liberals develop new education policy

The Federal Opposition is considering a radical new education policy which will include a basic grant of money to all school students.

The policy has been developed by the Opposition spokesperson on education, Senator Peter Baume.

One of its proposals is for all students to be given a basic grant of money regardless of whether they attend Government or non-Government schools. Previously grants have been paid to private school students at the rate of 20 percent of the cost of educating a State school student.

On present costs the Opposition's proposal would provide a basic grant of about \$346 a year for each primary school student and \$542 for each secondary school student.

The families of students at private schools would receive the grant directly, in the form of a voucher to cover fees while the Commonwealth would pay



Salesman Scott Osborne, 17 with some of the pens he sells for D&R Promotions at \$3.00 each

The part in capital letters made it look as though it was an institution, she said. She had responded to a classified advertisement which said "Collectors required, door-to-door, no selling involved. Good commission."

Her first customer had been a down-at-heel elderly couple who proffered a \$5.00 note. When she told them she had no change, the couple had found another \$1 for two pens.

She said she had felt guilty and had resigned a few days later.

A spokesman for the Magill Special School confirmed that the school had received \$850 from D & R.

However, while it had been pleased to receive the money from D & R it would not take any more because the Chief Secretary's Department advised that it was not eligible for the money as it was part of the Education Department, not a charity.

"The Government wouldn't even give them the money for an air conditioner for the school," Mr. Mackay said.

"We did."

A spokesman for the SA Government's Consumer Affairs Branch said the branch regarded D & R Promotions as working within the law because more than 5 p.c. of the money collected went to registered

charities.

The minimum percentage nominated by Consumer Affairs is arbitrary.

Under section 13 of the Collections for Charitable Purposes Act, a collector may be prosecuted if the funds are mismanaged or "substantially applied otherwise than for affording the relief for which the money or goods were collected."

It is also against the law to pay collectors "at a rate which is excessive."

A spokesman for the Chief Secretary's Department said a classified advertisement by D & R offering collectors one-third commission had attracted the department's attention. Investigations were continuing.

Mr. Mackay and his two partners said the money would not be raised if they didn't do it.

"The charities are happy," they said. "And we need collectors, so it helps the unemployed."

Mr. Mackay said he thought many unemployed people did not want to work because D & R had had job advertisements in CES offices throughout Adelaide, and no-one had contacted him about a job for three weeks.

"We also have the problem with people bolting with our pens," he said.

"It happened twice last week."

Medicare - a trap for the unwary

by Moya Dodd

The introduction of Medicare has brought new complications to the University's health screening process for first years.

If the routine examinations are performed by a doctor outside the University Health Service, or a public hospital, Medicare rebates are not payable to offset the private doctor's account.

According to the Department of Health's *Outline of Medicare Benefit Arrangements*, benefits are not payable for health screening services, which it defines as "a medical examination or test that is not reasonably required for the treatment of the medical condition of the patient". This definition includes tests for entrance to educational institutions.

Historian gaoled after secret trial



HUMAN RIGHTS FILE

Mark Davis

Professor Hassan Kakar, a distinguished historian, is serving an eight-year prison term in Afghanistan. The prison sentence was imposed after a secret trial in May 1983 where Professor Kakar was convicted of "counter-revolutionary offences."

Kakar had been the head of the History Department of Kabul University. He was arrested by the Afghan State Security Police, the *Khad*, on 21 March 1982 along with seven other university teachers. The arrests followed increasing expressions of disquiet by the University's staff and students over the growing numbers of Russian teachers on the campus. Before the arrests, university teachers were also being pressured to join the ruling Democratic Party of the People of Afghanistan (DPPA).

Following his arrest Kakar was detained for 14 months before he was brought to trial. During this period visits from his family were forbidden and he was refused access to a lawyer.

Professor Kakar was denied legal representation at his trial, which was held *in camera*. He and two of the other university teachers were charged with "counter-revolutionary offences". Kakar was also accused of forming an unlawful association. The five others arrested had

been released earlier after making statements of support for the government.

Kakar denied the charges against him and said the organisation he had tried to form was purely a vocational association, entirely consistent with the Afghan Constitution. He also stated his complete rejection of the use of violence to bring about social and political change in Afghanistan.

Soviet intervention

Afghanistan is ruled by the leftist Democratic Party of the People of Afghanistan (DPPA) under the leadership of Babrak Karmal. Karmal was installed as President after military intervention by the Soviet Union in December 1979.

The DPPA has been Afghanistan's dominant leftist political group since its formation in 1965. It won two parliamentary seats in the elections of 1969: one went to Babrak Karmal, the other to an ambitious young party leader Hafizullah Amin. But by then the DPPA was split in an internal schism between Karmal's Parcham faction and the Khalq faction led by Amin.

During the early 1970s the Khalq leader Amin began to build a base of support in the Afghan Army. In April 1978 when Afghanistan's then President, Mohammad Daud Khan, arrested several DPPA leaders, Amin's supporters in the Army launched a *coup d'etat*. President Daud was killed and the DPPA established a revolutionary council which took control of government.

By early 1979 pockets of rebellion had developed in several provinces. The rebellion grew and by mid-1979 Afghanistan was in a state of insurrection. In September Amin took over the Presidency and stepped up repressive measures designed to contain the

rebellion. Amin ignored pressure from the Soviet Union to ease the repression and return to a less radical program of reform. On 27 December Soviet troops invaded Afghanistan. Amin was overthrown and immediately executed. Babrak Karmal was proclaimed President and a new government, dominated by members of the DPPA's Parcham faction, was formed.

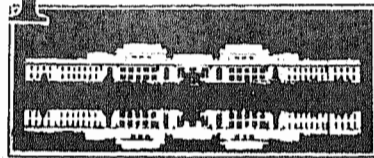
Armed conflict

Widespread armed conflict has persisted since then between government forces, supported by troops from the Soviet Union, and various armed opposition groups. The fighting has been accompanied by frequent allegations of human rights violations on both sides. At the same time the Afghan authorities have refused to disclose the number of political prisoners. The absence of comment about human rights matters in the official news media is notable. The arrest of Professor Kakar and seven other prominent intellectuals, for instance, went unreported.

Outside observers are rarely allowed access to Afghanistan and so it is difficult to gauge the extent of human rights violations. However the international humanitarian organisation Amnesty International has expressed concern over "imprisonment of prisoners of conscience, trials of political prisoners that appeared to fall short of internationally recognised standards for a fair trial, the torture of detainees, extrajudicial executions and the use of the death penalty."

"Human Rights File" is compiled from information supplied by Amnesty International. For further information, Amnesty can be contacted at 18 King William Road, North Adelaide. Telephone 267 5059.

Running the nation and hating the place



CANBERRA

Peter Martin

The first thing to do when you arrive here in Canberra is to forget you ever came from Adelaide. It's not that Canberra people hate Adelaide, it's just that most of them have never been there, don't think it's very important, and can't understand why you are always going on about it.

There's a good chance some of your first job here will involve running some of the country. It might be negotiating with another department about where our foreign aid will be spent, it might involve preparing arguments about how much petrol tax should be collected next year, or it might involve preparing the predictions of unemployment numbers politicians get blamed for.

The jobs given to graduates straight out of university are important, and they frequently involve intense loyalty to a department and cynicism about its minister. *Yes Minister* is enormously popular in Canberra. The Department of Treasury has had open contempt for five out of the last eight Treasurers.

Ministers don't run their departments,

but neither do their public servants. Departments seem to have a "line" on most issues that was handed down about 50 years ago. Your job is to defend your department's line to other departments and to work out ways of applying the line.

It can help not to know too much about the subject. A friend who did a thesis on strategic military balance was depressed for months after he discovered his superiors in the strategic section of the Department of Defence weren't interested in what he had to say.

Lots of people love it and they go in to bat for their department on questions such as soil resources with a zest which has to be seen to be believed.

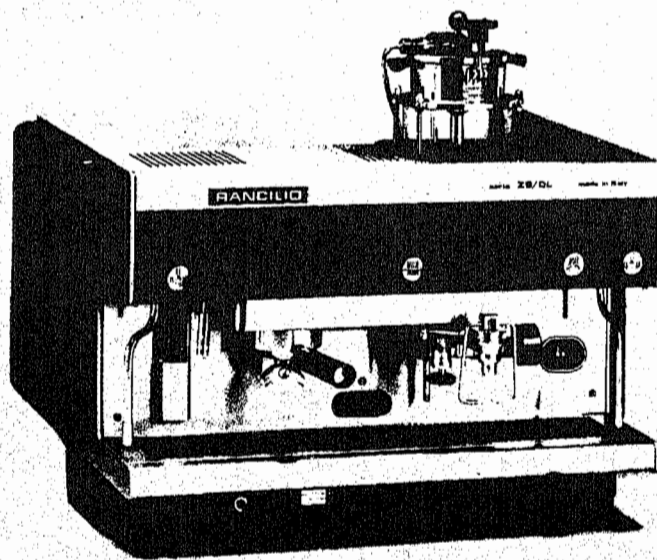
The problem with Canberra is that those who hate it stay too. The pay is great, it's a chance to get away from the family and there is nowhere else for a graduate to go.

It's not true that Canberra has no life, but it is true that it is sheltered from the rest of Australia. The "Brisbane Airport" branch of the Department of Aviation lives in the basement of a Canberra office block.

Canberra has few extremes. Hardly any poverty, little outrageous wealth and near-identical houses. Seven out of ten people vote Labor and journalists say they can't pick the result of an election without getting outside the ACT.

Why am I telling you this now? It's the beginning of the year and you still have time to decide. I really like Canberra but lots of people don't. It could be your life.

COFFEE SHOP

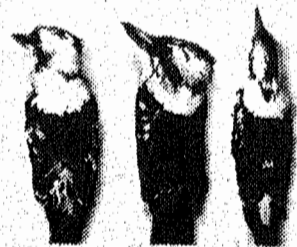


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Australian refugee policy under fire

Australia's intake of Indo-Chinese refugees has favoured Vietnamese refugees at the expense of those from Kampuchea and Laos, the Human Rights Commission was told last week.

Vietnamese made up 76 percent of Australia's intake of Indo-Chinese in 1981-82 but represented only 25 percent of refugees in Thai camps, according to figures from the United Nations High Commission for Refugees (UNHCR) and the Department of Immigration and Ethnic Affairs.

The Human Rights Commission is conducting an inquiry into the Migration Act.

Mr. Rod Plant, a member of the Refugee Council of Australia, told the Commission that the UNHCR estimated there were 10 to 14 million refugees in the world in 1981-82 but only a tiny percentage — 209,000 refugees — required resettlement.

He said 92-93 percent of this number were Indo-Chinese, 79 percent of them living in Thailand.

Mr. Plant said refugees from Laos made up 40 percent of those in Thai camps but made up only 6 percent of Australia's intake.

Similarly, Kampuchean refugees comprised 33 percent of the populations of the camps but represented only 18 percent of Australia's intake.

Mr. Plant said this financial year 76 percent of Australia's refugee intake would be people of Vietnamese origin, despite a decline in the number of refugees from that country.

This was contrary to stated immigration policy to help the most desperate case, he said.

The Human Rights Commission was also told that action taken by the Department of Immigration and Ethnic Affairs against illegal immigrants might appear to be racially biased because it took less time and resources to detect non-European offenders.

The Department's secretary Mr. Bill McKinnon, told the Commission it might take a quarter of the time to track down an illegal immigrant from Samoa compared to someone from England.

The Deputy Chairman of the Commission, Mr. Peter Bailey, had put it to Mr. McKinnon that it appeared from the Department's submission that the bulk of illegal immigrants detected had "coloured skins."

Mr. Bailey said this was despite the possibility that the highest number of illegal immigrants were from Britain.

Homer, science and the mystery of the 'wine dark' sea

by Mark Davis

Modern-day scientists and scholars are once again taking time off to ponder over the ancient Greek poet Homer and what he might have meant when he wrote about the "wine-dark sea".

Homer used this expression dozens of times in his epic poems the *Odyssey* and the *Iliad* but the sea in question, the Aegean, is no less blue than any other. Was his famous epithet a case of poetic license or is there some other explanation?

This question has recently been raised in the pages of *Nature*, the respected British science journal. In one letter to *Nature* it has been suggested that the wine the ancient Greeks drank was actually blue.

In the letter Robert Wright, a research chemist, and Robert Cattley, a retired classics professor, point out that the Greeks did not usually take their wine neat. They often diluted it with up to eight parts of water. The geology of the Peloponnese includes large formations of limestone and marble and, according to Wright and Cattley, this means that the ground water could have been sufficiently alkaline to "change the colour of the wine from red to blue."

Wright and Cattley also discuss some earlier attempts to solve the puzzle of Homers' wine-dark sea. These include hypotheses such as congenital colour-blindness in the Greeks or an outbreak of red-coloured marine algae in the Aegean sea.

Cattley says that widespread colour-blindness among the ancient Greeks was "patently unlikely". An outbreak of red algae was possible, he says, but as it would not have lasted long it is not a satisfactory explanation for Homers' use of the wine-dark epithet in so many instances.

Cattley also dismisses the suggestion that Homer, being blind, did not make a very reliable witness in this matter. "We



don't know if Homer was blind," he said. "It's a tradition, that's all. In fact, some people argue that there was no one person called Homer."

However, a senior lecturer in Classics at Adelaide University, Mr. David Hester, told *On dit* that he has his doubts about the "blue wine" thesis. Mr. Hester said that wine is referred to as being red in many ancient Greek writings.

"Greek wine today is red and the ancient Greeks usually describe wine as red, dark or black" he said.

"It is often said to be 'flame-coloured' so I don't think it could have been blue."

Mr. Hester said the literal translation of Homers' phrase is "wine-faced". "It has been translated in modern times as 'wine-dark' as an attempt to make sense of 'wine-faced'."

"The 'dark' is not in the original Greek — it is an attempt by modern translators to work out what quality wine and the sea might have in common."

Another classical scholar, Professor Robert Rutherford-Dyer of the University of Massachusetts, has written to *Nature* pointing out that ancient Greek words for colours are notoriously difficult to translate.

He says that scholars have long puzzled

over the "very odd" colour tones sometimes used in the Greek classics. The ancient Greek language appears to divide up the colour spectrum differently to modern day English.

Professor Rutherford-Dyer also put forward a possible meteorological explanation for Homers' phrase in a recent issue of a British journal *Greece and Rome*. A wine-dark sea, he said, may have resulted from a high dust content in the atmosphere. The dusty atmosphere produces a dark-red sunset and its reflection in the sea can give a "colour and texture very close to that of modern mavrodaphne wine."

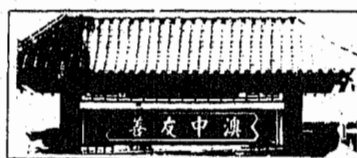
He recalled seeing this phenomenon off the Maine coastline when the sky carried dust from the distant volcanic eruption of Mount St. Helens.

Mr. Hester feels that the exact meaning of Homers' phrase will probably never be known.

"You have to allow a fair bit for poetic license," he said "although I think Homer strained his poetic license a bit when he called the sea wine-coloured."

"But as to why he would make a comparison between wine and the sea you would get a better answer from Homer himself than from any classicist."

A yen for the dollar



THIS WEEK IN ASIA

Alan Brideson

The Martin Report into Australia's Financial System has concluded that there is little justification for proceeding with the development of an offshore banking centre in Australia.

Despite enthusiasm from many government and private sectors, the report believes that only limited assessable benefits would accrue to the economy from such a centre. The direct impact on employment, economic activity and visible earnings would be of only limited magnitude, according to the report. What benefits that could be gained from such a centre would be offset by the tax concessions conceded to develop and gather participants in the centre.

The report also mentions the possibility of such a centre being developed in Tokyo, stating that "the lateness of Australia's claim and the strength of competition could both be important inhibiting factors in the development of an offshore banking centre". Any time-zone advantage would be eroded if Tokyo did establish a similar centre in addition to the competition already posed by Singapore. The report also expressed concern over the encouragement of tax avoidance as demonstrated in other markets,

particularly in Hong Kong.

The report did not directly recommend against the founding of an off shore centre but it may hold some weight over any government decision. Nevertheless the Martin Report is certainly not going to be the last word on the deregulation of banks and the establishment of such an off-shore centre.

The desire to topple Mrs. Gandhi, India's surviving Prime Minister, has reached such a level that a two and a half day conclave held recently brought together 51 delegates from 17 opposition parties. Around a table sat Brahmins, Untouchables, pro-Moscow Communists and independent Marxists, which in itself displays the growing urgency in the opposition parties. To topple Mrs. Gandhi however, the opposition parties will have to bury animosities that have existed in Indian politics and society for decades. To this point opposition division has been Mrs. Gandhi's most successful attribute while she has never gained more than 43% of the popular vote. Four opposition parties have joined to form the "United Front" faction but much more than a cosmetic alteration will have to be achieved if Mrs. Gandhi is to sit in opposition for the second time in 17 years.

With the National Wage Case underway it might be appropriate to reflect upon the wage conventions of companies in Akihabara — Japan's "electric city". Traditionally Japanese companies pay 2 bonuses annually to employees, the rule of thumb which is an extra months salary for blue collared organisation employees. The winter bonuses awarded in December 1983 were on average about \$2,200 which was up 2.5% on the previous year. I'm sure this convention would placate the BLF not to mention most Australian workers.

Women workers move ahead

The earnings of women workers in Australia have increased more than those in any other OECD country since the introduction of equal pay according to a recent report.

The report was released last week by the Federal Department of Employment and Industrial Relations. Its author, Mr. Bruce Whittingham, says that while the employment rate of men has declined, the participation rate of women in the workforce has improved significantly since 1966.

Women's pay rates have risen by 30 percent more than those of men, Mr. Whittingham said. The rise accounted for two-thirds of the increased female share of the wage bill between 1966 and 1982.

Women have increased their participation in the workforce from 30.2 percent to 36.7 percent on a per capita basis and from 26.4 percent to 30.3 percent in terms of hours worked.

"On both a per capita and hourly basis, females have increased their share of employment. The only group which seems to have lost relative to their male counterparts is teenage females employed full time" Mr. Whittingham said.

Researchers are puzzled by the increase at a time of high unemployment. Expectations that higher wages would lead to a reduced demand for women workers are not borne out by surveys.

Mr. Whittingham said this may be the result of job segregation with men and women still occupying traditional job roles.

Mr. Whittingham said that many women are not finding employment because they are better-educated or have more on-the-job training than men.



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there's a
Clark Kent

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Union

Adelaide University Union is the organization responsible for the extra-curricular life of the University. Its funds pay for the Refectories, Bar, Games Room, sports facilities etc. The governing body of the Union is the Union Council, a group of 19 — mainly students — elected by the Union's members (all students are members). Council elects a Union President who is the Union's chief spokesperson.

Students' Association

The Union has a number of subsidiary bodies e.g. the Clubs and Societies Association and the Sports Association. Another is the Students' Association of which again all students are members. It is governed by an executive committee comprised of a President, Education Vice-President, Treasurer, AUS Secretary, five 'general members' — all these are directly elected by the Association's membership — and four ex officio positions: immediate Past President, the Chairs of two of the Association's subsidiary committees (the Media Affairs Committee and the Social Action Committee) and a nominee of the Clubs and Societies Association. The Association's full name is the 'Students' Association of the University of Adelaide' frequently abbreviated to 'SAUA' and affectionately pronounced as 'sewer'.

Childcare in great demand



SAUA VIEW

This week **KATHLEEN BRANNIGAN**, Women's Officer, reports.

Hill I hope everyone enjoyed O'Week and took advantage of all the activities which took place. You may be wondering what the Women's Officer of the Students' Association does or why we need one at all. My role is to ensure that the specific problems faced by women at University are not overlooked when decisions are taken and that structural barriers to women's participation in tertiary study are broken down. I work with Women on Campus and the AUS Women's Department, on a regional and national level to raise issues to improve women's position in society.

Over the past few months I have been busy working on the Interim Management Committee of the Occasional Child Care Centre. The provision of on-campus child care is an important step towards increasing

women's access and participation in tertiary education. The response to the facility has been overwhelming with nearly 100 enrollments from Adelaide Uni Students!

The large numbers of potential centre users illustrates how inadequate child-care provisions are and the huge demand existing for child care at University.

I have also been working with a group of women academics in setting up a support group for women students in non-traditional areas: Women in Technology and Science (WITS).

A letter in last week's *On dit* criticized the prominence of articles concerning women's content in courses. The issue of re-discovering women's contributions to various academic fields throughout history is not trivial and deserves far more consideration than it currently receives from the University's administration. Many people are coming to realize that the version of history conventionally taught is substantially incorrect because it neglects and ignores women's participation.

So if you are interested in supporting the Child-Care Centre, are a woman studying in a non-traditional area or want to increase women's content in your course, don't hesitate to see me in the Student Activities Office. Or drop into the Women on Campus meetings on Tuesdays at 1 pm in the Women's Room.

AUS on a 'downhill slide into oblivion' - Delegates' reports

AUS continued on its downhill slide into oblivion at its 1984 Annual Council. AUS is but a pale shadow of its former self, having been hit by more and more secessions each year as campuses grow sick of the extremist groups controlling AUS leave the Union.

This year's council saw a new phase in the factional warfare between the two far left groups who dominate the Union. Since the 1970s various groups of ultra-leftists have run the union: Maoists, Trotskyists, communists, radical feminists, Socialist Left ALPers, and independent radical leftists.

This year we saw the deepening of the division between the self styled Labor Left (a group drawn predominantly from the lonier sections of the Victorian Socialist Left of the ALP best known for their virulent dislike of Bob Hawke) and the Left Alliance (a group of communists, radical leftists, and extreme feminists). These two groups overwhelmingly dominate AUS having about 75% of the vote at the Council.

The rest of us — what AUS calls 'the right wing' — were completely left out of things, continuing the pattern of a decade. We consist of students from the moderate section of the ALP (centre unity or the Bob Hawke type of ALP supporters), Liberal students, Deadly Serious Party members, Jewish students, National Civic Council supporters, and non-political students.

It can be seen that AUS is ruled by students who do not represent the mainstream of student opinion. This is in main part due to the fact that two thirds of campuses affiliated to AUS did not have contested elections for AUS delegates and one half of delegates did not face election. Campuses like Adelaide University can never seek to change the political balance at AUS while this occurs.

Adelaide Uni students should be made aware that the Students' Association 'heavies' — Ingrid Condon, Jackie Wurm, Kathleen Brannigan, Andrew Foley, Yvonne Madon, Ken McAlpine — all joined the most extreme left wing faction at Council — the Left Alliance.

Council was most remarkable this year for the bitter divisions between the two left wing power blocs. This mainly centred on the plan proposed by the Left Alliance to return much of the AUS subscriptions to the various state regions of AUS. The whole point of this was sheer cynical politics. It was proposed because because in the SA and NSW

Annual Council of the Australian Union of Students was held in Melbourne last January. *On dit* is publishing reports from Adelaide University's representatives at Council; this week **PIPPA MCKEE** and **GRAHAM EDMONDS-WILSON**.



AUS Council

regions of AUS the Left Alliance, in the form of the communist component, dominate and therefore can control the money in those regions. They cannot do this if money is held at the national level, as they lack the power nationally.

The other group, Labor Left, is only strong in Victoria and WA. (Queensland and Tasmania only have one AUS campus between them — AUS does not exist in more than name there). So, as usual, political play dominated Council. Matters came to a head over the issue of whether WA campuses would get their voting rights. These rights were in doubt because West Australian legislation prevented them from paying their AUS membership fee. Council adjourned in a shambles and stayed that way for three days while the rival leftwing groups fought it out.

If you think AUS has much to do with education and students you are wrong. Out of a conference of eight days only one and a half days was spent on educational issues. AUS policy passed remained much the same as always: you may have read the newspapers and seen about AUS declaring marriage to be prostitution and wives prostitutes. Well there are a couple of hundred other pages of equally silly policy. AUS decided to extend the International Year of the Lesbian for another year — perhaps they are going to make it the International Decade of the Lesbian?

A few small incidents illustrate the absurdity of AUS Council: both concern AUS's paranoia about sexist language. It was decided that a person could not use the term 'confreere' because it was sexist in French. In the same way a speaker was forbidden to quote the old proverb about the best laid plans of mice and men going astray.

The sobering part of this is that AUS costs \$600,000 a year to run and the fees are going up 25% this year. It was also revealed this year that AUS wound up its Friendly Society when it went broke last year to avoid paying the Commonwealth Government over \$50,000 in company taxation — our own little bottom of the harbour scheme.

This Council demonstrated the total lack of influence AUS has had with governments both ALP and Liberal. The Education Vice President of AUS complained in her report that the Minister of Education, Susan Ryan, refused to see AUS and did not answer their letters. They could only get to talk about their pre-budget submission to the Government *after* the event. It was also admitted at Council that the AUS Claims for Change campaign, which was supposed to be the big campaign of 1983, had never attracted more than 70 people to a meeting on any campus in Australia.

AUS showed its true colours when it passed a number of motions condemning Bob Hawke and his Government — they think he is very reactionary. AUS has become very viciously anti-ALP Government, and have in SA supported a paint throwing demonstration against the Prime Minister.

We think the only reason AUS survives on Adelaide University is because students know so little about what AUS is really like: the worst thing possible that could happen for AUS is to tell students what AUS really believes and what policies it passes. That is why they never tell you. As one of their speakers said at the Education Conference in 1982: "Students are dickheads". It is time for students not to be fooled by AUS.

Pippa McKee
Graham Edmonds-Wilson

SAUA MOTIONS

That the SAUA Exec. authorise the O'Ball Director to travel student economy air to Melbourne or Sydney to be taken from the Functions Account from the O'Ball budget.

Scott/Gleeson

That the Vacation Administrative Committee takes over from the 10th Dec. to 1st Feb. and that it consists of I. Condon, A. Lindner, Y. Madon and M. Scott.

Wurm/Lippett

That K. Brannigan be the SAUA representative on the Interim Management Committee of the Childcare centre.

Wurm/Madon

That A. Pye be the SAUA representative on the University Legislative Committee.

Lippett/Condon

That C. Sen be the SAUA representative for the University Advisory Centre Committee.

Madon/Condon

That the Executive authorise \$400 to be used for the End of Year Party.

Wurm/Condon

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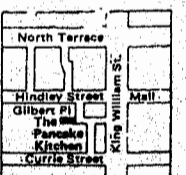
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How it all hangs together

INGRID CONDON
STUDENTS' ASSOC.
PRESIDENT



Students' Association and the Union. The Union collects your Union fee, and Union Council is responsible for distributing that fee to the various affiliated groups: the CLUBS AND SOCIETIES ASSOCIATION, the SPORTS ASSOCIATION and the STUDENTS' ASSOCIATION. Your fee also goes toward maintaining the facilities in Union House.

The Students' Association is completely autonomous from the Union and, unlike the Union, our membership consists only of students. The Association is run by students and all the officers of the Students' Association are elected by students. We are the legitimate representatives of students on campus. The Association has a committee-based structure and various officers who have particular responsibilities. The Executive (consisting of the President, the Education Vice-President, the Treasurer, the AUS Secretary, Chair of the Social Action Committee, Chair of the Media Affairs Committee and five ordinary members) administers the finances of the Association, directs the O'Ball, O'Camp and O'Week.

The so-called 'action' committees of the Association, the EDUCATION ACTION COMMITTEE and SOCIAL ACTION COMMITTEE carry out some of the most important work in the Association, organising campaigns and activities. The Education Action Committee focuses specifically on education issues (like TEAS, assessments, curriculum) and working on education forms a major part of the Association. The Social Action Committee organises general social events and runs campaigns around issues of concern to the general community, like Peace and Disarmament, Land Rights

etc. On the social side of things they organise free barbeques, Prosh, bar nights and other fun activities — if you're a first year student interested in working in the Students' Association this would be a good committee to become involved in.

Although these committees do have elected representatives, they have open structures and participation from as many students as possible is welcomed. There is also a MEDIA AFFAIRS COMMITTEE where all the Student media on campus get together and talk about common problems. It's mainly designed to provide a communication network between the student media on campus.

With our allocation from the Union, we run all the committees, campaigns and activities, fund all the student media on campus ('On dit', Student Radio and 'Bread and Circuses'), provide students with comprehensive student discounts through the NATIONAL STUDENT DISCOUNT SCHEME CARD and are affiliated to our national student union AUS — at a cost to students of about \$10 of your union fee.

Affiliation to AUS costs \$3.50 per student — not a great deal of money for national representation (to the Federal Government, the Commonwealth Tertiary Education Commission and other Federal bodies), nationally co-ordinated campaigns and regional work in the form of campaigns and activities. The regions (states) were given more funds at AUS Council this year, so watch out for a more visible, more representative AUS on campus this year.

Oh, and just a brief note (again) on the by-elections. If you're interested in knowing a bit more about what's involved with any of the positions being filled in the by-elections, drop in and see me in the office any time.



Cinemas accept student discount

by Andrew Gleeson

The National Student Discount Scheme Card will get you a discount at the cinemas; the new Adelaide University Union Membership Card will not. That is the result of discussions held recently between representatives of student bodies on Adelaide Tertiary campuses and the cinema managements.

The N.S.D.S. card is sponsored nationally by the Australian Union of Students and is distributed on campus from the Students' Association Office. It effectively replaces the old "A.U.S. Card". The new Union Card was introduced this year by the Adelaide University Union to provide a single proof of identity for Union membership. It was distributed at enrolment and is still available from the Union Office.

To obtain the discount the N.S.D.S. card must be accompanied by a State Transport Authority Concession Card to prove the bearer is a full-time student. Part-time students who are unemployed can present a Health Care Card to gain a discount.

A spokesperson for Greater Union cinemas, Mr. Len Fancourt, told *On dit* the decision by cinemas not to accept the new Union Card as proof of identity was largely based on strong advice given to the cinema by S.A.U.A. President, Ingrid Condon.

In a letter sent to all the cinemas Ms. Condon warned of the "invalid nature" of

the A.U. Union Card and wrote that many people issued with the card were not students. She urged the cinema to accept only the N.S.D.S. card as proof of identity.

Procedure for obtaining the new Union Card during enrolment week was not very strict. *On dit* knows of several persons, not members of the Union, who obtained a card illicitly.

When *On dit* visited the distribution point during enrolment week no proof of identity was required. People were simply asked if they had enrolled in the University.

To obtain the N.S.D.S. card it is necessary to present a receipt for the payment of your Union Fee.

Although the S.A.U.A. Executive has not as yet passed any resolutions concerning the Union Card feeling among Executive members makes it unlikely the Union Card will be accepted as proof of identity for voting in S.A.U.A. elections.

Union President, Nick Murray said the Union will accept both cards as proof of identity for entrance into the Union's licensed Premises and for voting in Union Elections.

He said that because of the confusion of two cards, it was best to be as liberal as possible in the first year of operation of the new card.

"Hopefully next year the Union, the Students' Association and the University will get together to produce a single card," he said.

Dictionary deadlocks and student swaps

CAMPUS NOTES

by Andrew Gleeson

The law is notorious for fine distinctions and a spirit of legalism certainly prevailed at the Special Meeting of Union Council on February 6th. Councillors delved into the Union's standing orders and debated interpretations of words as they struggled to decide the exact wording and meaning. At one point the meeting was adjourned for five minutes while Chair, Armon Hicks consulted *On dit's* Shorter Oxford English Dictionary.

The meeting was triggered by the decision of the Union's Executive to purchase two polaroid I.D. cameras for use in producing the Union's new card during enrolment week. The machines had been purchased by the time the meeting was convened. Ex-Union President, Ken McAlpine presented Council with a Statutory Declaration concerning the resolution passed at the previous Council meeting empowering the executive to purchase the cameras. The effect of McAlpine's declaration, if true, was that the Executive exceeded its power in purchasing the cameras.

Council was thrown into confusion by McAlpine's declaration: no one seemed to know quite what to do. Eventually a deadlock emerged.

Councillors opposed to the purchase of the new cameras (and the new Union Card the cameras were bought to produce) rallied behind McAlpine with a flawless recollection of the previous meeting that coincided exactly with the content of his Declaration. On the other hand those in favour of the new Union Card seemed afflicted with collective amnesia.

Perhaps we will never know the exact truth about that resolution but in any event the Chair ruled in favour of the correctness of the Declaration. Despite this small victory the Council faction opposed to the new card (the political left), being in the minority on Council, lost their motion to stop the cards and instead a different motion, sponsored by

the right, ratified the Executive's purchase of the cameras and cleared the way for the controversial new card to go ahead.

There is more to this card business though than meets the eye. The new Union Card, if successful at fulfilling all the functions of AUS's National Student Discount Scheme Card, may well venter the latter superfluous. This is the pro-AUS left's fear and the underlying source of the fierce controversy over the cards.

At the beginning of this year S.G.I.C. decided not to review the Union's Worker's Compensation Insurance. Two payouts of some \$50,000 each over the last 24 months have not made the Union easy to insure.

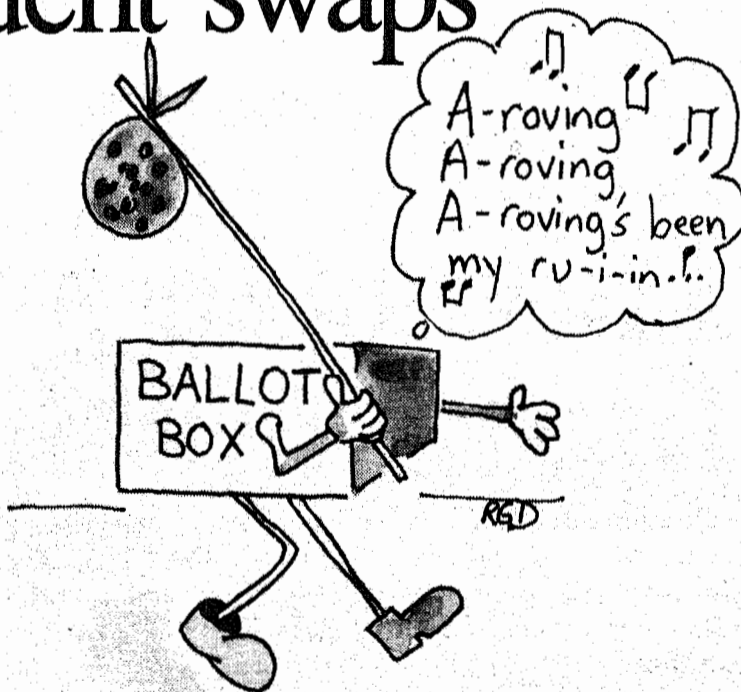
To try and prevent these kind of payouts in the future, the Union voted last Monday night to establish a Safety Committee to inform and advise on industrial safety in the Union. The committee comprises Union President, Nick Murray, Union Secretary, Heinz Roth and Councillor Yvonne Madon.

Council also decided on Monday night to implement roving ballot-boxes for the impending by-election. In addition to the permanent ballot box in the Student

Activities Office, boxes will rove to the Centre for Aboriginal Studies in Music (CASM) at North Adelaide, WAITE, the Medicine, Law and Engineering schools and the Napier Tower. This was a move by the right to enhance their electoral chances.

Thus outdone at Council due to lack of numbers the left retaliated on the Students' Association Executive where they have a majority. Last Wednesday the Executive decided not to hold its imminent by-election in conjunction with the Union unless the Union agreed to additional roving ballot-boxes in the Elder Hall, Botany, Biology and Chemistry Buildings and other sundry locations this reporter forgets. While everyone else is at it I would like to put in a request for a roving ballot-box in the *On dit* office.

Most of the Executive meetings recently have been concerned with O-Ball details, which would make pretty dry reading. Perhaps the most interesting event on the horizon is the proposed Student Activist Exchange Scheme. Adelaide University will exchange a student with the University of Cauton in North Thailand. This will be the first scheme of its kind in Australia.



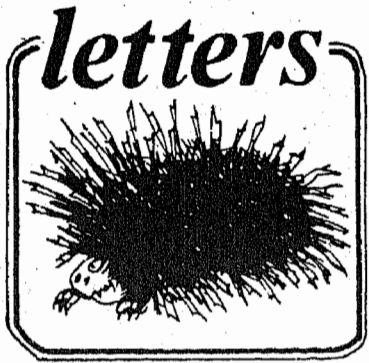
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On dit editors are wackers, klutzes

Dear Editors,
You wackers, you managed to keep track of the letter from the lonely sailor, the letter from the disappointed folks, and yet you managed "to lose" mine, the one that was placed in your hand, a personal delivery no less, I really considered mailing this to your desk you klutz. Or was it a "type setting problem"? Or perhaps it took the wrong line? Who knows or really cares?

The letter I originally wrote and hand delivered was in reference to the new Adelaide University Student Union Identification Card, which I shall in this letter refer to as the "Clayton's Card". Why is that I hear you cretins ask? Well it's this simple, what did we need it for? We have our cards issued by the Students' Association which we have to produce identification to obtain (which is more than we had to do to obtain the "Clayton's Card"). With the "Clayton's Card" we need our bus pass to get into the cinema on the cheap, we need our library card to use the library, what in the world justifies spending \$11,000 to produce a card that merely duplicates a pre-existing card but does not provide half the benefits, come to think of it what benefits does it bring with it. Our "Union Prez" maintain that it helps to spread the service amongst our members; hogwash, it helps spread the services. I have two cards under two different names and under two different numbers. People who are not even students of this University have these cards. The security arrangements were pathetic. Non-students lined up to get their pictures taken, and a lovely little card given to them. Please Union do a little better next time.

Deceitfully yours,
H. McDuck



"Quality" On dit is boring

Dear Editors,
Over recent years the emphasis of *On dit* has moved from the campus to a nebulous region of "current affairs", the editors have seemed to believe it more important to produce a newspaper of

"quality" than one useful to the students of this University.

Of the 28 pages in the first issue, only 7½ dealt with students and the University. Some 5½ were exclusively political, and included 23 photos and caricatures of political figures. 11 of these were of Bob Hawke. While Mr. Hawke brought home the America's Cup, won the Davis Cup, and broke the drought, 11 Bob Hawkes must be excessive.

The previous editors had a policy that long boring letters would be cut. Perhaps you should do the same with your paper.
Geoff Thomas

Disruptive AUS hacks

Dear Editors,
During the holidays I attended AUS Annual Council in Melbourne.

This was my first Annual Council although AUS has had something of a legendary status for me since the early seventies. Student unionism has always been an important issue and a strong union is essential to make our universities and colleges accessible to all and not just to a privileged few. The fact that I had attended most State conferences and AUS related activities of the past year made me familiar with most of the South Australian delegation.

This council afforded me the opportunity to meet and converse with other student activists from throughout Australia. Confirming my belief that AUS has a lot to offer the general student body. One of my greatest disappointments was seeing how inept and distanced from its members the Secretariat had become. There is no doubt that there were some hard workers there but what exactly they were working towards was a mystery, not a strong progressive activist based Union with some

teeth, unfortunately.

In a time when many conservative right-wing political movements, instigated and controlled by their main political parties, are mounting an increasing number of secession campaigns this is a dangerous line to take. Unfortunately I contracted a virus which kept me bedridden for the first two and a half days. I found myself gravitating towards the left-alliance caucus as it seemed to represent my own views and was easily the most democratic group. Everyone could speak and decision were made by consensus without the manipulation by hacks that occurred with other caucuses, notably the Labour left.

Many lasting things came from these meetings. It was this group that came up with the regionalization proposal which essentially promotes the idea of putting union money back into the regions and having more direct contact with its members.

Unfortunately there were a number of people who attained delegate status to disrupt and undermine AUS, by wasting our time with ludicrous motions and grandstanding tactics, often deliberately blocking the flow of events through the manipulation of procedure.

Much important business was put aside for lack of time brought about by just such activities.

Yours
Gary Clarke

Adelaide won't support local music

Dear Editors,

Next time you hear someone complaining about the lack of venues available in Adelaide for local bands to play, or even about the lack of good local music in Adelaide generally — ignore them.

For the past two weeks a handful of totally independent people have been working to promote and manage a "Fringe Rock Club" at the Hackney Hall on Wednesday, Thursday and Friday nights — using only Adelaide bands at

rock-bottom prices. They have received no support from anyone (with the possible exception of *On dit*) — not even from that self-styled supporter of local music, 5MMM (apparently they cannot afford to pay MMM for advertising).

Almost no-body has turned up to see the shows except friends of the bands playing, and the organisers are losing money even on their (very) modest budget.

Adelaide people do *not* want to support Adelaide bands no matter what they claim to the contrary — they're all too busy crowding into corners at the Fringe Club and telling each other how wonderfully grass-roots the Fringe has been to actually get out and support anything.

If you are thinking of starting a band up here in Adelaide — forget it, we're not interested. All we really want here are SA FM concerts of *Sandii and the Sunsets*, *Split Enz* and occasionally a dash of Elton John.

Yours in disillusionment,
Gary U. Nickorn

Book exchange a farce

Dear Editors,

If there is anything in this place that needs changing, it is the farce known as the A.U.B.E. (Second-hand book exchange). Having had to wait at the end of a one-kilometre-long line last year. I thought I was wise in arriving here at seven o'clock this year. But no! Even though there were only about two dozen people before me, by the time ten o'clock came around that number had swelled to nearly one hundred.

Why? Because of the never-ending stream of bastards who pushed their way into the line on the pretext that their friends were there; or who slyly walked into the airport-lounge, and then forced their way into the line.

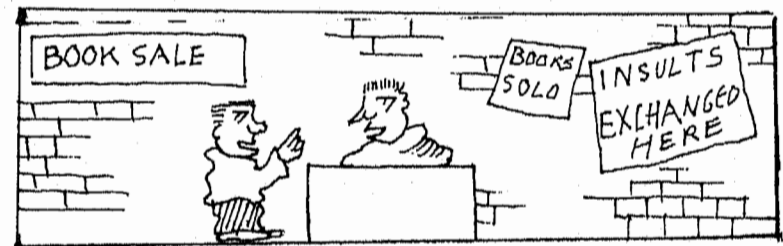
This is only half the problem. The other half is the turkeys who work in the


book exchange. Since the A.U.B.E. is run by the Science Association, a whole heap of second-year Science students decided to help the book exchange this year (assuming they had friends in the A.U.B.E.). Why? So they could rock up, barge in, and scab all the books with the excuse that they were "helping". This explains the fact why most of the second-year Science books (especially maths books) had mysteriously disappeared before anyone even got into the place.

Most of these second-years stood around like egotistical baboons, not doing a bloody thing. I (and many others) would gladly do the same in exchange for first-choice pick of text-books.

I suggest that in future books should be segregated into different year-levels, and that there should be differing days on which people wishing to get first or second year books can come. This would put an end to a huge cattle-train with all year-levels coming at once. Also book-exchange helpers should not be able to scab books, and anyone pushing the line should be shot dead — I would gladly help here.

P. Brooks





ROCK CLUB

WEEK 3 Hackney Hall (Hackney Rd.)

Mar 14	<i>The Renovators</i>
8.00 pm	<i>East End Blues Band</i>
	<i>Judah</i>
Mar 15	<i>Minimum Chips</i>
8.00 pm	<i>1 Zimbra</i>
	<i>Cast of Thousands</i>
Mar 16	<i>Screaming Believers</i>
10.30 pm	<i>Speedboat</i>
	<i>Yeah!</i>

Admission \$5, \$4 conc.
Licensed Bar
Support local music!

Philosophy and the fundamentalists

Fundamentalist forms of Christianity sometimes claim that Biblical doctrines stand aloof from the philosophical problems and debates that bedevil human systems of belief. R.A. NAULTY argues fundamentalism has a wide range of philosophical implications.

Fundamentalists deny that they have a philosophy; indeed, that is what they think is good about fundamentalism. Philosophies are man-made and hence more or less erroneous. The word of God, on the other hand, is absolute. I shall show that fundamentalism has philosophical implications which are quite objective, even though fundamentalists may not be aware of them.

First of all, what is Christianity about? Answer: Salvation. Salvation from what? Answer: Salvation from sin by Christ. But why can't we save ourselves from sin? If we are free, we could, couldn't we? We could simply voluntarily choose to follow the right, and then we would not need Christ to save us from sin. We could do it ourselves.

The point is a very simple one: if we are free, we are free to do good. What does the Christian tradition say about this? Both Luther and Calvin denied outright that we are free. So, long before them, did St. Augustine. We are the slaves of sin, incapable of doing good.

Fair enough, but if we are incapable of doing good it is unjust of God to blame us

for sinning, since we can't do anything else. Would it be fair of God to torture forever in Hell those who could never have done anything other than what they did?

I think it is fair to conclude that fundamentalism gets into philosophical problems over freedom.

And what about right and wrong? Fundamentalists claim to know what is right: whatever God wills. So whatever God wills is right. It follows from that that if God willed one course of action it would be right, but if he willed precisely the opposite, it would also be right. There's something funny about that, isn't there?

Of course, if someone believed that right is nothing more than what God wills, if he came to disbelieve God, he would think there were no such thing as right and wrong, so he would think that everything is permitted, including casual murder. He would be wrong, wouldn't he?

This position of the fundamentalist, known as divine command morality, seems to be seriously deficient.

Finally, does the fundamentalist notion

of God have any implications about whether the physical universe can be understood, or not? In Isaiah 55, 8:9, we read the following:

For my thoughts are not your thoughts, neither are your ways my ways, says the Lord. For as the heavens are higher than the earth, so are my ways than your ways and my thoughts than your thoughts.

It follows that if such a God should make a world — then we wouldn't understand it. Well, what are scientists doing then? If we take that quote from Isaiah seriously, we shall have to reinterpret science.

Fundamentalists live in the Bible, but are all parts equally important? Why pick on that quote from Isaiah rather than Romans 1:20 which says that the invisible things of God are understood from the things that are made, or, in other words, that our understanding of the world tells us something about God?

Fundamentalism is made in the United States which was profoundly influenced by Calvin's version of Christianity. Calvin, and Luther before him, were both deeply influenced by the philosophers of the late Middle Ages, Duns Scotus and William of Ockham. Divine command morality comes from Scotus, the doctrine of the unintelligibility of the world comes from Ockham.

With problems about freedom, problems about the foundation of morality, and the philosophy of science, fundamentalists are in philosophy up to the eyeballs.

On dit

Newspaper of the Students' Association of the University of Adelaide

Monday 12 March 1984
Volume 52, Number 2

One of the most unfortunate features of human society is the insidious way in which pride, close-mindedness and self-righteous arrogance so swiftly and subtly come to characterise all manner of human interaction.

Reasonableness and fairness are in constant need of deliberate effort to sustain them. They wage a constant war against the violence of our passions; passions to win approval or kudos, to emerge a victor in a struggle or to wreak revenge for an injury done to us.

Those of us who advocate reasonableness, consideration and courtesy — even to our enemies — are often stigmatised as weak and lacking in principle or even branded traitors (at worst we're naive if we think this is the way the world will act — an accusation with some truth, I admit).

State or Federal politics are only the most obvious examples of these problems. They can be found even closer to home in the arena of student politics, where recently they have cost a heavy casualty in the form of



disservice to students.

Left and Right factions have dug in deep over the issue of student cards. Each faction is championing its own favourite: the new Union Membership Card you received at enrolment is sponsored by the Right, the National Student Discount Scheme card, available from the Student Activities Office, is the Left's baby.

There is much that can be said for and against both cards, but considered debate about their relative merits has seldom been heard. Discussion of the issue has seemed all too often a matter of waving the flag for your

team rather than of trying to reach the truth.

It is absurd that we should have two cards each largely duplicating the other's functions. Students are bewildered and angry at this waste of money. The situation could have been avoided if both groups had been prepared to sit down and negotiate a compromise, rather than charge recklessly ahead in the effort to outdo each other.

That competition is still continuing and there are few of a willingness to compromise or even talk.

Most student politicians do what they believe is best for students. But unfortunately the strength of their commitment to various ideologies leads to a strict refusal to negotiate or compromise, even when such a compromise — even if it is a small political defeat — is desperately needed by the student community.

It would be naive to disregard the deep political disagreements about the Australian Union of Students which lurk behind the cards issue. But it should still be possible to reach some kind of agreement, even if only an interim one, to furnish a single student card in 1985.

by Andrew Gleeson

The New Right: 'ugly nouveau machismo'

'Reactionary moves against students' rights'

The "New Right" is mobilizing on Australian university campuses says ALAN FAIRLEY. He argues that their activities reflect the racism and cultural assertiveness of "white privilege".

I write this view of the New Right at Adelaide University as a person who no longer studies here, and hence whose involvement on the issues raised can be of a limited nature only. I do so, however, with the knowledge that the problems which confront us have ramifications for much more than Adelaide Uni.

"The Right" has become increasingly assertive and confident. In 1983 this crystallized around often viciously anti-women issues, characterized by the ugly nouveau machismo of the droops of the right. In 1984 similar issues will no doubt recur, but it seems likely that we will see also the obverse of the tainted currency of the New Right — the racism and cultural assertiveness of white privilege.

Already the call to "Stop the Asian Invasion" has appeared on campus, and stickers on the rotunda outside the Barr Smith Library have warned us that "Multiracialism means Foreign Take-over". Similar small signs have escalated in New South Wales, and now Victoria, to the stage where Students Against Racism groups have been formed by AUS, overseas students and anti-racist activists.

It seems as though people at Adelaide University will have to make some choices in the near future — personal and organizational. The most basic decision will be whether to act now or sit back and tut-tut at the appropriate later date (you know, after an overseas student here has been bashed for example). Acting now means thinking about moves which may not be overt, or which may seem to bear little relationship to the ugliness of a struggle over an issue such as racism. Quite often the moves and attitudes we have to counter may be those of sincere if misguided individuals.

A choice will have to be made as to whether or not students, through their representative organizations, will accept the responsibility collectively to assert our objection to the blight of racism, or similar non-"Education" issues. The Right argues that such a course of action is not the domain of student organizations, but is the responsibility of individuals. Such an argument must be rejected.

Individuals may have opinions, present them in democratic forms — but a final

expression of the student community at Adelaide University should be arrived at by democratic resolution of alternative views. This is then expressed as Policy of the Students' Association (and more broadly the Australian Union of Students). Thus effective voice is given to the opinion of students, and the perverse policies of the Right publicly rejected.

Another round of reactionary moves against students' rights autonomously to organize around such issues as racism has begun. We have just heard that the University of Western Australia goes to a Secession Referendum on March 19. They remained in the Union so long as they were prevented from paying their fees by government legislation. Now that legislation has been repealed, the Right Wing controlled Guild of Students wishes to secede. The scab mentality is alive and well in the West.

The sort of "principle" the Right trumpets is that student unions should be concerned solely with "Education" (as defined of course by the State — not by students themselves) and Services in the narrowest sense. Isn't the danger in such arguments crystal clear?

"Oh, sorry that you got your head kicked in my Black/Asian/ethnic or whatever, friend; but it's hardly our legitimate concern you know. Why don't you assert your unique individual rights and write a letter to the editor?"

"Raped were you? That's dreadful ... but we can't really have an opinion on such things can we?"

"Got a letter from students in the Philippines did we? Shot were they? Hard cheese eh! But then again a bit of discipline never hurt anyone — and why weren't they home studying anyway?"

Are students at Adelaide University prepared to accept that the only role of their student organizations is to be found in the "Education" sector? Surely by not responding to injustice or exploitation we accept it, and acceptance means tacit support.

Such it seems are the objectives of such groups as the Liberal Student, and the National Civic Council (NCC) aligned "Moderate" students at Adelaide University and elsewhere.

AUS Annual Council in mid-January

shed some light upon the manoeuvres of the ultra-reactionary New Right of which these groups are a part. A useful election document was printed which exposed some of the internal workings of our oh-so-principled representatives of the average student. The claim of many on the Right that they weren't bound by caucuses was shattered. The document, written by a Liberal who was unfortunate enough to come off second best in an internal power struggle, is our proof here. She was quite scathing about it:

"In reality liberal caucus is a number of mindless individuals who, without being given 'the line' cannot decide anything ..."

Those of us on the Left have known this for quite a while now; it's nice to have it confirmed from the Right itself.

More important is the evidence that "the line" of the Right is drifting even further from the political centre.

The Liberal quoted above (Louise Staley of Melbourne University) also expressed her "reservations about the influence of the NCC in the Liberal caucus". It is instructive to those of us who witnessed the sad displays at Adelaide University last year, to see the issues over which Louise was smashed.

She was refused endorsement by the Liberal Caucus for an AUS Executive member position for what she termed "the most sexist and base of reasons". And here again we get some key information:

"The final excuse for not supporting me given by the men was the fact that the NCC refused to support me because of my beliefs on moral issues."

Who, we may well ask, pulls the strings?

The cosy relationship between the Right Wing clubs at Adelaide University exhibits such a relationship within the broad Right. Hence the lamentable birth of a group called SWAPO with AUS — our local member of the national body which will act as a focus for the New Right activists. And isn't it instructive that the "cute" name these people have chosen for themselves is an unconscious (or maybe even conscious) expression of the racist pivot of the ideological unity of the New Right. Just look at the sickening advertisement in the current *Bread and Circuses* if you have any doubt about this.

I can imagine the authors of this advertisement giggling as they churned that perverted drivell out, and it turns my stomach to contemplate the sort of mind that could create it. But as I wander off to my new campus, I can't help but think that students at Adelaide University will reject such twisted overtures. Maybe it's time to take a stand.

**S.W.A.P.O.
With
A.U.S.**

Students who are pissed off with the Australian Union of Students.

It's better than looking down the barrel of an AK-74. "My cat likes feminists: they smell like rotting fish" a friend was telling me the other day. This is quite irrelevant to this message but, what the hell, we've been at AUS too long to be relevant.

Back to the point. You don't have to be a pygmy johnny or a half crazed hottentot to join S.W.A.P.O.. In fact there are no colour bars in S.W.A.P.O.: you can't be blackballed.

What we are really saying is that if you loathe the A.U.S., we're the society for YOU! All money and payoffs accepted. (Only joking folks).

If you want to join S.W.A.P.O. watch out! Our recruiting officers will be visiting your campus soon!

We're funnier than a phone call from Justice Murphy.

All enquiries should not be directed to Jackie Wurm, your \$11 300 AUS State Organiser.

INAUGURAL GENERAL MEETING FRIDAY 9TH MARCH, AT 1.00 P.M. IN THE LITTLE CINEMA, LEVEL 6 UNION HOUSE BUILDING. BE THERE OR ELSE.

Back page of last week's Bread and Circuses

ANYBODY WHO IS AGAINST THE WHITE AUSTRALIA POLICY IS AGAINST THE AUSTRALIAN NATION — Jack Lang



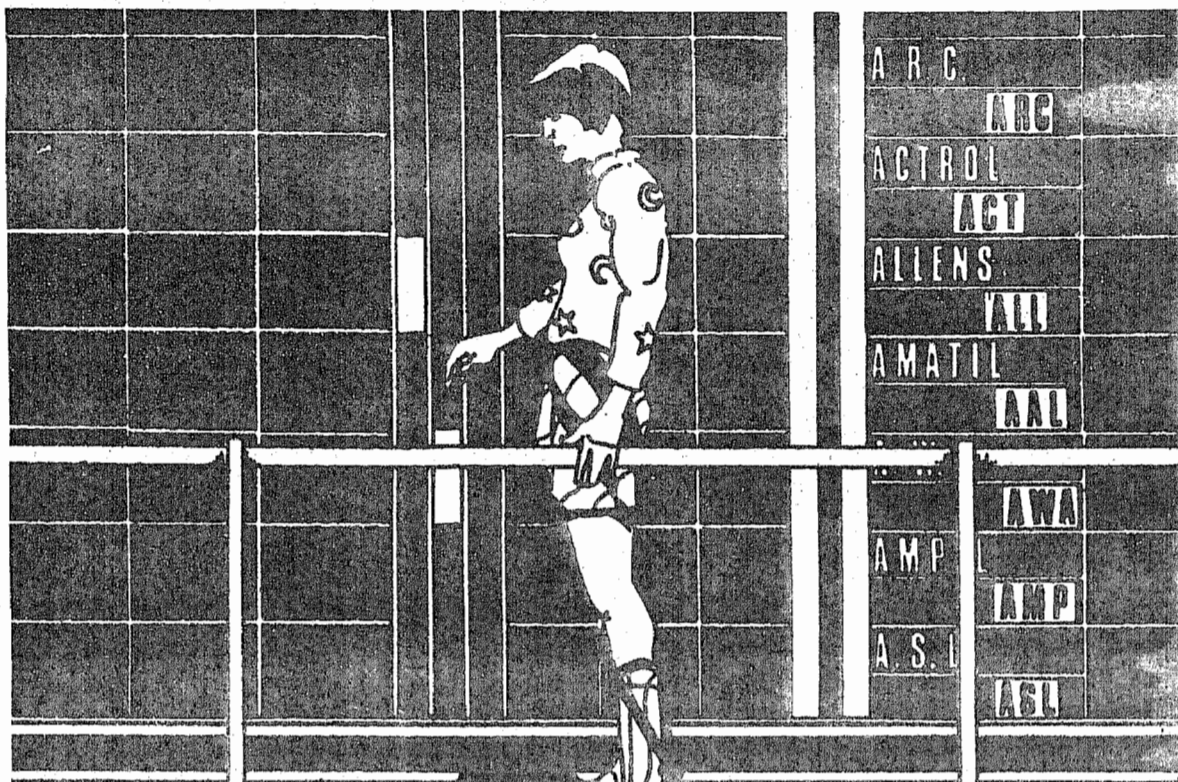
THE SOUTH MUST LOOK TO HERSELF FOR STRENGTH IN THE STORM THAT IS YET TO BREAK — Henry Lawson

National Action

(NATIONAL OFFICE)

Box N291, Grosvenor Street 2000

Sticker found on a wall at Adelaide University



Stock market for the novice



PUNTER'S TALK

Robert Cecil

Own a share of Australia's capital is as easy as taking \$100 to a stock broker. Although it's hard to understand the ignorant hatred directed at the share market by society's mediocrities and failures, there's nothing mysterious about its workings.

If you stroll down to the exchange — a little gothic edifice in the shade of the Grenfell Centre — you can pick up several lucid pamphlets and booklets explaining it all.

Adelaide's stock exchange is an

architectural delight. Its painted windows and dark wood panelling blend with the tasteful modernity of the trading floor.

But to follow the market it's better to read finance pages of our newspapers than to linger at McHenry Street.

On January 31, and February 7, 1983, *The Advertiser* published two exhaustive articles explaining the market from a Marxist perspective. What more could undergraduates ask for? If you chase them up in the State Library, they'll give you all the low-down you need to start.

Cheap, speculative mining shares are best for beginners because they can double or treble their price on the slightest rumour.

Jones Mining Ltd and Consolidated Exploration are good buys.

Jones is a Kalgoorlie-based gold miner and explorer with a reputation for getting in early and making its ventures return a profit. It was traded at 40c a share last week, but if you buy before April 10 a capital reconstruction will mean three

free options for every two shares.

Cons Ex has discovered a high-grade gold deposit near Kalgoorlie, and resources giant Western Mining is believed to be interested. It's good enough for WMC, it's good enough for penniless students.

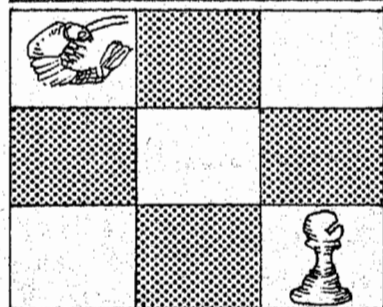
Cons Ex sold at \$1.03 and its scrip was falling last week. If it slides to 85c, hop in as there won't be any downside risk.

Last week's racing tips got off to a fine start with Admiral Lincoln greeting the judge at 11/2 and Slick Draw running into third place at each-way odds.

Two-year-old filly Razz Dancer put in a massive effort to run fourth in the Blue Diamond and she should atone soon.

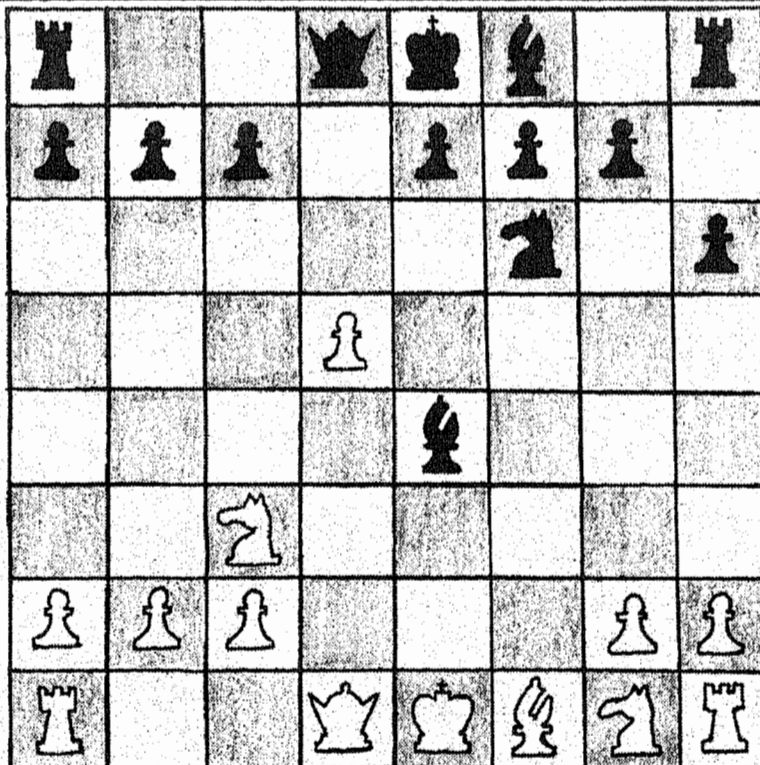
NZ stayer What a Nuisance flashed home behind Admiral Lincoln and should win a handicap at 2400 metres or more.

Today's big race is the Australian Cup, and although Admiral Lincoln may make it two in a row for us, have a couple of savers on Our Shout and Vivacite. It's not an easy race.

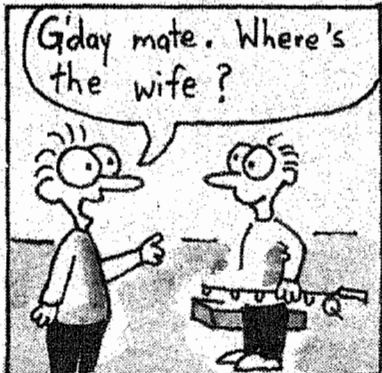


This column is the first of a fortnightly series. It will be covering local chess events, and will include a problem with the answer given in the following installment. The biggest interest in local chess currently is being generated by the State Championship, which is coming to a conclusion. Barring unforeseen circumstances, defending champion Mark Chapman will once again win first prize with minimal effort. The main opposition is Alan Goldsmith, but it appears that Alan is trailing by too much to be a real worry. Leading Scores: Chapman 8/8, Goldsmith 6 1/2/10, Pengelley 5 1/2/8, Ballard 6/9, Slavotinek 4/8.

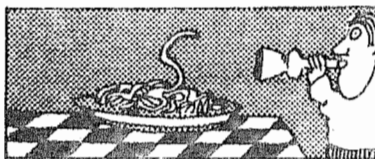
Interclub Competition starts in a few weeks, and Adelaide University will as usual be having teams. Contact is Peter Ballard.



White to play and win



Pizza, jaffles, 'The Times' but no fork



EATING

La Trattoria Restaurant and Pizza Bar

346 KING WILLIAM STREET, CITY

La Trattoria (commonly called "The Tratt") is not a cheap scoff-house. Do not be put off by the Pizza bar in front, as behind it is a nice secluded restaurant.

The food itself is excellent, abundant and brilliantly prepared. The staff keep you constantly plied with alcohol until your dinner is ready. The waiters and waitresses are genuinely helpful and friendly.

La Trattoria basically concentrates, though not exclusively, on Italian food, but they do have a reasonably

cosmopolitan menu, including excellent Steak Diane and Pepper Steak.

The wine list is wide ranging and very good, including Krondorf's and a small selection of European wines and Champers.

The seating is well spaced and allows the impression of solitude (unless there is a rowdy party-group in) which is nice as you can actually talk above a whisper without the feeling that everyone else is listening to you.

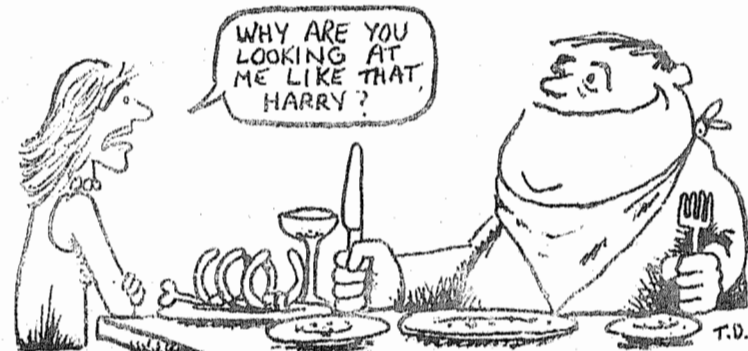
The clientele varies from students to middle-aged businessmen, and all points in between.

A four-course meal, including Oysters, Entree, Main Course, Dessert; plus aperitifs, Dinner wines, Cocktails and Liqueurs can be had at \$25 per head.

This restaurant is more liable to appeal to those students who have deep pockets, and the part-time or mature-age students who have a reasonable income. However, they do take bankcard.

If you cannot afford an eat-in meal, the pizzas are also very good.

If you can afford it, try it.



Fleet Street Casual Restaurant
CNR. PULTENEY AND PIRIE STS., CITY

Upon entering this establishment our senses were assailed by the ordure of the PRESS which engulfs the building. The walls are papered with 1900 vintage sepia coloured newspaper adverts and the front pages of various overseas newspapers such as *The Times*, are mounted and hung on the walls.

These papers seem to be treated with a reverence held normally for the likes of Rembrandt and there is no need to take a book to Fleet Street as reading the walls can keep you occupied for hours.

The ceiling is blood-red in colour ... this is not a vegetarian restaurant.

The menu is loaded with puns: "Reporter's roll", "Journalist's jaffle",

"Sundae Times" and so on.

Entrees, cheeses and deserts are priced between \$1.50 and \$2.95 whilst the main courses range from \$2.95 to \$6.50. In keeping with the menu there is also a black-board labelled "Stop Press", described daily features and specials.

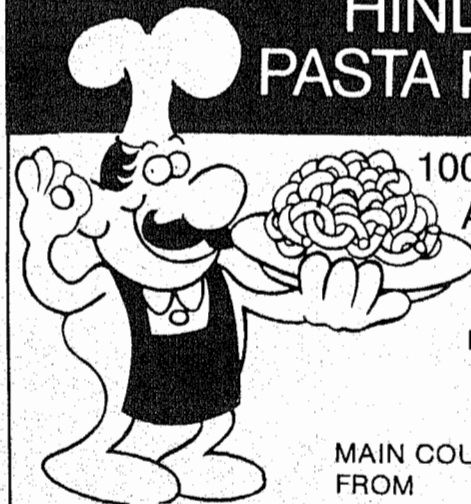
An interesting point is the availability of Rombouts coffee at only \$1.00 per cup.

GOOD POINTS: Lots of daylight, open 9.30 to midnight, unobtrusive music (not muzak), peaceful atmosphere with lots of plants and natural woods.

BAD POINTS: No toothpicks or clocks, plastic tablecloths and there is nowhere to put your Rombouts percolators when 'finished', plus service is a little sloppy (one of us only received a knife — no fork!).

OVERALL: Good, fairly cheap, tasty food which is well prepared. Well worth visiting, with prices within the range of most students.

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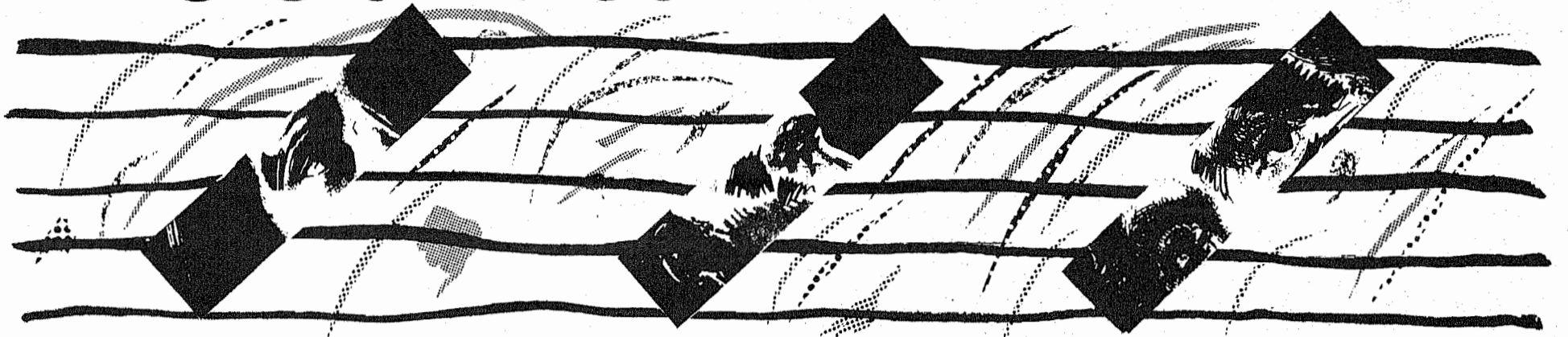
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Festival Liftout



The Best and the Rest

Kra spectacle - Archer take a bow

Robyn Archer's *Three Legends of Kra*
by Tom Morton

Robyn Archer's *Three Legends of Kra* is a true spectacle, halfway between pageant and play. As we might expect from the previous work of its author, there's a touch of the circus about it too.

The Adelaide Festival production is the world premier of *Kra*, which marks a completely new departure in Archer's writing career; although she's already written a book for children, *Mrs Bottle Burps*, this is the first time she's produced a drama for children, and one that employs a large cast and elaborate staging techniques.

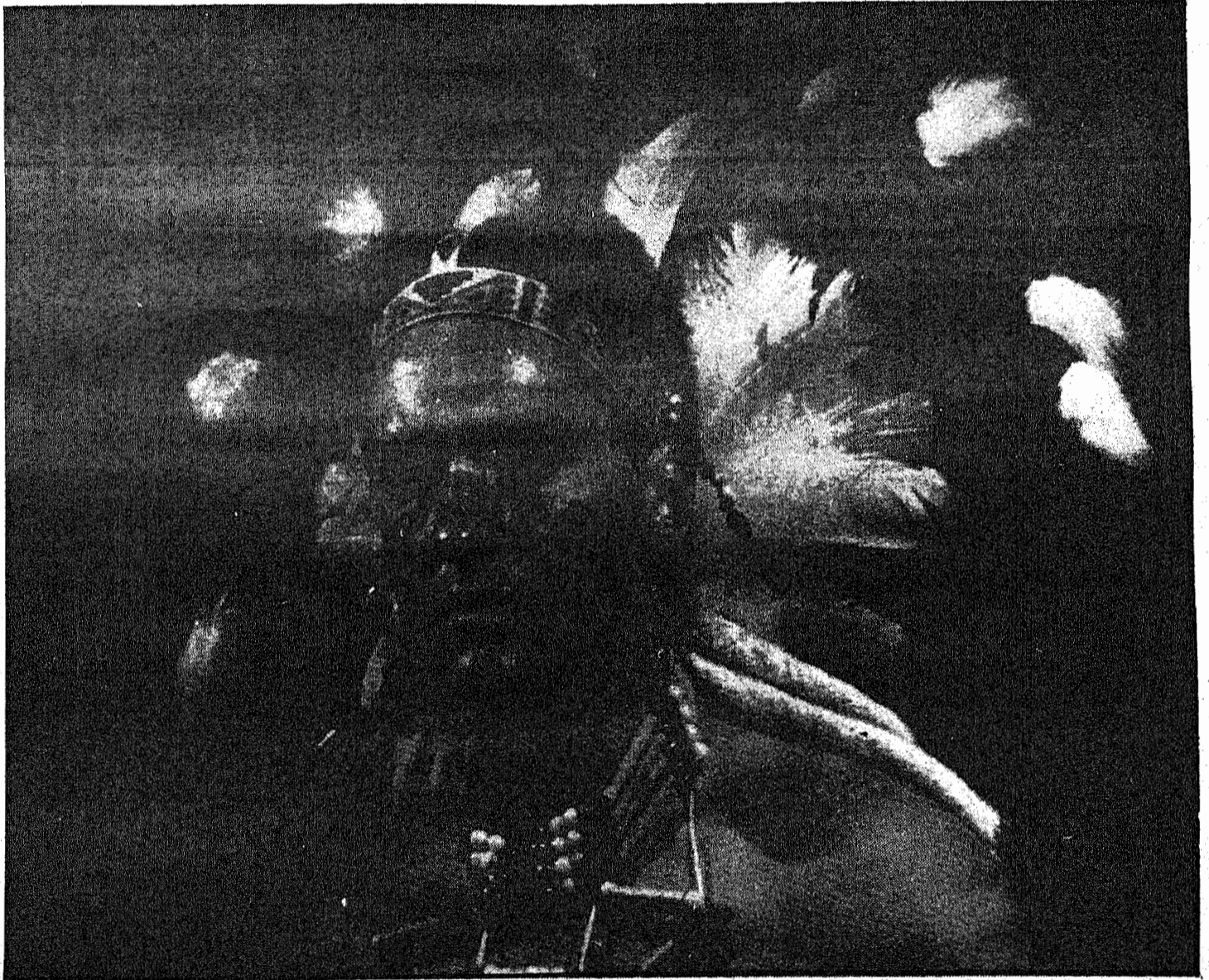
Each of the three legends is set in a different time and country, and is related as a separate play, with two intervals between plays to allow for alterations to the sets. The first legend, *The Story of Kra*, tells the story of a Navajo Indian tribe suffering from famine and thirst, engaged in continual battles with neighbouring tribes to protect their own less-than-bounteous lands. The men fight, the women gather food, look after the children and weave.

When the men are defeated and routed by a ferocious enemy, the whole tribe flees into a natural trap, bordered by desert, mountains and an impassable river. The male leader of the tribe argues that there is nothing left for them but to die honourably in battle. Kra, the great weaver who speaks for all the women of the tribe, replies that this is nonsense. Together, she and the other women weave a spell which hides the tribe from its enemies, parts the waters of the river and makes the mountains divide to allow Kra's people safe passage to a "promised land" beyond.

The remaining two legends, *The Tale of Karakimi* (set in medieval Japan) and *Thorkra's Saga*, are variations on the theme of *The Son of Kra*. Each legend shows how the skill, creativity and ingenuity of women succeeds in overcoming difficulties which men confront (unsuccessfully) with brute strength or violence. The hero of the third legend, Thorkra the smith and jeweller, persuades the Vikings to let her melt down all of their weapons so that she can fashion a bridge from the metal which will enable her to cross a crevasse and recover their sacred idol (stolen from them by a huge and very impressive falcon).

In a way, I couldn't help having some reservations about what seemed to me to be an overall tendency of the legends to present a "positive" female stereotype, but a stereotype nevertheless.

Still, legends have never contained fully



A scene from Robyn Archer's *The Three Legends of Kra*

developed, complicated characters. They are, as the Australian writer Rodney Hall pointed out during Writers' Week, both entertaining and didactic, and who could deny the value of new legends for children which reverse the usual pattern of male dominance in our traditional legends, and over and above this present a strong "pacifist" message, something which can't go astray in our time.

Director/designer Nigel Triffitt, stage

manager Stephanie Walker and the set designer and constructors deserve high praise and admiration for having the guts to put on a production on such a large scale. (I should add that the play uses the entire floor space of Thebarton Town Hall as a stage, so that the audience is actually sitting amongst and within the action at times.)

What makes the whole presentation even more remarkable is the fact that the entire cast

(apart from Jacqy Phillips and Kerry McKay in the lead roles) and the stage crew consists of young people who've become involved in the production through the Carclew Youth Performing Arts Centre.

Space doesn't permit mention of every aspect of this excellent and extremely polished dramatic spectacle. See it for yourself (it runs until 18th March) — it's worth it for the live Japanese music and the 15 foot giant alone!

1984 OD's in moral confusion

1984 AD

LJUBISA RISTIC Arts Theatre
by Robert Cecil

Ljubisa Ristic's ranting, expressionistic play, *1984 AD* met with well-deserved incomprehension and derision from its opening night audience.

1984 AD sneers at verbal communication. Slick technique and gesture drive out plot and message.

Just as a camel is said to be a horse designed by a committee *1984 AD* is a play workshopped by actors.

The audience had been eager to the point of suggestibility as it started in the courtyard of St. Aloysius' College, Wakefield Street. As its second act began in the Arts Theatre, Angas Street, we were still trusting.

But when the curtain closed we were left confused. The mosaic had failed to form a pattern.

And the actors were gloating in their recondite

theatrical wisdom. In the last minute of the play, the cast lined up on stage and savagely chanted Aristotle's dictum on the plot in theatre: "It is necessary then that the plot should be considered as one thing and that the parts of the action should be so put together that if one part is shifted or taken away the whole is deranged or disjointed, for what makes no perceptible difference by its presence or absence is no part of the whole."

This chant was deliberately ironic because both the cast and the writer/director clearly regard plot as anathema. The final movements were reminiscent of Johnny Rotten railing at his listeners for being silly enough to give him their attention and take him seriously.

That part of the audience blessed with foresight and courage had walked out earlier.

1984 AD has nothing to do with George Orwell's

novel, except for a brief scene in Victory Square where Winston and Julia meet without facing one another.

Although its name and publicity blurb connect it with Orwell, it does not deal with any of his themes.

Its first act is Aeschylus' *The Persians*, a story of how the mighty Persian army and fleet were vanquished by the smaller, more determined and tactically clever Greeks who were fighting for their own soil.

Aeschylus was a pioneer for the theatre. *1984 AD* acknowledges him.

For the next act we sauntered into the Arts Theatre to watch the actors switching costumes and improvising dialogue: good on you Bertolt Brecht.

Fragments of Ibsen's *Peer Gynt* follow: three cheers for Henrik.

Then comes the troupe's impressions of Australia circa 1948. Mo babbles and slurps his way through racist jokes, a German soldier strides about, a lady promotes overseas fashions, an aborigine is degraded, a young Communist activist shepherds people to a

stopwork meeting and a skinhead wields a gun and threatens to crush a pigeon. Eventually they all gather around a barbecue.

Whether these snippets evoke anything is very personal, but for me Annie Byron was convincing as the tall, skeletal and earnest 1940s activist, her plain floral dress a badge of old Balmain.

There is much moralising about Aborigines, migrants and women, but since the cast shun plain words in favour of newspeak, noise and gesture, we cannot know what the moral is.

Most people left the Arts Theatre interrogating one another as to the play's meaning.

Two days later, not one reviewer in the country had an answer.

I shall stand corrected if any critic has one after the play's Sydney season.

One of the more interesting acts was the behaviour of the local critics in the audience. Peter Ward of *The Australian* sat alone, brooding and analysing. Tim Lloyd of *The Advertiser* clearly enjoyed the company and ambience. Ward's review is detailed, rigorous and individual. Lloyd's is short and social, lifting its introductory sentence from the script.

Festival & Fringe

CABARET



The play that Feminism forgot

Did You Say Love
WOMEN ON A SHOESTRING *Abby Restaurant*
by Xenia Hanusak

The basic formula to a comic cabaret/late night revue show is a fast moving script bursting at the seams with jokes with strong performers who can bully their way to grab the attention of an audience who drinks and drinks and listens and then drinks much more and then half listens again. By this time if the show hasn't got off its feet the performers may as well go home and the audience should open another bottle. The latter directive is the one I prescribe for the Fringe show *Did You Say Love*.

At the Abby Restaurant on Festival opening night whilst one hundred thousand people viewed twenty thousand dollars worth of fireworks, a group of government funded women called *Women on a Shoestring* put on an extravagantly pink show. The Abby itself is a charming venue — tasteful decor, plush seating balanced with very satisfactory food and wine and an equally pleasant service (even if on the raw and nervous side).

The audience present proved that this venue is accessible and appealing to a wide variety of generations. Given the right sort of show the Abby Rectory could prove to be an excellent theatre/restaurant spot in Adelaide.

On this night the drawback was the show. Lacking in energy and enthusiasm the performers muddled their way through the evening expecting laughs from hackneyed ideas. Furthermore the comments and criticisms at the male-female sex war belonged to another era — perhaps Pankhurst's.

The Canberra troupe aimed to send up the romance novels of the Mills and Boon type which places the woman in the conciliatory, second-citizen role. The show didn't work because the actors simply did not take anything far enough. The question of "What are they doing?" and "Are they serious?" continually triggered in my mind.

Throughout the dramatic sequences, music and songs ranging from phased out rock songs, country and western numbers to the odd classical number were interspersed. Once again the critical intentions of the performers were unclear.

The basic idea of the show is a good one. However the musical and dramatic material needs to be tightened, the jokes should come faster and more freely and the feminist material needs to be updated.

Now and Zen

Zen and Now
The Sett Up
by Agent Orange

Cabaret acts in the Festival Fringe have a tendency to be hit or miss — they can be vastly entertaining or they can be execrable, a fact which slightly mitigates the crassness of the *Advertiser's* "Form Guide" to the Fringe, with its star ratings.

Zen and Now is, I found to my relief, one of the hits. *The Sett Up*, a rather poky little upstairs venue in lower Hindley St., was packed out, leaving a seemingly tiny area for the performers whose only prop, if you can call it that, was an upright piano.

It was a four-person shoe — two men, two women — all veterans of Australian musicals and music-comedies. Their experience showed from the start in the strength of their voices, the slickness of the choreography and the excellent piano accompaniments. The harmonies were impeccable.

What of the show itself? The Fringe blurb called it a 'hysterical past lives therapy set to music'. In less sensational terms it could be described as a potted social history of Australia from the sixties to the eighties in pop songs, strung together with very rapid and, at times, very funny skits and patter. Everything got a plug or a jibe — parents, sex, dope, demonstrations, hippies, gays and more contemporarily, mineral water drinking trends and

Ronald McDonald. The songs, which ranged from Leslie Gore's *It's My Party* through to Olivia, were performed with great gusto (and some subtly altered lyrics) to the appropriate dance steps of their respective eras. At certain points the mood strayed unpleasantly close to nostalgia, but there was an ironic enthusiasm in the performers which kept the whole thing nicely ludicrous, and besides, the intrinsic absurdity of dead fashions and vocabularies came across very strongly. Laughing at oneself was definitely the order of the night, so I did.

Les -showing its age

Les
FABULOUS FLYING LOMBARDOS
Little Theatre
by Xenia Hanusak

Les by Rob George was written in the early seventies and was performed for the occasion of the opening of the Little Theatre. Now ten

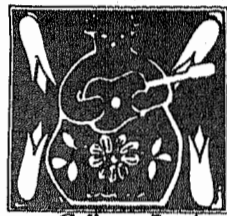
years later the same play is remounted with an almost identical cast for the celebration of the Theatre's birthday. In 1984 this play has become dated and its sentimental attachment is not a sufficiently redeeming factor for its scratchy return season.

The 1984 version of *Les* needs to be projected into the eighties. The quartet of characters need stronger outlines to maintain their credibility and relevance. They tend to swing in and out of caricature and this results in a mode which is neither farce nor realism.

The actors from Fabulous Flying Lombardos, an occasional troupe who only seem to come out of the woodwork at Festival time work hard to maintain a flow in their stage rapport. Perhaps on the underside of being rehearsed the actors are individually penetrating, but do not work cohesively together.

In Rob George's play the characters are a completely divergent set — a zealous, text-book social worker, a middle aged married couple who freeload and caravan their way through life and a trendy toughie complete with ripple-soles and black t-shirt. Thrown together under weird circumstances, the four characters learn through each other about themselves. The dramatic tension as well as the comedy comes from the collisions of these contrary characters.

During the evening there were some outstanding moments. One of these was Rob George's Tom. A particularly loving character Rob George moulded him into a very warm and amusing man. At times, the four actors worked together for a very funny moment but these times were not frequent enough to sustain the show.



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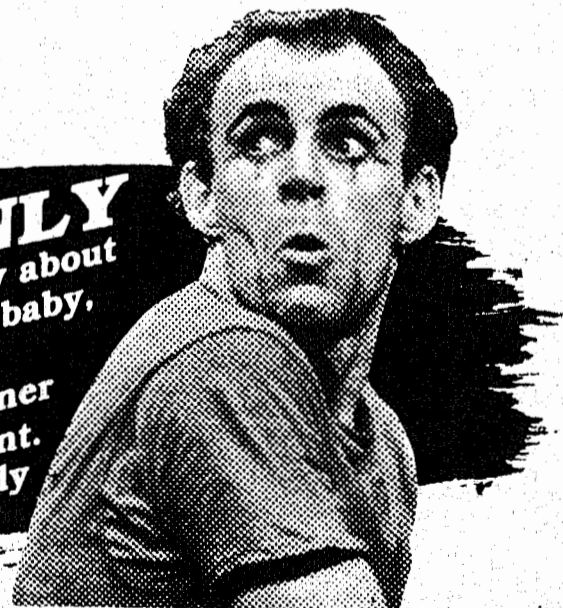
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The Festival Club 10 pm till late
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Cabaret, Comedy & Late Night Entertainment

NSW poll: Nifty, Buckets, Murphy & those tapes

The snap election called in NSW and the naming in Federal Parliament of Justice Lionel Murphy as the judge who figures in the *Age* police tapes has brought into the spotlight allegations of corruption in high places. SCOTT FREE looks at the log of corruption claims that have been made over the years in New South Wales.

Why has Neville Wran called a state election in NSW for March 24th? This is the question that the Liberal Country Party Opposition are trying to exploit in an unprecedentedly short three week election campaign. With signs that the national economy is about to recover, and with six months of his three year term to go, Wran has decided to go to the polls early; a situation South Australians may wish to compare with Des Corcoran's ill-starred run in 1981. The signs are that Wran, consummate politician that he is, will get away with it.

Even if he wins, in an election that has been dubbed "put up or shut up" by the Press, Wran still has to deal with several difficult questions hanging over his Government.

Bribery

The most pressing question, and the probable reason the election was called is the Cross inquiry into ex-Corrective Services Minister Rex 'Buckets' Jackson. It was alleged last year that Jackson's Department officers were bribed in order to gain early release for prisoners under a scheme introduced by Jackson.

Justice Cross, who is conducting the enquiry has conveniently (for the Government) had a heart attack and has been carted off to hospital, delaying the probable start of the enquiry until after the election.

Although none of the corruption charges presently flying around the Federal Parliament (the NSW Parliament has risen) or on the campaign trail in NSW relate directly to the Hawke Labor Government, some of it comes awfully close, especially in relation to Treasurer Paul Keating and Senator Graham Richardson, both members of the NSW right wing. If Wran is toppled over the corruption then Hawke will be the next target.

Here is a summary of the corruption claims made public so far in NSW.

Farquhar had represented as coming from the Premier, and the pressure he put on Magistrate Kevin Jones to dismiss the case.

Allegations that Farquhar acted as a 'patsy' or fall guy for Wran in the inquiry were not sustained.

In August/November 1983 the NSW leader of the National Party, Mr. Punch, alleged that Mr. Laurie Brereton (now NSW Employment Minister) attempted in 1974 to bribe four Botany Council aldermen.

THE OUTCOME: Mr. Farquhar in 1975 dismissed the charges in a committal hearing. An ex-officio indictment against Mr. Brereton was prepared by the outgoing Liberal Government in 1976 but never acted upon; the Labor Government says the indictment is void.

The Labor aldermen were said to have been promised \$20,000 each to rezone some land owned by Rupert Murdoch's News Ltd.

In a completely unrelated development, it has been revealed that Rupert Murdoch had given a large donation to the ALP at the time.

In September/October 1983 the NSW Opposition Leader, Mr. Greiner, alleged that prisoners bribed Corrective Services officials to gain early release.

THE OUTCOME: The Minister for Corrective Services, Mr. Rex Jackson, resigned in October for inadvertently misleading Parliament. The Cross Inquiry will begin hearing evidence in March relating to allegations about the early release scheme.

Charges dropped

A former Kings Cross nightclub owner, Mr. Jim Anderson, told a coroner's court in September 1983 that Assistant Police Commissioner Jim Pyne was paid cash parcels of \$5,000 by Abe Saffron. Anderson testified that brown paper parcels of



Rex 'Buckets' Jackson, former NSW Minister of Corrective Services.

that the early police estimates would have lead to.

In October 1983 the then Deputy Leader of the National Party, Mr. Ian Sinclair, alleged that the bookmaker Bill Waterhouse and the businessman Ted Coombs had told him that criminal charges against him (Mr. Sinclair) could be withdrawn on payment of a five-figure sum.

THE OUTCOME: The Cross Inquiry found that Mr. Sinclair's allegations were "simply untrue."

Poker machines

The Leader of the State Opposition, Mr. Greiner, alleged in November 1983 that there had been political interference in a police investigation into the poker machine industry, and in a court case against Mr. Len Ainsworth, a poker machine manufacturer.

THE OUTCOME: The Government denied any impropriety or interference with the investigation or court case.

In February '84 *'The Age'*, Melbourne, expanded on material published in *'The National Times'* in November 1983, made a number of allegations based on apparently illegal phone tapping by NSW police. These allegations included: a \$50,000 bribe to a NSW official over a casino licence; that a judge influenced a senior NSW Government appointment; that a fire inquest was tampered with; that a senior judge and a solicitor talked about compromising a Liberal politician; and that in a court case a summary offence was substituted for a more serious indictable offence.

THE OUTCOME: The Federal Government appointed a special prosecutor, Mr. Ian Temby, to head an investigation into the tapes, but said the Federal Judge involved in the conversations was not to be investigated further.

The State Government has refused to hold a judicial inquiry, and instead referred the tapes to the NSW Solicitor-General, Mary Gaudron, who suggested further inquiries into five matters.

The Deputy Leader of the NSW Opposition, Mrs. Rosemary Foot, alleged in February this year that corruption involving State and Federal politicians was behind the State Government's original decision to sell off parts of the Hermitage Reserve at Vaucluse. She also told Parliament the property developer, Mr. Warren Anderson,

paid an ALP member, Mr. Tom Domican, \$20,000 a year to work for the former NSW ALP Secretary, Senator Graham Richardson.

THE OUTCOME: Mr. Wran denies any wrong-doing on the part of any Labor Party MPs.

Paul Keating, photographed washing his Mercedes in Anderson's driveway while staying in the developers mansion in February, denies any knowledge of the land deal.

Anderson withdraws a controversial development application for a supermarket in Wollongong. Justice McKelland's Land and Environment court had earlier overruled a ministerial approval of the project.

Tom Domican claims to have recruited 500 right wingers to inner city branches of the ALP — enough to keep the left out. He says he has the taxation certificates to prove he worked for ALP headquarters.

“Mysteriously the street value of the highly concentrated drugs was written down to a fraction of the original police estimate.”

In April 1983 the ABC Four Corners television program made a number of allegations about the operation of NSW lower courts. The ABC allegations were followed by at least eight other major allegations of corruption in NSW. This series of allegations, and their outcome, was as follows:

Four Corners alleged in April 1983 that Murray Farquhar, acting at the request or direction of Mr. Wran, influenced the outcome of committal proceedings against the football official Mr. Kevin Humphreys.

THE OUTCOME: The Street Royal Commission completely exonerated Mr. Wran, finding that Farquhar had not acted at Mr. Wran's request or direction.

But it found that Farquhar did influence the outcome of the committal hearing. Farquhar has been charged with perverting the course of justice, and Humphreys was last year found guilty of the charges which Farquhar dismissed.

Humphreys had obtained \$35,000 worth of loans from the Balmain Leagues club to pay for his house.

Testimony in the Farquhar case centred on a series of phone calls that

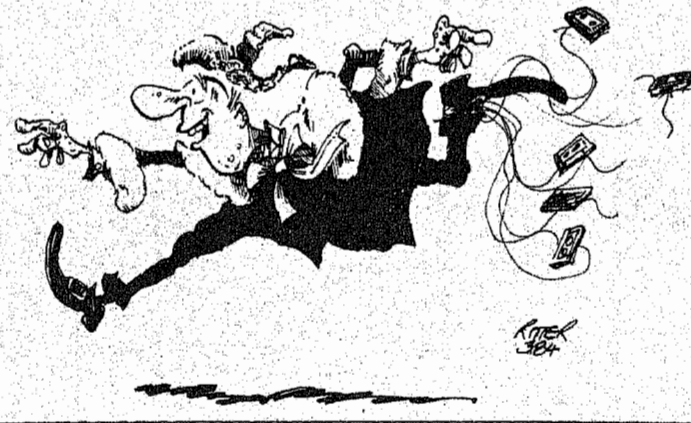
cash were handed over at a Saffron bar, during weekly meetings. Women were provided for the policemen who picked up the cash.

THE OUTCOME: An internal police inquiry this month cleared Mr. Pyne and other policemen, saying the charges were all "unsubstantiated and false."

A former NSW Government crime adviser, Mr. Bob Bottom, alleged that Miss Susan Schreiner, SM, had met a crime figure, leading to the dropping of charges against one person; and that another person had reason to be confident of being discharged.

THE OUTCOME: The Cross Inquiry completely exonerated Miss Schreiner. It found there had been no meeting and no agreement.

The court case, the Cessna-Milner affair involved a vast quantity of heroin and buddha sticks. Mysteriously the street value of the highly concentrated drugs was written down to a fraction of the original police estimate. The magistrate Murray Farquhar eagerly accepted the defences estimates and summarily dismissed the serious charges



The wages of art: how we reward creative workers

A report recently released by the Australia Council marks a world first as an attempt to provide a picture of the working lives of Australia's 25,000 creative artists. MARK DAVIS examines the report and its findings.

The Romantic notion of artists starving in their garrets for the sake of their work is uncomfortably close to the truth for many artists in modern-day Australia according to a report recently released by the Australia Council.

The report, *The Artist in Australia Today*, was commissioned by the Australia Council for an independent committee headed by Professor David Throsby of the Economics Department at Macquarie University. It is the first comprehensive survey of the status, income and working lives of Australia's 25,000 practising professional artists.

The committee's findings reveal that the Australian artists' average income is less than half that of other comparable professions and that artists are more susceptible to unemployment than the rest of the community.

According to the report this insecurity of income and work prevails even though artists as a group are slightly older on average than the labour force as a whole and are significantly better educated.

"Although they are highly trained and make a major contribution to society, artists' status in the community is not high, partly because of the low income-earning potential of their profession" the report states.

The report is based on a survey of over 1,000 professional artists carried out last year. The survey found that in 1982, artists' incomes averaged about \$10,000. Nearly half the group surveyed had an annual income of less than \$5,000.

The report concludes that artists, through their acceptance of low financial rewards for their work, are effectively giving a personal financial subsidy to Australian cultural life.

"In Australia, the relative prestige or status of any occupation is inextricably

linked to the potential income to be derived from it, and its degree of recognition as a 'profession'," the report says.

Recent studies of occupational status show that the community ranks artists below judges, politicians, medical practitioners and most other recognised "professions".

"It is clear from these data that Australians are unwilling to accord artists the social standing of 'professional' occupations," the report states.

"Although many artists are highly trained, their training is not yet widely perceived as professional training in the way that the training of, say, an accountant or lawyer is."

The report found that artists appear to be more highly educated than the population at large: "artists as a group undergo extensive professional training, reflecting a substantial investment by them and by the community."

One of the major themes of the report is that artists should be recognized by the community as working people and as such should be entitled to adequate working conditions and equitable remuneration.

"Because of the peculiar characteristics of the arts, people sometimes overlook the fact that it is an industry like any other in the economy ... The arts industry generates employment, provides incomes, encourages tourism, contributes to direct and indirect taxation, and supports and engages with other related industries such as publishing, the media and so on."

Besides a couple of groups such as actors and musicians who are unionized "artists themselves are generally not well placed to counter ill-informed public attitudes to them and their work."

"The result is an ever-present danger that artists' contribution to the overall

cultural life and development of society will be inadequately recognised and rewarded."

The report makes a detailed examination of how the market for artistic effort operates in Australia and the influence market conditions have on the working life of the individual artist.

It finds, for instance, that only a handful of Australian writers make a living from their writing. Only five percent of writers surveyed earned more than \$6,000 in 1981-82 from royalties and advances, and only four percent received more than \$6,000 from grants or fellowships.

The Australian publishing industry, the report says is "a business in which everybody gets his money up-front except (in most cases) the originator of the product — the author."

For visual artists, commercial galleries are the major outlet and these have suffered severe setbacks as a result of the economic recession. Such galleries take a commission of between 33 and 50 percent on any sales of an artist's work.

"There is no system in Australia like that in the United States, where galleries take 90 percent of artists' sales but pay them a generous stipend."

"Furthermore, radical and experimental artists tend to be discouraged by the structure of the visual arts market, where commercial galleries are the main outlet and their clients tend to favour what is fashionable or acceptable."

According to the report theatre performers and actors have particularly low incomes and erratic levels of employment.

"The acting profession exerts an enormous appeal and since entry to it is little restricted by academic or other formal qualifications it is inevitable that there are many more aspirants than the profession can absorb."

"Actors Equity estimates that only about one-tenth of its 7,000 members (covering a wide variety of occupations) are working at any given moment, and the situation is deteriorating seriously at the present time."

One section of the report considers problems of economic exploitation facing Aboriginal artists living in isolated communities. A 1981 study quoted in the report indicates that up to three intermediaries may be involved between the Aboriginal artist and the ultimate buyer.

"The progressive mark-up of the price of an object means that it might cost the retail customer four times what the producer originally received for it."

Of 15 practising Aboriginal artists surveyed for the report, four received income from their art work in 1981-82 of less than \$1,000, six received between \$1,000 and \$2,000 and none earned more than \$5,000 from their art.

The report makes a series of 33 recommendations. These include a recommendation that the Australia Council urgently press the Federal Government to increase arts funding in keeping with its election promises.

The Council should also set up new ways of promoting the work of unestablished artists, form a national co-ordinating body to promote exhibitions of important Australian art and craft, educate artists in their legal rights and consider the feasibility of providing loans for specific artistic purposes.

The Australia Council has adopted the report's recommendations in full and has stated that it will ensure that those recommendations coming directly under its control will be put into effect by the end of this year.

The report also criticizes some aspects of the Australia Council's provision of grants to individual artists. It notes that in 1981-82 a total of \$14.6 million in grants was channelled to individual artists. But artists in the fields of literature, craft, and the visual arts, who make up about 40 percent of all artists received only about 19 percent of the total grants. The report recommended that the Australia Council give more favourable consideration to the needs of writers, craftspeople and visual artists.



David Lyons, for whom art is both rewarding and frustrating

It's a Jekyll and Hyde life says artist

Life as an artist in Australia is "like being Dr. Jekyll and Mr. Hyde", says David Lyons, a Fine Arts student who is mounting an exhibition at the Fringe centre.

"You spend half your time working in a restaurant or behind a bar just to earn enough money to survive and the rest of the time you give over totally to intellectual pursuits," Lyons said.

"You have to switch on and off between the two completely different things — it's like a dual role," he said.

Even though David Lyons is only just starting a career in art, he doesn't expect he will ever make a living from his work.

"I can't see myself sustaining a living off it in the near future and I'm resigned to the probability that I'll never make a living from it."

For Lyons' "commitment" is what art is all about. He feels that the conclusion reached in the Australia Council report *The Artist in Australia Today* — that artists are making a personal financial subsidy to Australian cultural life — is not a terribly relevant one.

"I've committed a good part of my life to art and it doesn't really worry me that I'm putting in far more than I'm getting out of it," he said.

"Yes, art is its own reward — of course it's also a constant source of frustration

but in the end things like the feedback you get from people who see your work are more rewarding than money."

David Lyons had his first exhibition in September last year when he mounted a "performance-piece" at the Experimental Art Foundation.

"That first exhibition cost me \$800.00 out of my own pocket" he said.

"I decided to mount the exhibition out of a sense of dissatisfaction with what was going on at Art School."

He feels although his training at Art School has been "invaluable", the School doesn't fulfil his needs as a professional artist.

"I questioned what would happen to me when I finished my studies and I decided to spread my wings with an exhibition of my own."

"There comes a time when you have to grapple with the idea of not always being a student and for that you need a rock-solid commitment."

"Eighty percent of art students who graduate abandon a career in art because they are so disillusioned with the up-market, commercial galleries," Lyons said.

"Often you might need to redesign a whole gallery space for an exhibition and many galleries just won't give you the right lead time to do that."



From 'Diagram' by David Lyons

status of any occupation is inextricably linked to the potential income to be derived from it, and its degree of recognition as a 'profession,' the report says. Recent studies of occupational status show that the community ranks artists below judges, politicians, medical practitioners and most other recognised "professions". "It is clear from these data that Australians are unwilling to accord artists the social standing of 'professional' occupations," the report states. "Although many artists are highly trained, their training is not yet widely perceived as professional training in the way that the training of, say, an accountant or lawyer is."

The report found that artists appear to be more highly educated than the population at large: "artists as a group undergo extensive professional training, reflecting a substantial investment by them and by the community."

One of the major themes of the report is that artists should be recognized by the community as working people and as such should be entitled to adequate working conditions and equitable remuneration. "Because of the peculiar characteristics of the arts, people sometimes overlook the fact that it is an industry like any other in the economy ... The arts industry generates employment, provides incomes, encourages tourism, contributes to direct and indirect taxation, and supports and engages with other related industries such as publishing, the media and so on."

Besides a couple of groups such as actors and musicians who are unionized "artists themselves are generally not well placed to counter ill-informed public attitudes to them and their work."

"The result is an ever-present danger that artists' contribution to the overall cultural life and development of society will be inadequately recognised and rewarded."

The report makes a detailed examination of how the market for artistic effort operates in Australia and the influence market conditions have on the working life of the individual artist. It finds, for instance, that only a handful of Australian writers make a living from their writing. Only five percent of writers surveyed earned more than \$6,000 in 1981-82 from royalties and advances, and only four percent received more than \$6,000 from grants or fellowships.

The Australian publishing industry, the report says is "a business in which everybody gets his money up-front except (in most cases) the originator of the product — the author."

For visual artists, commercial galleries are the major outlet and these have suffered severe setbacks as a result of the economic recession. Such galleries take a commission of between 33 and 50 percent on any sales of an artist's work. "There is no system in Australia like that in the United States, where galleries take 90 percent of artists' sales but pay them a generous stipend."

"Furthermore, radical and experimental artists tend to be discouraged by the structure of the visual arts market, where commercial galleries are the main outlet and their clients tend to favour what is fashionable or acceptable."

According to the report theatre performers and actors have particularly low incomes and erratic levels of employment. "The acting profession exerts an enormous appeal and since entry to it is little restricted by academic or other formal qualifications it is inevitable that there are many more aspirants than the profession can absorb."

"Actors Equity estimates that only about one-tenth of its 7,000 members (covering a wide variety of occupations) are working at any given moment, and the situation is deteriorating seriously at the present time."

One section of the report considers problems of economic exploitation facing Aboriginal artists living in isolated communities. A 1981 study quoted in the report indicates that up to three intermediaries may be involved between the Aboriginal artist and the ultimate buyer. "The progressive mark-up of the price of an object means that it might cost the retail customer four times what the producer originally received for it."

Of 15 practising Aboriginal artists surveyed for the report, four received income from their art work in 1981-82 of less than \$1,000, six received between \$1,000 and \$2,000 and none earned more than \$5,000 from their art.

The report makes a series of 33 recommendations. These include a recommendation that the Australia Council urgently press the Federal Government to increase arts funding in keeping with its election promises.

The Council should also set up new ways of promoting the work of unestablished artists, form a national co-ordinating body to promote exhibitions of important Australian art and craft, educate artists in their legal rights and consider the feasibility of providing loans for specific artistic purposes.

The Australia Council has adopted the report's recommendations in full and has stated that it will ensure that those recommendations coming directly under its control will be put into effect by the end of this year.

The report also criticizes some aspects of the Australia Council's provision of grants to individual artists. It notes that in 1981-82 a total of \$14.6 million in grants was channelled to individual artists. But artists in the fields of literature, craft, and the visual arts, who make up about 40 percent of all artists received only about 19 percent of the total grants. The report recommended that the Australia Council give more favourable consideration to the needs of writers, craftspeople and visual artists.

Of fear, revenge and suffering: SA's prisons

Community attitudes to prisons are polarised. Either they are places of punishment or centres for rehabilitation. In this article DAVID WALKER looks at the SA prisons system, its inability to deter or rehabilitate and the options open to the Bannan Government for reform.

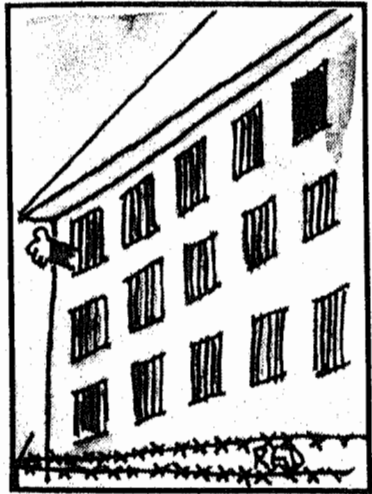
I Surely prisoners aren't people?

Three bright fourteen-year-olds on a camping trip, more intelligent and alert than their companions. Who'd believe that they are involved in serious crime — car theft, armed robbery, robbery with violence? Probably all will do time in prison.

"The Lane" in Adelaide Gaol. Two rows of beds, with pin-up boards behind. One board is covered with clippings of nude women, explicitly posed. Another, above the next bed, has only a poster-size photograph of a two-year-old child in a sulky mood.

Lindy Chamberlain, in Berrimah Gaol, serving a life sentence. Public confusion over her innocence continues, despite a multi-million dollar investigation of the facts and her culpability.

The Australian public is only slowly coming to believe that prisoners are people. Not necessarily just like you, but *homo sapiens* nevertheless, not brutal devilish things ready to kill, rape and maim without reason. Change is slow — even now an escaped prisoner often warrants "monster-on-the-loose" headlines in *The News*.



II "IT'D BE A GREAT MUSEUM..."

Adelaide has three prisons: Yatala, Adelaide Gaol and the Women's Rehabilitation Centre (WRC). Some country centres also have prisons.

Adelaide Gaol was one of the first European structures built in this state. It is over 130 years old and is of great historical interest. Over and over again, the comment is heard: "Adelaide Gaol would be a great museum". Currently it holds 200 male prisoners.

From the outside, Adelaide Gaol looks like a medieval fort, surrounded by high stone walls and towers, fronted by an enormous studded door. This quaint image is disturbed by the incongruous video cameras topping the walls.

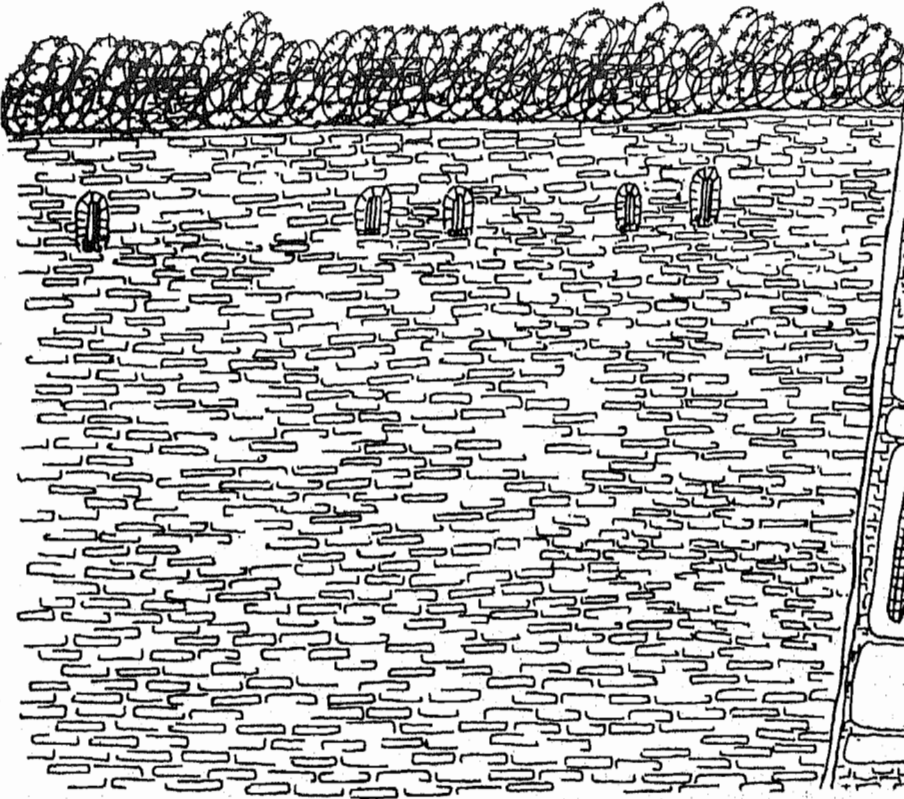
Like most prisons, Adelaide Gaol does not take away only freedom of movement. It disrupts work and leaves a hard-to-explain gap in an ex-prisoner's

"Gaol destroys privacy and exposes prisoners to the risk of homosexual rape, a common almost routine occurrence in Australian prisons."

employment record, it crushes social and family life — if the prisoner had work, friends or family to begin with. Gaol destroys privacy and exposes prisoners to the risk of homosexual rape, a common, almost routine occurrence in Australian prisons and a carefully ignored fact in a society which professes to ignore rape of

women by men. In Adelaide Gaol, much of the raping takes place in the showers, with authorities powerless to act. As a prison officer puts it, "you go in and they say 'we were just having a wash!'"

Designed for the Victorian Age and the English climate, the Gaol is chilling in winter — the cell windows are unglazed — and boiling in summer, especially on the top floor. There is no heating or cooling. Toilets are buckets in the cell corners, and not every prisoner has a cell to himself. Chances to work or learn are limited. Recreation is cards, chess,



checkers, table tennis or a ball game against a wall.

Prison life is overwhelmingly monotonous. Prisoners spend at least fourteen hours in every twenty-four locked in their cells. Strict discipline is enforced, including thrice-daily "parades". Visiting at Adelaide Gaol amounts to conversation through a glass panel; Yatala and the Women's Rehabilitation Centre now provide for supervised "contact visits".

Ever since the first colour television was allowed into Yatala, people have been ready to believe that prisons are much like hotels. Television equals pleasure, in a peculiarly suburban equation. It is a miscalculation of enormous proportions.

III OF FEAR, REVENGE AND SUFFERING

What does prison achieve? It must have a purpose, but what?

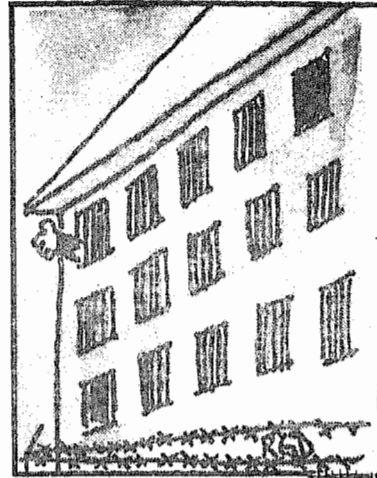
South Australian prisons rehabilitate no one. Given their condition, it would be surprising if South Australian prisons rehabilitate anyone. Many people who visit prison return to it: estimates for this "recidivism rate" range between sixty-five and eighty-five percent. Nobody knows the exact figure. But, as Chief

Secretary Frank Blevins (the minister in charge of prisons) will admit, the current system rehabilitates no one — though Blevins has hopes for the future.

Liberal prisons spokesman David Watton goes against the tide of opinion in seeing rehabilitation as achievable. Watton wants outside community groups to come into the prison and help people there, giving night classes and supervising hobby groups. Faced with the suggestion that such schemes would — as in the past — perish in the face of prisoner apathy, Watton has suggested that "prisoners be told that they are required to participate." As a rehabilitation measure this seems not to have been thought through.

South Australia's prison system is euphemistically known as the Department of Correctional Services. While he was Chief Secretary, Gavin Keneally said that he'd be happy to get prisoners out of prison "no worse than

an atmosphere of violence, seems especially pointless.

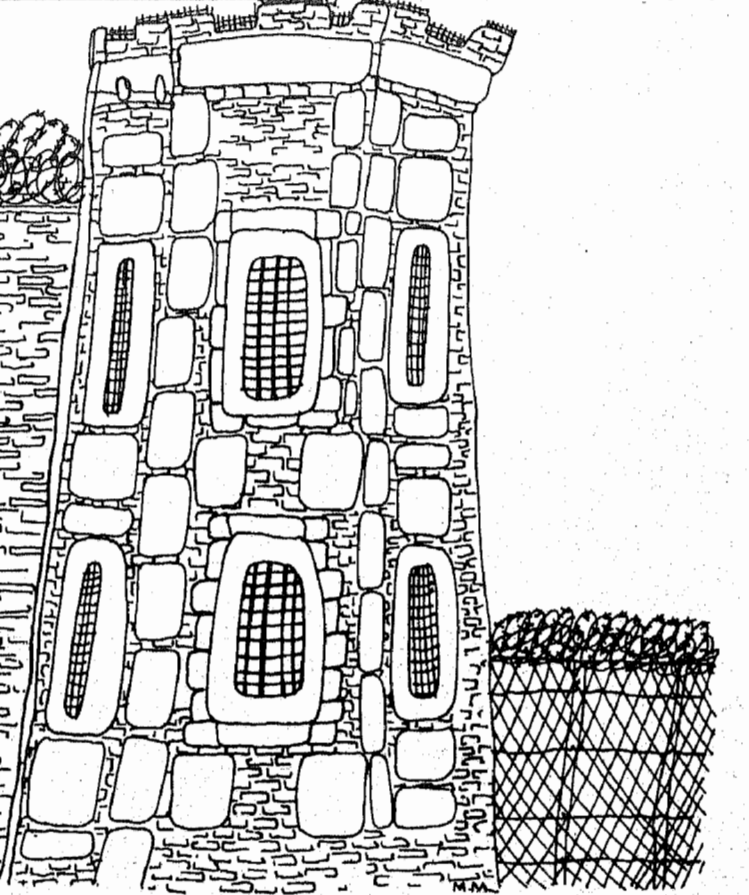


design makes it almost impossible to prevent homosexual rape.

Many others within "the establishment" say that the system is due for an overhaul. A prominent and successful Adelaide criminal lawyer, while applauding the changes to the parole system, says that "I'm quite sure that the prison population could be cut by half or two-thirds without the general population suffering at all." He would prefer no new prisons to be built, but certainly "people should be in better accommodation than they are at the moment." "Ultimately we will find prisons are not as necessary as they seem at the moment."

"The chances of changing for the better the lives of people in our prisons are next to nil," he says, dismissing Watton's ideas on rehabilitation.

"The community is generally very ignorant of what goes on in prisons, partly



IV WHAT NOW?

Where should the prison system go now? Should we build new prisons? Or should we look for a new approach, admitting that prisons serve no purpose?

Years of neglect by both political parties seemed to have ended in late 1982 with the election of the "reformist" Bannan Government. They chose firstly to build new prisons — a new remand centre (initiated by the previous Liberal government), a medium security prison at Murray Bridge, a minimum security prison adjoining the Women's Rehabilitation Centre. Adelaide Gaol is to be closed; Yatala, however, will continue to hold prisoners. The new Minister, Frank Blevins, is enthusiastic about the improvements that will be made to it. His "master plan" is for a secure perimeter allowing greater freedom inside the prison.

So there will be more prisons, separate prisons for violent criminals — the "hard cases" — for medium security risks, for low security risks and for prisoners on remand. Yatala will be less crowded. But there will still be prisons.

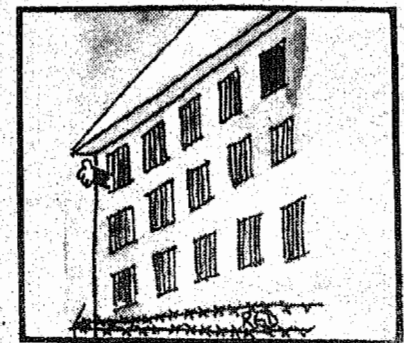
Peter Duncan, ALP left-winger and a man with a long-standing interest in prisons, terms the government's approach an "institutional policy". "The correct long-term approach", he says, was to announce the long-term closure of Yatala, to sell off the land surrounding Yatala, and to use the money to build smaller prisons on other sites, preferably in country towns relatively near to Adelaide."

This approach has now been taken up, with some caution, by the Department of Correctional Services. "But I just feel that Yatala will be a long term problem... simply because there are too many people there." He also points out that Yatala's

because people don't want to know — some people don't know or care what happens to people who break our laws and go to prison. They think that people deserve whatever they get. Others who do try to find out a bit about what goes on are not likely to find out how appalling it is. You can't tell by walking through a prison how few opportunities there are for people to spend their time productively in prison. You can't tell, by looking at a neat little education section, how difficult it is for prisoners to take advantage of any educational opportunities. It's not possible to see how the petty rules are applied... They can't appreciate how the obvious restrictions really do affect your life."

Of homosexual rape, he says bluntly: "there's nothing you can do about it. The prison system is such an appalling one — violence finds expression in so many ways, and rape is just one of them."

What should the government do? "Start working out ways of explaining to the community how retrogressive prisons are, what a bad investment the community is getting from putting people in gaol. It's not just getting... an appalling investment for its money; it's making people who've already offended, I believe, to re-offend."



The controversial case of Egon Kisch, peace activist

1984 marks the 50th anniversary of the controversial "Kisch affair" of the 1930s. Kisch was a peace activist who the Australian government attempted to ban from entering the country. GREG McCARTHY looks back at the Kisch affair and what it means today.

For seven years, the statesmen and the people of the West failed to see the obvious, failed to understand the threat to their civilisation, and to eliminate it while it could still be done at a relatively small price. This seven-years' blindness which benighted the West from 1932 to 1939 was one of the remarkable phenomena of History...

In 1933 and during the next two or three years, the only people with an intimate understanding of what went on in the young Third Reich were a few thousand refugees.

Arthur Koestler, *The Invisible Hana*

It is now fifty years since the peace activist Egon Kisch made his famous jump on to Australian soil and into Australian history. Kisch a refugee from the Third Reich, who had been arrested and deported from Germany in 1933, was barred entry into Australia. A Czechoslovakian writer and pacifist, Kisch was due to address the National Congress of the movement against war and fascism (MAWF) to be held 10-12 November, 1934. On his arrival in Australia he was declared a "prohibited immigrant".

The story of his eventual landing, his short stay in Australia, and its effects on Australia is both fascinating and politically illustrative. It is appropriate that fifty years after the events the major political issue of today is once again peace and disarmament.

THE TALE

Leaping eight feet from the lower deck of the Strathaird, 10 minutes before the ship sailed for Sydney today, Egon Erwin Kisch the banned Czechoslovakian novelist and lecturer, who shortly before had lost his appeal to the courts, made a dramatic landing on Station Pier, Port Melbourne.

This is Brian Fitzpatrick's report of Kisch's 'leap for freedom' as published in the Melbourne *Herald*, 12 November 1934. Kisch had been declared a 'prohibited immigrant' because it was alleged he was a communist, and he was not permitted to disembark at Fremantle and was held incommunicado abroad the Strathaird. When the ship reached Melbourne a reception committee for Kisch included the writers, Vance Palmer, E.J. Brady, Katherine Susannah Pritchard and Bernard Cronin, as well as Federal ALP politicians Frank Brennan and Maurice Blackburn. A writ of *habeas corpus* was taken out in the Victorian Supreme Court against Kisch's detention by the ship's captain. The court found against Kisch. But, as the Strathaird was about to sail he jumped from the deck to the pier. The leap resulted in a broken leg and national prominence.

Kisch was hustled back on board and the ship sailed for Sydney. In Sydney the farce became even more bizarre. Another habeas corpus case was heard before Mr. Justice Evatt of the High Court. The government argued that Kisch was an undesirable immigrant because of his "political activities" and that information had been received from "another part of the British Dominion" supporting the government's ban on Kisch. Evatt ruled the crown's case was too imprecise under the Immigration Act. Evatt ordered Kisch's release.

Kisch was carried down the gangplank on a stretcher, officially entering Australia on November 16, amid loud cheering, but the government placed another obstacle in Kisch's path. Kisch was arrested by the Customs Department and was subjected to a dictation test provided for in the Immigration Act of 1901. Under the Act the government had the right to exclude "undesirables" if they failed to write fifty words of a European language, as dictated by an official. The intention of the Act was to uphold the White Australian policy by restricting (preventing) Asian immigration.

The government, aware of the reputation Kisch had as a scholar and the reputed 11 European languages he spoke, gave him a dictation test in Gaelic. Since only one in 600 Scots then spoke the language it was not surprising that Kisch failed the test. Kisch was then put in jail, as he was now deemed to have entered the country as a prohibited immigrant, and was ordered to be deported. An appeal was lodged and he was released on bail.

To the chagrin of the Government and some local Scottish patriots, the High Court ruled that Scottish Gaelic was not a European language "within the meaning of the Act". The government was embarrassed not to mention flabbergasted. Loyal Scots flooded the newspapers with correspondence deploring the High Court's decision. Another action was started by the government to have him deported. The Kisch affair had now become a *cause celebre*. The *Bulletin* damned Kisch as an international Jew-communist who did not deserve normal civil liberties.

This view was supported by the Attorney General, Robert Gordon Menzies. Menzies stated in Parliament that the Congress Against War and Fascism was an "international communist organisation" (*SMH*, Nov. 15, 1934). He said Kisch was banned because the Government had "confidential information" that Kisch was "associated with communist activities". Menzies had led the government's campaign against Kisch. The Kisch case, as Kevin Perkin's biography of Menzies points out, "did little to enhance Menzies' standing as a progressive Liberal and Attorney General." It did help to confirm the

popular catchery that Menzies was sympathetic to Fascism. Assisting Menzies in the ban on Kisch was the Minister of the Interior, E.J. Harrison, who, allegedly was a member of the fascist organisation the New Guard.

The views of Menzies, Harrison and the *Bulletin* confirms Koestler's comment that in the early 1930s "the attitude of the Conservative forces ranged from insane misconceptions of the nature of Hitler's regime to passive sympathy and active complicity."

In the meantime, in Australia, Kisch was busy addressing rallies and meetings. In one such rally in the Sydney Domain, 20,000 people turned up to hear Kisch. The rally began on an unusual note. The Reverend Rivett introduced Kisch (who sat with his leg resting on a chair), to the crowd and concluded his speech with the following words — "Here comes our guest whose entry they tried to prohibit. Let us rejoice that we see him today; let us rejoice that our struggle has not been in vain — let us carry on the fight ... My time is up I have finished" — He then collapsed and died.

One person who attended the Kisch meetings was a young Wilfred Burchett. Burchett was to write that Kisch's impact upon him was seminal. In *At The Barricades* Burchett said of Kisch that "Here was a man who stood up for the underdog, with the ability and courage to get the true facts on vital issues back to the public. I went to celebration meetings at which he spoke and described in masterly fashion the situation in Nazi Germany, the persecution of Jews, and the danger that Hitler would lead us into a new world war."

Kisch's public speaking in Australia came to a colourful culmination with a torchlight procession through Melbourne in February 1935. In early march he sailed from Australia. The government was so eager to see him leave that they contributed to his fare. After Australia, Kisch reported on the Spanish Civil War in 1937 and 1938. During the 1930s he worked in Paris alongside Arthur Koestler, Gustov Reglar and Bobo Uhse. Koestler respected Kisch's journalistic skills and his ability to write with wit and colour. This picture of Kisch matches Burchett's opinion of the man as 'modest', 'cheerful', and having a 'splendid sense of humour' and with a physical and moral courage which he graphically displayed. Koestler adds that Kisch's communism was not Stalinist. Kisch, Koestler noted, avoided party arguments with the jocular phrase 'I don't think; Stalin thinks for me'.

When fascism came to Paris in 1940, via the German army, Kisch escaped and found asylum in Mexico. In 1946 he returned to Prague and after a stroke died in March 1948.

Kisch's importance to the anti-war movement in Australia was not only that he brought first hand knowledge of fascist repression but also that he helped unite the anti-war movement. His visit assisted in forging an alliance between progressive writers, intellectuals and parliamentar-



Egon Erwin Kisch

ians (e.g. Blackburn) with the labour movement. Also, his visit helped in establishing the Australian Writers' League. Kisch's struggle to enter the country became a rallying point for democratic opinion.

Kisch's visit, for the Left, helped to clarify the link between the struggle for democracy and the struggle against fascism. The Kisch affair assisted in preparing the way for the strong anti-fascist movement which emerged after the outbreak of the Spanish Civil War. The practical manifestations of this commitment against fascism by the Australian Left was the support given to government forces in Spain, and the spectacular 1938 strike by Port Kembla waterside workers, who refused to load pig iron destined for Japan. This was the strike which Attorney General Menzies tried unsuccessfully to break, earning him the nickname "Pig Iron Bob".

It is interesting to speculate what the

response would be, from the current Attorney-General Evans and the Hawke Government, if workers refused to load yellow cake destined for an overseas country.

While the Kisch affair had its amusing and bizarre elements it also had a serious point to make, that, as Koestler noted, the world refused to listen to the truth until it was almost too late. The Australian government, like the British government, attempted to stop Kisch telling the story of his and other people's persecution in Nazi Germany. The reason given was that he was a communist. It is still a ploy used today to claim that people promoting peace, and nuclear disarmament are the victims of some international communist conspiracy.

But, what if the world had listened to the warnings of the Kischs and Koestlers in the 1930s? — as Koestler noted, maybe there are those who have an active complicity in promoting war.



Meeting for Kisch and Griffin at the West Melbourne Stadium, 1935. Griffin is at the microphone and Kisch is seated to the right.

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Science fiction is perhaps the only peculiarly modern literary genre. Huge quantities of S-F pulp flood the market every year to satisfy the public craving. Some of it is good; much of it is bad. David Mussared looks at two recent offerings by one of the latest S-F gurus, David Brin.

18 Radio

To many radio is an addiction, their earphones an inseparable companion 24 hours a day. To others its shattering decibels are a painful curse. Our resident radio-phile, Tom Morton, in the first of a regular column, explains his love of 'the crackling ether'.

Music

17

After four years of plugging away in Australia, unique Aboriginal band *No Fixed Address* — born from Adelaide Uni.'s own Centre for Aboriginal Studies in Music — is off on a three month European tour. Ben Cheshire talked to them about their hopes and prospects.

Limelight

Entertainment & the arts in the limelight

Gallasch's new STC: theatre of transition

After a highly successful year under the directorship of Jim Sharman, the State Theatre Company is about to commence its 1984 season with a new Artistic Director, Keith Gallasch. BILL MORTON spoke to Gallasch about his plans for the Company.

When Lighthouse disbanded last year to make way for a new State Theatre Company they did so riding the crest of a wave generated by the acclaim from almost all quarters for their achievements during 1983.

One would expect that the State Theatre Company's new Artistic Director might feel a certain sense of challenge and even a little nervousness at the prospect of having to live up to the success of Lighthouse.

If this is the case, Keith Gallasch certainly does not show it.

Sitting in his comfortable office he exudes a confidence which gives the impression he has occupied the same chair since the STC moved into the Playhouse ten years ago.

Nevertheless he is well aware of the sorts of problems facing a new Artistic Director at the beginning of his term.

"What I've witnessed as an Adelaidean over the years is that when a new Artistic Director moves in, they announce a radically new program, and half or all of the old company disappears."

"It's often very messy. So I see 1984 as a period of transition, between an old company and a new company, between Lighthouse and a State Theatre Company."

Because the STC is in a "period of transition" and because of the need for continuity, in 1984 Gallasch will not use a fixed ensemble in the way Lighthouse did. *Don Juan*, *Vocations* (Alma de Groen) and *Private Lives* (Noel Coward) are all independently cast. Of the remaining five productions, there will be a "company", but not every member will perform in all five plays; some will be in four, some only in three.

With the absence of a constant ensemble Gallasch points out that much of the responsibility for STC's success in 1984 will fall on its directors and designers. To achieve the sense of continuation from Lighthouse Gallasch sees as so essential, he has retained director Neil Armfield and increased his quota from two to three plays. Gallasch has also gone for continuity with his designers, and has kept two actors from the Lighthouse era, Igor Sas and Jacqy Phillips.

While Gallasch's determination to keep one foot planted in 1983 perhaps suggests a certain hesitancy, he is instantly enthusiastic about his entourage of directors, especially those he describes as the "really interesting new blood" of Australian directors.

"The STC not only has to use the best artists, it has to nurture new directors and new actors."

Perhaps most interesting of Gallasch's "bold young directors" is Jean-Pierre Mignon. In 1980 Mignon founded the Melbourne-based Australian Nouveau Theatre, generally acclaimed as one of the most innovative theatre companies in the country. For the Festival he will direct *Don Juan*, in which six out of thirteen actors have worked at some stage with Australian Nouveau Theatre.

Gallasch sees Mignon's presence as providing an important input into Australian theatre. So long a nation groping in the dark for a sense of identity, Australia now identifies itself only too strongly with the exaggerated ogre of nationalism. With its original perception of its own identity came a confidence in



William Zappa (foreground) as Don Juan with Bruce Spence in the STC's production of Moliere's *Don Juan* at the Playhouse.

literary circles of drama written by Australians and about Australia, rather than the obsession with overseas material which in Adelaide dominated the stage until the seventies.

But Gallasch does not believe there is any danger of theatre becoming over Australianised, as has occurred in other areas of our culture.

"There are many theatres which still don't commit themselves sufficiently to Australian material. At the same time it is important to look to other sources to feed our theatre."

"We can't just rely on being Australian, we can't just be an island culture. We do have to look at what's going on in our neighbouring countries, not just to mimic or to borrow, but to get a different sense of our own theatre."

In *Don Juan* this "different sense" will be provided by what Gallasch describes as Mignon's European influence.

"It's a different style, like watching continental movies; its slower, then it's very fast, then it's very slow. It creates a different rhythm. And it's beautifully clear."

The decision to present a non-Australian classic as the STC's Festival production was not actually Gallasch's; he caught it on the rebound from the original 1984 director Elijah Moshinsky.

Many had believed that after the premiere of Patrick White's *Signal Driver* in 1982, a precedent had been set that each Festival production would be a new Australian work.

Gallasch however feels no sense of loss in the choice of *Don Juan*: "My interest in the play is that not only is it a critique, as usual for Moliere, of hypocrisy in society; it's also a critique of one of the extreme poles of masculinity."

"It's about the man who can never stay in one relationship. He's idealised women so much that once it gets past the marriage, this can't mean anything; he goes from ideal to ideal."

"So here's this classic from the 17th century that has some very pertinent things to say about the extremes of maleness. Among feminists right now there is a new interest in the analysis of what constitutes maleness. For a long time it was a matter of women understanding themselves and their relationships with men, and men understanding themselves with respect to, say, homosexuality. There's been very little analysis of heterosexuality."

With bookings for *Don Juan* filling fast and about 3,000 full year STC subscriptions already in the bag it would seem that Gallasch is on the way to overcoming the old criticism most commonly nailed to the STC's stage door. Anyone who gasped at the lavishness of some of last year's STC productions and then witnessed a production by any other South Australian theatre group would be only too aware of the vastly different amounts of money each have at their disposal.

The eternal point of contention has always been how much return the STC provides for the average taxpayer, and how much it confines itself to the theatre-going elite.

Last year audiences for STC productions were considerably healthier than in 1982, so either the elite have simply multiplied, or the STC really has broadened its appeal.

Gallasch believes the STC is increasingly in contact with the community. "The Australian Council says that Australian companies must offer excellent material, Australian material, and they must offer access. We have a broad notion of the community here. Our schools program reaches thousands of kids. We have 'Nights with the STC' when people get to see backstage. We are doing a country tour to Mt. Gambier, Port Pirie and Renmark with Robyn Archer's *The Conquest of Carmen Miranda*. So no longer are people in the country denied the best in theatre."

The importance of ensuring that the STC has a

degree of mass appeal throws up the question of whether artistic endeavour will be compromised.

Gallasch is adamant that he feels no sense of compromise.

"A State Theatre Company must present the best of the past, the best of the present and it must anticipate the future. If you've got the right kind of directors, there will never be any compromise. It's also one of the best stages in the country and it attracts the best designers. As long as there is a sense of really grappling with the text in a new way. It's no good just trotting out a standard version, because there's no such thing. That's a myth."

When it is the classics that are being "grappled with in a new way", the reception often tends to be sceptical from all but the most open-minded. Gallasch believes that last year's production of *Twelfth Night* achieved a watershed in this attitude: "A lot of people were very anxious about coming to *Twelfth Night* because they heard it was in modern dress. They had an Edwardian and not a Shakespearean notion that it must be dressed up as a Victorian costume drama. When they came, they fell in love with it."

"The same will probably apply with Rodney Fisher's direction of *Private Lives*. He'll be very true to the spirit of the piece, but it will be a young interpretation. It certainly will not be alienating."

Gallasch has obviously thought extremely hard about the State Theatre Company and 1984, and has come up with a convincing formula which appears to have very little margin for failure.

But as well as being a director, a writer and a lecturer, Gallasch is also an actor and some of his explanations for why the STC will succeed this year had the air of the actor's rehearsed lines. So what will the real Keith Gallasch reveal? It took Lighthouse a whole year to find its feet — so perhaps we should leave judgement of the new STC to ... well, at least after its first production.

S.F. Prodigies

Sundiver and Startide Rising
DAVID BRIN Bantam

by David Mussared

How many times have you read in the blurb on the jacket of a new Science Fiction novel that the author is "one of the brightest lights on the SF horizon"? Whatever the number, you can add one more to the list, as that is how Bantam are promoting their latest SF prodigy, Californian David Brin. He is, the blurb says, "a scientist who knows how to tell a story."

Expel any trepidations you may have of a latter-day Asimov — Brin at least recognizes the complexities and frailties of human society — and even the limitations of futuristic technology — something to which 'the good-doctor' would never concede. His prose also reaches beyond the childish (bug-eyed monster) idealism of many earlier SF authors, but unfortunately he does not quite make the quantum leap from mass SF fan-fodder to 'quality' literature.

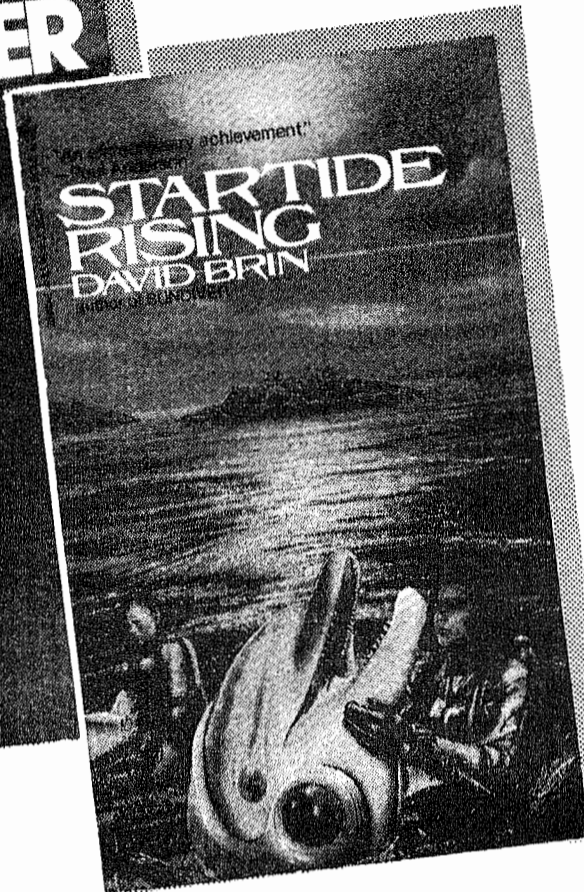
To date Brin has had three books published in a loose series, the first two of which are available in paperback in Australia. The first, *Sundiver*, is useful mostly as an explanatory text, having little coherent story-line but introducing many of the characters and concepts which appear in the follow-up (one hesitates to say sequel) *Startide Rising*. The third work, *The Tides of Kithrup*, exists, but that is about all anyone seems to know about it.

So how does this 'bright light' measure up against the glittering galaxy of existing SF authors? Can Brin offer any originality in a field that is plagued by formula-written plots and which traditionally relies on quantity rather than quality? The SF market is a word-hungry one, and some appalling authors have found publishers and even reached best-seller status (perhaps the best example being the imaginative but functionally illiterate Phillip Jose Farmer).

The short answer to this is yes — with plenty of qualifications. Brin is original and his plots are mature and well thought out. Unfortunately his handling of human relationships is awkward and (pardon the expression) unworldly, but he at least tries to present three-dimensional characters, and does succeed handsomely in his presentation of a three-dimensional universe.

In *Sundiver* he takes us plunging through the sun's stormy corona, but the real story is a complicated who-dunnit involving dolphins, chimpanzees, aliens, and a handful of assorted homo-sapeins. Brin is guilty in *Sundiver* of a little unfortunate sexism (which does not reappear in *Startide Rising*) and a lot of equally unfortunate social predictions which, considering their clumsiness and naivete, are woven capably into the story. Many of the worst examples he discards in *Startide Rising*.

His mixed-bag of aliens (a la Piers Anthony) are not particularly believable — but then, when was an alien ever believable? They come across as a dull and retarded group of evolutionary throw-backs (considering the sort of information and technology they are privy to via their inter-galactic 'library'), and their aimless quest for their 'progenitors' who 'uplifted' them from pre-sentient animals millions of years ago would appear to have dim prospects for success.



It seems that all species in the 'five galaxies' were educated and (genetically) engineered towards sentience by a 'patron' species, who in turn were uplifted and who can trace their ancestry back to the mysterious progenitors. Homo sapiens is the exception — and no one can agree as to whether they were orphaned at an incomplete stage of their uplift or whether they evolved by themselves. Whatever the origins of its unique 'wolfing' status, humanity has some unorthodox ideas and vents them with a vengeance upon a galaxy grown stale over the generations.

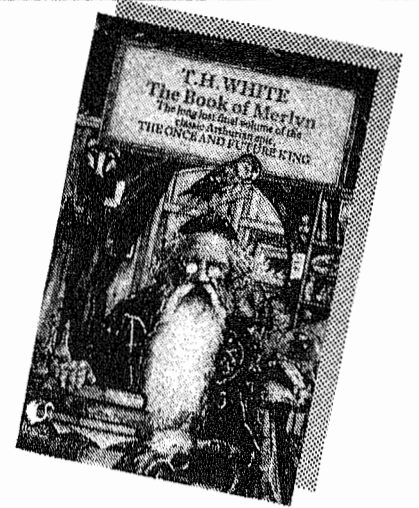
Humanity has uplifted dolphins and chimpanzees (and is working on dogs) to give themselves patron status — in fact most of the characters of *Startide Rising* are uplifted dolphins, who speak in 'trinary' (translated by Brin as haikus) and who work in harnesses abroad a water-filled space-ship.

Startide Rising tells of how a ship full of humans and dolphins sparks off a galactic war when they report that they have found a derelict fleet of the

progenitors' space-ships, but again that tale is a sideline to the real story-telling which occurs in a complex series of anti-climaxes abroad the Terran space-vessel, *Streaker* which has landed on the abandoned planet of Kithrup to escape the ravages of the powerful patron species at war. The plot twists and gathers numerous sub-plots and tangents, which gradually seduce and eventually fascinate the reader. Brin ties his plot together — there are few loose ends or unlikely, 'miraculous' happenings — and includes a few vaguely humorous interchanges (such as when Krat, the insect-like monarch of a Soro-species space-ship is puzzled over a radio message from the escaping *Streaker*. She calls for her cowering 'librarian' to "find out what that phrase — Nyaahh nyaahh — means in their beastly, wolfing tongue").

If *The Tides of Kithrup* is as much an improvement on *Startide Rising* as that work is on *Sundiver*, it will be well worth a look at. It is certainly refreshing to read Brin — no matter how clumsy his expression sometimes is.

PAPERBACKS



The Book of Merlyn
T.H. WHITE *Flamingo* \$5.95

Discovered and published posthumously, this is the final book of T.H. White's Arthurian epic "The Once and Future King." It is the tale of an aged and disillusioned Arthur on the eve of his last battle. Through the magical powers of Merlyn Arthur is transformed to learn the lessons of man and war which allow him to confront his fate with hope.

Written during WWII, this classic fantasy has frightening but hopeful similarities with modern history.

Not to be read out of place in the series if it can be avoided. Don't despair — *The Once and Future King* is brilliant.

Spray It Loud

JILL POSENER *Routledge and Kegan Paul* \$6.95

Yet another graffiti book? Yes. But this one really is different. A collection of the wittiest, sharpest, most angry but ideologically motivated graffiti. Some "classic" pieces are included: the Fiat ad which enraged women, the anarchist who declared "If voting changed anything they'd make it illegal." Well photographed, superbly presented, this collection proves that the ideologically committed — including feminists — are not humourless.

Norm and Rosie
The Great Little Trade Book
Health and Education
The Economics Machine

TOM OSBORNE, JOHN FOREMAN AND
GARRY ALLAN
Fossick Press

Economics is not a subject noted for its ability to capture the imagination or amuse. These four books attempt to put humour, interest and immediacy into the study of this much-maligned subject.

Planned as text-cum-workbooks for secondary schools the authors have presented their material with cartoons, graphs, stories, newsclippings, journal articles and words of encouragement. The set of four covers the basic concepts of Economics and builds on them slowly, culminating in the more complex issues of trade, policy, planning and economic theory (Keynes etc.). All information is Australian or designed to illuminate Australian economics. Much of it is South Australian. Many prospective buyers will be dissuaded by the sexism of "Norm and Rosie" — the cartoon characters who act out absurd, sexist roles to illustrate the basic concepts of economic theory.

Chronicle of a Death Foretold

GABRIEL GARCIA MARQUEZ *Picador*

A chilling tale of powerlessness and uncertainty from the winner of the 1982 Nobel Prize for Literature.

Set in his native Columbia, Marquez explores the narrator's efforts to establish the truth surrounding a man's death. Omens, an oppressive climate, half-accurate memories and contradictions lead to provisional answers and uncertainty.

Translated from Spanish, this will not disappoint those familiar with Marquez and will serve as an excellent introduction for those who are not.

Loving John

MAY PANG AND HENRY EDWARDS

Corgi \$12.95

May Pang is a gossip-monger intent on stirring up long dead issues and cashing in on John Lennon's death. This other-woman-with-Yoko's-consent has adopted a relaxed style, full of dialogue and amusing anecdotes. The dialogue and family-type snaps of Lennon swimming don't convince. From cover to cover it appears unreliable and self-interested.

Don't waste \$12.95. If you're a Lennon fan and memorabilia collector use the money for the new album or any of the old ones.

And we thought Yoko was bad!

Why am I so miserable if these are the best years of my life?

ANDREA BORUFF EAGAN

Avon Flare \$2.95

The product of a desire to reach and inform adolescent females by incorporating the key information of *Everywoman* and *Everything You Ever Wanted To Know About Sex* with a guide to the social and psychological difficulties of being adolescent and female.

Clear, straightforward advice and information on areas as diverse as physiology, abortion, interpersonal relationships and legal rights. The US legal rights information could misinform the unwary Australian reader. Sympathetic but also self-indulgent, this publication could be of use to those with no other objective resources.

by Jaci Wiley

WEEKLY BESTSELLERS

NON-FICTION

1. BODY LANGUAGE by A. Pease (Camel; \$9.95)
2. ADELAIDE FESTIVAL PROGRAM GUIDE (\$5.00)
3. POCKET GUIDE TO THE LAW IN SA by Jan Bowen (Bay Books; \$2.99)
4. ROGET'S THESAURUS (Penguin; \$7.95)
5. ABORIGINAL MYTHS, LEGENDS AND FABLES (Reed; \$1.95)
6. PHYSICAL FITNESS (Penguin; \$2.95)
7. NATIONAL LEISURE SEMINAR (Victorian Government; \$8.50)
8. ADELAIDE STREET DIRECTORY (Gregory; \$8.95)
9. ABORIGINAL WORDS AND PLACE NAMES (Reed; \$1.95)
10. CONCISE OXFORD DICTIONARY (Oxford Press; \$19.95)

Compiled from information supplied by Standard Books, 136 Rundle Mall, Adelaide.

FICTION

1. GORKY PARK by Martin Cruz Smith (Pan; \$5.95)
2. ADVERSARY by J. May (Pan; \$5.59)
3. 1984 by George Orwell (Penguin; \$4.95)
4. JANE'S HOUSE by Kimmel Smith (Pan; \$4.95)
5. MISTRAL'S DAUGHTER by Judith Krantz (Bantam; \$5.95)
6. 2010 ODYSSEY TWO by Arthur Clarke (Granada; \$5.95)
7. ALL THE RIVERS RUN by N. Cato (Nelson; \$5.95)
8. MIDNIGHT'S CHILDREN by Salman Rushdie (Pan; \$7.95)
9. OUTSIDERS by S. Hinton (Fontana; \$3.50)
10. LIGHT A PENNY CANDLE by M. Birchy (Coronet; \$6.95)

BOOK MARKS

Jaci Wiley

The Witheld random dictionary, a device of the *Australian Bookseller and Publisher*, has a new definition for encyclopaedia: "While smaller great books go from hand to hand these go from door to door — referred to as the Rule Britannica. Generally used to cover damp spots in walls and for questions in *Sale of the Century*."

A raspberry to Russell Hoban, visiting expatriot US writer. One of *On dit's* general news reporters was promptly thrown out of an interview with him when it was discovered the reporter had not read some of Hoban's books. In a stunning display of elitism and self-centred arrogance Hoban announced that he had nothing to say to our reporter. The incident was an unfortunate stain on the otherwise enjoyable festivities of Writer's Week. Unfortunately this incident raises the question of elitism and communications yet again. Is Writer's Week for the elite? Do authors expect their audiences to have read all their works? Applause to the other participants of Writer's Week. (P.S.. We're sorry, Mr. Hoban, that you saw fit to waste our time).

The State Library is highlighting the development of the Festival of Arts from 1960 with an exhibit of posters, programmes, newsclippings and publicity leaflets. Many of the items displayed are rare Festival artefacts. To compliment this exhibit the Library is displaying all reviews of the current Festival's productions. This exhibit will grow as the Festival proceeds.

A total of 12 new publishing outlets have been established in February. Among these are arms of already large publishing companies and some small, independent organisations. Writing and reading are enjoying a healthy, active existence, despite the temptations of the video age.

CHEAP TEXTBOOKS

Just arrived from the U.S. and U.K. we now stock a large selection of remaindered textbooks at genuine reductions ...

SCIENCE ECONOMICS
BIOLOGY PSYCHOLOGY
MEDICINE ACCOUNTING & BUSINESS

UP TO 70% OFF

CITY BOOKS BASEMENT SALE
108 Gawler Place, City

Change of address

For four years, Aboriginal band *No Fixed Address* has been searching for a home for its unusual style of reggae-rock, and in late July, it will extend the search to Europe.

The band, which grew out of Adelaide's Centre for Aboriginal Studies in Music, has received an Arts Council grant of \$27,000 to do a three month tour of Britain, France and Germany.

If the tour is successful, they hope to return to Australia via the United States and Jamaica, home of the reggae music which inspired them to form a band in 1980.

So far, four definite gigs have been lined up at the Liverpool Festival in August, and negotiations are underway to support Ian Dury on his tour of Europe.

"It's a good chance for us to get some promotion and hopefully a recording deal", says guitarist Chris Jones.

"Everybody thinks the style will go down well." "We'll be promoted as an Aboriginal band from Australia, and before we go we'll record a single and a video for release over there."

Jones says there is also a chance that Joe Strummer of the *Clash* will produce a record for the band.

No Fixed Address supported the *Clash* in Sydney two years ago and Strummer has told the band's agent he is enthusiastic about the idea.

If everything goes as well as planned, it will be a big step for a group that's had more than its fair share of troubles since turning professional in 1981.

"That was when people began telling us we were good enough to make it," says Chris Jones.

"We'd just finished the movie and soundtrack for 'Wrong Side of the Road' and it was getting good reviews."

"Then the record company fell apart and we were left without a recording contract."

As if that wasn't enough, a series of line-up changes left the band as a three-piece, with the occasional addition of former *Bushwackers* guitarist, Louie McMannus.

"At the moment we're trying to talk Louis into coming with us to Europe," says Jones.

"He's an Irishman and we're going to Ireland, so he'll probably come."

After churning through an incredible eight bass players in the last two years, Jones hopes that the latest one, Nicky Moffet, will stay with the band permanently.

No Fixed Address has also had to deal with the



problems of being one of only a handful of black Australian bands trying to hit the musical big time.

"I reckon about once every tour we have difficulty getting gigs in pubs because we're black" says Jones, pausing for a moment to ponder the injustice.

"They tell us that we'll stir up racial tension, especially in the country towns, but I think it's bullshit."

"We just forget about them, they're not worth worrying about."

Last November there were media reports of a riot at a *No Fixed Address* concert in Redfern in New South Wales.

Although the band insists that the reports were totally incorrect, it meant that gigs and even press interviews became even harder to get.

Then a month later, drummer Bart Willoughby (with Jones, the only original member) was injured in a car accident and was unable to play for a month.

Despite all these setbacks, they're looking forward to the European tour and are in the process of deciding which of their songs will be released there.

They will also begin a tour of NSW and Queensland soon, though there are no plans to visit Adelaide.

Last year they hired an energetic new manager, Michael Fisher, who's busy organising the details for the European tour.

Fisher said this week the tour would be aimed at establishing *No Fixed Address* for international

touring in the future, rather than specifically trying to get a hit single.

To this end, he is contacting other reggae groups such as *UB40*, because as he puts it, "the bands in Britain are much more community orientated."

"Everybody is involved in what's happening around them and they are willing to give some help," he said.

Asked what English audiences would make of a black reggae-rock band from Australia, he said people in Europe would be more sympathetic towards the music because they wouldn't feel guilty or threatened by it.

"White people in Australia can't handle the thought of the conditions in which Aboriginal people live, so they'd rather not listen to songs which bring out that reality."

"In England, audiences are much more politically aware and a lot more people have an interest in political music."

Even if the band does not have success with the white audiences in Europe, there is a small but loyal group of Aboriginals running an information centre in London, who can be relied upon for support.

"But we feel confident that everything will be alright" says Chris Jones.

"We're writing better, we're playing better and we're surviving."

"We're not making a fortune but it sure is more than the dole."

ROCK

Isn't romance wonderful? Mr. and Mrs. Elton John jet into Adelaide on the 9th of March for a sold out concert at Memorial Drive. Elton's lovely spouse Renata was to have returned to studio commitments in London after a short honeymoon in New Zealand but decided to stay with hubby for his Oz tour.

The very wonderful Elvis Costello looks set to tour Oz for the third time in May. No doubt inspired by the long over-due and much deserved success of his *Punch the Clock* album. Other forthcoming tours include *Violent Femmes*, *Billy Idol*, *Culture Club*, *Spandau Ballet*, *Marilyn* and *Van Halen*. Add to this list *Sunnyboys*, *Mondo Rock* and *Hoodoo Guru's*, all of whom will be here very soon.

Greasy Pop Records, Adelaide's own totally street-label follow up the fabulously successful *Spikes* single *She's Melting* with the second single from *Screaming Believers*, *My Eyes*.

Yardbirds keyboard player Chris Moran met his demise recently by having his throat cut. He was apparently mixed up in a major US drug ring. Paul Gardiner original member of the *Gary Numan Band* (also known as *Tubeway Army*) also passed away recently from a heroin overdose.

New albums worth a listen: Alan Vega *Saturn Strip*, *Hoodoo Guru's* debut *Stonage Romantics*, and the *Slash* collection of albums. Titles include *The Record by Fear*, *Fire of Love by Gun Club*, *Rank and File by Rank and File*, and *The Early Sessions* a compilation of various *Slash* acts. Also Sydney's *Triffid's* have their debut album out featuring the fab *My Baby Thinks She's A Train*. The new *Cure* mini-LP *Japanese Whispers* is also out for \$7.99. New albums in the next few weeks from *INXS* (*Swing*), *Cold Chisel* (*20th Century*), *Mondo Rock* (*Modern Bop*) and a double live set from *Dire Straits*.

DISCS

Viva Lava Liva
SANDII AND THE SUNSETZ 1980-1983 *Sire*
by Jaci Wiley

More to this Japanese import than slick, sticky pop. An historical view of the band (currently taking Australia by storm) includes single *Sticky Music* and three live tracks.

Bad start to both sides saved by diverse, interesting, experimental "pop". Live tracks show Sandii's vocal strength. Bowie's interest understandable.

J & B Olympics

Sandy Scott: *The More I See You*
Julie Anthony: *What A Feeling*
Pan Flute *Golden Hits, Vol. I and II*
(J and B Records)

by Gary U. Nickorn

Four long-standing records were broken at the recent J & B Olympics held in and around the *On dit* office last month.

Entries were judged on their durability, solubility, taste and aerodynamic performance.

The formidable two-volume set *Pan Flute Golden Hits* did not perform as well as was expected, but did manage to break two records and, according to one judge, tasted "just the tiniest bit like licorice."

But solubility was extremely poor (the vinyl failed to dissolve after a period of 72 hours-immersion in cold water) and both discs failed totally to effervesce.

Julie Anthony's *What A Feeling* was found to have a debilitating drag co-efficient, and the disc shattered against the wall of the Chemistry Building after an unspectacular flight over a mere 10 meters.

Solubility again was low, and as was expected taste was extremely poor. However Anthony scored well on durability — we could not get rid of her record no matter what we tried (not even to Leonie's mum).

The all-round best disc honours inevitably went to Sandy Scott's *The More I See You*, which dissolved almost instantly into a puddle of grey mush. Pieces of this album can still be observed where they finally came to rest on the roof of the Union Building, and the judges unanimously agreed that "eating this record is at least a hundred times better than listening to it."



Pan Flute glorious, ear-splitting stereo.



The judges found Julie Anthony to be a very flexible performer

Durability was Scott's only low-scoring area as the judges quickly established that his winning smile was artificial, and could be erased simply by "rubbing it with a \$50 note moistened with just the tiniest dab of nitric acid."

ROCK QUIZ

GLAM! Remember the days of platform shoes, glitter tinsel and spandex trousers? Test your memory...

- In 1973 who was the singer of *Dancing on a Saturday Night* who produced Toto Coelo's 1982 hit *I Eat Carnibals*?
- In 1974 during a rush of family acts such as the Osmonds, Jackson Five etc., who were the Italian family with the one hit wonder *Heartbeat it's a Lovebeat*?
- Paul Gadd and Paul Raven were both previous aliases for which Glam Superstar and current cult idol?
- What do *The Piglets*, *The Partridge Family* and *The 5th Dimension* have in Common?
- Who didn't 'bother too much' in Sweet's *Wigwam Bam*?
- What was said "to Jane" in the 1973 *Slade* hit?
- My Coo Ca Choo* was the big hit for Alvin Stardust. Can you name his 2 follow up singles? And his 1982 come back hit for Stiff Records?
- Dynamite* and *Tiger Feet* were hits for who?
- In the heat of roller mania a band called *The Tartan Horde* released a single *Bay City Rollers we love you/Roller Show*. Who was Terry Modern?
- Members of Roy Woods *Wizard a* Came from which band and b) went on to become what other band?

THE RECORD FACTORY

presents

SLASH RECORDS

Dream Syndicate

Rank and File

Fear

Violent Femmes (watch for gig details)

Slash — The Early Sessions (Compilation)

COMING SOON:

Green or Red (great)

Los Lobos (move over Blues Brothers)

THE RECORD FACTORY

downstairs, Rundle Arcade (behind D.J.s)

Real music for living people.

FILM NOTES



Dino Di Rosa

Brothers Blue

I recently read an article in the *Weekend Australian* concerning the surprisingly protracted *Blues Brothers* craze which is especially rife in uncultured, identity-critical Melbourne where hundreds of people regularly pack theatres to indulge in Jake and Elwood folly. This critique — pedantic though it may be — is a spoilsport's riposte.

Non-starters and sure things are equally fickle; inexorable in surprise, they'll fire or flop when you least expect them to. This goes for anything that is commercial; from horse-races to pet rocks, from hula-hoops to Edsel Fords to the Collingwood Football Club and, not least of course, to movies.

Movies, because of their innate variability, are the most unpredictable of products. Producers, aesthetes none of them, have long been puzzled by the mystery of the chemistry of success, and have, to simplify things, sought the middle ground of the film-going public. For ages, politicians in the Western democracies have been trying to attract the corruptible cross-section — the political middle ground — with resultant ideological dilution (for example Bob Hawke's rule of expediency). The result of this is that political ideas don't enter into the winning or losing of elections, and power is pragmatism in check. Regrettably, something much the same has happened to the film industry, and public cinematic ideology has become as non-existent — dulled in fact by those with power — as public political ideology.

Even so, it's hard to fathom the singular success of a lifeless, brainless middle-ground movie such as *The Blues Brothers* which has, since it was first released in 1980, gathered an enormous cult following. The movie was made by the not-very-studious John Landis (he learns only from experience — an autodidactical bore — and is not too well-read on the past masters of comedy), and he was represented on the screen by an assorted bunch of hacks and cameo performers (actors, blues singers, directors, and musos among them).

Head of the cast is — or was — a pudgy, obnoxious junkie named John Belushi, who died an ODing *bon vivant*, and whose legendary status was as dubious as the film's. I'll wager he'll endure as fabulously as Charlie Drake or Sammy Pettillo or Allen and Rossi etc. did; after all, his filmography is mediocre, and he is at his most humorous as the inveterate drop-out in *Animal House* which was clearly satire, whereas *The Blues Brothers* is nothing.

Belushi is poker-faced throughout the picture, mouthing off expletives that are supposed to be laugh-getting lines, hiding behind anonymous sunglasses and pork-pie hat. When he kneels pleading in front of his murderously jilted girl-friend — cameoed by Carrie Fisher — his wayfarers are iconoclastically off and we know what a sleaze-bag he really is.

Dan Ackroyd, as Belushi's brother, is similarly dressed, similarly dead-pan, but leaner. Together they make the much-adored, much-imitated Blues Brothers; thugs in debt, who've seen the light, decided to re-form their old blues band, to mend their ways, and save an orphanage from creditors and the dreaded Education Department — they're "on a mission from Gard".

Although Landis is an uneducated filmmaker (he brags that he's made some of the biggest stunt films in moviedom; what you might say is a criminal attitude), in its first half, *The Blues Brothers*, because nothing's

happening, and because Jake and Elwood are hiding behind their cool-cat duds, the movie has the empty feel of a Three Stooges one-reeler. And, although I risk indignation from Blues Brothers devotees out there, Larry, Moe and Curly-Joe did at least have a distinct character. Whereas Stoooge cultists can indulge in a nyuk-nyuk, Blues enthusiasts can only fling toasted bread around movie-houses and wear habits. It can't be a cult of personality, so it's got to be a cult of paraphernalia.

There is some consolation in the splendid old-style R & B music used as the soundtrack; not, you understand, Michael Jackson or Prince, whose music is labelled 'rhythm and blues' by conservative pop-shows like *Solid Gold*, but the likes of Cab Calloway, Ray Charles and Aretha Franklin memorably singing *Minnie the Moocher*, *Shakey Tail Feather* and *Think* respectively. The soul music is a relief to the dumb dialogue and screeching tyres and crashing cars and exploding phoneboxes.

As with all cult-followings, pew-fellows are obsessed and fans, a good many of them grown adults, have seen *The Blues Brothers* many times over, indicating, stupidly, that they keep picking up things they didn't see before, "like when", as one deadhead tells us, "Belushi is wearing concave shades." When someone thinks this way, it shows the emptiness of a film, not to mention that of a large number of skulls.



LIVELIGHT FILM & T.V. CHOICE

FILM

Tender Mercies: Quiet saga of a faded singer, set in western US but with odd Australian flavour due to direction of Bruce Beresford and cinematography Russell Boyd. Robert Duvall brilliant as ever.

Staying Alive: Boxing director seeks competent actor-dancer, money involved.

The Right Stuff: Slick and humorous account of

early US space program as seen by the witty Tom Wolfe. Parodies American military and government bureaucracies. Subtly informative.

The Big Chill: Eight old friends convened by tragedy, re-evaluate their relationship with one another. Lawrence Kasdan's first go at Hollywood humanism works unmovingly under the theme Then and Now. And that is all.

Silkwood: Nuclear reactor worker Karen Silkwood, CANE's Joan of Arc, died a conscientious objector to the nuclear process in 1974. As cinema, *Silkwood* is flat and forgettable; as propaganda and as an issue movie, it's convincing, even if it does pull punches. What it has over the cataclysm movies is reality; what does happen instead of what could happen. It affects us more than when we see a person annihilated by a single nuclear blast — because it hurts, it's agonizingly carinomic.

TELEVISION

MONDAY 12 MARCH
YES MINISTER; Channel 2; 7.30 pm

Comedy satirising British politicians and the Civil Service depicts life in the "Ministry of

Administrative Affairs," where James Hacker MP (Paul Eddington) is manipulated with ease by his staff. Nigel Hawthorne as Sir Humphrey Appleby, civil service functionary, demonstrates slicing sarcasm and magnificent timing. Occasionally seems to be written to a formula. But then, so does government...

TUESDAY 13 MARCH
HILL STREET BLUES; Channel 9; 8.30 pm

Best American show ever has become famous for gritty realism and tightly dramatic tragi-comic scripts. Follow New York's finest; meet Mick Belker, the undercover cop who eats raw onions and sardine milkshakes...

THURSDAY 15 MARCH
EVERYMAN; Channel 2; 9.50 pm

Looks at the Maronite Christians of Lebanon and their age-old battle against followers of Islam. Depressingly informative.

FRIDAY 16 MARCH
U2 LIVE AT RED ROCKS; Channel 9; 10.30 pm

Irish band suddenly famous for *Gloria*, *I Will Follow*, et al. Such is their popularity, they are rumoured to be touring Oz later this year. True rock in an SA-FM simulcast.

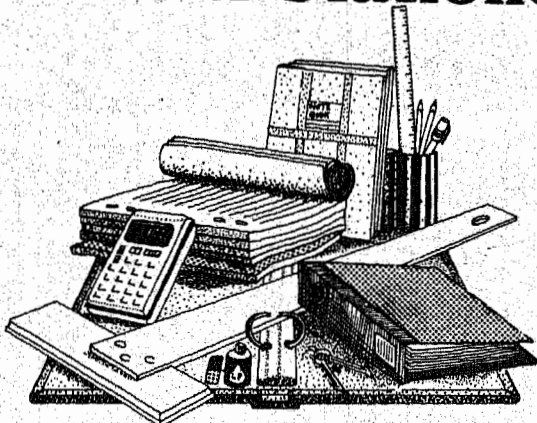
BENTLEY STATIONERS

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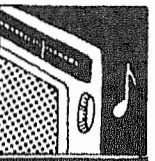


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Radio

RADIO NOTES



by Tom Morton

Is life possible without radio? For some people, probably: for me, as a long-time devotee of the talking wireless, a world without radio is almost as hard (and unpleasant) to imagine as a world without pasta.

Each of us probably has a favourite medium, just as we have a favourite kind of food. According to taste, we rely on the print media, or radio, or television and film for entertainment and information.

In this, the first of a series of regular articles I will be writing for *On dit*, I want to talk about some of the things which make the crackling ether an important and indispensable part of my life.

There are two main reasons why I love the radio. The first has to do with the fact that it doesn't require you to look at it. Newspapers, books, film and television all demand one's undivided optical attention. Regardless of what you are reading or watching, you have to keep your eyes more or less glued to it, and stay still.

Radio, on the other hand, allows one to move around and engage in any number of tedious or absorbing activities such as washing the floor, doing the ironing or preparing a truly lyrical spaghetti carbonara, while lending one's ear unreservedly to words or music on the wireless.

This brings me to the second reason for my radio-mania: the fact that even random listening in constantly brings one face to face, or ear to speaker, with the unexpected, the bizarre, the forgotten, the suppressed — and, just as importantly, the whimsical and the riotous. You hear things on the radio which you won't hear, read or see anywhere else. A couple of examples from my last month's listening: two Saturdays ago I happened to hear John Cargher's program (one of the oldest on the ABC) *Singers of Renown* (5.45 p.m. Radio 2). The program featured arias from famous operettas. Normally few things in the world would induce me to listen to operetta, and at that time I'm usually listening to 5MMM's excellent Top 41. This time, however, I was driving somewhere, the care radio had no FM, and two minutes of switching back and forth from 5AD to 5KA had convinced me that they are still almost as harmful to mental health as Mr Reagan's and Mrs Thatcher's foreign policy may well be to our collective bodily well-being. So it was either *Singers of Renown* or silence.

Well, I was surprised. Not just by the fact that some of the arias weren't half bad. John Cargher told us something very interesting about the history of operetta. It seems that until the mid-1930's, operetta was the most popular form among composers writing vocal music. Although the traditional home of operetta — like pasta — is Italy, in the 1920's and early 30's German and Austrian composers had stolen the limelight from their southern colleagues. The operetta capital of the world was Vienna. Then, from about 1935 onwards, the output of new operettas dried up, and by the end of the second World War it had ceased entirely. Operetta has never really revived as a popular, living musical form.

This piece of information would be of interest only to operetta fans, were it not for the grim background to the story: operetta dried out because nearly all of its leading composers were Jewish. Many of them fled Germany and Austria before it was too late; others were imprisoned and murdered in the concentration camps. Operetta was regarded by the Nazis as a product of decadent Jewish culture and suppressed rigorously by Goebbels. Those composers who escaped seem not to have continued to compose in their adopted countries.

The Gentle Listeners who have read this far may think this story trivial — but for me it exemplifies what radio, as a source of information, is all about. That is, telling you about things you don't know already, usually in more depth and detail than is provided in newspapers or on the television, or else telling you about things you do know, but from a new angle, an unexpected perspective.

In future articles I'll be reviewing particular programs and talking about what the different radio stations in Adelaide have to offer. Till then, listen out; you might get a surprise.

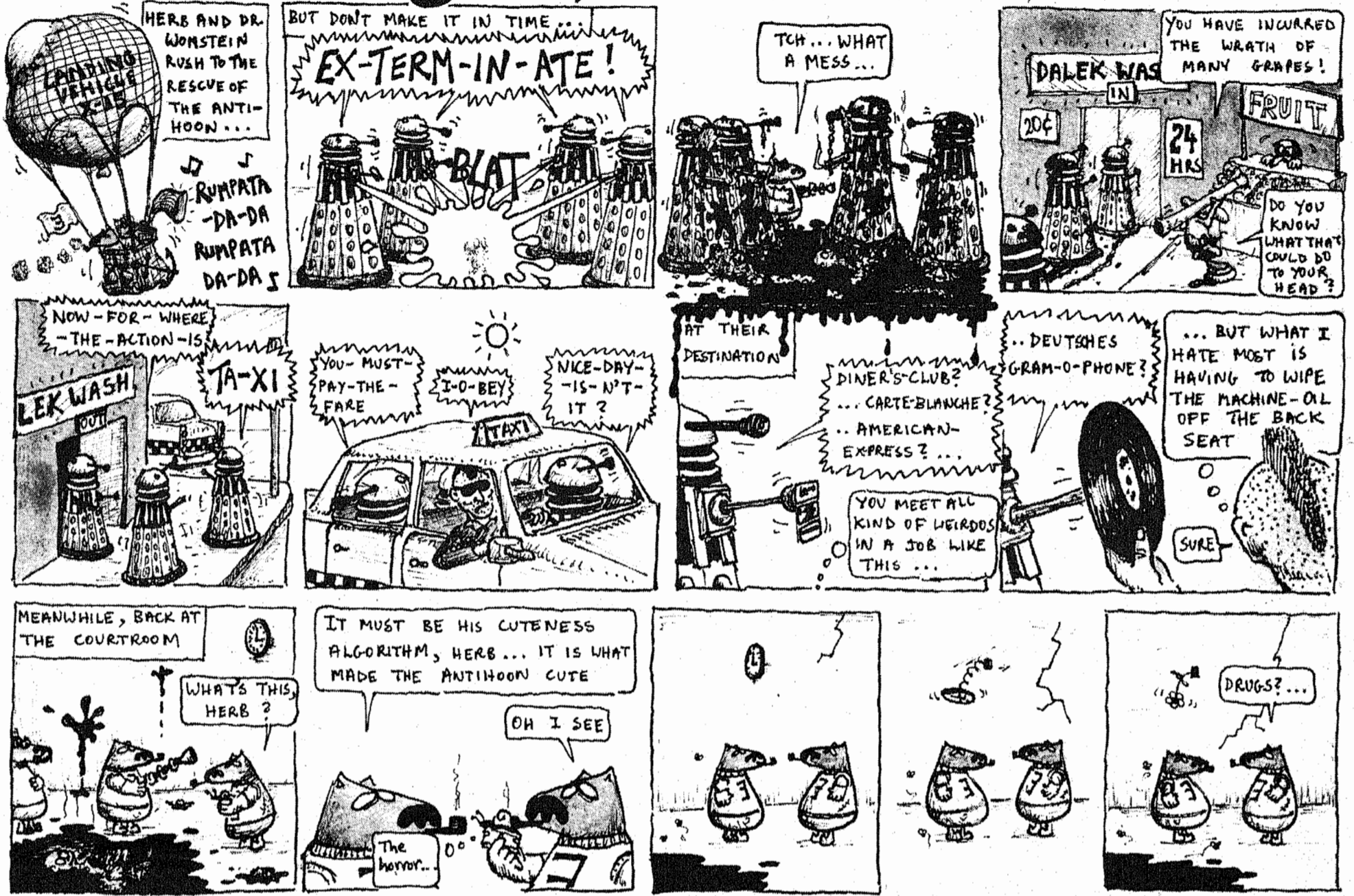
LIVELIGHT RADIO CHOICE

Monday 12 March
English Ears, 9.00 pm 5MMM: All the newest releases from the UK. There's more to music in Thatcherland at the moment than *The Smiths* and psychobilly. Hear it here.

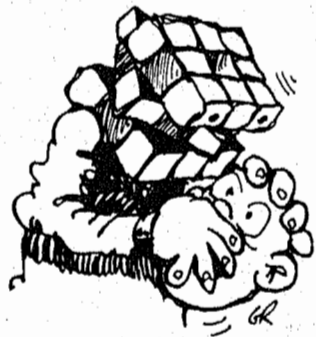
Wednesday 14 March
Books and Writing, 9.15 pm 5CL: A report on Writers' Week and an interview with D.M. Thomas.

Thursday 15 March
The Judges, 9.15 pm 5CL: Michael Kirby's 1983 Boyer Lectures on the Australian judiciary. Especially recommended for law students (there are hip judges too you know).

Sunday 18 March
John Baxter's Italia, 1.10 pm 5CL: A personal report on Italian popular culture. Suggest you accompany it with fettucine, a light salad, and half a bottle of red.



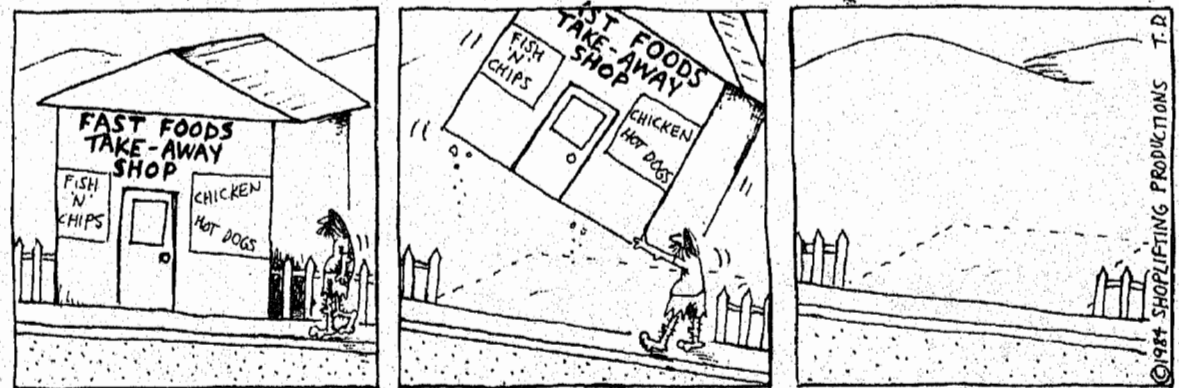
TWISTER PUZZLE



Start at the indicated letter and move horizontally or vertically one letter at a time so that you spell out a sentence which ends in the middle of the diagram.

O R G R T H E R T I E G E O G O G
 D E H E I H T O H E G N I G R E R
 O O T I E I H N S R E T H I G H T
 I G H T G N T O I E I O G N G E I
 E R E I E S G R H I S N O T E G E
 O G I S I T O E T O N O I H I N I
 O O T E S I T H T I E G N D O G T
 D N A K G N S H E O G O E I
 O I M G M I N O T I T R E H T
 R K I N A K N H E H E R G O
 B N I N T H I A D B E N I O G D O
 A M H T I A B B G R K H N I O R
 K G I T U B D R O O U B T T H R D
 E N H T N U B O D B T D B U T B A
 N I K H I N D A O R B A U N T A K
 G M N I G K B B R T T D T I H I N
 K A K E N I U A D B U H T N K I N

Clue: Shakespeare Hamlet Act II, Scene ii
 Solutions next week



SOLUTIONS

ROCK QUIZ

Solutions to Glam Rock Quiz on page 17

- Barry Blue
- The DeFranco Family
- Gary Glitter.
- They all recorded for the "Bell" label, Mecca to Mid 70's Slop.
- Hiawatha
- Gudbuy. If you said 'goodbye' you were no Slade fan.
- 'You You You' and 'Jealous Minds'
- Mud
- Terry Modern was an alias for Nick Lowe.
- a) The Move
b) Electric Light Orchestra

CROSSWORD

Solution to last week's crossword

1	D	O	T	I	N	G	C	M	Y			
2	O	H	E	A	R	T	I	S	A	N		
3	L	A	R	G	E	S	S	E	D	R		
4	L	E	D	U	K	E	D	E	N	Y		
5	A	D	A	M	P	K	L	E				
6	R	E	D	U	C	E	D	F	E	A	T	S
7	A	N	O	R	S	U	M	A				
8	P	L	A	I	T	S	C	R	A	T	C	H
9	E	T	B	O	N	O	T	E				
10	A	N	T	I	O	P	U	S	U	A		
11	O	O	G	A	T	H	E	R	E	D		
12	B	O	U	N	D	E	D	O	E	E		
13	N	S	Y	T	E	N	D	E	R			

Where It's At!

Some of the best, some of the worst and a dash of the bizarre. Edited by Andrew Gleeson.

Bruin makes good

This column has always been amused by the penchant of the cartoon industry to look to the animal kingdom for so many of its heroes.

Maybe it's just that animals are cuter or maybe there's suspicion they're actually more intelligent.

In any event, looking to make a bid for that slice of the market they've so far always conceded to Hanna Barbara, Walt Disney has purchased the rights to a Welsh bear with which to challenge the popular Yogi.

'Superted' is a rather nondescript name for a bear who hails from a television channel called Sianal Pedwar Cymru. But Superted is anything except dull to viewers when he dons a flying suit and conducts a crime-fighting campaign in the name of Truth, Justice and the Welsh Way.

Disney corporate executives are so impressed with Superted they have purchased him for 24 television episodes on their Los Angeles cable television channel and signed him up for a feature film.

As if in proof of his super powers, the amazing little bear has single-handedly manufactured an upturn in the Welsh economy, bringing hundreds of new jobs to Wales in the form of a Superted industry: comic-books, souvenirs, etc.

This could be the way of the future for the West's ailing economies. Maybe Canberra could consider putting Skipper the Kangaroo on celluloid or even resurrecting our Euraptoid hero Blinky Bill.

Rabbit Reductio

Still on animals — only this time little furry things instead of big furry things — a report has come through from England that a 14 year old teenager shot her parents to death with a handgun when they complained that one of her pet rabbits had soiled the living room carpet.

Things are bad indeed when a creature as harmless as a rabbit is not permitted the liberty to express its natural functions without the incident becoming an occasion for homicide.

After the crime, the remarkably calm Miss Christine Martin said, "I have been having problems with them for some time".

It's not clear if she meant her parents or the rabbits.

Science

The course of scientific investigation seldom runs smoothly.

Professor Jerry Kazooman of Washington State University, engaged in a fascinating study to find out the efficiency ratio of ancient weapons, has been asked to desist from his tests which involve — quite naturally — the stabbing to death of goats with stone spears.

The Vancouver *Sun* newspaper reported the frustrated professor's reaction. "This is a typical example of sentimental reasoning," he said. "I am one of the world's leading experts on stone-age technology. If aerospace scientists can fire chickens at windscreens, why can't I throw flints at goats?" Put like that, it seems a reasonable enough request.



Heavens above

If you feel you are safe walking about outdoors, some facts recently published in the American magazine *National Wildlife* might give you pause.

Apparently there are presently 550 pieces of man-made junk falling to Earth every year. This may not sound a lot but with some 3,400 pieces of flotsam and jetsam floating about up there, and more going up all the time, it won't be too long before falling debris becomes a hazard.

The law, however, you will be glad to know, has tried to set some precedents for recourse against those responsible for showering metal down on top of us.

When Skylab came down in 1978 the US Government copped 42 claims for damages. The claims ranged from \$2.47 (for somebody who had a nightmare about Skylab and broke a lampshade) to \$10 million for mental anguish.

Not one of the claims succeeded though. So perhaps we should all take to wearing hard hats.

Diplomacy

That Rolls-Royce of the gossip-rags *Private Eye* has recently reported that on a Prime-Ministerial flight to New Delhi from London, Mr Denis Thatcher managed to consume 18 gin and tonics in just one and a half hours.

This must rival even Bob Hawke's Oxford beer record set in the heady days of his youth when the young Rhodes Scholar drank all comers under the table.

Serious study needs to be undertaken on the relationship between this imbibing and the course of international relations.

The destiny of nations may lie in the hands of Bacchus. After all, was it not after several bottles of wine that Mr David Combe (arguably) fell under the spell of the KGB? Neville Wran, several years ago, said he made his decision not to enter Federal Parliament over a bottle of Cabernet-Chiraz.

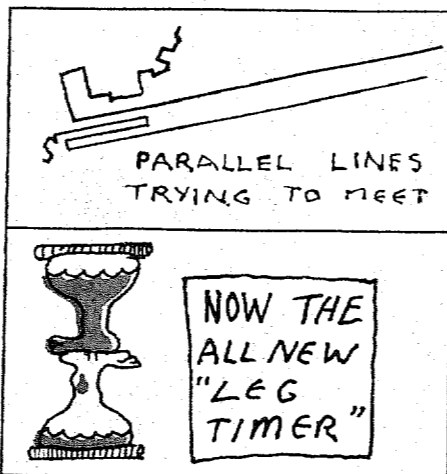
Eighteen gin and tonics in ninety minutes though should certainly make for super-power politics.

Education

We all suspect that academic standards have long been on the decline and splendid proof of this fact recently arrived on this columnist's desk.

You probably didn't know that "Blood flows down one leg and up the other" or that "Geometry helps us to bisect angles", but that is apparently the opinion of some students at this university, at least as expressed in recent examination papers. You will also be glad to learn that "Parallel lines never meet unless you bend one or both of them" and that "The earth makes a resolution every 24 hours".

It is perhaps true of some of us though that "The cerebrum is a cavity in the head".



Literature

Perusal of *On dit's* Bestsellers list on the books page this week is a revelation of social trends.

The non-fiction list puts the *Adelaide Festival Program Guide* at number two — which surely sets to rest any lingering suspicions of philistinism in the City of Churches — while the new edition of *Gregory's Adelaide Street Directory* rings in at number eight, bespeaking our passion for motoring (or perhaps we just want it readily to hand, in order to find a side street to slip down when we spy the breathalyser unit).

It is also impressive that a new Penguin title, *Physical Fitness*, at number six is one ahead of the tedious sounding *National Leisure Seminar*. It is pleasing to see South Australians value industry over indolence; and instructive to notice the latter volume is published by the Victorian Government. This column always suspected the Victorians were a race of idlers.

Let's hope these speculations are accurate. It wouldn't do at all (heaven forbid even the thought!) if all those *Festival Programs* and *Street Directories* have been bought by commuting Victorians visiting our state for the Festival.

"That the Subjugation of Women is more Nature than Nurture"

That is the topic for the Summer Debating Competition Grand Final this Thursday 15 March.

The debate commences at 7 pm at Hayley's Restaurant, 125 Churchill Rd, Prospect. Followed by dinner at 8.15. The debate is free. Dinner is \$12.

Book now by leaving a note in the AU Debating Club pigeon hole.

ANGLICAN SOCIETY

Tuesday

We will be meeting at 1.00 pm in the Chapel for Holy Communion.

Thursday

Beginning of a series of Bible Studies with Fr. Stephen Clark.

FOR SALE

FOR SALE:

Yamaha DT 100 1981. V. good condition. New Battery, \$400 o.n.o. plus accessories. Excellent beginners bike. Phone 42 6808 after 6.00 pm.

FOR SALE

Texas Instruments

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Calculator

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practically new

comes with manual

Jo Thompson

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TEXTBOOKS FOR SALE

1. *Technical Drawing* (6th Ed.) — Giesecke, Mitchell, Spencer and Hill \$13.00
2. *University Chemistry* (3rd Ed.) — Mahan \$16.50.
3. *Introduction to Organic Chemistry* (2nd Ed.) — Brown \$12.50.

All in good condition. Phone 333 0028.

JOBS

Position Vacant
Youth worker

A capable, caring person is needed to join two other workers to parent five adolescent girls at the Adelaide Kid's Shelter. The successful applicant will: 1) be required to live in; 2) become involved in the therapeutic aims of the shelter.

Personal therapy and training is required and provided. Qualifications in social work or psychology and details of relevant work experience should be included in the application. Applications should be sent by 17 March 1984 to:

The Secretary
Management Committee
Adelaide Kid's Shelter
18 Penola Street
Kilkenny SA 5009.

For further information contact Taina or Natalie on 268 8371.

Netball Umpires

Two netball umpires required every Saturday from May until September. \$5.00 — \$6.00 per match (afternoons). Contact Sue Tucker through the Economics Department letterbox.

UNION ACTIVITIES

ACTIVITIES COUNCIL
BY-ELECTION

Three student positions available on the Activities Council. The Activities Council is responsible for the proper organisation and co-ordination of activities that are of a social, entertaining and/or artistic nature. For more details see the Promotions/Activities Officer, Barry Saiter, in the Union Office.
Nominations open Monday 12 March

and close on Friday 16 March. Collect and lodge your nomination form from the Union Office.

By-Election (if required) to be held from Monday 2 April to Friday 16 April in the Union Office. (Other locations to be advised.)

DON HOUSTON
Returning Officer

Rent Rebates for Students

Are you paying more than 35% of your income in rent (e.g. \$25 rent out of a full TEAS cheque of \$62.50)?

If so, you could be eligible for a weekly rent repayment from the SA Housing Trust.

You will need to take evidence of your income (statement by the relevant Commonwealth Department — Dole form or TEAS receipt) and evidence of the rent you pay by —

1. A letter from the landlord stating total rent paid. The address, who you share with an how much each of you pay.
2. A statutory declaration by yourself. (Forms available from Commonwealth Education Department, 230 North Tce, Adelaide).
3. If your name appears on the rent receipt or in the rent book as lessee, this may be taken as proof.

IF IN DOUBT, CONTACT ANDREW DERRINGTON, EDUCATION AND WELFARE OFFICER, FOR APPLICATION FORMS AND FURTHER INFORMATION.

Union Council By-Election
1 position

Nominations open Thursday 15 March (9 am) and close Friday 23 March (5 pm). Policy statements and photographs have to be submitted with nomination.

Nomination Forms available from Union Administration, 1st Floor, Lady Symon Building.

Don Houston
Returning Officer
9 March 1984

Union Activities
Monday 12th to Sunday 18th March
Monday 12th

1 pm — 6 pm *Busby and Gifford Exhibition* in the Gallery, Union House (Level 6). Jeff Busby — Photographs and Geoffrey Gifford — Drawings. Exhibition finishes on Tuesday 13th.

8 pm *Maxi and Mitch* comedy duo from Britain in Union Hall presented by Promcon. \$9 public, \$7 concession. Continues nightly until Saturday 17th.

Tuesday 13th

1.10 pm *Superman III* film screening in Union Hall. Film members \$1.50; students/concession \$2.50; others \$3.50.

1.10 pm Meeting for people interested in learning more about *On dit* at the *On dit* Office (S.W. corner of Cloisters, by the Little Theatre). *On dit* is interested in writers, photographers, cartoonists, graphic artists, layout people, etc. Drop in anytime.

7.30 pm A.U. Square Dance in Upper Refectory.

Wednesday 14th

11 am — 6 pm *Exhibition* in the Gallery, Union House of drawings by *Robert Freeman* and paintings by *John Forrest*. Continues until March 31st.

1.10 pm *Aussie Assault* film in Union Hall. Film members \$1.50, concession \$2.50, others \$3.50.

6 pm *Music Students* performance in the Union Bistro. Free to Bistrot diners only. Different performers each week.

7.30 pm Socialist Club film screening of *Battleship Potemkin* in Union Cinema. Donation \$2 (students); \$3 (waged). (Second in a series of eight films shown each Wednesday night. Season ticket \$15 students, \$20 waged).

7.30 pm *Football Club* Annual General Meeting in the Games Room. Some refreshments provided. See Gary Martin for more details.

8 pm Opening night of *PIAF* a play by Pam Gens, presented by the University of

Adelaide Theatre Guild in the Little Theatre. Tickets \$6, concession \$3.50. Tuesday — Saturday until Saturday March 24th incl.

Friday 16th

1 pm Music entertainment in the Union Bar.

6 pm Eat, drink and be entertained in the *Union Bistro* by Paul White on the baby grand piano. Free to Bistrot diners only. Pianist every Friday night in the Bistrot.

9 pm Free entertainment in the Union Bar. Please bring your Union card. Visitors \$2.

Saturday 17th

A.U. Mountain Club Orientation Walk. See the Sports Association noticeboard in cloisters for details.

8 pm — late Opening, Union Bar night featuring *Invisible Mende* plus supports. Free to Union voucher card holders, \$4 students, \$5 guests. Special price King George Scotch and T.S.T. Brandy available tonight only.

Union Voucher Scheme

What...
A 24 card voucher booklet giving you freebies and discounts on Union facilities and goods available such as a free biro of a game of squash.

Also...
Chance to win a trip to New Zealand or cash prizes.

How...
Pick up your voucher book in your diary when you pay your Union fees at the Uni front office by March 31st.

When...
Vouchers only valid from now until Friday April 6th. Must be lodged by then for lotteries. Lottery draws on Thursday April 19th. Wow!

Union Bar (Level 5, Union House)

Opening Hours:
Monday - Thursday 12 noon - 10 pm
Friday 12 noon - midnight
Saturday - 4 pm - midnight or 1 am
(cover charge for Bar nights after 7 pm only)
Video screenings of Mondays and Thursdays (see noticeboard for details).
Lunchtime live concerts every second Friday.

Free entertainment featuring variety of performers every Friday night. Cover charge for visitors.

Saturday Bar nights during term feature top local and interstate performers and special concept nights for very reasonable prices.

Please carry your Union cards at all times when using the Union Bar or Bistrot to prove that you are members of the Adelaide University Union. The Union operates its bars under a club licence and as such only Union members (includes all AU students) and their signed in guests can use the licensed areas. Each member can only sign in three guests on a particular day. On busy days all guests will be issued with a visitor's pass which identifies them as having been signed in. Union members and their guests are expected to adhere to the rules applicable to using Bar facilities (copies available on request).

Cloak/Bag Room — a cloak/bag room will operate all day Friday and on other busy days at the western end entrance to the Bar. For 20c you can leave your bag/coat etc. with the attendant employed to look after it. No bags are allowed into the Bar at any time.

Some free bag racks are provided at each end outside the Bar.

TO LET

ROOMS TO LET

NO! Not in Fiji but in the near-city of suburb Parkside.

- Villa style house
- Rooms furnished or unfurnished
- Female preferred
- Others in house? 2nd Year.
- music student (Adel. CAE)
- PhD student in entymology at Waite
- Both are males
- Rent \$35.00 pw per room plus share expenses. No bond.
- Contact: Llewelyn on 272 1525.