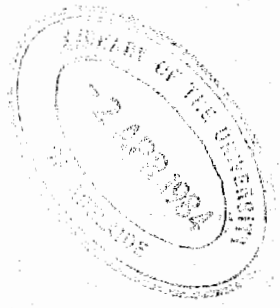


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# On dit



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Adelaide University

Monday 26 March 1984

## Adelaide's great rock 'n' roll chart swindle The top-forty connection

by Jane Willcox

Adelaide's top 40 charts are being manipulated by a conspiracy of record companies and stores to boost sales of slow moving records.

Inquiries by *On dit* found that sales and popularity are the last thing indicated by a record's position on the radio stations 5AD and SAFM's charts.

Two Adelaide record store managers proclaimed:

- A record can be out of stock and still move up or down the charts. No-one could buy the single *Tainted Love* for three weeks, whilst it was charting in the top five. Austen Tayshus' *Australiana* single was out of stock while it raced up the Adelaide chart.

- Few record stores which provide the information for the chart's compilers, keep accurate accounts of record sales. They base chart positions on memory, personal taste and on the last record they've sold that day. Some stores won't chart *The Clash* because they don't like the band.

In order to sell a surplus of a particular record, record stores place it high on the charts, irrespective of how many are being sold.

The record stores that help compile the charts are chosen because they toe the record company line. They promote the record company's artists by placing them high on the charts.

- Record companies cajole record stores into charting their artists in return for little favours like paying for surplus records.

- Record companies sell a record on a special deal dependant on the record charting highly. If the record drops, the



special deal is terminated.

- Most people try to get a fairly honest chart, but it is impossible said Chris McCaffrey, Manager of the Seeing Ears record store.

There is a little bit of corruption all the way down the line, he said.

Seeing Ears is one of the "Ratpack", a group of stores surveyed for the SAFM and 5AD charts. They help each other out when they're being "victimised" by record companies and swap stock when they run out.

The "Ratpack" had a meeting in the pub last Tuesday night. The agenda - whether to rechart Dire Straits' *Love over Gold* album at Polygram's request and Michael Jackson's *Off the Wall* at the bidding of CBS. McCaffrey voted against

the proposal because he genuinely wasn't selling either album. The problem was never resolved, however, because everyone "got drunk and had a good time".

"The records will chart this week anyway," said McCaffrey.

John Messer, manager of Mr Music in Blackwood said people buy records that rate highly in the charts.

"There is a lot of credence placed in music charts."

"People like to rate things, say one record is better than another."

Chart rigging is a universal problem, said Messer, to which the only solution is an independent body.

He said record stores should be compelled to produce sales figures.

McCaffrey agreed but added that most stores are reluctant to do so.

Paul Thompson, manager of SAFM thought a chart based on sales figures would be preferable but claimed store rivalry - particularly between the two major stores, CC Records and Allans - made it impossible.

Thompson said the station did need to do a "little more work" on its charts.

He said when a record charted without being available, its position is based on the number of people requesting it.

"We chart on the demand for sales," he said.

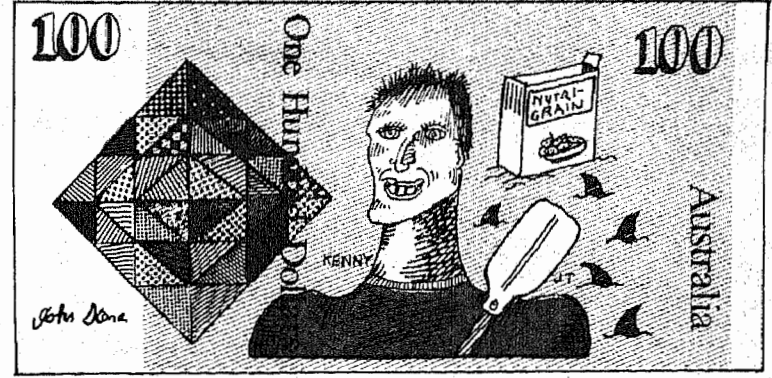
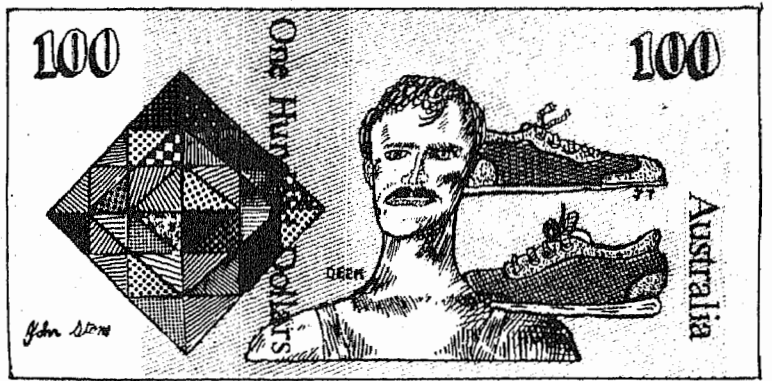
Bob Francis, 5AD manager, said 5AD's chart was based on charts from all the main stores, but then "cross-referenced" to make it more authentic. He became confused with closer questioning and handed the phone to 5AD's music co-ordinator Peter Butler.

Butler said the station liaises with record companies who independently vote for the stores to be surveyed. This voting is not necessarily on the number of records a store sells.

The Reserve Bank's \$100 note.



### On dit's \$100 notes



## Going un-noted

If you habitually wear a balaklava, have a beard, scars, pronounced acne, moles, sideburns or a worry-wrinkled brow then you stand a good chance of appearing on any future Australian banknotes.

If you have a clear complexion, boyishly/girlishly uncluttered good-looks, an unexceptional nose and an untroubled brow, then you have no chance at all.

Last week saw the release by the Reserve Bank of Australia of the new \$100 note.

It carries on the front a portrait of South Australian explorer, Sir Douglas Mawson, and on the back, pioneering astronomer, John Tebbutt.

Why have these two - one famed for having discovered two "important" comets, the other for taking long walks in sub-zero temperatures - been chosen for such prominent immortalisation?

Why, for example, didn't the Bank use this opportunity to commemorate the achievements of some outstanding Australian women, to correct the sexist imbalance of our first decimal currency note series?

Or perhaps they might have considered an Australian of non-white Anglo Saxon origin.

Why does the Bank insist on foisting upon the Australian public, dead, obscure or uninspiring scientists, farmers and explorers?

What about the world of sport, that great Australian pre-occupation?

Or the arts, music or poetry?

Why do we have Tebbutt, whoever he is, when we could have Banjo Patterson or Phar Lap?

According to a spokesman for the Bank, a small group made up of designers and consultants comes up with ideas for the notes which are then approved by the Bank's chairman.

Apparently ensuring the notes will be secure from forgery significantly influences who will be chosen for portrayal.

"The person chosen, the head, has to allow for lots of engraving detail to make sure the notes are secure instruments, they can't be forged," the spokesperson said.

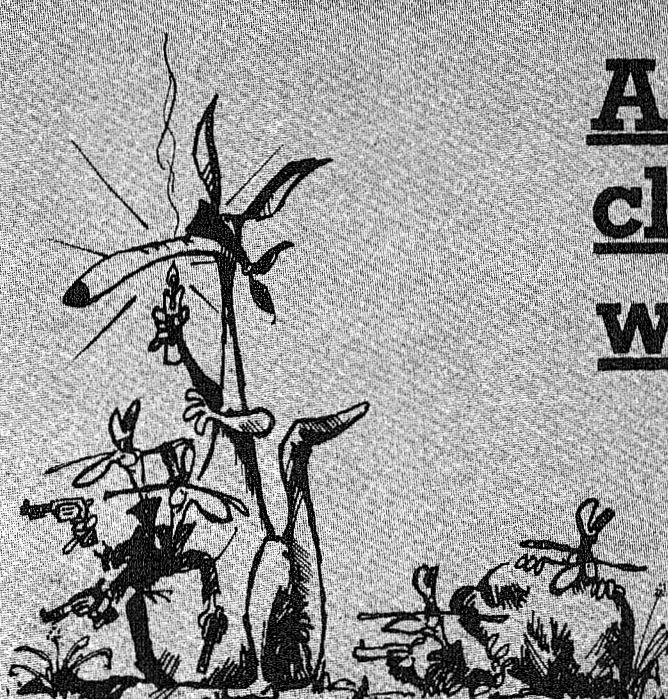
"A balaklava, plenty of lines, long sideburns like Tebbutt's are obviously ideal for security."

The \$100 note's designer, Mr Harry Williamson of Sydney, told *On dit* that, mindful of possible criticism from feminists, he had considered a number of prominent women in preliminary designs including a Tasmanian Aboriginal leader, a woman mathematician from Canberra and a marine biologist.

He believed, however, that the Bank was concerned that any portrayal of Australian women should not be tokenistic and since it had chosen the subject of scientific exploration, it was more likely men would be chosen. Mr

According to Williamson, the Bank is "conservative" and steers clear of anyone controversial.

All subjects have to be well and truly deceased.



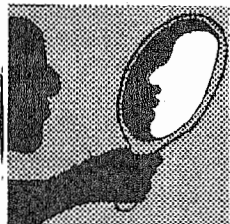
**ASIO's clandestine world**

- Turn to page 10



# Staying in touch with edible jellyfish

## PAGE TWO PROFILE



by Mark Davis

David Dale knows all there is to know about edible jellyfish, the contraceptive clock, squirrel impersonations and suicide by fish sauce.

David Dale edits a popular column called "Stay in Touch" for the Sydney Morning Herald newspaper.

"Stay in Touch" features absurd, farcical stories which Dale culls from the news services. "Stay in Touch" brings together each day a collection of whimsical and bizarre items from all over the world which other newspapers slot in to their news pages as "Odd Spots" or "News in Brief" items — or leave lying around on the news room floors.

Dale says that one of his favourite "Stay in Touch" items concerned a man in Malaysia who was shot by mistake for a squirrel. Dale published the story and then found there appeared to be an epidemic of people being shot by mistake for animals.

Here is the original squirrel impersonation item from the "Stay in Touch" of 13 December 1982:

We reproduce in full a cable story that arrived on our desk on Friday datelined Kuala Lumpur: 'A 23-year-old man was shot by a forest ranger who mistook him for a squirrel at the Pelubung Forest Reserve here last night. A policeman said the man, Shafie Thambit, was seriously injured. He said Mr. Shafie was climbing up a tree in the reserve when a forest ranger who was passing by mistook him for a squirrel and shot at him. Mr. Shafie fell from the tree and was admitted to the hospital. He is said to be injured in the face, right hand and body. Police detained the forest ranger for questioning. What are we to make of this? Are we to take it that Mr. Shafie is a particularly small, furry man? That Malaysian squirrels are BIG, and normally given to wearing clothes? That the Malaysian National Parks Service is in the habit of employing very shortsighted rangers? Why was Mr. Shafie climbing the tree in the

first place? What do the police suspect about the ranger. Why do these news services send such silly stories?

A week later: 22 December 1982.

Last week this column worked itself up into a rage over the inadequate information in a cable story we received from Kuala Lumpur. The story said that a forest ranger had shot a man because he had mistaken him for a squirrel, but did not explain how this could happen. Now we learn this was just the beginning. An alert reader who has just returned from Malaysia has given us a copy of the 'Sarawak Tribune' of 1 December, containing an article which proves that animal-impersonation, or shortsightedness, had reached epidemic proportions in that nation. The story is headlined 'HEADMAN (mistaken for a monkey) SHOT DEAD'

This confounds all rational speculation. Immediately after we received this material, we tried to get an explanation from the 'Herald's' correspondent in Malaysia, M.G. Pillai (nobody in this office knows what his initials stand for, which is curious in itself), only to be told that he had gone to Singapore. We don't blame him. No doubt he thought that if he'd stayed in Malaysia, he'd be shot by mistake for an aardvark. More of this mystery anon.

And so on. The epidemic went on for the next three months, spreading to other countries (with one instance occurring in Wagga Wagga, New South Wales) and then it all stopped.

"It's an example of how you pick out something from the news services that amuses you and then suddenly you discover you're on to a totally inexplicable phenomenon" says Dale.

"This year I was looking forward to the people being shot by mistake for animals season" he says.

"It should have started in January, but there's been no sign of it yet."

"I also like to pick up on the recurrences of great stories like the

wet dog that was put into a microwave oven to dry — newspapers don't realize that these are apocryphal stories and will run them over and over again every so often."

David Dale studied clinical psychology at the University of Sydney but gave it away for a career in journalism.

"I discovered in my Honours year that psychology was all bullshit and so I escaped into journalism"

He worked for several years as a "straight" journalist on the Sydney Morning Herald, the Australian, the National Times and the Sun-Herald.

Then he returned to the Sydney Morning Herald where he was given a brief to write a new daily column to be called "Stay in Touch".

"The initial brief for 'Stay in Touch' was that it had to be absolutely dead-straight and factual" he says.

"It was meant to contain consumer information like vegetable prices, stock exchange information and a brief summary of the day's news."

The "Stay in Touch" of today is radically different from the original brief Dale was given.

"I just got bored with doing the straight stuff. I started putting in little jokes and comments and it seemed to get some response from the readers and the editors liked it."

Fruit and vegetable prices have given way to squirrel impersonators and things like edible jellyfish and contraceptive clocks are grist for the "Stay in Touch" mill.

Indeed Dale feels that during his time editing "Stay in Touch" he has become jaded towards the bizarre and unusual.

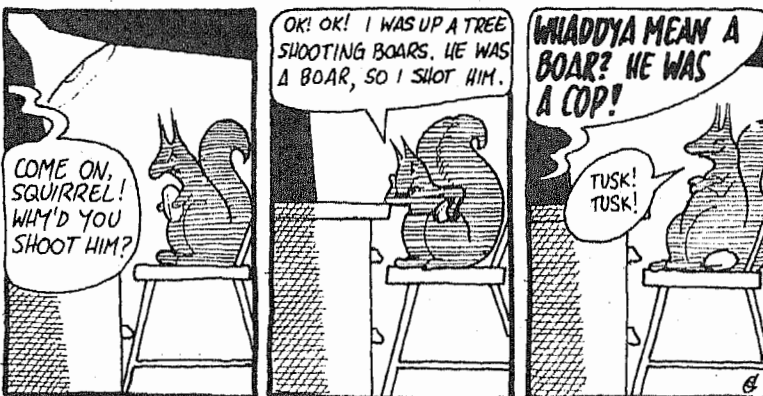
"Often people see items in another newspaper and say to me 'why don't you pick up that one' and I say 'Oh, I saw that on the news service, it didn't seem that unusual to me'."

"I guess my threshold level for the bizarre has been raised."

Dale says that he picks up a lot of "Stay in Touch" items from Chinese newspaper.

"They are a tremendous source because they're just now beginning to get a sense of wonder about news after having had a very serious view about what news is."

"You now start to get a mixture of naive and sensationalism - they'll make a big thing out of a story about a woman in some remote province who has a horn growing out of her head. You don't know if the story is true or not but what is interesting is the way



The work of Stay in Touch's 'Cactus Jack'.

Chinese newspapers are breaking from their old traditions and sensationalizing a story which probably in Australia a paper wouldn't even publish."

"I'm also quite amused by a Russian publication called Moscow News Information which has a column called 'Of Interest' that's always scooping 'Stay in Touch'," he says.

"Their perspective on things is so wierd - some 32 year old dog died recently but when they wrote about it they were far more interested in the fact that it was bald than in its tremendous age."

He says he can easily imagine a Russian or Chinese David Dale putting together a "Stay in Touch" column from incidents in Australia that we find commonplace.

Locally, two of his best sources for "Stay in Touch" are Joh Bjelke-Petersen and Neville Wran.

"Neville Wran is good value because he is a very amusing speaker - sometimes he doesn't know himself that he's amusing."

"Bjelke-Petersen is also good value but after awhile you realise that

quotes that reveal to us in the southern states that he is insane are quite standard quotes for him in Queensland."

"Stay in Touch" does occasionally run into trouble - "some readers complain about it" and Neville Wran is currently suing the Sydney Morning Herald over a "Stay in Touch" item.

"Sometimes there have been conflicts where I've wanted to put something in and the editor has said 'I don't think our readers are ready for that yet'," Dale says.

"I have no sense of what is in bad taste at all whereas the editors are presumably paid for having a particularly refined sense of good taste."

Dale pays tribute to the two cartoonists, Matthew Martin and 'Cactus Jack' Colquhoun, who work with him on "Stay in Touch".

"You sometimes have an absurd item and then a cartoon which is lateral thinking on the subject which couldn't be done verbally."

"Sometimes you can put things in a cartoon which might well be defamatory if you said them."



## OUTRAGE!

It's four feet long, dark blue and white, made in South Australia of washable polyester and carries a "Roxby Downs 1983" logo depicting the Whenan shaft at the Olympic Dam uranium mine.

It's the S.A. police force's Roxby-Downs-protest commemorative tie.

It appears there is a longstanding tradition within the SA police force of immortalising its greatest achievements in this manner - On dit understands a Truro tie was issued a few years back.

Now the Outrage column isn't going likely to begrudge the police the right to pat themselves sardonically on the back, we were outraged to discover that no-one within the anti-Roxby movement had been informed of the ties existence.

After all, without the protesters, none of the police "heroics" would have been possible.

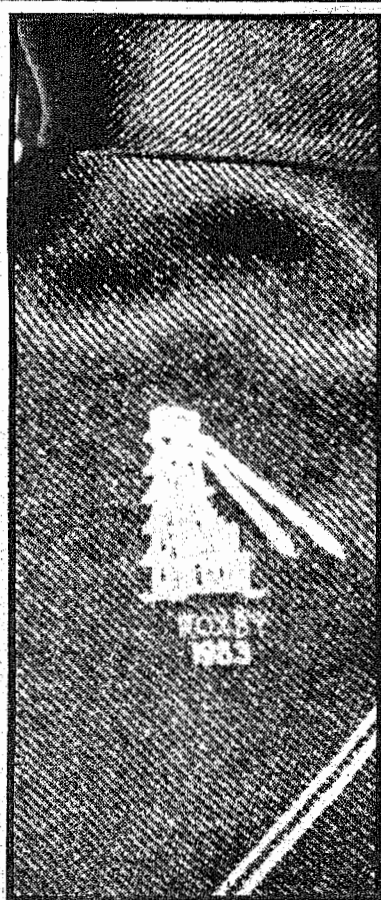
Surely common courtesy demands that the protesters be given the chance to place some orders for the tie.

A member of the Adelaide University Campaign Against Nuclear Energy group, when shown one of the ties, was suitably outraged.

"It's despicable," she said. "If this tie really commemorates Roxby Downs then it should be radioactive or at least glow in the dark."

"We may bring out our own Roxby Downs tie but our logo will depict the Whenan shaft blown up."

The Outrage column wonders what other recent police successes are to be similarly commemorated - perhaps a Glenelg riot tie is already in the pipeline.



## MEDIA MEDIA MEDIA

David Walker

Anthony MacAdam is a member of that endangered species, the solidly right-wing journalist in Australia. Two years ago he was sacked as the Melbourne Age's second radio writer, in what the Age claims was a staff cut but which MacAdam attributes to his outspoken attacks on left-wing bias in the ABC. Since then he has been media critic for Australia's sole well-known right-wing magazine, Quadrant. He finds a great deal to criticise in Australian news media.

There are two theories about the content of the news media. The traditional Marxist theory states that a capitalist press serves its owners' interests — that it's who runs the paper (or radio or television station) which determines what goes in. MacAdam's preferred theory is that journalists control the stories, and hence are a subtle but important influence on the content of the media. And the journos, especially in Sydney, the media capital of Australia are nearly all left-wing, he says.

MacAdam argues that newspaper cadets — new journalists — have an "ideological homogeneity" about them which tertiary education in social sciences produces. Most newspaper cadets now come from university, he asserts, carrying with them a world-view which favours unilateral disarmament, decries the United States, lacks historical perspective and sees the Vietnam War as an American crime.

This stems from a flaw in our education system, says MacAdam.

"We're stuck with academics hired in a time of 'great university expansion' and

## Anthony MacAdam: fighting a lonely fight

many of them weren't particularly good then and are probably worse now. You can't get rid of them because of the tenure system."

Since funding cuts prohibit further hiring now, the problem, says MacAdam, is "basically insoluble ... there is very definitely a Marxist bias in the social science faculties." Such faculties are now producing many of Australia's journalists, on major newspapers.

"I think that these people bring with them a great deal of ideological baggage from their revolting student days, and they turn out to be revolting journalists. They just seem to get more revolting as years go on — they don't really change much."

"It's remarkable, a kind of permanent intellectual adolescence — they never seem to read books, conversation is not a strong point with them, so it comes down to beer-drinking, concerts and who's sleeping with who. I think that something terrible goes wrong there; there doesn't seem to be any intellectual growth from that point. Whether there's any while they're at university is very questionable too. It's noticeable just in things like book reviewing — very, very rarely does anyone write a review that is not thoroughly predictable."

In the past MacAdam has attacked Advertiser contributors such as Bill Guy and Bruce Wilson. But Sydney journalism, which he describes as "incestuous", is the target of most of his wrath.

"I think the Fairfax Press is certainly the worst, and the worst of the Fairfax Press is the National Times, without any

shadow of a doubt. After that, the worst is the Sydney Morning Herald, then The Age and the Canberra Times. But certainly the National Times is the most ideologically outrageous, and arrogant, and contemptuous of its readers' intelligence."

It is the National Times, he says, which is most heavily populated with the sort of left-wing journos he so dislikes: David Marr, Brian Toohey and others.

Yet these are Australia's "finest" newspapers, surely?

"They are Australia's finest newspapers by default — there's not an awful lot of choice. You have the circulation of the same people around the Fairfax Press."

Why don't we have more good newspapers? MacAdam attributes it to the absence of "the rip-roaring, crusading editor, with fire in his belly ... we don't seem to get that type any more."

Anthony MacAdam and his colleagues at Quadrant are fighting a lonely fight.

## PRODUCTION

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Design: Tim Dodd and John Tanner. Typesetting: Jo Davis.

Thanks to Jaci Wiley, Devin Clementi, Mhairi McPherson and all our news and feature writers, photographers, cartoonists, columnists, reviewers and layout workers.



# Victory is sweet for Wran in NSW poll

by Robert Cecil

Strong support in country NSW helped return the Wran Labor Government with a comfortable 17 seat majority last Saturday.

With 58 seats in the 99 member Legislative Assembly (Lower House) Mr Wran will govern for the next four years with a majority larger than any other State Labor government.

The Liberal Party, led for the first time by Mr Greiner, obtained a six percent swing across NSW, but this was concentrated in metropolitan Sydney.

With about eighty percent of the vote counted the ALP holds 58 seats, the Liberals 22, the Nationals 15, and independents 4.

Labor appears to have lost the following seats: Manley and Wakehurst (on the North Shore), Cronulla and Miranda (in the southern suburbs), Hurstville and Burwood (in the inner western suburbs, often called the "Bible Belt"), Camden (covering the outer south-western suburbs and the wealthy semi-rural towns in the old Parliament. Labor had 71 seats, the Liberals 13, Nationals 13 and independents 2.

Wollongong (to an independent) and the country seat of Clarence (north-east) and Murrumbidgee.

Corruption was the main issue of the campaign, but it did not always work in favour of the Opposition.

While most swinging voters seem to have blamed the Labor government for corruption problems, a substantial number regarded the corruption allegations as either unproven or endemic to NSW whichever government was in power.

The Opposition went into the election with an ambivalent endorsement from

Sydney's major morning paper, the *Sydney Morning Herald*.

The *Herald* said, in its election-eve editorial, that the Wran government needed a firm rebuff over a series of incidents which had raised justified suspicion of corruption in government.

However, the same editorial conceded that the Wran government had a record of competent administration and would probably be returned.

The ALP received an unequivocal endorsement from one of Sydney's mass-circulation papers, the Murdoch-owned *Daily Mirror*.

The *Mirror's* Friday editorial said allegations of corruption remained just that - allegations - and voters should return Labor because of its sound administrative record and policies.

Mr Wran met the Press at about 11p.m. and described the victory as his sweetest. "I feel quite ecstatic, really," he said.

Mr Greiner said the result had given the Liberal Party a useful base from which it could win government in 1988.

Speaking in the tally-room at 9.20p.m., he conceded defeat cheerfully and added "It's an excellent result, just what I predicted three weeks ago."

"We can now target eight or nine seats for 1988. It's a repudiation for the Labor Party and Mr Wran."

He said the coalition parties had not done well in the country, but he attributed this to the popularity of Labor's country members.

"It's the first time for a long, long time we've been on the up. This will turn the tide all around Australia."

While Mr Wran did not appear until late in the evening, his Attorney-General, Mr Landa, and the Finance Minister, Mr Cavalier, handled Labor Party commentary in the tally-room.

Mr Cavalier congratulated Mr Greiner



'Nifty Nev' rolls yet another Liberal leader.

on being the first credible Liberal leader since Sir Robin Askin, who retired as Premier in 1975.

He said the NSW government had suffered a discriminatory reduction in Federal funding under the Fraser government in 1981-82 and this had forced it into a number of unpopular cost-cutting measures. With the economic recovery and the election of the Hawke government, the Wran government would be better placed to fulfil its promises by the next election in 1988.

Mr Landa said the Opposition had thrown "every allegation in the book" and it had failed to pay off.

The fourth Wran government will be the first in NSW's history to be elected for a four-year term. This is the result of a referendum in 1981 which changed Parliamentary terms from three to four years.

The next NSW elections will be in Australia's bi-centennial year and most political forecasters claim this will be to the advantage of the incumbent government. The Prime Minister, Mr Hawke, has said he plans an early Federal election in 1985 and this would result in his government going to the polls in the bi-centennial year too.

Among the chief casualties of this election was the ALP member for Hurstville, Mr Kevin Ryan. He suffered a 13 percent swing against him, one of the

highest in the state. He is a former Rugby League star and was the NSW leader of Mr Hayden's new Centre faction.

Labor's best results were in the country, particularly Bathurst where the sitting member Mr Mick Clough won a three percent swing.

Independents polled strongly and their best result was in Wollongong where the Lord Mayor, Mr Frank Arkell, defeated a new Labor candidate, Mr Rex Connor, the son of the Minister for Minerals and Energy in the Whitlam government.

Mr Arkell is a real estate agent and is aligned with the Liberal Party.

Former student activist, Mr Michael Yabsley, won the gay electorate of Blithe from the sitting Labor member, Fred Miller. Mr Yabsley was educated in South Africa, defends apartheid and was described by former Opposition Leader Mr Dowd as a talented young man who "had married well."

Mr Dowd said Mr Yabsley had married six months ago, "a courageous decision in an electorate with a big homosexual population."

Despite the claims and counter-claims, it appears that the NSW Labor government has received a censure while retaining the confidence of about 55 percent of the voting population.

Mr Wran will construe the result as a mandate to continue his moderate Labor policies.

# Kenyan held for advocating new party



## HUMAN RIGHTS FILE

### PRISONERS OF CONSCIENCE

#### Kenya: George Anyona

George Anyona, a prominent critic of the Kenyan government and a former member of parliament, has been detained without charge or trial since mid-1982.

Anyona was arrested by police in Nairobi, Kenya's capital, on 30 May 1982. The authorities refused to explain what had happened to him, or to acknowledge that he had been arrested until a habeas corpus petition was heard in the High Court three days later.

It was then revealed that he had been imprisoned under the Public Order and Security Act, which provides for indefinite detention without charge or trial on the grounds of "the preservation of public security."

Anyona's lawyer, John Khaminwa, was arrested the day after the High Court hearing and detained under the same Act. He appeared to have been detained solely for his professional legal activities in representing George Anyona and other critics of the government.

The Lawyer was released on 12 October 1983; Anyona is still being held.

### Opposition party

The Kenyan government has not given any precise reasons for Anyona's detention, but it is probably a result of his advocacy of the formation of an opposition political party. Ten days before his arrest he had publicly stated that Kenya was "ripe for a second political party" and was planning to announce the formation of a political party and to apply for its registration.

At the time of Anyona's arrest it was not illegal to advocate or to form another political party, although no party other than the ruling Kenya African National one-party state and prohibiting the existence of any party besides KANU. People's Union (KPU) was banned. Four days after Anyona was detained the government introduced a constitutional amendment declaring Kenya to be a one-party state and prohibiting the existence of any party besides KANU. Parliament unanimously adopted this amendment five days later.

The government has not divulged Anyona's place of detention but he is believed to be in Shimo-la-Tewa prison in Mombasa. He was held incommunicado for at least the first 12 months of his imprisonment and is reported to be in permanent solitary confinement, forced to sleep on his cell floor and denied any reading or writing material or exercise in the open air.

Diet in the prison is monotonous and nutritionally poor. Prisoners suffer from heat and poor hygiene and malaria is common.

Kenya, a former British colony, was granted independence in 1963 after the bloody Mau Mau uprisings of the 1950s. Its current President, Daniel arap Moi, is the leader of the ruling KANU party and was the sole candidate in the 1979 Presidential elections.

An armed coup attempt was made in August 1982 by sections of the Kenya Air Force. The attempt failed after several hours of fighting in Nairobi between the rebels and troops loyal to the government. The government stated that 129 people were killed.

The coup attempt led to the arrest of virtually the entire air force - over 2,000 strong. Heavy sentences were passed by courts-martial on those accused of responsibility for the coup.

Amnesty International has expressed concern over indefinite detention of prisoners of conscience, allegations of ill-treatment of political prisoners, harsh prison conditions, and the use of the death penalty. Amnesty reports that the detention without trial of George Anyona and others like him is in violation of the UN International Covenant on Civil and Political Rights which Kenya has ratified.

"Human Rights File" is compiled from information supplied by Amnesty International.

# Looking back at Bach

Adelaide artistic circles, almost to a man and woman, have failed to celebrate the 299th birthday of all-time-top-of-the-classical-pops composer, J.S. Bach.

Last Wednesday was the day and Adelaide, self proclaimed cultural capital, was scandalously silent.

The Minister of the Arts, Mr. Bannon, did not rise in Parliament to propose a toast, and offered no government grants for impoverished composers of four-part fugues.

Radio 5KA breakfast show phenomena, Bazz and Pilko, failed to spin a single track from the St. Mathew's Passion or the Brandenburg Concertos.

Seedily-conservative morning daily *The Advertiser* omitted to provide its readers with a special full colour wrap-around Bach-commemorative front page and there was no article on "Why I think old J.S. was so cute" from columnist Marina Craig.

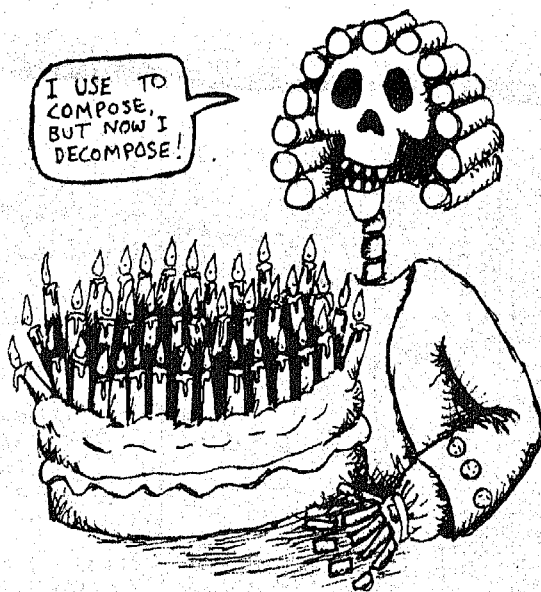
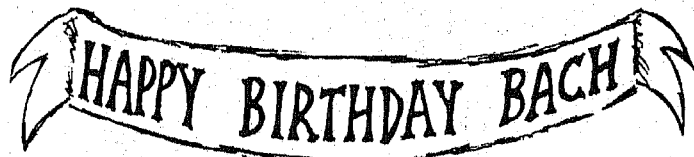
And so *On dit*, ever eager to make up for the mainstream media's glaring omissions, resolved to redress this glaring cultural wrong. In the absence of any comment from local cultural groups apart from the Keep Fugues Bach society which stated:



If only J.S. was around today to lap up some of the attention he's getting these days. Seems like the same old story about composers not being appreciated in their own time rings true for Johann. His *Well-Tempered Clavier*, his passions, cantatas and solo sonatas are enjoying much more popularity than ever before. It seems J.S. back in 1720 was more the whiz kid of the organ than the prolific composer. Apparently he could move his hands and feet as quick as your average Michael Jackson.

Rumour has it that whenever the kid would drop into a new town the other organists would retreat, take a holiday, catch the next bus.

There have been a host of stories, legends and "did-you-knows"



floating around about Johann Sebastian. Like did you know he was supposed to have twenty children? Sounds great even though he did manage to produce a few musical celebrities.

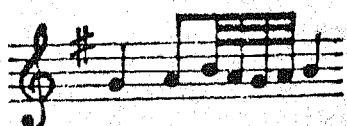
Then there's the tale about him making music with a certain young maiden in his organ loft.

A couple of times he was almost beaten up by some heavies from the choir who didn't like his music much.

The hardest nut for Bach to crack was composing. It took Bach's contemporaries a fair while to accept

his music. Counterpoint was passe. But then Bach never had to go on the dole. As cantor of several churches, Bach would have to churn out a new cantata each week. Not bad going. I'd like to see composers these days doing that. Bach also reaped an extra quid or two inspecting organs - a job he was in great demand for. So he couldn't have had it too bad.

On top of all this, Bach was apparently a really swell guy - honest, kind and above all impartial. So next time you look at one of those austere portraits of Bach think of him as a bit of a cool cat.



*On dit* has turned to its own champion of things contrapuntal, our music critic Xenia Hanusiak, for this birthday testimonial.

## POLICY ON RACISM

On Tuesday 27th March a General Student Meeting (GSM) will be held to establish Policy for the Students' Association (SAUA) on the matter of Racism.

Any policy decided by GSM binds the officers of the Association, and stands as the public assertion of the opinion of students at Adelaide University on that matter. There is currently no Racism Policy.

The motion below seeks to fill that unfortunate gap. It was prepared by members of the SAUA Executive, but it was thought appropriate to get broader support in moving it to a GSM. When circulated early last week the response was overwhelmingly positive.

The motion contains a general direction to oppose racism, on campus and in the community. It contains a recognition of the responsibility which students have, through

their own campus organisation (the SAUA) and nationally (AUS), to affirm our position on such a matter of general community relevance. It also focusses on four specific areas of concern.

The motions are recommended to you as a basic statement on behalf of the student body at Adelaide University on the matter of Racism.

It is a matter which we believe demands a positive statement of our position.

This is the first GSM for the year. We need you to make it work.

## PUT UP... OR SHUT UP

In the past week or so people have been falling over themselves in assuring us that they are not racist or are actively anti-racist.

The G.S.M. on Tuesday allows them to put up or shut up. It offers students the chance to create a public position as do most other representative groups in the community. Student

organisations must be publicly anti-racist. To oppose such a proposition invites ineffectiveness as such a vital issue as racism cannot be allowed.

We extend the invitation to all students to support a non-partisan policy against racism. See you there!

### IMPORTANT NOTICE

A General Student Meeting has been called for Tuesday, March 27th, 1984 to be held in the Helen Mayo Refectory at 1 pm. The meeting has been called by petition and will be considering the following motions:

1. "That the Students' Association of the University of Adelaide must take a public and strong stand against all forms of racism."
2. "That it is the legitimate and necessary role of student organisations such as the SAUA and AUS to participate in non-education oriented campaigns such as the anti-racist struggle."
3. "That the following aspects of an anti-racism struggle shall be emphasized:
  - a) The struggle of the Australian Aborigines,
  - b) The position of Overseas Students on Australian campuses and in the Australian community,
  - c) The importance of South Africa and the Apartheid system as a focus for anti-racist campaigns, and as the principal exponent of white supremacist ideas,
  - d) The situation faced by non-Anglo-Australians of various ethnic and racial backgrounds."

Every member of the Students Association, that is every student of the University of Adelaide, is entitled to attend this meeting and to vote on the motions. If these motions are passed, they will become policy of the Students' Association, and your elected representatives will be bound to act in accordance with them. So be there and exercise your right to have a say in what your Students' Association is doing.

# The coming week and you

**INGRID CONDON**  
STUDENTS' ASSOC.  
PRESIDENT



Hi! Hope you've all had a good week, and have been participating in extra-curricular activities and not just studying. The two events we specifically organised for last week were very successful — the services forum (with free photos for your National Student Discount Scheme card) proved a good activity for a sunny lunchtime on the lawns, and the Philippines forum gave us many interesting insights into the struggles of students in other countries.

This week is a very important one. Why? Because for many people this is the first opportunity you have to have your say on issues and vote. And of course it's very important that we, your representative body on campus, know what your opinions are.

First up, we are having our first General Student Meeting (GSM) for the year — and what an issue! Racism is fast becoming an even greater public concern (see last Wednesday's *Advertiser* for example) and is one issue on which students should take a strong and public stand. The interest on campus has been overwhelming, and it promises to be one of the best GSM's in years. So come and participate.

Also, beginning on Wednesday we're having a referendum on the question of our membership of AUS, our national student union. I have been through a lot of legal hassles, to try to be as fair as possible to both parties (pro-AUS and secessionist); the result of which means

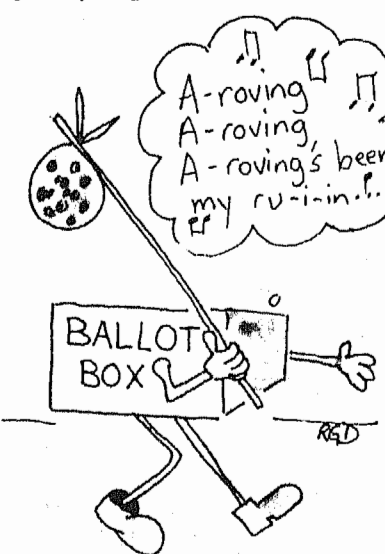
the referendum has to be held next week.

The polling place is the Student Activities Office, which will be open until 7 pm on Wednesday and Thursday, to enable as many students as possible to vote. For those students at campus sites other than North Terrace, i.e. at the Waite Institute and the Centre for Aboriginal Studies in Music, there will be supplementary polling booths (see the notice of the referendum elsewhere in *On dit* for details).

Events to note for this week:

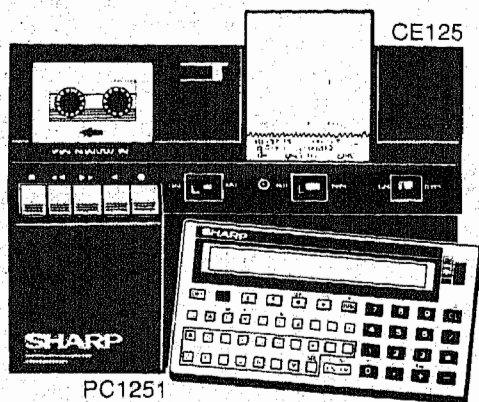
- My regular spot on Student Radio — 10.30 pm on 5UV.
- The first General Student Meeting for the year — the issue: racism — Tuesday 27 March, 1 pm, Helen Mayo

— Polling for the referendum commences, in the Student Activities Office, Wednesday 27th March. Friday, 5 pm — polling closes.



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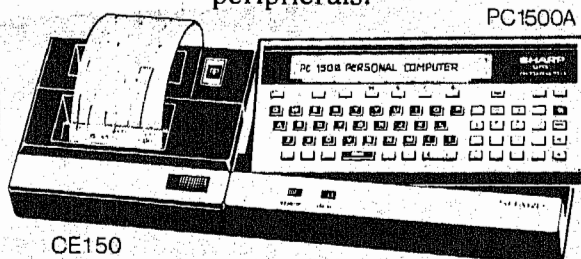


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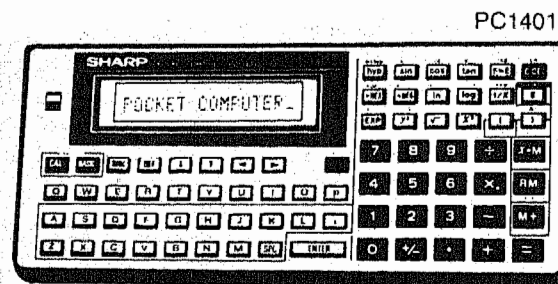
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Maralinga Bill

# Young Turks trounce front-bench Troglodytes

It was the dying moments of the historic passing of the Maralinga Land Rights legislation - 11.30 pm after a long day in the Upper House - and three Liberal Members crossed the floor to vote with the Labor Party for an amendment of microscopic obscurity.

At the heart of this "rebellion" was one of the youngest ever Legislative Council members, Rob Lucas.

It was the second-to-last of a long list of amendments and the politicians seemed intent upon demonstrating their commitment to land justice for Aborigines by minute attention to parliamentary detail.

Amendments were disputed phrase by phrase, word by word, as Labor, Liberal and Democrat strove to see who could heat the loudest "we're-not-paternalistic-or-patronising" drum.

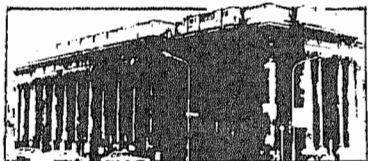
Divisions were called time and time again even when it was obvious to all which way the vote would go.

In the strangers gallery a group of Aborigines kept an impassive watch over proceedings.

Mr Lucas rose to speak to the amendment which would see him with his colleagues Ms Diana Laidlaw and Mr DeGaris, crossing the floor - a fairly unused move which, in any but these circumstances of dotting every legislative "I" and crossing every "T", would have been highly controversial.

It was treated with a good deal of levity. He wanted an amendment to the part of the Bill setting up a parliamentary committee to oversee the Maralinga legislation.

His amendment stated that the committee should cease to function "upon the expiration of the period of five years from the commencement of this Act



## STATE POLITICS

unless each House of Parliament resolves within six months before the expiration of that period that the section shall continue in operation."

Mr Lucas's own Liberal leader in the House, Mr Cameron, then spoke against the amendment.

The scene was set, and both sides revelled in a bit of light-hearted mud-slinging, almost classical in its formula of jibe and counter-jibe.

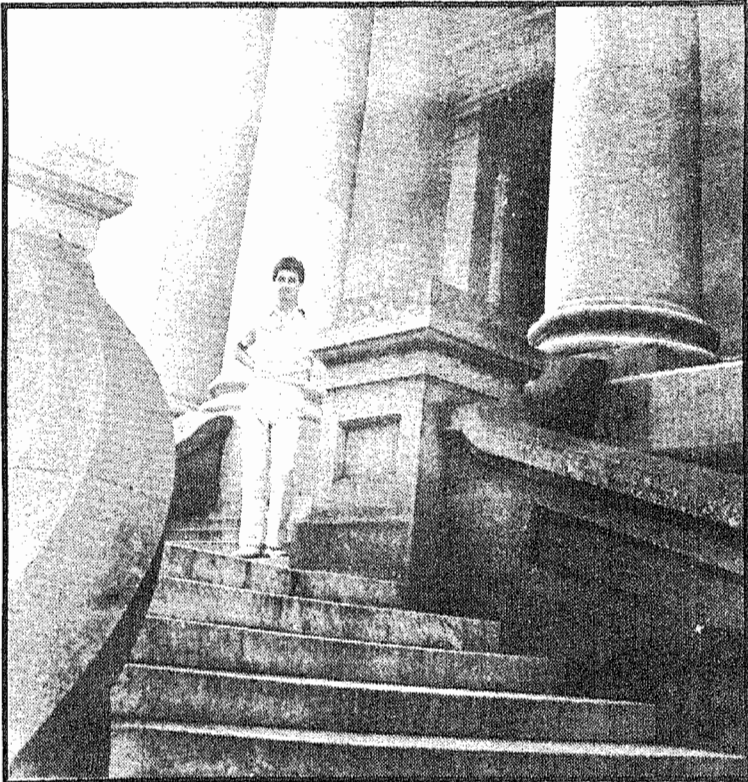
Labor's Dr Cornwall: "I must say at the outset that I am pleased to accept it. It does the Honorable Mr Lucas great credit and the Honorable Miss Laidlaw substantial credit to support it, but I am dumbfounded, the back-bench is fighting the front bench. The troglodytes on the front bench are fighting the young Turks on the back-bench. We see the Opposition is almost total disarray."

Liberal's Mr Hill's reply: "You're jealous that you don't have our system, we don't sign pledges."

Dr Cornwall: "Indeed, you just take away preselection at the very next opportunity."

And so, how serious was Mr Lucas's crossing the floor. *On dit* asked him the next day.

"Obviously it's an important matter when you take a different view from your colleagues but the Liberal Party, people



Rob Lucas on the steps of Parliament House.

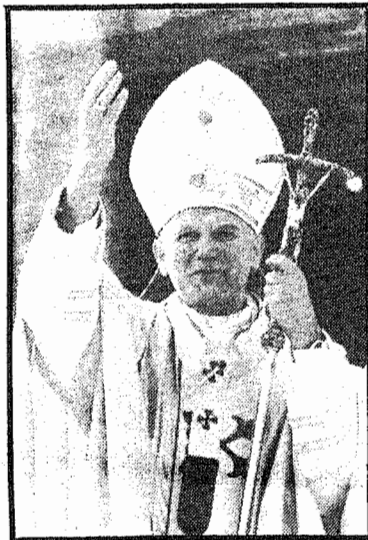
Jenny Lacooh.

may laugh at it, where there is naturally pressure to support the party line, the Liberal Party quite specifically defends the right of individual members to vote as they decide," he said.

Would there be any repercussions? "You never know that until the next preselection time, but I take the view that if you stand up for what you believe in and if you do a good job, then the Party will

support you." How did he feel about being commended from across the House by Dr Cornwall?

"That sort of commendation is really not going to help you with Liberal Party preselection, I can assure you, but that doesn't matter. John Cornwall would be trying to divide me from my colleagues, but that won't work."



# Bullets couldn't kill this video star

by Mark Davis

A video of the failed attempt on the Pope's life will be on sale before Easter.

The 30-minute video, called *The*

*Pardon*, has been produced by the Vatican Television Centre.

It begins with the 1981 assassination attempt, follows the Pope's slow recovery from his wounds and climaxes with the visit last December to the prison cell

where he met his would-be killer, Turk Ali Agca.

The Vatican Television Centre had exclusive rights to film - taken from a discreet distance - of the Pope's long jail encounter with Agca.

Only about 90 seconds of that meeting have been shown before, on Italian television. A Turkish newspaper hired a lip-reader to find out what the two men were saying but the results were said to be unconvincing, making the Pope talk like a character from a 1930s James Cagney gangster movie.

*The Pardon's* title comes from the Papal pardon granted Agca four days after the shooting and again when he was visited in prison.

The Vatican Television Centre was formed last year and *The Pardon* is its second production. The first was a 30 minute documentary on the Pope's pilgrimage to Lourdes, which has been telecast around the world.

Vatican Television Centre productions are not yet available in Australia, according to Father Kevin Burton of the Sydney Catholic Communications Centre.

But Father Burton said the Church intended to screen some of the Centre's works here.

He said he had seen a pilot tape of a magazine-style program which the

Catholic Church hoped to broadcast on Australian television.

"The program is in the nature of a regular news report from the Vatican" he said.

"It is a very professional, well-produced program that is both entertaining and informative."

A third video documentary now under production will also feature the Pope and is to be called *The Pope's Rosary*, in which the "five joyful mysteries" will be illustrated by art-works in the Vatican - excluding those in the Sistine Chapel, for which Japan's Nippon television network holds exclusive film and television rights until the end of this century.

The next work is likely to be an anti-abortion video called *Right to Life* once again starring the Pope. This time he will be filmed with children from the many foreign countries he has visited during his pontificate.

Father Burton said the work of the Vatican Television Centre was "very impressive".

"But", he warned, "their productions may not be universally acceptable across all cultures."

The Vatican has been broadcasting around the world since 1933 when its first radio station was inaugurated by Guglielmo Marconi and Pope Pius XI.

## THE ILLUSION OF LIBERTY

A Public Lecture by the Honourable

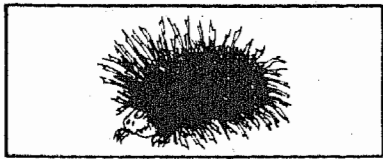
**SIR JAMES KILLEN**  
**BONYTHON HALL**

**TUESDAY**  
**MARCH 27th**  
**1.10 p.m.**

Presented by the University of Adelaide Foundation







## LETTERS

### Fundamental Christianity defended

Dear Editors,  
R.A. Naulty's (*On dit* 12 March) superficial attempt to reduce Fundamental Christianity to the status of a philosophy, by denying the absoluteness of several areas of its teaching, fails due to his poor understanding of Christian doctrine, and abominable knowledge of Bible interpretation.  
Christianity does not get into philosophical problems over questions of freedom, right and wrong, and science, as the Bible is implicitly clear on doctrine in all three areas.  
Concerning the question of freedom, Naulty is mistaken in his philosophical

assumption that it is unjust of God to blame us for sin, if that is all we are capable of. This is because our sin is accounted for if we accept Jesus as our personal Saviour.  
In other words, this seemingly philosophical problem ceases to exist because of the existence of the solution.  
Acceptance of Christ brings freedom and eternal life, rejection of Christ brings earthly bondage and eternal death. What could possibly be more absolute than this? The blame for a Christless eternity therefore is completely resting on our shoulders, over this issue of unbelief. It ultimately has nothing to do with whether we can or can't help sinning.

On the issue of the foundation of morality, Naulty completely ignores the many absolutes concerning right and wrong which the Bible clearly spells out. His understanding of the fundamental Christian view of what is right is deficient: no Christian can tell what the will of God is away from the Biblical absolutes of morality. In other words, if a Christian feels God telling him to rob a bank, he knows that this impression is not from God, because of the Biblical injunctions concerning theft. One could make up hundreds of similar examples.

A belief in the absoluteness of God is still essential to give a sound basis to morality. The old quote "If there is no God, who says I shouldn't commit murder" is precisely the reason atheistic humanism has no basis for framing laws of morality.  
Finally, on the question of science, Naulty has committed his greatest errors. He has pulled two scriptures out of context (the context is vital to the full meaning of the texts) in trying to contradict the Christian view of science.

Isiah 55: 8-9 concerning the ways of God, is a completely different thought to Romans 1:20, concerning the evidences for God's existence. They are as different as chalk and cheese.  
The Bible is pregnant with references connecting the evidence for the existence of God being seen in his creation. When one sees Naulty's half quote of Romans 1:20 in the context of Romans 1:18-32, one does not need to be a biblical scholar to see that Paul is criticising the gentiles tendency for worshipping the creation of God, rather than the creator himself, for whom this creation gives evidence.  
On the other hand, Isiah 55:8-9 is correct in asserting that the thoughts of God are not for men to question or know, and this too has ample Biblical support in other passages. All we need to know of the thoughts and ways of God are revealed in Jesus Christ, and the Bible: everything else is not important.  
I could suggest that Naulty's practice of quoting scriptures out of context is at best, careless, at worst, deceitful. Christianity is not a philosophy, it is an absolute truth. Jesus gave us no choice, when he asked the question "What do you think of me?"

Bruce Newberry

### Koestler and communism

Dear Editors,  
I am afraid that Greg McCarthy's article *The controversial case of Egon Kisch* (*On dit* 12 March 1984, page 14) failed to give a balanced picture of the nature of the left-inspired "peace" fronts of the 1930s.  
He quoted some passages from Arthur Koestler's autobiography *The Invisible Writing* (Chapter XVI):

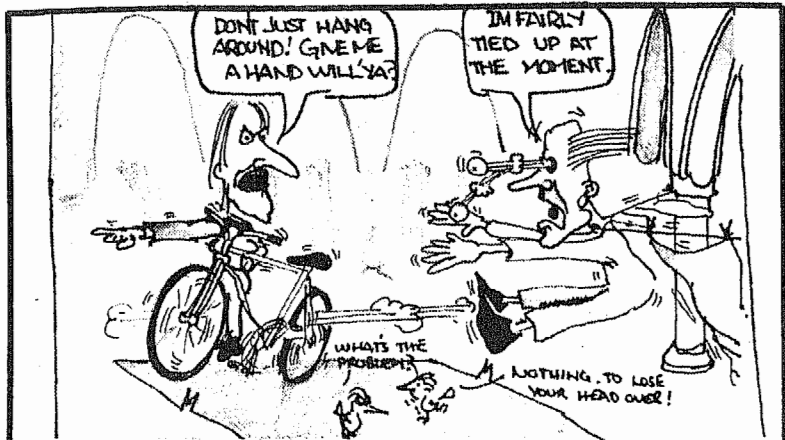
"For seven years, the statesmen and the people of the West failed to see the obvious, failed to understand the threat to their civilisation, and to eliminate it while it could still be done at a relatively small price...  
"In 1933 and during the next two or three years, the only people with an intimate understanding of what went on in the young Third Reich were a few thousand refugees...  
"The attitude of the Conservative forces raged from inane misconceptions of the nature of Hitler's regime to passive sympathy and active complicity."  
Fair enough. Nobody could dispute this description of the folly of appeasement which led to World War II. But Arthur Koestler said a good deal more in his autobiography. A couple of sentences further on he added:  
"The various Socialist and Labor parties indulged in rhetorical denunciations of the Fascist danger, and did everything in their power to prevent their countries from arming against it. The Communists exploited the anti-Fascist movement for their own purposes and wound it up with a staggering betrayal"  
Greg McCarthy did not feel inclined to include this last quotation in his article. I wonder why.

John L. Ballantyne  
President  
A.U. Independent Democratic Club

### S.W.A.P.O. with acronyms

Dear Editors,  
As I tried to re-immers myself into University life during O-Week, it became suddenly apparent to me how sick and tired I am already of the following: Left Co., Liberal Club, M.S.A., A.U.S., C.A.N.E., W.O.C., C.I.S.C.A.C., Stop The Drop, Land Rights, Beirut, East Timor, American smugness, snobby females, Union food, the smell in the men's toilets etc., etc. Sometimes, just for a laugh, I wonder to myself whether the people involved in the above interests are ever going to grow up to be useful members of society. To my own surprise, I usually decide that there is still time for these worms to mend their ways of the present and consider taking up some REAL responsibilities. Failing this, I would be satisfied, I suppose, with the removal of such factions from this University, and in doing so, saving these halls of learning from becoming merely a political toilet.

M.B. Smith,  
a normal non-affiliated student



### Cloistered Pursuits

Dear Editors,  
I would like to apply for permission to hang out my waling - consisting mainly of brightly coloured silken

undergarments - in the cloisters at lunchtime.  
I am also interested in setting traps for unwary cyclists and American basketballers.  
I understand that union funding is available for such pursuits.  
Yours sincerely,  
(we'll hang out our washing on the) Siegfried Line

### Drugs — prescription for safe growing?

Dear Editors,  
It was heartening to see *On dit* encouraging marijuana users, or potential users to grow their own instead of using the corrupt, profiteering black-market to obtain their supplies. However I feel I must add information relating to the illegality of the act.

NORML's Legal Aid service (ph: 224 0820) had uncovered a surprising current police practice. Unofficial Drug Squad policy is that those caught with 6-7 plants or less are generally not charged with cultivation but only with possession for personal use. It is obvious to them that people growing small amounts do not pose a serious threat to society and accordingly do not charge them with the much more serious offence of cultivation, which can carry at 10 year jail term. Maximum penalty for possession is \$2,000 fine and/or 2 years jail, but the courts are much more lenient, the average fine being around \$100.  
Furthermore anyone who is busted should get the services of a lawyer, a proven advantage in court. NORML can provide competent lawyers experienced in the field. Anyone wanting further information on anything relating to marijuana can contact NORML or the Adelaide University Society for Reform of Marijuana Laws (AUSRML) through the Student Activities Office pigeon hole.  
Simon Howes  
President AUSRML

### Racism: the choices for students

Dear Editors,  
Many comments were made on the letters page of *On dit* last week about my article on the "New Right..." It would take too long to confront them all here (especially some of the more bizarre tangents pursued by the "Moderate" correspondents), so I'll just return to the central point of my article. This, incidentally, was carefully avoided by all the respondents. Read my article again, you'll see what I mean.  
The question I emphasized was whether or not students through our representative organisations "will accept the responsibility collectively to assert our objection to the blight of racism or similar non-'Education' issues?"  
It was on this issue that the Right Wing clubs at Adelaide University were challenged. Their response was to protest about a supposed accusation that they had put up racist stickers. This accusation was never made — and it isn't nearly as important as the question posed above.  
Racist stickers on campus are merely symptoms of a developing social situation which students have to do something about. Who put them up is secondary in this sense.  
Sure, we can all furrow our brows, beat our breasts and assert our individual aversion to racism. That's easy; and it means very little.  
To show any realistic opposition to racism, Students face one of two choices:

(a) that of the Right — which asserts that non-'Education' issues are of no concern to student organisations, but are the domain of individual action; and,  
(b) that of the Left, and the centre — which holds that a collective expression of our beliefs is necessary, because in that way our individual opinions can be made effective.  
If then, the racist stickers are but a symptom of a much more serious illness, what is our course of action? Surely it should be preventative.  
Racism, as with so many other issues, is a concern of the whole community. Our responses must be tempered in terms of that broader realisation. For students, through our representative organisations, to ignore responsibilities in such a critical area would be tragic.  
If, that is, we are serious about confronting it.  
Alan Fairley

### Coloured facts

Dear Editors,  
The furthest thing from my mind would be to suggest that Graham Edmonds-Wilson was trying to deceive *On dit* readers in his letter to the editors last week.  
I was just wondering whether the "African" on the SWAPO with AUS executive is none other than white South African, Pippa McKee, who should be asked to disclose her real views about Apartheid in public.  
No, Graham Edmonds-Wilson certainly wasn't lying; maybe he was just colouring his facts a little.  
Delyse Bartholomeusz

### SWAPO with AUS 'out of tune'

Dear Editors,  
I write in response to an article in *Bread and Circuses* — March 12 edition. The particular article appears on the back page — "S.W.A.P.O. With A.U.S." Students are encouraged to air their personal views via such outlets as *Bread and Circuses* (indeed such publications rely on input from students for their survival), but one can only wonder at the seriousness and aims of such a group as S.W.A.P.O. The main area of offence is in the first paragraph where the author relates a particularly sexist and indeed out-dated reference to feminists. I have been told feminists. I have been told that the author is a female — this being much more a surprise than the joke itself. Is it wrongly assumed that student groups have policies regarding the printing and use of such material? This is 1984 after all.  
I find the entire content of the article very negative and directionless. S.W.A.P.O. as a group has the right to fight for whatever it sees fit, but surely they could achieve much more if their policies and publicity were more in tune with the rest of the aims of the student groups who are trying to positively change things on both campus level and nationally.  
N. Douglas  
Student Union  
Sturt Campus  
South Australian College  
of Advanced Education

### People who should know say...

"It is very important that each tertiary institution has an active and representative student association on its campus. Equally, there is merit and value in the existence of a national student organisation which can give expression to those students' interests and concerns which extend beyond individual institutions. It should be noted that national student organisations, such as AUS, have been in existence for over forty years in Australia. It is now up to students on this campus to decide for themselves whether they should affiliate with a national student association and also to decide the constitution and representation of any such association.

Above all, it is important that as many students as practicable should vote to give an unequivocal expression of the corporate student view at Adelaide University."

D.R. Stranks, Vice-Chancellor, 22/3/84

"National student unionism is a principle all students should support."

Dame Roma Mitchell  
Chancellor, University of Adelaide  
Chair Human Rights Commission

"AUS is a democratically constituted organisation with the appropriate means to ensure that changes and improvements can occur. Within AUS there is a great diversity of opinions and interests. That is what democracy is all about."

Peter Duncan, M.P. Australian Labor Party

"Individuals need to accept responsibility and all students can best do this by being actively involved in and supporting their campus, state and national organisations."

Senator Janine Haines, Australian Democrats

"The Government recognises AUS's role of representing the needs and problems of Australian students at a national level. Through regular meetings with myself and my Department, AUS views on education funding, the Federal Budget, student housing, the special needs of part-time, mature-age and women students, campus-based child care and a range of other issues will be taken into account."

Senator Susan Ryan 8/3/84  
Minister for Education and Youth Affairs

"The Australian Union of students has been willing to discuss and implement democratic reforms which have seen the Union become responsive to students' wishes."

Guiseppe de Simone, Liberal Student,  
past member of three AUS Excutives.



Monday 26 March 1984

Volume 52 Number 4

1984 is a year of change for the University.

The Library is introducing a computerized catalogue system called 'Biblion'. The system, when complete, will replace the old card system. Terminals have been available for use for some time, though as yet not all the Library's titles are on the computer listing.

The Union has introduced a Child Care facility operating from the upstairs rooms of the George Murray Building which used to home the Counselling Service (now down with the Health Centre next to the Horace Lamb Lecture Theatre). Although only operating a few weeks the healthy sound of wailing babies and the sight of colourful prams greets every visitor to the north-east corner of the cloisters.

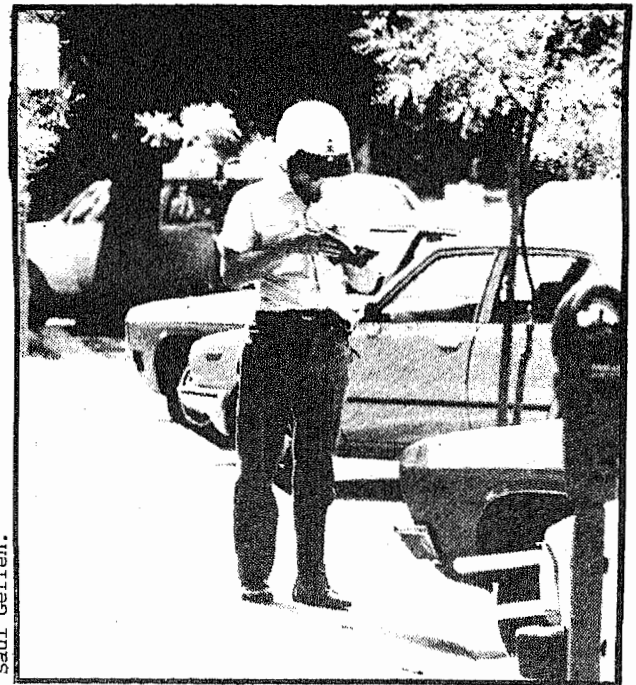
The University Security Department has a new office on the Hughes Plaza in the Library Building. The new office provides students with ready, 24-hour access to security personnel. The central location also enables the security officers to patrol the Union area more effectively than before.

A coffee shop has also opened in the Gallery on Level 6 of the Union Building offering students a real alternative to the refectories or a trip up-town. As well as coffee the shop offers sandwiches, rolls, cake and gelati.

All these innovations are commendable. One problem the University should look at however is parking space. At the moment it is notorious that there are fewer parking spaces available than there are University and Union staff let alone students. For some students (and for some staff) reliance on public transport is inconvenient, whilst competition for public parking on Adelaide streets is expensive (in fines as well as metre charges).

Perhaps the University could look at opening up some of the sports grounds north of the Torrens footbridge as day-time parking areas. Sporting Clubs would have to sacrifice any practice between 9 — 5, but all cars would have to be removed by 5 pm to free up the grounds for sports-practise. Students could readily be employed to act as superintendants.

Some such scheme should at least be considered by the University as the matter is a pressing one.



Saul Geffen.

## Senate takes a first swipe at the courts

**ROBERT CECIL discusses the legal implications of the Senate's decision to hold an inquiry into the Age tapes.**

The Senate's decision to enquire into the *Age* tapes is Parliament's first swipe at the judiciary since Federation.

The inquiry's terms of reference raise the spectre that section 72 of the Constitution, Parliament's power to dismiss a judge, may be invoked against the Federal Court judge whose voice is allegedly recorded on the tapes.

Under section 72, Federal judges may be removed from office "by the Governor-General in Council on an address from both Houses of Parliament in the same session, praying for such removal on the grounds of *proved misbehaviour or incapacity*."

The politicians who drafted the Constitution in the 1890s prized judicial independence and included the italicised words after much consideration.

Without truly independent judges, laws could not be rationally interpreted or applied. Legislation would cease to be law and begin to resemble the combination of vague edicts and discrimination which pass for "law" in totalitarian countries.

During the Tudor and Stuart reigns in England, before the theory of English common law had been refined, judges were expected to be King's men.

The great jurist, Sir Edward Coke (pronounced Cook), Chief Justice of the King's Bench, was sacked by James I in 1616 for questioning the King's prerogative to stay judicial proceedings.

And between 1675 and 1683, 11 judges were removed.

The first statutory restriction on dismissing judges is contained in the Act of Settlement, 1700 (12 and 13 William III, chapter 2), which says judges shall hold office *quamdiu se bene gesserit* (as long as they behave themselves) and can be removed only by an address from both Houses of Parliament.

Since then only one British judge has been dismissed, in 1830, but several have been called to the Bar to defend themselves, and others have been persuaded to resign.

In the nineteenth century, Australian colonial governments were not as reluctant to sack judges as their modern counterparts.

Between 1817 and 1887 seven judges were removed by governors or parliaments, including S.A.'s Mr. Justice Boothby in 1867.

Benjamin Boothby was appointed to the SA Supreme Court in 1852.

He became notorious for invalidating SA laws on the ground that they were repugnant to (different from) the law of England.

The S.A. Parliament tried to impeach him in 1861, but the Privy Council stopped the move and in 1865 the Colonial Laws Validity Act was passed by the Imperial Parliament.

This Act, which is still in force, says Colonial (State) laws are not invalid merely because they differ from English law, except where there is a conflicting English law expressly intended to apply to Australia.

This did not stop Boothby.

He continued to invalidate local laws and in 1867 was hauled before the S.A. Executive Council.

It found him guilty of misconduct and dismissed him. Although he appealed to the Privy Council, he died before it could hear the case.

What constitutes misbehaviour in cases of judicial impeachment?

Alpheus Todd, in his authoritative work, *Parliamentary Government* says it includes:

- The improper exercise of judicial functions;
- Wilful neglect of duty;
- Conviction for any infamous offences.

Todd adds: "No address for the removal of a judge ought to be adopted by either House of Parliament, except after the fullest and fairest enquiry into the matter of complaint by the whole House at the Bar; notwithstanding that the same may have already undergone a thorough investigation before other tribunals."

When he refers to "other tribunals" Todd clearly has royal commissions and select committees in mind.

Given the insistence on "proven misbehaviour" in our Constitution, Todd's views apply more emphatically in Australia than in his native England.

Quick and Garran, in their *Annotated Constitution of the Australian Commonwealth* say the Australian Parliament could not move to dismiss a judge unless it held an enquiry equivalent to a criminal trial.

Definite charges should be laid, they say, and evidence taken at the Bar of the House.

However, the material published in *The Age* on February 2 is unlikely to sustain such a procedure. Nor does it disclose misbehaviour as defined by Todd.

Legal academics sometimes make florid reference to the "High Court of Parliament", but it is unlikely that public opinion, or the judiciary, would tolerate a section 72 hearing by the Senate because of its obvious partisanship.

In any case, could the Honourable Senators get the accused and the witnesses off the phone long enough to get them to the Bar?



## Maralinga land and white laws

**South Australia's Minister of Aboriginal Affairs, GREG CRAFTER explains the background to the government's Maralinga land rights legislation.**

White Australian law has not been kind to the original inhabitants of our nation — the Aborigines. Indeed, various laws passed in the Australian States have helped to break up families, remove traditional owners from their lands, prevent Aborigines from leaving designated areas of land and generally acted as the catalyst to the destruction of a 40,000 year old society.

It is important to remember that many of these laws were not only promulgated during the early days of European settlement in Australia. For example, it was only some two decades ago when Aboriginal children were removed from their families under welfare legislation drafted for "the good" of those children.

Today, the issue of land rights for Aborigines is also clouded by the view that we are "giving back" land that was taken from the traditional owners some 200 years ago. In respect of the Maralinga Tjarutja Land Rights Bill currently before State Parliament, we are in fact talking about land from which the traditional owners were removed by stealth just 30 years ago. While the question of time is not essential in examining the right of traditional owners to their lands, it is important to be aware

that we are not talking about an injustice carried out by nineteenth century Britons.

In 1956 the British government has secret discussions with the Australian Government over its desire to test atomic bombs. a large area of uninhabited land far from urban communities was required.

The Maralinga lands in the State's far north were seen as suitable. They were barren, desolate lands with little water, no roads and useless for purposes such as grazing stock or growing crops. No European had ever lived there, save perhaps the English journalist Daisy Bates who lived with the Aborigines near the waterhole at Ooldea.

With no regard for the most basic laws of land ownership, the traditional owners, approximately 400 of them, were rounded up and shifted by trucks to the isolated missionary settlement of Yalata, 190kms. west Ceduna.

As roads and airstrips were built and the atomic bomb tests made certain areas of land "hot" for decades to come, the then Premier, Sir Thomas Playford promised the traditional owners would be returned to their souther. Pitjantjatjara lands.

The legislation being debated before State Parliament is the fulfilment of that promise. However, the Maralinga Tjarutja (which means "south of") Land Rights bill is not unique. It is based on the Pitjantjatjara Land Rights Act, developed by former Premier Don Dunstan and enacted under the personal direction of the former Liberal Premier, David Tonkin.

From a legal point of view, land rights is an attempt to put into law the special relationship that Aborigines have with their land.

Repeatedly during negotiations with traditional owners the request is made for a "strong law". Tribal elders have a responsibility vested in them to care for their lands and particular areas (sacred sites). This onus is extremely high. It is for this reason that there is a need to provide Aboriginal controls over travellers across the lands and the mining industry.

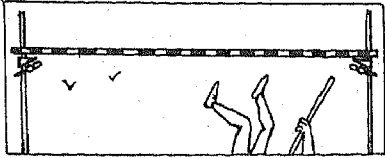
Opponents of the legislation reject the notion of the special relationship the Aboriginal has with the land and demand that there be no special rights granted to the traditional owners other than the vesting of title in an inalienable form.

But the question of land rights must be more than a matter of legalities.

Australian history, as I have indicated, does not have a good record when it comes to Aborigines and the law. It is now a question of social justice for the poorest and most disadvantaged members of our community and it is a reflection of the maturity of the Australian community as to whether this justice is obtainable.

As the Federal Minister of Aboriginal Affairs, Clyde Holding has said: "We are going to be asserting that ... we give back to Aboriginal people that which is theirs ... not in the sense of giving it and stealing it back — but giving it with a sense of generosity, a sense of compassion, and a sense that understands that the occupation of this nation was one of the most brutal and genocidal acts in history. "And this nation can never aspire to greatness until it recognises that simple fact. And having recognised that fact and having responded to the hopes and aspirations of our own Aboriginal people and accorded them the dignity and quality of greatness, because ultimately the liberty and rights of Aboriginal people will be the corner-stone upon which the rights and liberties of us all depend."





## SPORT

### football

Around campus it's not really cool to play football these days. So if you're a counter-trendy looking for an outlet for anti-social behaviour then this is the club for you.

Drunkenness isn't everything and nor is football but put the two together and you have a dynamite combination.

Last year the club fielded eight sides, one serious, seven social, proving that you can give a game to all the people all the time — unless you're particularly bad and then we'll find an excuse. Last season our serious side, A1, made the Grand Final, although they lost, while one social side actually won the Premiership, two facts which probably contain a hidden lesson.

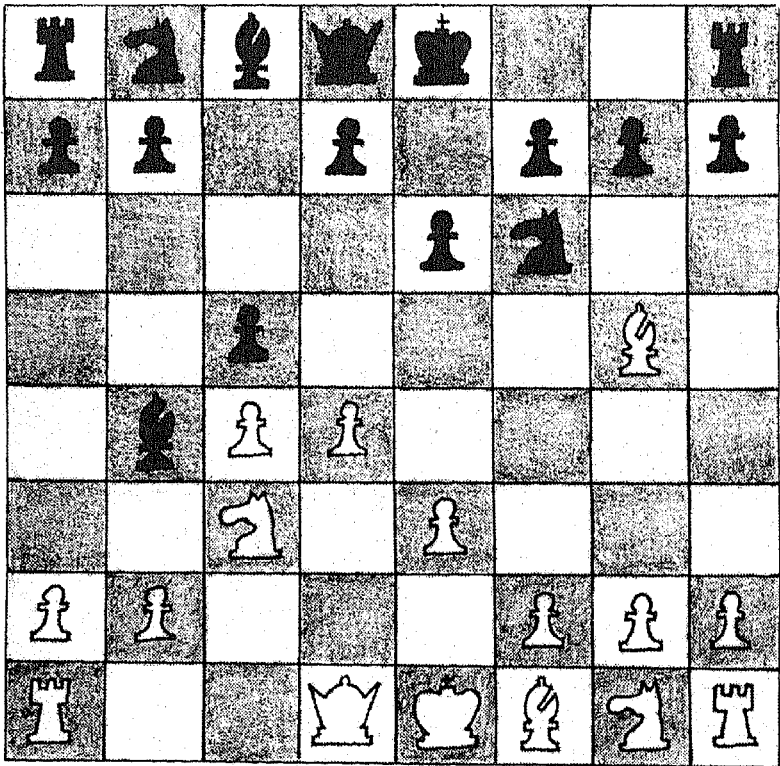
## CHESS

### Michael's Corner

The S.A. Championship was as anticipated, won by Mark Chapman with incredible ease.

Mark didn't give his opposition a chance, winning with the maximum 11 points.

Justin Pengeley got second place, with former state champ Alan Goldsmith. Jamie Hislop, the equal State junior champ, put up a good effort to be half a point behind Justin.



Black to play and get a winning position.

**WEST  
END  
EXPORT**  
A TASTE OF ADVENTURE.

Training is held at Uni Oval (over the bridge, turn left) and will be held on Tuesdays and Thursdays just as soon as the bloody Cricket Club realises that they haven't made the finals. Until then it's Mondays and Wednesdays.

Anyone hoping to play A8 will be expected to not attend training between the hours of 5 pm and 7 pm. Anyone seen doing so will immediately be expected to play A1 or run for Assistant Secretary.

All new players are welcome to join us in our attempts to put the K back in Kulture and win a few games too. Any enquiries drop in and see me in the Bar.

Gary Martin  
Honorary Secretary  
AUFU

### snooker

Results Tuesday 20th March:-

Arts d. Law/Eco 5-1

Maths d. Blacks 5-1.

We had expected that these four teams would be evenly matched, but soft wins by Arts and Maths have taken those two teams to joint leadership, with both undefeated. Either Law/Eco or Blacks

Leading scores: M. Chapman 11/11; J. Pengeley 7½; J. Hislop 7; A. Goldsmith 6½; P. Ballard 6½; H. Stankovic 5½; J. Freytag, A. Slavotinek 5.

The club competitors start tomorrow. Adelaide University has teams in most grades including A.

Solutions to problem 1.  
1.N.xB, N.xN;  
2.B-N5ch, P-B3;  
3.P.xP, Q.xQ;  
4.R.xQ, and White's threats are without an answer.

Michael Corner

will break through for a win on 27 March, however, because they meet on that date, with both teams anxious for a win. The competition has been very successful so far, with the Post-Tel room going through one of its busiest times.

Premiership table:-

	Points	Frames
Maths	4	9
Arts	4	9
Blacks	0	3
Law/Eco	0	3

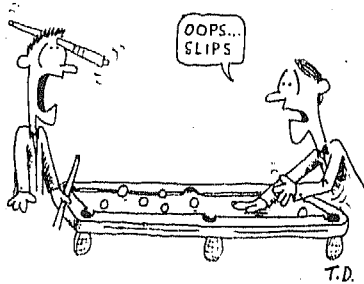
Leading player trophy:

G. Archer [Maths]	4
S. Olvet [Arts]	3
K. Ossenton [Arts]	3
D.P. Steicke [Maths]	3

The "B" grade Intra-Mural season commences on Tuesday 27 March, with matches being Arts vs. Maths, and Medi Charltons vs. Women on Campus.

D.P. Steicke has finally won a snooker tournament, defeating P. Coory in the final, 3-2. It was a lack-lustre game, but finals are always harder.

The round robin billiards event with



## A flutter-with your shirt on



### PUNTERS' TALK

Robert Cecil

The race tram has stopped at Morphettville, you've paid your \$4 admission, got a racebook and now rows of boards loom up.

On some boards the horses' names are on pink slips (betting on Sydney), on some the slips are yellow (Melbourne) and on most the slips are white (Adelaide).

The bookmaker stands under his umbrella, twisting the knobs on his board, shouting his odds and writing betting tickets.

To his right stands his bagman, the big white bag slung over his shoulder. He's the man to take your money and should the amount you stand to win to the bookie who is writing your ticket. He's also shouting to the penciller.

The penciller sits below the bookie and the bagman, writing the bets in a ledger. "Each way the field," shouts the bookie.

This means every horse in the field is 4/1 (four-to-one) or more.

If the favourite is at lesser odds, says 2/1, the bookie will shout "Two to one the field."

If you bet \$10 a win on a horse at 4/1, and it wins, you'll get your \$10 stake back plus \$40.

If you want to back it for the place (first, second or third), you get one-quarter the win odds. Ergo, a 4/1 shot is

two hour matches may prove to be one of our best tournaments ever. Asian Bar Chef, Cas Fung, leads group A. Terry Ommond, a 21 year-old with great potential, should win Group B after defeating K. Ossenton by 736 to 703.

### athletics

A strong revival in the Adelaide University Athletics Club enabled them to win the men's D Grade Interclub Premiership last weekend.

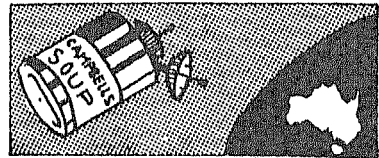
The "Blacks" have had a remarkable season mainly due to an active recruiting campaign around campus. Club membership rose from 7 in season 82/83 to a massive 70 in season 83/84. After a five year period of languishing on the bottom of the premiership table, Uni made the finals in both the men's A Grade and D Grade to come fourth in A Grade and win its first D Grade premiership in 10 years.

Athletes such as Greg Flavel (100m, 200m, 400m), Lucy LePage (shot, discus, hammer), John Zoanetti (800m, 1500m) and Danny Pearce (5000m, 3000 steeple) came in the top three in more than one event to help secure the premiership.

The Club is also looking forward to sending a strong team to the National Interschool Championships in Brisbane (May 14th — 18th).

Anyone interested should contact the athletics club via the Sports Association or Tom Murrell (ph. 267 2060). Help support the team and come along to *Bang With the Blacks!* ... an athletic orgy of fun on March 24th at the A.U. Rowing Club.

## Now we're choking



### SCIENCE

Maxwell Demon

What a pity there are no simple answers to the world's problems. Consider this. For years now people (particularly in untemperate Europe and America) have been exhorted to save energy in the home. Insulate the walls and ceilings we are told, double glaze the windows and plug up the cracks and crannies.

This sort of thing if now part of the thermal panoply of energy conservation measures. Do it, we are assured and our energy bills will halve, the Arabs will feel the squeeze and our grandchildren will eventually live more comfortably for it.

It is depressing to consider how soon these brave and radical measures become part of the corpus of energy orthodoxy that needs to be overthrown.

Because indoor air pollution is a problem getting rapidly worse in the Western world. And the worst way to tackle it is to seal up the house.

There are various gases which are found in every modern house which are a hazard to health.

Cigarette smoke is pretty dangerous. It is now thought that non-smokers will double their cancer risk by living with smokers in a plugged up house.

Nitrogen dioxide and carbon monoxide are exuded from gas cookers. In an enclosed kitchen the nitrogen dioxide level can approach 17 times the natural level. Studies in Europe and America have revealed that children in homes which 'cook with gas' have higher than normal rates of respiratory disease.

Carpets, chipboard materials and some cavity insulations emit formaldehyde. In one case in Britain, a woman passed out just after entering an unventilated house which had recently been fitted with chipboard furnishings.

Radon is a radioactive gas which is manufactured in all rock and soil. Some building materials emit much more than the average and present a real hazard to the occupants of a home.

Radon gives you lung cancer and radon in the home can be as dangerous as heavy smoking.

In the office, ozone is a big hazard. Photocopiers emit this gas and modern closed-cycle air conditioners retain the stuff inside a building. Not to mention all the germs which accumulate and circulate in air conditioned places which are sealed off and full of people.

Sweden is the country which most effectively combats indoor pollution. Swedish regulations specify that houses and offices should change their total air volume at least every two hours.

This rule was instituted to prevent condensation inside buildings. But now it is realized that it is of great benefit to health. Swedish buildings frequently use heat exchangers to recirculate most of the heat in the warm air which is expelled from a heated building.

In the USA some very optimistic ceilings are put on the level of indoor pollutants. However the US Environmental Protection Agency admits they are not enforced because far too many buildings currently in use would never meet the standard.

### Church exonerates heretic

The Catholic Church has finally exonerated Galileo Galilei for propounding the awful heresy that the earth travels around the sun.

It doesn't really come as a surprise that they have done so. In fact for the past year — the last of the 450-odd which have passed since Galileo was forced to retract his heliocentric theory — this move has been on the cards.

Last week it finally happened. The Vatican newspaper said that Galileo was not wrong.

Will Catholic believers be reassured by this announcement? They might well ask: "Was Galileo right, then?"

The answer to this question is: "Not necessarily". The Vatican newspaper only said Galileo was not guilty of heresy because in the seventeenth century the church had no official policy on astronomy for Galileo to contradict.

As to whether the earth really goes round the sun ... well, the church isn't saying.

A wise move. Wouldn't want to be wrong again, would they?

**THE PANCAKE KITCHEN**  
13 GILBERT PLACE, ADELAIDE. Ph. 51 9469 - 51 9052

Come and relax in our comfortable colonial Pancake Kitchen. If you love coffee, you'll find some freshly brewed when you arrive ... Also available, a large selection of sweet and savoury pancakes ... steaks and salads ... cold fruit juices ... ice cream sundaes and many more — fantastic atmosphere!  
— No need to hurry because ...

**We NEVER CLOSE**

OPEN 24 HOURS A DAY, 7 DAYS A WEEK.  
TAKE AWAY SERVICE AVAILABLE.

Like many good things in life the Kitchen can be a little tricky to find. Just follow this map.

**LOVELY!**



# On dit In-depth

## Television and video - the movies' great saboteurs

Film, that most plastic and vivid genre, excites an enthusiasm that ranges from the artistic zeal of the Fellini devotee to the ribald appetite of the porn patron. In its time, cinema has aspired to an art but DINO DI ROSA argues television and the video-clip have subverted this ambition, vulgarizing and corrupting our sensibility.

The concepts of art and craft have forever been confused; they're not one and the same and it's fallacious to discuss them interchangeably. The nutcase weaving baskets is making something of utility; it's not expression, not a statement (or if it is, it's one of docility).

The sexual athletes will boast their prowess in the art of love-making when, in actual fact, they are artisans in the worthless craft of fucking. One of the greatest craftsmen cinema has ever known, Alfred Hitchcock, admitted himself many times that he was never a high-brow "auteur"; all he ever cared about was the MacGuffin, iconography, obedient cattle, and his tacit, fleeting on-screen appearances — all in good, meaningless fun.

As inane but not nearly as amusing as Hitchcock's pictures are the video pop clips currently utilized to great effect by the record moguls — they're advertisements. Art, as yet, has not come into this new industry. Video, creatively, is a craft, a science — a set of techniques — and only the commercialism behind it is close to artful.

Hitherto, visualized music has commonly been limited to story-telling — lyrical-to-visual translation — and the opportunities for this to be transcended are restricted. It's rather like the fix the regular movie industry is in. There's no such animal as an aesthetical film producer (he is, after all, a businessman) and he's not going to back an artist whose work the masses won't care to see. The moneymen support *easy* films like *Return of the Jedi* and *Superman III* both of which have, because of plot extension motivated by the box-office, destroyed their respective mythologies. I'm not a comic-book purist, but it's a bit of a let down when you see the Man of Steel disclose his identity or feel physical love or when we learn that the intergalactical knave, Darth Vader, is Skywalker's father and that he and Princess Leia are actually siblings.

It's no wonder that the populace, their minds dulled, all together hail (admittedly) well-made *big event* films like *Gandhi* or *E.T.* even though they are timelessly conventional and of no worth artistically. These two particular movies, similar in that they are *easy* films about little men, belong to no particular zeitgeist or creative wave. You can't say that those two gushy, goodwill hits are an exemplification of the spirit of the

times; don't let us delude ourselves. We live in a sick world and people enjoy watching soft-core "nasties" and adolescent sex-and-drugs comedies that began as respectable crudities but have degenerated into puerility.

Artistically and commercially the cinema industry is moribund; everyone knows that. Hollywood has always been a business district and never really was a mecca of the Seventh Art. But, because people have better things to do than gamble their six or seven dollars throw-away money on a movie, business is slower and Tinseltown is saved from liquidation only by the next great money-spinner that comes along.

Television was the art's first great saboteur. People began to stay home, figuring that today's movie at the "pictures" they could see on the small screen in a couple of years. What art there was was therefore lost. When a motion picture is shown on television, the small screen takes away the distinction of the art. As the *New Yorker* critic Pauline Kael wrote of TV in her 1974 essay "On the Future of Movies" (easily the best monograph on the condition of cinema written in the last decade):

...it's not the same medium. And though you don't read a book when it comes out you can read it a year later, if you don't see a movie when it comes out, and wait to see it a year later on television, you're not seeing what you could have seen in the theatre ... What's lost on television is the visual beauty, the spatial sense, the fusion of image and sound — everything that makes movies an art form. And movies made directly for television almost never have these qualities; one talks of TV movies in terms of pace and impact and tension, and occasionally — with the prestige ones — subject and performances, but who talks of television movies in terms of beauty?

Movies made for TV, or movies made for a big screen and shown on TV, are reduced to just what the businessmen believe in — the bare bones of entertainment. ... Television as we have it isn't an art form — it's a piece of furniture that is good for a few



things ... What is on the big screen has an aesthetic clarity denied to the box; when you're watching a movie in a theatre — you don't need a voice telling you what you have just seen.

As apocalyptic as Miss Kael's thesis reads, the situation now, ten years hence, is somewhat more dire. Movies made for TV have certainly improved where regular films have broadly fallen away (telefilms used to be mere television programmes with token subtitles, now they're pretending with *Playing for Time* and *The Day After*), but a 26 inch screen still means cloisteredness. Television

Nevertheless, even in Fellini or Godard were freely attainable on video, the same aesthetic constriction arises as it does with any Bill Collins Picture Show or Movie of the Week special. Metallic tape won't do the artists' justice (or, for that matter, the TV editors and programmers, who in Adelaide cleverly give us year-long Jerry Lewis festivals; and when they do, by chance, present us with something that's more than fodder, they cut and in other ways mar films so that they have maximum commercial appeal).

What then of video as a putative art form?

*Video Top 40 is tantamount to fifties mainstream Hollywood. It's all stars and glamour and image.*

drama is a bore for me and I'll only ever be content with sensibility in place of art, as in *The Dismissal*, the only mini-series I recall seeing in full.

What TV has irrevocably changed is viewer mentality; it's now a "what" mentality, and not a "why" and "how" way of thinking. "What'll happen next?", "Who done it?", "What happens in the end?" People don't think anymore — what have they left when they can figure out what happens in a predictable plot? On television, not much. If Orwell had written *Nineteen Eighty-Four* in the late fifties (though, to my way of thinking he would not have, considering by that time Stalin was dead and Hitler just a memory), he would surely have shown television, the anaesthetic of our age, to be the mollifier of the proles, along with the deadening effects of lotteries and pornography.

Compounding these aesthetic losses are, video movies. My dislike of video is passionate even though I myself possess a VCR. (Programmer television is the worse of the two small screen evils, though. One noted observer once quipped that "Television, as a medium, is neither rare nor well done.") Everybody seems to be getting into the video hire game and the venturers (cottage industry versions of the moguls I've been discussing) run themselves like the movie houses: purely and simply a business, lacking in taste. The video czars only allow popular films (or "titles", as they are demeaningly termed) or the most obscure schlock to be cropped for pre-recorded tapes; the rest of us have to seek refuge in the xyloid loneliness of *The Classic in Wakefield Street*.

Moviemakers (who are artists at heart if they aren't, through determinism, moguls' puppets) are constrained where video clipmakers aren't. People like Russel Mulcahy (he's done work for Billy Joel, *Spandau Ballet*, *Duran Duran*, *Ultravox*, *The Motels* etc. etc., and is the current "wonder boy" of video pop), or even lesser lights, have much more creative freedom than the bearded, defiantly artistic picturemakers of today. From what I've seen of Mulcahy's stuff, it appears he's anarchic, which doesn't augur too well for his feature film career, started recently with the rather doubtful-sounding *Razorback*.

Video Top 40 is tantamount to fifties mainstream Hollywood. It's all stars and glamour and image. In the fifties, front-row-centre was an idealistic girl wishing she was Burt Lancaster's or whoever's sweetheart. Today, it's the nymphet in Sportsgirl pastels imagining what it would be like to be Michael Jackson's or Simon Le Bon's lover (evidently they're pretty prepared today; I doubt that in 20 years we'll be hearing from middle-aged former groupies claiming to have had Boy George's love-child).

There's a difference in location too. Yesterday, movie theatres were the haven of the dreamers, but nowadays kids are tolerant of stammering compères like Molly Meldrum and Greg Clark on the other-world of television. The mentality's the same, though. Star votaries used to ponder the amorous and alcoholic excesses of Errol Flynn; now, in all seriousness, they speculate on Liz Taylor's obesity (*again!*) or Princess Di's state of maternity. It's the same old story about the adoration of immortality —

cults of personality. And to the detriment of art.

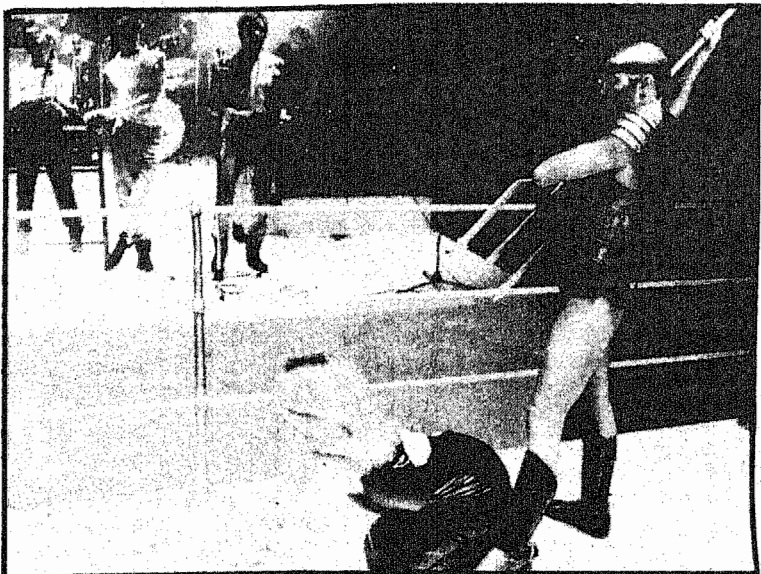
But videos as an art form? The day will come, I'm sure, when there will be some — but only some — sort of video criticism, useless though it will be. (The same applies to any new art. It applied to film criticism, which was mocked when it first developed, and it applies now to rock criticism; perusal of any *Juke* or *Melody Maker* record review page will evince the futility of it all). Soon the video critics I vaguely envisage will be discussing *mise en scene*; they won't be able to talk about much else. And those I imagine wanting to establish an auteurist school, Andrew Sarris clones, won't have a leg to stand on: there are no such things as video "authors", clipmaking being a collaboration of craftsmen/technicians. But this is by the by, and probably won't come into fruition.

As expression, however, video could be a useful medium. "Awareness" bands like *Redgum*, *Midnight Oil* and, to a lesser extent *U2* have not much used the visual side of their videos, perhaps thinking that lyrics and attention-getting vocals and musicianship serve the best to convey their message.

Underground bands that people like Student Radio and 5MMM try vainly to push suffer in a not dissimilar way to those of us who push "heavy" cinema; except that some of the stuff Student Radio buttresses is so "progressive" as to be *retrogressive*, even reactionary. "Alternative" music is rejected by the populace because it's time-warp art; it's no wonder that soulless, synthetic groups like *Pseudo-Echo* and the rest, because they're modish and "in", achieve fame so immediately. That particular band of head-shop patrons was literally nowhere a year ago, but the moneymen saw a sure-thing, back them, and the rest is history (and they soon will be).

But the "fusion of image and sound" is what visualized music has really got going for it, and the "spatial sense" will apply when, logically, video music is shown in the theatres before main features. I don't like the idea in much the same way I don't like being tantalized into drinking Cinzano or smoking Alpine — as I stated earlier, video clips are *ads*; they confuse you with images and things that are ideal and surreal to the point where you've not really noticed the merit, if any, of the music at hand. How many times have you overheard someone say, "Hey, have you seen their latest video?"

No matter what the future brings, celluloid *physically* lasts longer than metallic tape, and for some of us, it is a consoling thought.



Duran Duran's 'Girls on Film' video, part of which was considered too hot for television and subsequently heavily cut.



# The final damnation of Combe

## -ASIO and the Laurie Matheson connection

JIM JOSE concludes his two-part examination of Justice Hope's Royal Commission Report by scrutinising ASIO's claim that Combe's relationship with Ivanov was about to become 'clandestine'. He concludes the Report fails to establish its case against Combe and sacrifices civil rights in the process.

ASIO's case about clandestinity hinged primarily on a conversation between Combe and Ivanov on 3 April in which Ivanov warned Combe that it was very likely that, because of developments elsewhere in the world, Australia might find it expedient to expel a Soviet diplomat, perhaps even Ivanov himself. If that should eventuate then Combe was advised that he might find himself in an embarrassing situation as a result of his association with Ivanov. Consequently, Ivanov suggested that Combe should keep a low profile. According to Combe's version of this conversation Ivanov suggested that they avoid using their telephones because Ivanov believed them to be monitored. Ivanov further suggested that if they wished to discuss business they should do so in person at each other's residences. Combe operated his lobbying business from his home.

An alternative version of this conversation was given to the Royal Commission by Laurie Matheson. According to Matheson, Combe told him on 6 April that there was "an operation on to compromise Mr. Ivanov and have him expelled" (p.91). Ivanov had then told Combe not "to get in touch with him, to maintain a low profile and that Mr. Ivanov would contact him by other means" (p.91). In the Report it is Matheson's version of the conversation which is accepted as being the more credible of the two.

It was ASIO's view that this conversation confirmed that the relationship was about to become clandestine. ASIO claimed that it was unable to ascertain Combe's reaction to Ivanov's remarks but since there was no subsequent telephone contact between them it concluded that Combe had "accepted to Mr. Ivanov's proposal" (p.22). How ASIO knew about the details is not discussed in the Report but during the course of the Royal Commission it was confirmed by the government that these details were not obtained by electronic means. The details of their earlier conversation inside the house were recorded with the use of a listening device. Curiously, the transcript of that conversation was not completed until 20 April, the very day on which ASIO briefed the government about Ivanov and Combe. The clandestine aspect featured prominently in the briefing (p.25). ASIO also advised that the two men had agreed to exchange information (pp. 24-25) which was confirmed by the transcript of 3 April. There it emerged that Combe had given Ivanov some documents to be passed on to the Russian ambassador.

The role of Laurie Matheson in all this was central because it was his evidence which the Report used to uphold ASIO's assessment of the clandestinity issue. Matheson was the owner of Commercial Bureau of Australia which had for some years enjoyed a privileged position in monopolising many aspects of Australian trade. In the early 1980s CBA's privileged position began to deteriorate. Matheson commissioned Combe to help restore CBA's flagging prospects. Prior to his commercial ventures Matheson had been with the Australian Trade Commissioner Service and before that he was an officer in the Royal Australian Navy. In the latter capacity he had been trained as a frogman and had occasionally undertaken underwater spying operations on Russian vessels when berthed in Australia. He was also the officer in charge of the search for missing Prime Minister Harold Holt who disappeared while swimming at Cheviot Beach in 1967. This would seem to indicate that Matheson had if not an explicit intelligence background then at least a background which was subject to a very high level of security clearance.

There are good reasons for questioning Matheson's bona fides as an independent witness. First there is his background as described above. Second his privileged status as an Australian business entrepreneur in Russia, when coupled with the long acknowledged practice of intelligence organisations used of sympathetic travellers to Russia as

occasional sources of information about events there, make him an ideal contact for ASIO. Third Matheson engaged Combe's services at a time when he was also negotiating to sell CBA. This may have been simply a commercial ploy to hedge his bets with regard to CBA's future. Nevertheless, it is indeed coincidental that this occurred at about the same time that (fourth) Combe was preparing to travel to Moscow on behalf of AUS (Australia - U.S.S.R. Society). This was also the time when ASIO was intensely interested in Ivanov and the nature of his dealings with Combe. Fifth, Matheson's response to Combe's advice on returning from Moscow was curious for one reputedly very familiar with the Russian system of business.

According to the Report, Matheson was hostile to and deeply offended by Combe's recommendations (which were mainly of a political nature) for improving CBA's future in Russian trade. Even Justice Hope acknowledges the extent to which political considerations underly Russian officialdom (pp. 59-60).

Sixth, it was at Matheson's instigation (not Ivanov's) that Combe made CBA documents available to the Russian embassy. In Justice Hope's words, "Mr. Matheson intended that Mr. Combe should supply these documents to Mr. Ivanov, to give to the ambassador" (p. 89). Yet it was this very act which was used by ASIO as a basis for claiming that Ivanov was cultivating Combe with a view to obtaining and exchanging information. It was ASIO's belief that the fact that Combe had given Ivanov documents that Ivanov had succeeded in placing Combe in a compromising situation (p.25). Seventh, Matheson was the only person mentioned in the Report to be privy to the full details of Ivanov's "warning" to Combe on 3 April. Combe also related parts of the conversation to friends and associates but Matheson appears to have been the only one to have been given a detailed account by Combe. The conclusion that ASIO's quite detailed knowledge of Ivanov's "warning" originated with Matheson is compelling.

Eighth, Matheson was thus in a position to corroborate or discredit Combe's version of the "warning" when he appeared before the Royal Commission. His version confirmed



witness to the conversation. His version was based on his collection of what Combe had told him. ASIO's conclusions were not based on direct evidence but on hearsay. As for the Attorney-General, his knowledge of what Ivanov said to Combe on the day in question was based on ASIO's report of it. It is thus small wonder that there was a close fit between Matheson's, ASIO's, and the Attorney-General's interpretations of Ivanov's "warning".

The issue of clandestinity thus rested on a substantial component of hearsay. This issue was crucial to ASIO's case to prove that Ivanov had ulterior motives towards Combe. Yet ASIO only learnt of Ivanov's "warning" some time between 6 April and 20 April. ASIO could not have known of it on 3 April when it decided to apprise the government of its assessment of Ivanov. Up until then it only had his observations and the transcript of the 4 March conversation. It did not even have

understood that the then shadow Minister for Foreign Affairs, Bill Hayden, and therefore the possible future political boss of ASIS, had indicated his intention to shake up ASIS and perhaps even shut it down. Labor's success at the polls and Hayden's accession to the Foreign Affairs portfolio did not augur well for ASIS. However, Hayden evidently changed his mind about ASIS reportedly because of information provided by ASIS in its own defence.

While this was happening ASIO's credibility had sunk to a very low point. Just how low this was, was eventually revealed in May as a result of the publication of material drawn from allegedly top secret documents. These documents revealed that the nature of ASIO's relations with the international intelligence community was not all that it should have been. This was an area of intelligence work which had long been a bone of contention between ASIO and

These were Canada, Great Britain, the United States, Spain, France, West Germany, Singapore, Norway, Malaysia, Portugal, Denmark, Sweden, Bangladesh, Switzerland, and Indonesia.

Whilst it would be putting it too strongly to suggest that there was some sort of prearranged pattern involved it can still be suggested that Ivanov's expulsion was in keeping with similar developments elsewhere in the world. It could be suggested that Ivanov's expulsion was simply a coincidence with these others. The point is, however, that the other expulsions help bring the events in Australia into sharper relief. The international context together with the interbureaucratic rivalry open up even further the political dimensions which permeated the affair right from the beginning. Yet the Report does not recognise let alone deal with the political dimensions impinging on the decisions and actions arising out of the Combe-Ivanov affair.

This is further accentuated by Justice Hope's discussion of the three options presented to the government by ASIO. The first involved counselling Combe about his dealings with Ivanov and advising him of ASIO's perceptions of it (p.26). This was rejected because ASIO advised that as Combe was a private citizen he "would not be required to accept any advice given him" (p.26). In addition ASIO felt that Combe "might alert Mr. Ivanov to ASIO's activities in relation to him" and hence jeopardise national security (p.26). In addition it was suggested that simply counselling Combe would pose "unacceptable ... political risks for the government" (p.26). What these alleged political risks were are not even hinted at in the Report. Presumably it meant that the government would expose itself to possible accusations of a cover-up if word leaked out about it.

The second option was to expel Ivanov "quietly and without public announcement" (p.26). The Prime Minister rejected this because he felt that news of it "would inevitably leak, thereby defeating the object of the exercise" (p. 26). The Prime Minister further argued that it was "quite impossible" to quietly expel any diplomat who had "flouted accepted conventions for subversive purposes" (p.26). However, no reasons are given in the Report as to why it was "quite impossible".

The third option was to expel Ivanov publicly (p.26). This was the conclusion drawn by the Prime Minister, although as Justice Hope points out this decision was not made known to ASIO's Director-General at the time. No reasons are given

as to why this option was so acceptable. It is simply stated as a matter of fact as if the Prime Minister's opinion was the final and self-justifying word on the matter. As far as can be determined from the Report no other options were canvassed. But were these the only possible courses of action open to the government? The Report does not pose this question. Rather it assumes the self-evident correctness of ASIO's recommendations to the Prime Minister, yet given the wider dimensions discussed above this question would seem to be one which should have been addressed by the Report.

The underlying justifications for these options were the alleged implications which Combe's relationship with Ivanov were supposed to have for national security. Yet nowhere in the Report are these implications spelled out in any convincing way. It is asserted that these followed automatically from Ivanov's alleged KGB credentials, Combe's "ripeness" for recruitment, and ASIO's view that the relationship was "about to become clandestine". In Justice Hope's view the consequences for "national security flowing from these possibilities were real and serious" (p.111). Whilst it is possible that Ivanov's alleged KGB connections rendered him a threat to national security, on its own, this does not provide a sufficient basis for his expulsion. The other two possibilities, however, rest on ASIO's case which, as has been argued above, is anything but conclusive. Rather, ASIO's case rests on a number of dubious assumptions and conjecture as well as on a substantial amount of wishful thinking. Even Justice Hope was forced to conclude only that, had the relationship been allowed to continue unimpeded, Ivanov might have succeeded in recruiting Combe to act in a clandestine way. That is that Combe might have become a security risk. On this basis the Report argues that the government was correct in expelling Ivanov and in declaring Combe persona non grata as far as his contact with government Ministers was concerned.

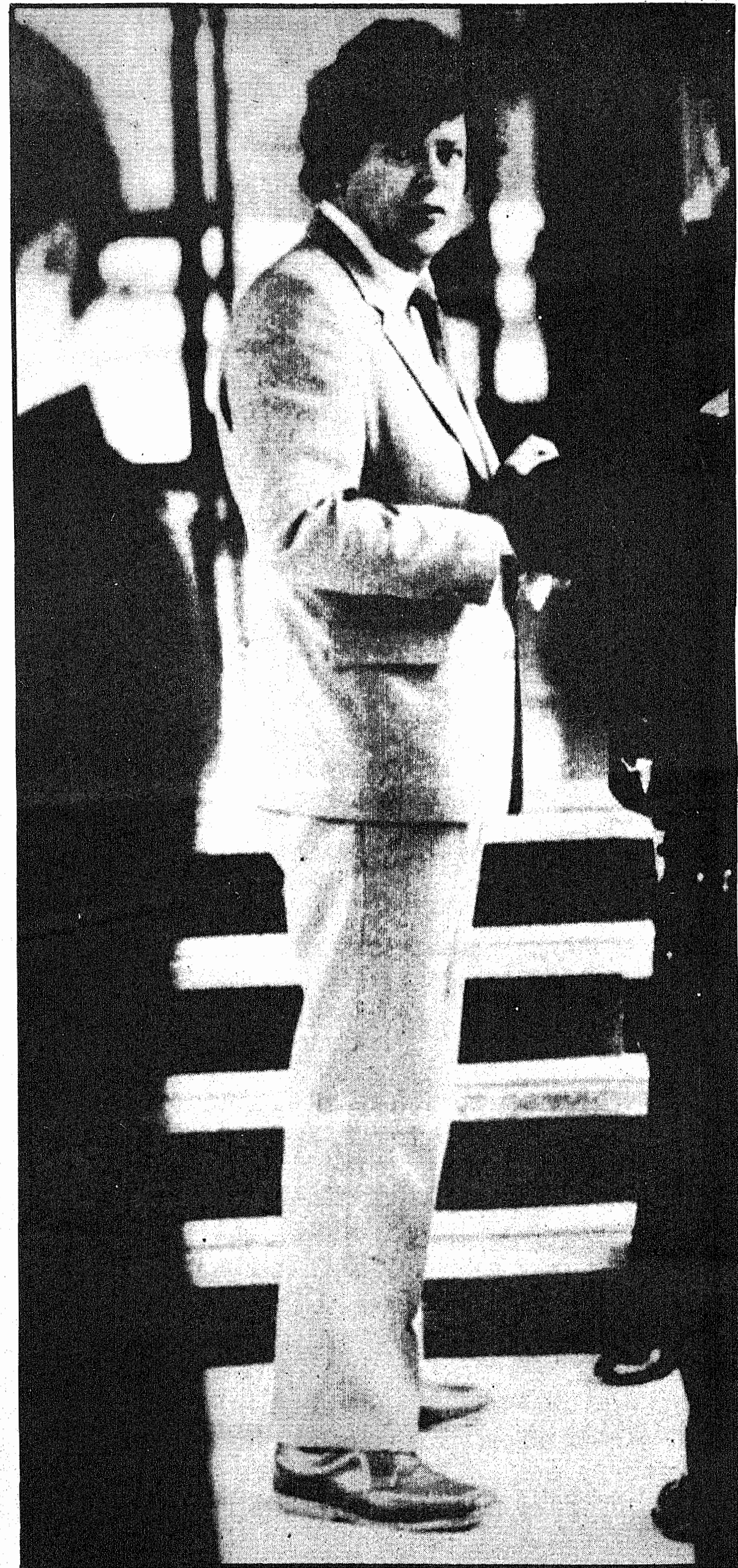
Throughout this affair, the government proclaimed its undying commitment to democratic rights and civil liberties to the extent that this was compatible with the needs of national security. On a number of occasions the Report attempts to acknowledge this. Yet it is hard to see just how firm this commitment was in reality. The case against Combe was presented and heard in secret. At no stage was Combe asked to give evidence on his own behalf before judgement was passed on him. There was no presumption of innocence until proven guilty. On the contrary ASIO's case presumed guilt (by

association) since Ivanov's expulsion depended upon attributing a clandestine purpose to his dealings with Combe. On the bases of ASIO's assessment alone the government condemned Combe. This course of action is endorsed by the Report (p. 174).

Justice Hope maintains that it would have been inappropriate for the government to have heard Combe's version of the events because of alleged national security risks. Justice Hope makes much of the government's decision after 4 May to request Combe to supply a written statement of his version of the events (pp. 160 ff). This is interpreted by Justice Hope as the "first step in a hearing" (p. 178). Yet consider Combe's positions. He was not advised of the nature of the allegations against him nor was he advised of the nature of the evidence used to condemn him. More importantly, the government's request was made after the relevant decisions had been taken. This request came not as a means whereby the facts of the matter could be established to provide a basis for fair and just action on the part of the government. Rather, it was an attempt to shore up the government's own position by showing that Combe was in basic accord with the government's views. It was a belated gesture which owed more to growing pressure from within the broader labour movement to see that Combe received a fair go than to the government's concern about Combe's rights.

The government's claim to be deeply concerned with respecting accepted democratic rights and liberties was further eroded by a number of incidents occurring during the course of the Royal Commission. These included a threat by the Prime Minister to issue writs against opposition leader Andrew Peacock because the latter dared to criticise the Prime Minister's handling of the Combe Ivanov affair; the Prime Minister's threat to issue writs against a number of journalists because of their criticisms and Justice Hope's threat to declare some of the critics (mainly journalists) in contempt of the Royal Commission. These examples illustrate that the government's concern for such civil liberties as free speech and the right to privacy was superficial at best.

The foregoing analysis of the key features of Justice Hope's Report reveals quite clearly that the tensions between the exercise of state power and respect for individual civil rights are resolved in favour of the state. At each and every turn individual rights were of secondary concern where national security is said to be at issue. There are many who find this to be an unfortunate but necessary state of



*...ASIO's case was not so much deduced from the facts but rather it was a presupposition into which the facts, any facts, had to be made to fit.*

ASIO's interpretation. Ninth, on 6 April Matheson informed Combe that he had also engaged another lobbyist to act for CBA. This may have been because of his dissatisfaction with Combe's report but it could also reflect an attempt to maintain consistency with the reasons he used when hiring Combe, so that when Combe became embroiled in the Ivanov expulsion his own relationship with Combe would not appear as anything out of the ordinary. These nine factors give some cause for questioning Matheson's status as an independent and hence credible witness. The Report is strangely silent on their significance and prefers to portray Matheson as simply as bystander.

In deciding upon whose version (i.e. Combe's or Matheson's) of the Ivanov "warning" was more accurate Justice Hope cited the testimony of ASIO's Director-General and the Attorney-General. But their evidence can hardly be regarded as independent corroboration of what was actually said. ASIO's knowledge of what Ivanov said to Combe was based on what Matheson had passed on to them. But Matheson was not a

democratic practices and civil liberties in the name of national security the power of the state's minions becomes all the more entrenched. Judicial oversight, appeals tribunals, and parliamentary promises count for naught in the actual exercise of this power as the fate of David Combe demonstrates. It is illusory to assert that democracy can be preserved by sacrificing democratic rights. For once these are sacrificed we no longer have the substance of democracy but only its paper thin shell.

ASIS. Both organisations claimed to have the appropriate expertise to liaise effectively with their counterparts in allied countries. The resultant furor drew attention to ASIO's ability (or lack of) to keep sensitive material secure. While this did not become a public issue until May 1983 it nevertheless reveals that the interbureaucratic tensions between ASIO and ASIS had been just below the surface for some time. The public expulsion of an alleged Russian spy was, as Justice Hope acknowledges, a timely shot in the arm for ASIO's flagging credibility. The significance of this is not tackled in the Report.

The second consideration not included in the Report's analysis concerns the international context. The detection and expulsion of Ivanov is treated as an isolated (but nevertheless routine) event of importance only for Australia. The Report does not acknowledge the existence of other incidents involving the "expulsion of Russian diplomats elsewhere in the world. In the eighteen months preceding Ivanov's expulsion, fifteen nations had expelled Russian officials.

opinions as interpreted by ASIO. Yet ASIO's interpretations were often inaccurate, misdirected, or totally unfounded. The so-called facts were open to a number of interpretations but ASIO preferred to advance only those which supported its case and, in the longer term, its bureaucratic interests.

The suggestions in the Report that any shortcomings on ASIO's part can be overcome by a watchdog approach simply begs the question. Throughout the Report no attempt is made to question the basic framework underlying ASIO's actions. Nor is it acknowledged that with every infringement of accepted

democratic practices and civil liberties in the name of national security the power of the state's minions becomes all the more entrenched. Judicial oversight, appeals tribunals, and parliamentary promises count for naught in the actual exercise of this power as the fate of David Combe demonstrates. It is illusory to assert that democracy can be preserved by sacrificing democratic rights. For once these are sacrificed we no longer have the substance of democracy but only its paper thin shell.

Jim Jose is a post-graduate student in the Political Department.



# 12 IN-DEPTH

## Racism here and abroad

Racism is alive and well throughout the world. GARY CLARKE examines the different manifestations of racism in South Africa and Australia.

Racism is the scourge of humankind. There is no evidence scientific or otherwise to support racist ideology; it is apparent that in fact the opposite is true. The differences between races are essentially cosmetic.

It seems racism is born out of fear, greed, ignorance or combinations of these. With this in mind perhaps we should look at South Africa where the indigenous peoples (black Africans) constitute 72.7% of the population yet receive only 26% of total incomes.

The White population, mostly from European extraction, make up a mere 15.5% of the population yet receive over 64% of the total incomes. The per capita expenditure on education is 1,020 Rand for Whites but only 170 Rand for Blacks. For Indian and Coloured persons the figures are 520 and 280 Rand respectively. In 1979 the number of White children in secondary school was greater than that of Black Africans and mixed colour people together, while in 1980 75% of University students were white.

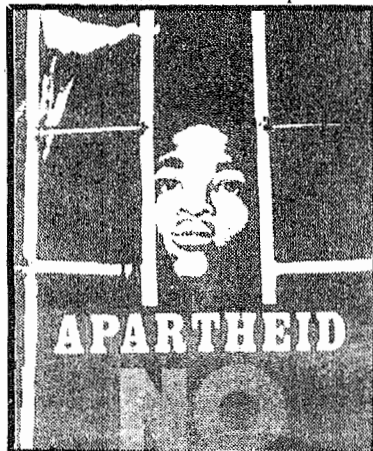
Black Africans are excluded from land ownership in 86.3% of the country. Notably the African "reserves" appear to lack minerals and when, as in some cases, they are discovered, the land is merely appropriated by White interests and returned to White status. The banks, industries and commercial enterprises are all in White hands. All the above figures are significantly worse for women within these groups.

There are comprehensive and increasingly militarily controlled police and security forces to maintain these glaring inequalities. The laws are framed in such a way that there is no avenue for protest without the threat of very long imprisonment under unbelievable conditions often ending in death.

There is no recourse. People can be detained, tortured or beaten without access to legal advice or visitation rights and held without trial for 90 days or longer. Other laws allow detention for 12 months at a time to prevent the person committing a crime. Essentially the police are not accountable to the public and can detain someone for as long as they wish, and do what they like to them in that time.

The inequalities in income are based on two main factors: unequal ownership of resources and discrimination in wages and salaries. The White population make up the executive and authoritarian positions and there is little avenue for non-Whites to attain wealth.

Many Aboriginal tribes were decimated after European occupation 200 years ago. The few survivors were driven off the lush coastal plains to remoter areas or herded into reserves where conditions often resembled the concentration camps of W.W.II. It is ironic that "re-settlement" was one of the euphemisms



the Nazis used to describe these camps.

Even now tribes who lived in the remotest regions are being exploited by mining companies, often multinational after Uranium and minerals.

Within the cities dispossessed "urbanized" Aboriginals are insulted and discriminated against in public eating houses and places of entertainment. Aboriginal representation in the profession and skilled trades below their numbers in the general population.

Unemployment figures however are the reverse of this. Without real incomes (not paltry handouts) Aboriginal people cannot hope to compete within a European-oriented education system.

Without land and autonomy Aboriginal people cannot retain their cultural identity, dignity and self determination.

Migrants too are frequently the objects of verbal abuse and derision by white Australians. In employment they are relegated to the most menial and demeaning jobs.

In the sphere of education, Asian students are hindered from studying in Australia by the Government impost of a visa charge.

Even closer to home, it is frightening to walk around our campus recently and see just how strong this upsurge of racism has become. We see posters with degrading references and drawings of black people advertising a Rowing club's activity. National Action "White Australian, stop the Asian invasion" stickers are everywhere. Anti-Asian, European, Aboriginal graffiti is in the toilets and on furniture.

Degrading references to indigenous Black South Africans can be found in an advertisement for a right-wing club who just happen to have the same acronym as the Black South African guerilla group, South West African People's Organisation (S.W.A.P.O.): all this in the name of freedom of the press. This freedom is the insidious mask of Racism.



SUN. APRIL 8th



# WALK JOG OR CYCLE AGAINST WANT

AND SUPPORT THE WORK OF CAA: LONG TERM, SELF HELP DEVELOPMENT PROJECTS IN INDIA AND THE PHILIPPINES; DEVELOPMENT EDUCATION AND AWARENESS-RAISING IN AUSTRALIA AND LOBBYING ON INTERNATIONAL DEVELOPMENT ISSUES, E.G. QUALITY OF AUSTRALIAN GOVERNMENT OVERSEAS AID.

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COMMUNITY AID ABROAD  
The Australian Associate of OXFAM



# AUS : the case for

## AUS rep. speaks out

### SAUA VIEW

This week JACKIE WURM, Immediate Past President of the Association, reports.

I'm on the Executive as Immediate Past President and this year I'm the full-time paid organiser for the Australian Union of Students (AUS) in SA. So I've gone from working on one campus to liaising between all SA campuses and other states.

Most of my time so far has been devoted to education work, especially for the Federal Budget. AUS is currently preparing a submission to the Federal Government

to have TEAS increased and more

easily available;

- o to have more low cost housing;
- o to remove the 25% cut to University College subsidies.
- o to increase the provision of childcare;
- o to remove the overseas student visa charge

...among other things.

These demands are backed up by action such as the Canvas City at Flinders Uni where students are living in tents because they've nowhere else, and activities in other states.

#### DON'T BE AN APRIL FOOL!

DON'T FORGET to put your TEAS form in by Friday March 30th (even if incomplete, or you don't think you've got a chance).

AUS is not only concerned about poor circumstances for students, but for everyone unable to earn a decent income, afford housing and other conditions necessary for study.

To help determine why people are unable to study or why they drop out,

AUS is conducting a NATIONAL PHONE-IN on May 1st. We'll be asking people from the community to take part in our national survey — so tell your family and friends.

The phone-in is to collate information on participation in tertiary education, or the lack of it (Australia has one of the lowest rates of all OECD countries — a measly 4%).

1985 is International Youth year. The themes are Participation, Development and Peace.

Basically this means young people (under 25) should be involved in deciding about the future, their own lives and the future of the world.

AUS is working with other youth organisations to make this happen and will be presenting you with information through debates and other forums.

I'm open to ideas about what you'd like to see happen. Give me some things to go on — otherwise representation is hollow.

Let's be positive in 1984 for 1985 is the future.

### AUS what's it got to do with you?

#### Confused?

You're probably confused by all the information flying around about AUS. Four weeks into term isn't very long to get an idea of AUS in 1984.

The key issue is whether you support having a national student organisation.

#### Cost

Remember the 10 students last year who voted for \$400,000 Union building air-conditioning?

-They think AUS costs too much!

There were 400 of us who disagreed with them at that meeting, there are many more this week.

\$3.50 per year can hardly be described as expensive.

#### Insurance

Quite apart from the 24 hour accident insurance AUS provided, AUS works to ensure Government decisions are to your advantage.

In 1981 fees were stopped.

In 1982 loans were stopped.

In 1983 TEAS went up, after AUS put pressure on the new Government.

But, in 1984 who will be representing you if not AUS?

A short walk to the Constitutional Museum will give you ten years background on AUS and its activities in a display.

We hope we're part of the next ten.

## AUS Council 1984

As President of the SAUA, I was responsible for the Adelaide University delegation, to 1984 Council. My responsibilities involved things like: making sure float files were kept in order, keeping a tab on the whereabouts of delegates to ensure the maintenance of quorum, making sure Council volumes did not go missing, keeping an eye on the policy that was passed and making sure that delegates always left proxies.

#### The Spicy Bits

Well, let's be honest. Everyone who attended Council is well aware of the factions that exist within AUS: the Labor Left, the Left Alliance and the Broad Right.

I participated in the Left Alliance. This caucus (consisting of Socialists, Communists and other non-aligned left people) was formed after much discussion within AUS about the need for change.

The Left Alliance grouping felt a strong need for money to be channelled back into the regions, where grass-roots Union work is suffering from lack of funds.

In particular links with other progressive movements are deteriorating. The enormous amount of interest on campus in, for example, anti-nuclear issues or the Middle East, is the strongest evidence that AUS should be involved in these issues if it is to represent student opinion.

#### Gossip

This heading was put here to make you read it. No, really you may have heard

that this Council proceeded in a pretty amazing way. The issue of the votes of the Western Australian campuses and the unprecedented suspension of Council proceedings for 36 hours, were outstanding events in this year's Council. Many students may be asking why some member campuses of AUS not granted voting rights. The simple answer is: because they hadn't paid their AUS Constituent fees, the normal prerequisite for the granting of voting rights at Council. The reasons why they hadn't paid their fees were a little unclear, and the argument on Council floor centred around the government in W.A., and whether or not there was actual legislation preventing West Australian campuses, from paying their fees. At the time delegates were given no substantial evidence that such legislation existed, therefore the left delegates (Kathleen Brannigan, Andrew Foley and myself) from Adelaide University took a principled stand against "scabs" being granted voting rights, bearing in mind that these campuses were being given the same privileges that Adelaide University as a fee-paying member of AUS receives, without having paid a cent towards the Union. This meant that those of us who pay fees are having our (scant) resources depleted by those campuses that don't pay their fees.

Eventually, we gave the West Australian campuses their votes back, after they gave an undertaking to pay their fees.

#### Regionalisation — the crucial question

The major reasons for the upheavals at 1984 Council was that a significant number took a long, hard look at AUS and saw: a national organisation with 90% of its budget controlled by the central secretariat in Melbourne, lack of activity and interest in AUS on campuses due to lack of regional funds, and hence the need for restructuring. AUS was then (and is still) controlled by the so-called Labor Left faction. This year the Left-Alliance, long the critical supporter of Labor Left, came together and challenged the Labor Left to a substantial degree, forcing them to discuss possible restructuring of AUS. The result? More regional funds (though not as much as we would have liked) hence a means by which we can rebuild AUS from the bottom up — making AUS more relevant to students on campus. Yvonne Madon and I spoke last at the regionalisation forum, and supported the idea of regional collectives to get more people involved in AUS in South Australia. We're sure you'll see a definite improvement in AUS this year — it's time to throw away old notions you may have had about AUS and look at what it's doing this year. The form AUS will take on campus is not yet defined — that's up to you. And with hard work, a lot of rebuilding of resources and activists, we'll be paving the way for a more regionalised, more relevant and infinitely more effective AUS in 1985.

Ingrid Condon

## Referenda explained

#### STATEMENT BY THE PRESIDENT OF THE STUDENTS' ASSOCIATION

As I reported in *On dit* last week, I was presented with two petitions by opposing groups of students for referenda to be held on whether or not the Students' Association should continue its 47 year history of membership of our national student union (AUS).

The first of these petitions was presented on Monday March 12 and the second on Wednesday March 14.

As your Students' Association President I am legally required to ensure, on your behalf, that the referenda are held in accordance with the Constitution. Within this framework I have tried to ensure, in fairness to both sides, that all the questions are put to students, and that the conduct of the poll is fair to both sides.

However, the presentation of the petitions has presented several complex legal problems on which I have sought legal advice from the firm of solicitors acknowledged across the political spectrum as the leading authorities on student union law.

They have advised me that I am constitutionally required to put all the

questions in the same referendum, held at the same time. They have also advised me that the section of the Constitution which requires that the referendum must be "held within fifteen days" of the presentation of a petition, requires that the referendum must be completed by April 2nd. This is in contradiction with the "pro-secession" petition which specifies that the referendum should be held during Students' Association by-elections from April 2nd — 5th. It is arguable that this makes their petition invalid, but in the interests of making sure that both sides are put to students I have ruled their petition in order and the referendum will therefore be put to the vote this Wednesday, Thursday and Friday, March 28th — 30th.

Last Wednesday, I was presented with another petition, calling for a General Student Meeting which tries to hold the referendum from April 2nd — April 5th. If this motion were carried, another five days official notice would have to be given of the new referendum dates and, therefore, the referendum could not start until at least April 15th! This would mean the referendum had not been "held within fifteen days" and would invalidate the whole vote. This would be very unfair

to both sides of the debate and to any students who had voted.

I have been harassed by members of the Liberal Club all last week trying to get "advanced notice" of when and how the referendum would be held. However, it would not have been fair to them for me to say anything until I was completely confident of the legal position. Since giving official notice of the vote last Wednesday, I have been threatened by the Liberals with legal action. I think this statement fully explains my actions and it is about time the Liberals "put up or shut up". If they agree that my decisions are incorrect they should now shut up and concentrate on the issue of our membership of AUS.

If they think I am wrong, I challenge them here and now to take legal action — I'll even pay their taxi fare to the Supreme Court!

Realising the embarrassing lack of support they have for their attempt to destroy our national union, they are seeking to divert the issue into one of legalistic crap. Let's get down to the real issue of this week — whether Adelaide University should continue to have a national voice through our national union — AUS.

Ingrid Condon

## Duncan & NCC

The National Civic Council has been "attempting to establish a power base on campuses across the country" over the last 10 years, according to the State Labor M.P. and former Minister Mr. Peter Duncan.

Mr. Duncan was speaking last Wednesday night at the opening of an exhibition of the history and activities of the Australian Union of Students in the "Speakers Corner" at the Constitutional Museum.

The N.C.C. operates "insidiously and clandestinely" he said, in its attempt to become established on campuses. Their campus operatives are much better organised today than when he was involved in student politics: "... they're now funded of course, it helps a lot."

The exhibition, which runs for a month, has panels explaining the history and structure of AUS and its various fields of interest: racism, women's issues, nuclear issues and international affairs.

Those present at the opening included the Chancellor of the University, Dame Roma Mitchell.



# AUS : the case against

## AUS - THE EDUCATION DUNCE

AUS is failing students in education. Our very own Jackie Wurm, South Australian Regional Organiser, has boasted that her main area of work last year was peace and disarmament, rather than education.

AUS only spends 2 percent of its budget on education campaigns and projects. If the main reason for AUS's existence is to get a better deal for students, you would expect that more money would go on convincing those who can give students a better deal - governments and electors. Yet AUS campaigns are a disaster.

AUS's "Claims for Change" campaign, which was meant to convince the new ALP Government, was a flop. It never attracted more than 70 to 90 students *anywhere* on a campus in Australia.

AUS's lack of success in attracting student and government support derives from the basic inanity of its education policies, and the view of the world that this proceeds from - thinking it all boils down to a capitalist, patriarchal, oppressive society.

AUS policies on TEAS and student finances alone have been

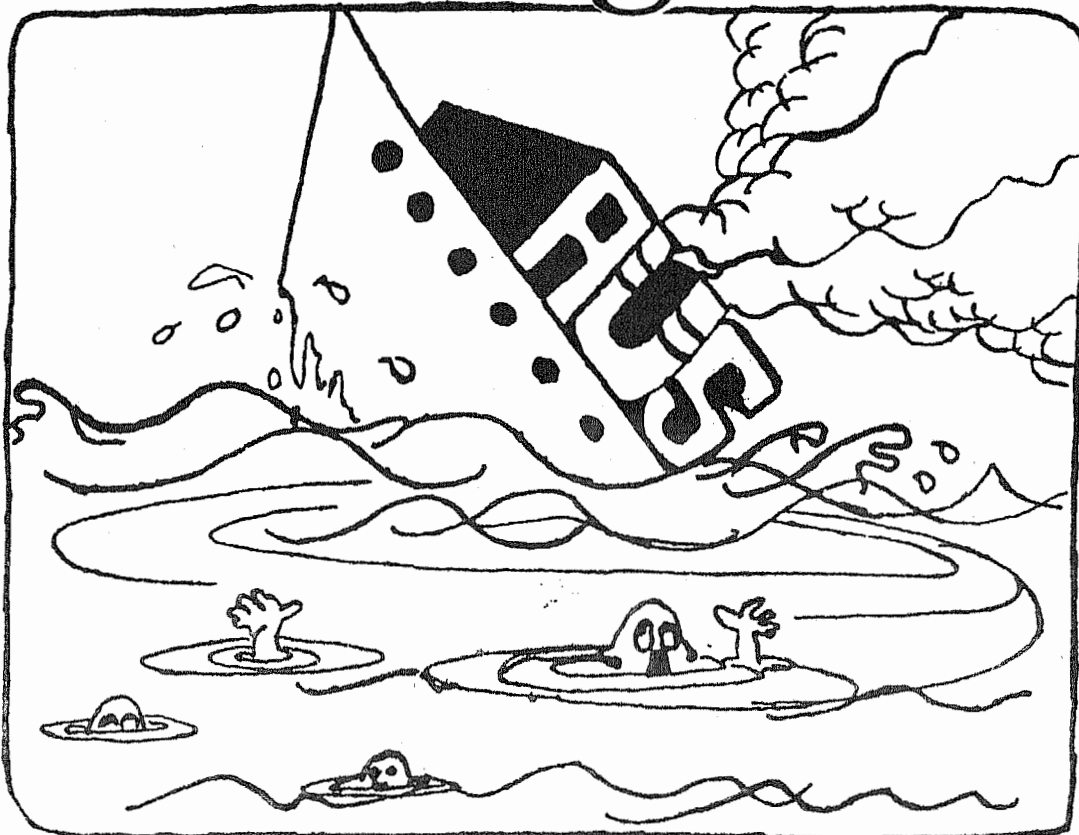
estimated by Australian National University Research Fellow James Hennessy to add close to \$5 Billion to the Federal Budget.

The ALP Government doesn't even want to know what AUS thinks about this.

An ALP member of last year's AUS Executive described AUS education policies as being in fantasy land. AUS believes anyone should be allowed into higher education regardless of their academic ability - "the only commitment being a commitment to study".

Coupled with this is the advocacy of self assessment. The end result of this would be the person who could walk off the street, decide they wanted to be a surgeon, and self-assess themselves into a job. You see "assessment policies which want to maintain bourgeois hegemony" are condemned.

AUS education policies are long, turgid, and remarkably at odds with the views of most students. That's not surprising since AUS doesn't represent more than a few students. Don't be fooled by the slogans and the jargon. AUS's policies on education are about as effective as an ASIS training course, and as relevant as a dead fish.



## AUS MYTHS — STUDENT TRAVEL AUSTRALIA AND THE NATIONAL STUDENT DISCOUNT SCHEME

You have probably already heard about the National Student Discount Scheme, and its ASIC and ISIC cards. These are *not* from AUS but from a separate company, Student Services Australia. These cards and the discount scheme operate *separately* from membership of AUS. To illustrate, the students at the South Australian Institute of Technology, which is not in AUS, still have the discount cards. By voting for secession and for a Union Rebate you are *not* voting against having student discounts.

Another AUS myth is that AUS run a travel company. When AUS Student Travel went bust in 1979 owing millions, it was sold off to a Swiss multinational and AUS, poorer but not much wiser, went out of the travel business. Student Travel Australia, a public company not owned by AUS, only acts as an agent for AUS. AUS doesn't have a cent of it. If we get out of AUS, Student Travel Australia stays.

## AUS IS NOT A NATIONAL UNION

AUS likes to pretend it is a national union - it's not.

It has only one member out of Queensland, Tasmania and the Northern Territory.

All of the large campuses have left in N.S.W. - less than 30 percent of N.S.W. students are in AUS.

In Western Australia the University of Western Australia was voting last week on AUS - 80 percent of voting students elected to quit AUS. UWA has now seceded - and the W.A. Institute of Technology and W.A. College of Advanced Education will be voting in a couple of weeks.

Most of the last remaining universities in AUS will also be voting on leaving in coming weeks - Melbourne Uni in a fortnight, Australian National Uni, Murdoch

Uni.

Seven universities have left AUS, including the three largest.

Virtually all of the Institutes of Technology have left, including RMIT, the largest campus in Australia.

Less than 30 percent of students eligible for AUS membership are members.

With all these students out of AUS moves are afoot to form a new education-only national student body. Two former AUS executive members, one ALP and one Liberal, have announced plans to form a new body. In a message to Adelaide Uni students they say: "Adelaide Uni should get out of AUS and help form the new organisation which will represent real students for a change."

## AUS — THE WOMENS DEPARTMENT

AUS Women's Department has to be seen to be believed. Each year about 10 percent of the AUS budget goes to support this national collection of radical feminists - \$53,000 this year.

The Women's Department is controlled by the National Women's Collective and Regional Women's Collectives which are *not* elected by students. They consist of women from campus women's groups - its rather like 20 Women on Campus groups getting together to decide how to spend your money.

They have power to censor any AUS material which they consider to be sexist or tokenistic - this can be anything. This power is given by the AUS regulations.

The Women's Department is the most extreme element of the Union - this can be seen in its policies such as calling 1983 the International Year of

the Lesbian and deciding to have as its major campaign for 1984 the theme of prostitution.

The Women's Department and the Women's Caucus of Council are the same thing - and they only let in women who agree with their pre-determined ideas. One student leader, Miss Diedre Willmott, President of the Guild of Students at the University of Western Australia found this out at AUS this year, when expelled from the caucus because her political beliefs were not acceptable to the radical feminists of the Women's Department.

It is a scandal that so much student money is going to fund a private group of feminists who think that society bears a grudge against them.

Give your money to yourself, not the AUS Women's Department - vote YES to secession, Vote YES to a Union Fee Rebate.

## HOW TO VOTE

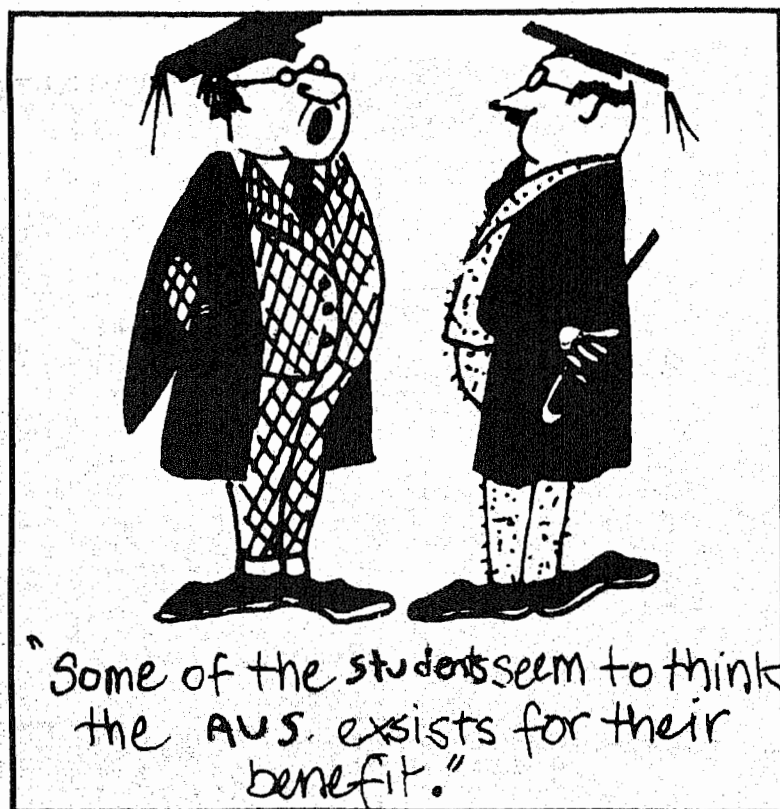
Ingrid Condon in conjunction with the AUS in Melbourne have pulled an election rort and decided to hold this AUS poll the week before the by-elections. She did not have to, but has decided to do this in the hope that students will not realise the referenda are happening. With the help of AUS's lawyers in Melbourne she has made this referenda almost into a farce.

Ingrid has decided students are not to be allowed to vote at supplementary ballot boxes - only in the Student Activities Office - even though for the by-elections the week later she is having extra ballot boxes.

Even with Ingrid's anti-democratic tactics, students should get out and vote and tell AUS and Ingrid what they think of this undemocratic stunt she has devised.

In the referenda you are being asked to vote on three motions about affiliation to AUS. Motion A is a motion being put up by AUS which calls for the continuation of the Students Association affiliation to AUS. This is a mere restatement of the present position and is devised to try and confuse students. You should vote No to motion A.

Motion B is an amendment to the SAUA Constitution to disaffiliate the SAUA from the AUS. This is the only motion which can ensure the Students Association does not become a member of AUS unless students approve of this. To vote to



get out of AUS vote YES for motion B.

Motion C calls for a Union Fee Rebate to be given to students using the money saved when we get out of AUS. Instead of your money going to Melbourne to Aus you get to keep

it. Vote for a Union Fee reduction, vote YES to motion C.

Remember to vote on *all three* motions -

Motion A - NO  
Motion B - YES  
Motion C - YES

## AUTHORISATION OF MATERIAL FOR REFERENDA CONDUCTED BY THE SAUA

All material relevant to the Referendum on the affiliation of the Students' Association of the University of Adelaide to the Australian Union of Students must be authorised by, and bear the signature of, the Returning Officer.

All unauthorised material WILL be removed by the Returning Officer or any other persons directed to do so by the Returning Officer.

Two copies of each authorised article must be lodged with the office staff of the S.A.O. 48 hours of authorisation. This material will not be made available to any other persons or groups until after the poll has been declared and is purely for the records of the SAUA.

The Returning Officer will be available (in the S.A.O.) for consultation and authorisation of materials on the following days;

Monday 26th March and Tuesday 27th 1 pm - 2.30 pm  
Wednesday 28 March & Thursday 29 March 2.30 pm - 3.30 pm  
Friday 30th March: 1 pm - 2.30 pm.

Note: The above requirements regarding the signature of the Returning Officer and copies in the S.A.O. do not apply to badges, banners and stickers, for obvious practical reasons, however *all* materials must be authorised by the Returning Officer before distribution or display.

Nigel Lippett  
Returning Officer  
**GENERAL STUDENT MEETING**  
**TUESDAY 27 MARCH, 1 PM**  
**HELEN MAYO REFECTORY**

- Motion:
- "That the S.A.U.A. must take a public and strong stand against all forms of racism."
  - "That it is the legitimate and necessary role of student organisations such as the S.A.U.A. and A.U.S. to participate in non-education orientated campaigns such as the anti-racist struggle."
  - "That the following aspects of an anti-racism struggle shall be emphasized:
    - The struggle of the Australian Aborigines.
    - The position of Overseas Students on Australian campuses and in the Australian community.
    - The importance of South Africa and the Apartheid system as a focus for anti-racist campaigns, and as the principal exponent of white supremacist ideas.
    - The situation faced by non-Anglo-Australians of various ethnic and racial backgrounds."
- Moved by petition.

## NOTICE OF A STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE REFERENDUM

Notice is hereby given of a Students' Association of the University of Adelaide referendum which shall consider the following three motions:

- "That the Students' Association of the University of Adelaide continue to be affiliated with the Australian Union of Students."
- "That clause 5.2 of the Constitution of the Students' Association of the University of Adelaide be repealed and that a new clause be inserted into the Constitution as follows:
 

'5A The SAUA shall not be affiliated with the Australian Union of Students.'
- "That the Executive of the Students' Association of the University of Adelaide be directed to:
  - withdraw the Students' Association of the University of Adelaide as a constituent organisation of the Australian Union of Students pursuant to clause 30 of the AUS Constitution.
  - not make or request from the Adelaide University Union any further payments of annual subscriptions to the Australian Union of Students except upon order of a court of law.
  - not expend that proportion of the SAUA 1984 Budget remaining unexpended which is allocated to the Australian Union of Students line item and request the Adelaide University Union Council to use the budget saving either to give a Union Fee rebate to students or to reduce the Union Fee for next year."

Motions B and C shall both be forshadowed to motion A.

Voting shall be at the:  
Student Activities Office  
Wednesday 28 March 9.00am - 7.00 pm  
Thursday 29 March 9.00am - 7.00 pm  
Friday 30 March 9.00am - 5.00 pm  
Waite Agricultural Research Institute  
Wednesday 28 March 12.00pm - 2.00 pm  
Centre for Aboriginal Studies in Music  
Thursday 29 March 12.00pm - 2.00 pm  
Only members of the SAUA shall be eligible to vote in the referendum and no proxy or absentee votes shall be admitted.

Nigel Lippett,  
Returning Officer

All referendum material in this edition of *On dit* has been authorized by the SAUA's returning officer, Nigel Lippett.



# Limelight

Entertainment & the arts in the limelight

## Books & Ideas 17

The ideas of Austrian born philosopher Karl Popper have been one of the greatest intellectual forces of the Twentieth Century. A recent book by the Australian philosopher David Stove is a scathing attack on Popper as the father of a whole wave of modern irrationalism. GRAHAM NERLICH reviews *Popper and After*.

## 18 Film

The cinema has seen few mainstream Hollywood movies on the 'end of the world' theme since *On the Beach*. Suddenly two have appeared on the market. PETER ROMMELL reviews *The Day After* and *Testament*.

## Theatre

16

The Festival has come and gone but *On dit's* coverage goes on. In two pages of Festival reviews this week we feature BILL MORTAN'S review of *Don Juan*.

# A Freudian fox - the modest D.M. Thomas

D.M. Thomas, author of world-wide bestseller *The White Hotel*, was in Adelaide for Writer's Week. NOUHAD AOUKAR spoke to him about Australia, Freud, sexuality and ideology.

On first impression it is difficult to imagine D.M. Thomas as the writer of some of the most disturbingly erotic sexual fantasy to be found in the modern novel.

Originally a poet, this tall, grey-haired and quietly courteous man is perhaps best known for his novel *The White Hotel* which became a world-wide best seller. Despite being tired from a day of giving talks in schools, Thomas, here to participate in writer's week, agreed with disarming courtesy to give a fifteen minute interview.

Sitting on the grass not far from the writer's tent 15 minutes stretched to an hour as Thomas proceeded to answer questions ranging from the mundane to the bizarre. To find Thomas an articulate and interesting man with a wide and interesting experience of life was not surprising. What was surprising was his tongue-in-cheek sense of humour — which almost had me believing Sigmund Freud was a transvestite — and the subtle irreverence he appears to have for the social trappings of being a well-known writer.

An example of the awe he can inspire can be found in Tony Baker's eulogy on Thomas in the *News*. It appears that even the eloquent Mr. Baker was stumped for words when interviewing Thomas, who described as a master and a hero: "the most interesting man I have met at this Festival."

Thomas was amused and a little embarrassed at the description and really couldn't understand what all the fuss was about.

Being in Australia has revived memories for Thomas who lived here for two years with his parents thirty three years ago. He has noticed fundamental changes in Australian society and believes that migration, which was in its initial stages when he was first here, has had a positive effect on Australian culture, creating a more cosmopolitan environment and greater confidence in Australian art.

"The biggest change in Australia is in the confidence of the people, in their ability to laugh at themselves, which they didn't have 33 years ago."

Thomas feels that the isolation and closed environment had created a cultural ignorance which is not so evident now.

"As a youth I used to fight with my brother-in-law who was aggressively Australian, and it was defensive, you get it in emerging nations who don't like people to laugh at them and can't laugh at themselves. Now people seem very relaxed."

Thomas recently saw *Picnic at Hanging Rock* and after having the Azaria

Chamberlain case closely followed in England Thomas commented on a lighter note that "everyone in Australia seems to disappear, or get eaten by dingoes."

His early Australian experiences have been the inspiration for some of his poetry, next novel will have a section that is largely memoirs of that time.

Recently Thomas also discovered that members of his family came to settle in Western Australia and that he has a relative, Mary Durak who wrote Historical Australian novels.

There are no other writing talents in Thomas' family and his own start to writing was sudden: after he witnessed an accident in his late teens he decided he would like to write about it and so began his literary career.

One of his loves is Russian literature and he has translated the poetry of Pushkin. He learnt Russian and fell in love with the language when he was in the Armed Forces. "We were being trained to be interrogators in case of war. Instead I read a few poems of Pushkin and they interested me. They have a simplicity yet depth at the same time."

"I think writing in Russia has always had a strong moral tone because they've always been enemies of the State, like in the czarist times, they were in opposition to the tyrants so that gives them a strength, that what they speak is somehow true."

"In the West we lack that, writers don't have such a context, we just flail about in our pleasant, liberal, slightly corrupt society with nothing to push against, no great solid rock of evil. The Russian writers can be closer to the people without being condescending, without trivialising their art. here, in order to be close to the people you have to write something like a Barbara Cartland romance or a Fredrick Forsythe thriller."

"I write because I like making something coherent, a pattern from chaos; by a chaos I mean life."

"You make something which in a small way is harmonious, which maybe captures, and shapes it. I write for the same reason a potter makes a pot, to make something you hope might be beautiful."

Thomas likes to write about women, and tries to extend himself to try and imagine how a woman would react or feel. This is an extension of what he calls his feminine self, an intuitive side which he feels all men writers need as an inspirational force. Yet the thought that he may run out of things to write is a constant nightmare to him.

"It's such a miracle to write anything that anyone would actually want to read."

His novels are heavy with Freudian symbols, imagery both beautiful and jarring as he juxtaposes the sensual-sexual world with destruction and death.

Thomas has a great deal of respect for Freud and believes that when Freud was using his intuition, his feminine factor, he achieved a beauty of language that was almost poetic, particularly in his interpretation of dreams. The nature of sexuality and the forms it can take is however a major theme in Thomas' writing which can both delight and disturb.

"It is amazing how many people are



more horrified by sex than by the holocaust."

To Thomas this is an incomprehensible and disturbing attitude. He believes that sex is "a basic elemental drive, an image of God's creation of the universe and in itself is nothing but good; but in our society it is mixed up because the relations of the sexes are mixed up, the male principle has dominated and built things like the H-Bomb."

"Sexuality can be an expression of a person's soul, individuality, or it can become perverted, poisoned."

"Sexuality was clamped down and turned into technology, which substituted for sex for the Victorians."

"Mass psychoses, like facism, communism, nationalism, ideology replace sexuality. Ours is a time of ideology. I'm sure that somewhere deep down ideology is sexuality turned inwards, perverted to ideas like racial purity."

"Someone once said writers are either foxes or hedgehogs. Hedgehogs are ideologues, they have single vision, foxes don't have any ideology, they are pragmatic. I am a fox."

D.M. Thomas has an uncanny way of quietly and unassumingly spinning his own aura and one comes away with the impression of having spoken to a charismatic humane person.

## Every underdog has his day

by Alan Brideson

"Aboriginal girls like Michael Jackson too, probably more so" according to part-Aboriginal writer Archie Weller who spoke with *On dit* during Writer's Week.

Weller, author of *The Day of the Dog* which was highly commended in the 1980 Australian Vogel Literary awards, believes that there has been a lack of understanding and compromise between the Aboriginal and white societies.

He used Michael Jackson as one example of an instance where Aborigines had accepted and liked an aspect of white society, but he said he was disappointed that attitudes intrinsic to Aborigines, such as those toward elderly people, were not understood.

At 26, Archie Weller is the youngest writer to be invited to participate in Writer's Week, but he has been writing

since 12 and won a competition with his short stories at 18.

Weller's novel *The Day of the Dog* tells the bitter story of Doug Dooligan's inability to find happiness in white society following his release from gaol.

Weller freely admits that much of Doug Dooligan's story corresponds to his own life, but he hopes to find the love and family security that Dooligan never found.

For as he says "the family is the be all and end all of society and people are the main thing, they are richer than all the money."

Weller's girlfriend was hung in a police prison cell under suspicious circumstances and he himself joked about experiences in police padded cells.

Nevertheless he expresses no malice, only disappointment, and says he is no politician, just a writer.



# Transported to euphoria with the London Phil.

What is it like to sing in a performance of one of the great choral works of all time, under the direction of a world famous conductor? KAREN O'KEEFE, a member of the Adelaide University Choral Society, sang in the chorus for the London Philharmonia Orchestra's Festival performance of Beethoven's ninth symphony.

It all began during the last weekend in November 1983 — November 26 and 27 to be exact.

For most University students, the 1984 Adelaide Festival of Arts seemed light years away. Caught in the midst of November exams, it was difficult to imagine anything that was happy or bright, or in any way uplifting.

With such feelings, the choral singers at Uni (most came from the Adelaide University Choral Society) joined the ranks of the 280 strong Adelaide chorus, for a first rehearsal, on Saturday morning, in Elder Hall.

Elizabeth Silsbury stood on the stage and informed us that Vladimir Ashkenazy was coming to Adelaide with the London Philharmonia to perform Beethoven's nine symphonies. We were to sing the fourth movement of the ninth Symphony. At that time of year I doubt whether this message meant anything at all to uni students! I certainly had no idea of what was in store for us.

The music lay dormant over Christmas and New Year, and I take up the story in the middle of February, when the second weekend rehearsal was held. By now a new year was well under way, the Festival of Arts was in the air, and excitement mounting. I think that at this point the name Ashkenazy rang a giant bell, and the London Philharmonia sounded vaguely interesting and impressive.

Rehearsal followed rehearsal, through the last weeks of February into the first week of March. We had now moved to St. Cecilia's Hall at St. Aloysius College. This was an extremely apt venue, St. Cecilia is the patron Saint of Singers. The chorus master, Alex Ingram, began to concentrate on the finer aspects of the music — the dynamics, diction and phrasing, as we ceased singing notes and began to sing music.

What had been four different sounds vaguely

resembling the Ninth Symphony blended to become the four parts of the one piece of music. The rehearsals continued, and the music gradually took shape.

It seemed such a short time between that first meeting and the rehearsal on the night before the performance when we assembled at 5.45 pm outside Memorial Hall at St. Peter's College. We listened to "the master" as he rehearsed with the soloists, accompanied by the odd squeak and toot from the "London Phil".

At 6.15 we were permitted to enter, and took our places in the dress circle seats. This was it. Our first chance to utter Schiller's famous words to the Maestro himself.

After attending rehearsals where we sang with only a piano, it was magnificent to hear the full orchestra. Within the confines of Memorial Hall, the orchestra, ourselves and the soloists combined under Ashkenazy's baton to produce spine-tingling music. This was a mere taste of what the real thing would be like.

Last minute instructions were given and the chorus dispersed for the last time before the performance.

The next evening we assembled at 5.40 pm in the rehearsal room beneath the Festival Theatre stage. This was the Big Night. Men wore dinner suits, women wore dark skirts and pastel shirts. After stage directions were given we filed up onto the stage for our last rehearsal. Then back for tea, and at 8.55 pm we went on stage.

The performance was magnificent. To be part of a 280 — voice chorus singing one of the greatest choral works of all time conducted by Ashkenazy is something never to be forgotten. I went home with a sense of euphoria and a sense of achievement. The rehearsals had been long and tedious, but in that last moment, lost in the magic of performance it all seemed worthwhile.

outrageous it was never again performed during Moliere's lifetime.

Don Juan is the classic Casanova. He is solely interested in his own desires and satisfaction, which he pursues with the greatest of zeal.

He is constantly harassed for these activities, which leave a trail of broken hearts among the women and broken limbs among the men. Sganarelle frequently attempts to reform him with reminders that each of his indiscretions is being watched by heaven, and that his behaviour is contrary to all accepted codes of behaviour. He sees his master's behaviour as despicable, but has all the wrong reasons for his disgust.

Don Juan sees straight through the blindness and hypocrisy of those who criticise him. In his own mind he can find nothing wrong or immoral about his rampage of selfishness.

It is thus the balance between comedy and the theme of social behaviour which lies at the discretion of Jean-Pierre Mignon. He maintains the balance skilfully to provide us with an entertaining and enjoyable night in the theatre. The social comment is made quite clear, but in such a way that it slips into the whole play's happening.

And so it would appear our new State Theatre Company is off to a good start for 1984.

Perhaps the real test will come with the next production. *Don Juan* is a relatively "safe" play and does not provide its audience any real challenge. Alma de Groen's *Vocations* is the opposite. It is a little known play with will call on all the resources the State Theatre Company can muster if it is to follow up the success of *Don Juan*.



## THEATRE



# Don Juan safe, but satisfies

Don Juan  
STATE THEATRE COMPANY

by Bill Morton

Seeing the State Theatre Company's *Don Juan* was a little like putting my feet up on a warm afternoon with a good book, good wine and soft music in the background.

This feeling of satisfied relaxation was probably a result of the combination of Moliere's text and Jean-Pierre Mignon's direction.

*Don Juan* is one of those plays only the most committed cynic would dislike. Moliere's command of language produces a beautifully crafted text so that much of our enjoyment derives simply from experiencing the dialogue. It is the command of words which gives Don Juan the power to sweep off any woman he might fancy, and which allows him to maintain several lovers at the one time if he so desires.

The main problem facing the director of *Don Juan* is probably where to place the emphasis. The play is obviously a comedy, and with Bruce Spence playing Don Juan's goofy servant Sganarelle (remember that loony flying the gyrocopters in *Mad Max II*), there is plenty of scope for humour.

But like all of Moliere's plays, *Don Juan* is also making a comment. In fact in 1665 when it was first performed, this comment was considered so



Vladimir Ashkenazy, conductor of the London Philharmonia Orchestra

# Dole art - punkish and punchy

Tick Where Applicable  
FRINGE CENTRE

by Jacqui McBride

*Tick Where Applicable* inspired a great diversity of extreme reactions from most of the people I spoke to who attended their cabaret act at the Fringe Centre complex. It was a case of regarding them as having an aggressive, high-energy and socially relevant act (love them) or as being a noisy and unstructured assault on the senses (loathe them).

Personally I thought they were great; an opinion shared by the *Advertiser* who awarded *Tick Where Applicable* a genuine plastic Fringe award — which *Tick Where Applicable* treated with appropriate respect and threw across the stage.

However, it must be conceded that the audience was initially taken aback by the sheer energy of the act. Still, since cabaret is not an easy venue — by 11.00 pm half the audience are pissed and the other half are chatting amongst themselves — undiluted aggression is an effective way for performers to grab attention.

*Tick Where Applicable* is about survival at the low end of the social scale: Tim (not Timothy), Steve and Susie play three street-wise, unemployed characters with no chance of changing their lots in life, but

whose resignation is underlined by a defiant determination to exploit as well as be exploited.

*Tick Where Applicable* hail from Melbourne and have been together for about a year. Previously, Susie majored in music after four years of study, Tim was doing town planning, whilst Steve went to the College of Arts. They reckon that the show is partly autobiographical as despite their academic qualifications they all became unemployed. In 1983 they got together, applied successfully for a grant and presented a highly successful show. *This* show, though, was unfunded — which may explain their unusual props which not only convey the "punk" atmosphere but also double as musical instruments.

The show highlighted the problems of life in a system which condemns a substantial proportion of the population to unemployment, and then adds insult to injury through humiliation, harassment, and arrogant patronage.

Despite this, it is not pushing a political point: rather it says 'this is what it's like and this is how to live with it.' How do you cope with the rent collector? What do you do when you're in the supermarket, hungry and broke? (Don't shoplift — eat the food while you're there!).

They have a good act which actually says something anti-establishment without being bitter or morose about it.

# Witty travesty

Travesties  
THEATRE EXCHANGE

by Sue Green

Tom Stoppard's play *Travesties* is something of an "in-joke" for theatre-goers who have more than a passing familiarity with Oscar Wilde's play *The Importance of Being Earnest*.

Add to that the fact that the play sets up (fictional) philosophical debates, between novelist, James Joyce, and Rumanian poet and founder of the Dada Art Movement, Tristan Tzara, on the artist's role in society, and also includes hefty undiluted chunks from Lenin's *Letters* and his wife, Nadya's *Memoirs* on the role of the revolutionary in society — and you end up with a play aimed specifically at the audience member who majored in Irish literature, Dadaism and Marxist political theory.

Despite its high rating on any 'fog-index' you care to mention, the play was made much more accessible through a superb production by Theatre Exchange.

Stoppard's play takes as its springboard the fact that Joyce, Tzara, Lenin and a little-known British consular official, Henry Carr, were all in Zurich in 1917 when, due to Switzerland's neutrality, Zurich became Europe's cultural capital.

The *Travesties* then occur as Stoppard takes liberties, not only in his portrayal of these historical characters, but also in his uniting them in an exceedingly clever bastardisation of the Wilde play.

Typically, Stoppard challenges our expectations by having the play unfold through the reminiscences of the least famous of its four main characters.

Theatre Exchange are certainly a troupe worth watching out for. Let's hope they choose a slightly less esoteric play next time.



# Pop irrationalism

Popper and After:  
four modern irrationalists  
DAVID STOVE  
Pergamon Press 1982

by Graham Nerlich

You have to admire Popper. The big collective philosophical push this century lies in philosophy of science. There are brilliant stars outside it, but no one in the area wrote with more dash and novelty than Sir Karl. He did not get it right. But he shifted our perspective on how we have invented the amazing world picture of our century. He also made possible the other three in Stove's sights: Kuhn, Lakatos and Feyerabend. Some may wish he hadn't, but it is a big achievement.

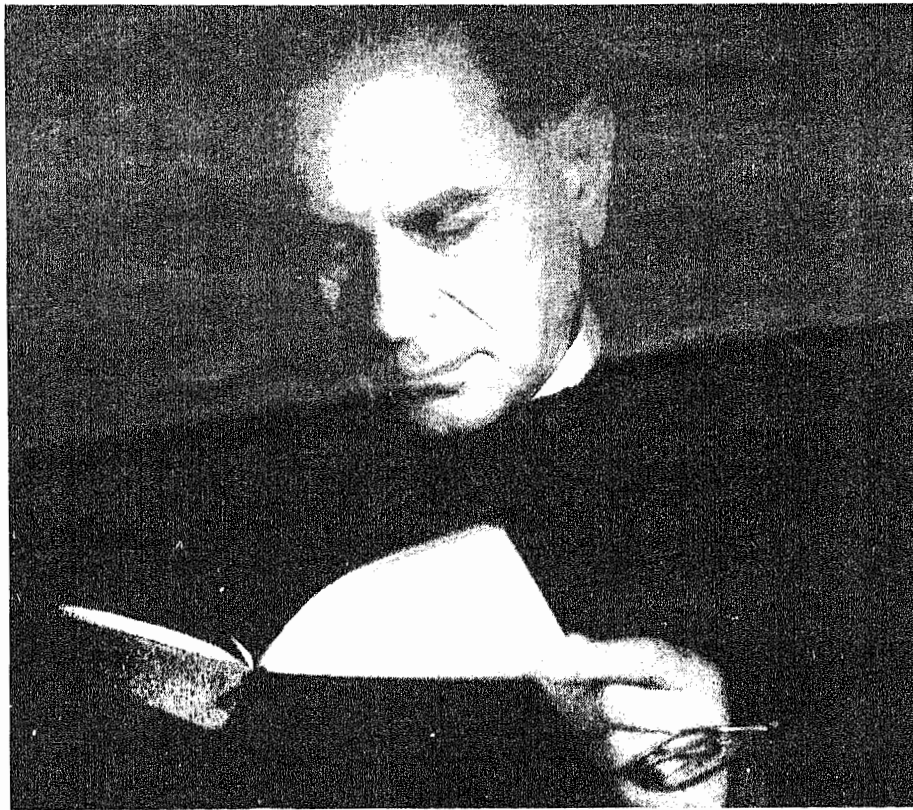
He changed our picture of the relation between the theories we invent about anything and the observations we test them by. He denies that theories are drawn out of observation (as in maths, deductive logic etc. one draws conclusions out of premisses). Theories are free, intellectual creations which imply the observations used to test them, but are no how implied by those observations. Before Popper, theory building looked careful, dull, conservative, grey suitish. Now it looks bold, creative, ingenious, adventurous. Indeed, the more simple, clear, powerful and visionary, the better the theory.

Behind all this lies a bit of logic and a bit of philosophy. The bit of logic is simply this: theories can be falsified conclusively but never conclusively confirmed. Why? Observing just one dog that isn't black flatly falsifies the miniature theory 'All dogs are black'. But observing just one dog that is black won't prove that tiny theory true.

The bit of philosophy is not nearly so simple or clear, though it has worried philosophers ever since that brilliant sceptic, David Hume, first raised it. He argued that piling up positive evidence for theories gives no reason for believing them nor raises their probability one iota. Popper bought this argument with enthusiasm, so he says that intellectual progress can lie only in inventing precise and powerful theories rich in opportunities to falsify them. But failure to falsify never confirms. This is the dark side of the picture, demanded by Hume's argument. It can't allow that failure to falsify is better than positive evidence. Popper gets the creativity of theorising beautifully right but the confirmation of it dismally wrong.

This bald and brutal summary shows why Stove calls Popper and his cohorts irrationalists. At the crunch, they allow us no reason to believe our best and brightest theories of whatever kind. All this, Stove claims, is too bad to be true. It is deeply paradoxical and downright incredible.

But what really flutters the Popperian doves is this: having eaten his irrationalist cake with some gusto, Popper acts as if he still has it. He affects the air of one who has solved the problem of how it is reasonable to believe scientific theories. Bluntly, Popper shuffles his feet. This has its comic side.



Sir Karl Popper.

which Stove exposes and lampoons with a mirth reckoned unseemly in certain quarters.

The shuffle resides in some rather Orwellian devices for undermining language. An easy, ever available dodge is to put some awkward word in quotes, thus neutralising its unwanted force. So Popperites are apt to say, not that Einstein proved that time is relative, but that he "proved" it. We can't now accuse them of having to concede, in practice, what they deny in theory (that Einstein provided some compelling reasons). Yet we are offered an obscure comfort, since it sounds as if he did something a bit like giving good reasons — though they don't and can't tell us what this is. Further, though you can't talk about scientific facts, you can talk about scientific "facts". This, too, is apt to keep you cheerful, though you won't know what you mean. After a bit, you can stop using quotes. You will have so debilitated the vocabulary, that no one will take what you say at face value. Stove calls this tactic bald neutralising.

Some sabotaging of the language of pure logic goes on, too. You can say, for example, that scientists regard certain observations as entailing something, thus substituting uncheckable sociological claims for the logical ones you don't dare make. This is yet more

eating and having of one's cake. You make no contestable logical claim, but you do make what sounds like one. This part of Stove's book is an irreverent scrutiny (and we all revere irreverence these days) of these dubious ploys. Don't miss the devastating parodies on pp. 19-20 and 42.

What might an even handedly bald and brutal summary say about Stove? Perhaps that he's a dogmatist. Now a dogmatist is an irrationalist who takes too much on trust rather than too little. Stove casts no sideways glance at the problems which have strained some orthodoxies of reason out of their old shapes. He pays no heed to the rash of alternative logics in the last twenty years. I applaud his expose of his irrationalist opponents, but the life of reason is harder than he allows. After all is said and done, and despite the nerve and incisiveness of Stove's book, Popper's work will loom large powerful, brilliant, inventive, exciting, elusive, flawed.

Part II of the book carefully analyses the roots of this irrationalism. It looks long and hard at Hume. It is rather for the pros. But for a breezy and diverting look at knockabout philosophy, read Part One.

Graham Nerlich is Hughes Professor of Philosophy at Adelaide University.

## BOOK MARKS

Jaci Wiley

Bantam's 30 Days To... series has another new title. It is a surprising but seemingly logical progression along the series. The exercise books urge attractiveness through fitness (*Thin Thighs in 30 Days*, *30 Days to a Flatter Stomach*, *To A Beautiful Bottom*, *To a Better Bust*) and there are titles in grooming (*30 Days to Healthy Hair*). What happens once your 30 days of exercise and grooming come to fruition? You can take *20 Days to Sexual Satisfaction*. The promise of an ultimate payoff?

For those serious about writing professionally it may be worth considering these statistics from the Australia Council's Throsby Report. Writers are 40% of the artist population yet receive only 19% of the support available to that group (from funding bodies, grants, etc). For the year 1981-82 an artist's annual income was only \$9950 but only 5% of writers made more than \$6000 from royalties and advances. For the same period only 4% made that amount (\$6000) from grants and fellowships.

The Romantic notion of the starving artist seems to have adequate basis in fact....

Interested in writing fiction or in finding out the mechanics of publishing? *Writing Fiction* by Garry Disher (Penguin \$4.95) focuses on the elements of fiction with reference to beginning and practicing writers alike. *How to Publish Your Own Book* by Bill Hornadge (Reivew Publication, \$14.95) takes up where Disher leaves off and offers practical, helpful advice about the processes of publication.

A visiting British publisher (on the lookout for Australian 'talent') described Australia as a publishing ghetto. The implications? That we produce too much with no chance of getting out.

The Australian Book Publishers Association has released its final best-selling list for the 1982-83 financial year.

### FICTION:

*Men of Men* by Wilbur Smith (Pan).  
*Life; The Universe and Everything* by Douglas Adams (Pan).

*River of Death* by Alistair MacLean (Fontana).

### Australian Titles:

*We of the Never, Never* by A. Gunn.  
*For the Term of His Natural Life* by M. Clarke (both Angus and Robertson).

### NON-FICTION

*F-Plan Diet* by Audrey Eyton (Penguin).  
*The Lord God Made Them All* by James Herriot (Pan).

### Australian Titles:

*Everywoman* by D. Llewellyn-Jones (Faber).  
*The Easy No-Knead Bread Book* by Carol Bates (Leisure Press).

# Flawed after rage

After the Rage  
TESS BRADY & JENNY BOULT (EDS)  
Tutu Press

by Jaci Wiley

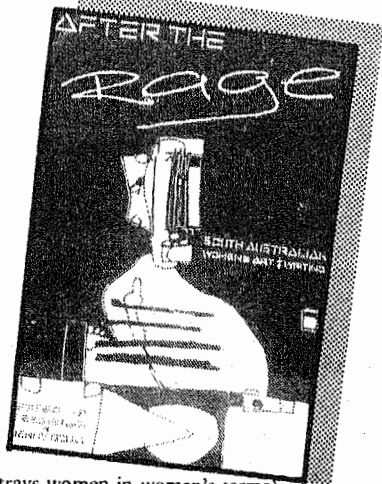
Any all-female publication is destined to be slotted into the "preaching to the converted" category. This anthology of South Australian women's art and writing is no exception.

Its assertive, stridently feminist title is likely to confuse the dusk-till-dawn partying set or alienate the more timid. All of which are unfortunate. Despite its flaws, 'After the Rage' raises some issues well worth consideration.

Tess Brady and Jenny Boulton have compiled this publication to illustrate two things: the role of women in the arts in South Australia and how those women, through their chosen art form, have expressed their reactions to the women's movement of the 60s and 70s. Both objectives are attained.

The contributors form an impressive list of established and new artists from South Australia — or from as far away as Germany and currently resident in South Australia.

Novelist and printmaker Barbara Hanrahan, poet Kate Llewellyn, comedian Mandy Salomon and artist Christine Goodwin are among the 46 women anthologised. An impressive display considering the difficulties of being an artist (poverty, long hours, lack of community support) — especially a female artist (inadequate and/or expensive child care facilities, a tendency to be overlooked by the art establishment, a general lack of respect for art which



portrays women in women's terms).

What these women express about themselves and the women's movement covers a myriad of belief and sentiment. From Robin Elise Best's ceramic cockatoos which effectively express nothing of the movement to Mandy Salomon's 'biography':

"I am a feminist sacred of 'Feminists'. The notion of sisterhood is a sheer veil of commonality. I fear their rules and their wrath... What I really want to do is shout out "STOP BEING SO FUCKING PRECIOUS!"

The anthology takes its title from Kate Veitch's story 'After the Rage: A Mother's Tale'. It is an apt title, drawn from a story which, although no of high literary standard, is analagous to the story of the movement.

The struggle with self, traditions, misconceptions and lovers culminates in victory which grows even after the anger:

"And I loved my baby, and I loved my partner and I loved myself. The rage was gone but it had been a worthy rage, a nourishing rage. It feeds me still."

The headline-making figures of the women's movement can be seen in a proper perspective when viewed against the background of *After the Rage*. No 'about faces', simply changes are being expressed by all women. Greer and Friedan are now speakers for, not leaders of, women.

Despite its flaws, *After the Rage* is a success. It shows, by its very existence as well as its contents, how successful the movement has been — and how successful women can be.

## WEEKLY BESTSELLERS

### NON-FICTION

1. THE HAWKE ASCENDANCY by Paul Kelly (Angus and Robinson; \$19.95)
2. THE BOOK OF WHOLEFOOD COOKERY by H.K. Good (Ebury; \$6.95).
3. THINK AND GROW RICH (Hawthorn; \$9.95).
4. COLLINS GEM FRENCH DICTIONARY (Collins; \$3.95).
5. UBD ADELAIDE STREET DIRECTORY (UBD; \$9.50).
6. CONTEMPORARY FEMINIST THOUGHT by Hester Eisenstein (Allen and Unwin; \$7.95).
7. GREGORY'S ADELAIDE STREET DIRECTORY (Gregorys; \$8.95).
8. STRETCHING by Bob Anderson (Shelter; \$7.95).
9. CONCISE OXFORD DICTIONARY. (Oxford; \$19.95).
10. MEMORIES DREAMS REFLECTIONS by Carl Jung (Fontana; \$8.95).

### FICTION

1. THE WORLD IS MADE OF GLASS by Morris West (Hodder; \$18.95).
2. MIDNIGHT'S CHILDREN by S. Rushdie (Pan; \$7.95).
3. NO GOOD MEN by G. Richardson (Angus and Robertson; \$4.95).
4. FOREFATHERS by N. Cato (Coronet; \$7.95).
5. GORKY PARK by Martin Cruz Smith (Pan; \$5.95).
6. CLOWNS OF GOD by Morris West (Coronet; \$5.95).
7. POSSUM MAGIC by M. Fox (Omnibus; \$9.95).
8. BATH BOOKS (Collins; \$2.95).
9. CRY OF THE GRAY GHOST by Murray Ball (I.N.L. \$2.95).
10. BYTES BROTHERS INPUT AND INVESTIGATION by L. and F. McCoy (Armada; \$3.95).

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

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# The nuclear wave

**The Day After**  
Academy Cinemas  
**Testament**  
Hindley Cinemas (opening soon)

by Peter Rummell

Terrifying as it is, the spectre of nuclear war is by no means a recent phenomenon; it's a threat we've had to contend with since the detonation of the first atomic bomb over Hiroshima, almost forty years ago.

For many, with Hiroshima came the full realization of modern technology's awesome capacity for destruction. And in the intervening decades this capacity has increased in direct ratio to the expansion of scientific knowledge.

Just as the potential for the misuse of nuclear power has become a grudgingly accepted fact of life, so too has the subject established itself as a recurring theme in the annals of contemporary film. The resurgence of this particular topic over the past five years or so has been sparked at least in part by the commercial and artistic success of *The China Syndrome*. Last year's entries in the potential nuclear disaster stakes included *Atomic Cafe*, *War Games* and the documentary *The Dark Circle*. This year *Silkwood*, *Testament* and *The Day After* will all be on view.

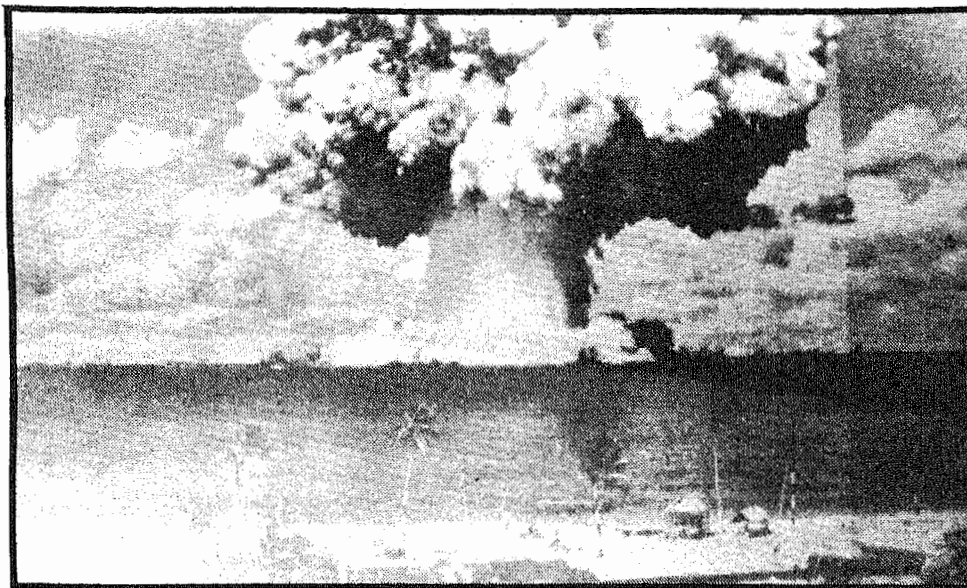
This renewed concern with the dangers inherent to the application of nuclear energy, for civil and military purposes alike, has been hailed by some as a reflection of heightened public awareness of the issue and a strengthening resolve to bring the situation under tighter control.

But is this really the case? After all, these very same fears and doubts were being expressed twenty years ago in such landmark films as *Fail-Safe* and *Dr. Strangelove* and documentaries like *The War Game* (recently at the Classic Cinema). And could anyone seriously maintain that the dangers haven't increased dramatically since 1964? Just how far can any movie go towards dispelling an apathy rooted in fear and compel people to confront the reality of the problem?

Which brings us to *The Day After* and *Testament*, two films totally divergent in style and presentation but attempting to ram home a common message — the appalling suffering and loss of life that would ensue as the result of even the most limited nuclear assault.

Of the two, *The Day After* has reached the screen lauding it as "the most powerful entertainment experience you'll ever see!" Unfortunately, the actual content can't even begin to match the hype. What ultimately emerges is a sincere, principled attempt by a highly professional cast and crew that never quite attains its own high level of expectations.

Perhaps if there had been less publicity surrounding *The Day After* it might have developed into an engrossing, dramatically wrenching depiction



of Armageddon. As it stands, everyone seems overawed and subdued by the gravity of the assignment — almost as if the safety of the world as we know it depended on the film's success. Under such circumstances an excess of reverence can be just as harmful to a film as negligence or indifference.

Probably the most successful aspect of *The Day After* is the way in which it handles the leadup to the disaster. The chain of events culminating in the decimation of the town of Lawrence, Kansas is seen primarily from the perspectives of two families, the Oakes' and the Dahlbergs'.

Dr. Oakes (Jason Robards) is a successful, liberal surgeon and Dahlberg a patriotic God-fearing farmer — and both are having trouble coming to terms with their daughters' activities and with the "new" permissive morality.

Both men are products of their education and upbringing. Oakes is alarmed when Russian troops enter East Germany to quell a revolt by East German forces. Even after the Berlin border is forcibly closed he clings to the belief that reason and moderation will prevail; after all, weren't things just as bad during the Bay of Pigs fiasco twenty years earlier? A European colleague is more pessimistic, remarking that "stupidity has a habit of getting its way." Dahlberg is less concerned with the political climate in Europe. He has more important matters with which to concern himself — the arrangements for his elder daughter's impending wedding and the planting of his crops.

As it turns out, the good doctor's faith and applied reason and the farmer's stolid unflappability both prove to be tragically misplaced. The conflict in Europe is matched by outbreaks in the Middle East, and rockets are launched by both sides. Because of its proximity to a Minute Man rocket base Lawrence is earmarked for obliteration.

The filmed nuking of Lawrence itself is an impressive display of pyrotechnics; in this respect the movie shown on US television is seen to greater advantage on a big screen. Afterwards, production values and skillful make-up alone are not enough to sustain the desolation of the aftermath. The problems faced by the survivors are disturbing enough (the search for loved-ones, the effect of radiation poisoning, insufficient food and medical facilities, looting) but it is here, amidst the tragedy, where our horror at the needless waste of it all should be paramount, that *The Day After* loses its hold on audiences. Breast beating and self condemnation abound; it's just that by this point you don't really care anymore.

Some critics have derided *The Day After* for what they perceive as the banality of its dialogue. This may be so, but it actually works in the film's favour; a Shavian level of profundity and eloquence from the dazed, shaken survivors of a nuclear holocaust would be stretching credibility a little far.

No, the real problem with *The Day After* lies in its dilution of the basic premise it attempts to depict — the very legacy of devastation that a nuclear explosion would unleash.

The film freely admits to being an optimist's view of the aftermath of a nuclear war, and in so doing is neither as analytically chilling and matter of fact as a recent British documentary on the subject nor as emotionally disturbing as old news-reel footage of the Hiroshima survivors. In short, *The Day After* raises a number of vital points but consistently draws back from seeing them through to a final, not easily palatable conclusion.

In comparison with the lavishly mounted *The Day After*, *Testament* is very much a shoe-string production, with its total budget of \$750,000 comprising barely 10 percent of the tele-movie's outlay. Yet in every department it is *Testament* which clearly emerges as the superior film.

Much of the credit for *Testament's* success is attributable to the sparse, low-key approach of its director, Lynne Littman, an Academy Award winning documentary maker. As far as I know this is her first full-length movie, and she has risen to the challenge with a conviction and sure touch that forms the basis of powerful, thought provoking drama.

Taken from a magazine article *The Last Testament* by Carol Amen, *Testament* was originally devised as a sixty minute television play. Thankfully, the availability of extra funding made possible its expansion into a ninety minute feature film.

As with *The Day After*, *Testament* portrays the aftermath of a nuclear bombardment by focusing on

the experiences and feelings of a small group of survivors. In this instance we view the debacle through the eyes of one family, the Wetherlys.

To all intents and purposes the Wetherlys are the very archetype of the affluent, upwardly mobile suburban family so beloved by American television. Father Tom (William Devane) is a prosperous, go ahead businessman, mother Carol (Jane Alexander) serves on various school and neighbourhood committees, while the three children — two boys and a girl — are precocious, fresh-faced and intelligent.

But glimpses of human frailty are to be found beneath the surface gloss. No explanation is offered, but Tom and Carol are obviously going through a troubled patch in their marriage, and the elder boy resents his father's attempts to slot him into a more competitive, athletic mould. None of these problems are vocalized to any extent, but the implications are made quite clear. Even so, it's unmistakably apparent that the Wetherlys are essentially a loving, close-knit family. It's this obvious sense of closeness that makes their subsequent disintegration all the more painful to observe.

The chain of events that shatter their lives is swift, irreversible and totally unexpected. Tom is in San Francisco on business when news comes of the nuclear bombardment of a number of key mainland cities — among them San Francisco.

Stunned by the announcement, the family anxiously awaits news of survivors. Their own community has emerged unscathed and they cling to the hope that Tom might yet return to them. But the weeks pass, and he does not.

After the initial nuclear barrage no further incidents are reported, and the fears of the local people gradually give way to relief at having survived the crisis unharmed.

Their relief, however, is cruelly short-lived. In the wake of the explosions comes an even greater killer — radiation poisoning. At first the death toll stays within manageable limits and the townspeople attempt to carry on as before. But the death toll continues to rise and the legal and social fabric of the small, friendly community begins to crumble. Schools close down, mass burials are now a part of the daily routine, looting intensifies and radio contact with even the nearest town falls ominously silent.

Through all this Carol keeps a diary, a journal chronicling the outpourings of her grief and anger, her doubts and fears. In it she records the aching sorrow of a mother forced to bury two of her children and the circumstances surrounding her own attempted suicide. This journal is her personal testament to the generations to follow, recounting the horrors of the past as well as the weaknesses and courage of the survivors.

Lynne Littman's taut direction has already been mentioned, and nor should the starkly moving screenplay of John Sacret Young be overlooked. However, the most striking feature in *Testament* is surely Jane Alexander's achingly poignant performance as Carol. As a character actress she is peerless; with a sublimely expressive face suggesting equal reserves of strength, sensitivity and compassion. It is simply impossible not to be moved by this woman's anguish and stoicism. Seldom has an Oscar nomination been more deserved; without Alexander *Testament* would be a fine but lesser film.

So there you have it, two vastly different films sharing the common theme of the horror and carnage that a nuclear confrontation would generate. In terms of dramatic impact *Testament* is the clear winner, but what long-term ramifications might either film hold for society in general? Probably very few.

Of the two, reaction to *The Day After* is easier to gauge. A survey in America commissioned by *Time* magazine the night it went to air indicated that faith in Ronald Reagan and US defense policy as a whole actually increased after the film was screened, while belief in the likelihood of a foreseeable nuclear war fell significantly.

Individual response to the question of nuclear disarmament is intensely personal, and rightly so. For it to be a viable proposition both super-powers would have to enter into a treaty in the spirit of trust and good faith, and in 1984 the prospect appears increasingly remote.

Speaking for myself, if ever nuclear devices were detonated over Australia I would fervently hope to be an early, instantaneous fatality; the alternative could be immeasurably worse.

## LIVELIGHT FILM & T.V. CHOICE

Compiled by Jane Willcox and  
David Walker

### FILM

**Star 80:** Depressingly artless story of Dorothy Stratten, sweet, innocent *Playboy* centrefold shot by jealous husband. Has nothing to say and wastes time not saying it. American film at its worst, despite two fine performances.

**Undercover:** Yes folks, it may not be in 3-D, but the story of the Aussie bra is now on the screen in full stereo. Gripping and well-rounded, soon to be followed by the saga of the jockstrap and the true expose on the Oz shoelace...

**The Woman Next Door:** Almost a black Romeo and Juliet, a highly original Truffaut drama of two old lovers (Gerard Depardieu and Fanny Ardant) pushed together again in suburban France. Fine acting, masterly filmed.

**Tender Mercies:** Lean Texan drama of fictional singer Mas Sledge's search for self. Robert Duvall gives capable performance but director Bruce Beresford (*Breaker Morant*) and cinematographer Russell Boyd have made a film almost too thin and oblique to watch.

**The Big Chill:** Eight old friends convened by tragedy spend a nostalgic weekend re-discovering the joy of one another's company and remember the 60s. Fine cast, great (60s) score but no drama. Hard to see why the film was made, or why it has received such rapturous acclaim.

**Educating Rita:** Another overrated, inconsequential film redeemed by fine acting of Julie Walters and Michael Caine.

**Silkwood:** Will preach mainly to the converted, but the story of Karen Silkwood, nuclear activist, is chilling despite factual uncertainties and far more personal than *China Syndrome* et al. Fine supporting cast (Cher is brilliantly natural) for magnificent oddity optimistic Meryl Streep performance.

**Gorky Park:** Barely competent adaptation of Cruz-Smith bestseller lacks "Russian-ness" of book. Since it's in Helsinki with an American cast (Lee Marvin, William Hurt), this is unsurprising...

**Staying Alive:** Boxing director seeks competent actor-dancer, money involved. Now screening with the equally sub-human *Flashdance*.

**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.

**Return of the Jedi:** Flashy effects, but this *Star Wars* replay is no match for *Empire Strikes Back*.

### Union Films

**Octopussy:** James, does life bore you? Such a drab routine to be a spy, bouncing unconcernedly from bed to bed, facing incompetent villains through sixteen years and two incarnations. We won't blame you if this one is no different. **Tuesday, Union Hall, 1.10 and 5.10 pm.**

**The Night of the Shooting Stars:** Touching Italian WWII drama by the directors of *Padre Padrone* looks at the heroism of ordinary Italian village dwellers ravaged by fascists. **Wednesday, Union Hall, 1.10 and 5.10 pm.**

### TELEVISION

#### MONDAY 26 MARCH

**YES MINISTER;** Channel 2, 7.30 pm  
Comedy satirising British politicians and civil servants. This week the minister travels to an obscure Persian Gulf state, guided by the Machiavellian Sir Humphrey. Occasionally seems to be written to a formula — but then so does government...

**WILLESEE;** Channel 9, 9.30 pm

The inventor of the ultra-rude interview and the frontal camera assault is still on air as we go to press, and we'll still offer a free copy of *On dit* to anyone who can tell us why. Latest ratings rumour is that the show now captures almost 10% of the viewing audience...

#### TUESDAY 27 MARCH

**EUREKA STOCKADE;** Channel 7, 8.30 pm  
I was waiting for this. The only section of Australian history hitherto untainted by the dreaded mini-series. And such an obvious choice! Featuring the "gang" from all the other Aussie mini series. Nothing new.

**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...

#### WEDNESDAY, 28 MARCH

Buy a video...

#### THURSDAY, 29 MARCH

**THE WAR BETWEEN MEN AND WOMEN,** Channel 9, 12.00 (midnight)

Could be interesting. Comedy loosely based on cartoon script by James Thurber of same name. Stars Jack Lemmon who is usually good and Jason Robards who is always dreadful.

#### FRIDAY, 30 MARCH

**PARKINSON;** Channel 10, 2 pm

Michael Parkinson interviews two great comedians of our time. Bob Hope who tries to be funny and never is a Malcolm Fraser who never tried and always was.

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# Fringe rock; the professional the abysmal, and the good

**Plan B; Great Outdoors; Nothing Short Ov**  
THE FRINGE ROCK CLUB, HACKNEY HALL

The Fringe Rock Club was run by a small group of people who were supporting local music right through the Festival. The venue was excellent, as those of you who have already been to Hackney Hall would know. There is a large dance area and a stage to set the band well above the audience, and bar facilities are available at, literally, the cheapest prices in town. The Fringe Rock Club runs from Wednesdays to Fridays each week. Admission prices are \$5 — for members of the public and \$4 — for concession card holders.

*Plan B* played good, solid rock and roll, with a very professional approach.

They are part of the old *Del Webb Explosion*, and, as such, some of their music is the same. They turned in a good workman-like performance, even if their vocalist was very reminiscent of Jimmy Barnes with St. Vitus dance.

*Great Outdoors* are an excellent rhythm and blues group with, again a highly professional approach. Although only a four-piece they produce a raw sound as good and powerful as many larger groups. They performed many originals and some old gems (e.g. *Maybelline*

and *Flip* and two examples). They were the best band of the night by far, being both unassuming and highly efficient. The music seems to be sort of Dr. Feelgood meets the Bodgies.

*Nothing Short Ov* were abysmal. This band plumbs the depths of musical suffering. Their competence as musicians may be compared to that of Adolf Hitler's contributions to humanity. The female vocalist appeared as if she had her severe haemorrhoidal problem treated with a broken-glass rectal suppository. The bass player would have done better if he had been a thalidomide victim, the guitarists would have played better if they wore boxing gloves, and the keyboard player thought that he was Rick Wakeman (but Rick Wakeman has talent). The drummer was surprisingly good, however.

There were no originals in the set at all. They thrashed their way through *Echo Beach*, *Me, Myself, I*, *We Can Get Together*, *She Talks in Stereo*, *Carlton and Venus* with an aplomb similar of a psychiatric patient reviewing the Brigade of Guards (i.e. they have delusions of grandeur).

If you want to see the, don't. At least if you value your precious pennies; they would be better spent on Mayo Refectory food.

## The cat is on the mat

by Mark Davis

Cat Stevens made a brief visit to Sydney last week and performed before thousands of people — but he wasn't singing.

Now known as Yusuf Islam, he visited Australia to give public lectures for the Islamic Council of NSW.

He spoke at Sydney and NSW Universities and at a public meeting in Sydney Town Hall.

The chairman of the Islamic Council of NSW, Mr. Ali Roude, told *On dit* that the

lectures "went very smoothly, very well." "Yusuf Islam spoke about his life and why he has embraced Islam" Mr. Roude said.

"He discussed his personal background and what lead him to find the truth, which is Islam."

"If you listen to his songs from when he was a popular artist they indicate he was searching for the truth" Mr. Roude said.

"Now he has found it."

Mr. Roude said hundreds of people who couldn't fit into the lecture hall at Sydney University has been turned away. An audience of over 1,000 attended a second lecture at NSW University.

He said those who attended the lectures were "a mixture of the Islamic community and the curious."

There are about 250,000 Moslems in Australia, Mr. Roude said.

## Mature Girlschool

Play Dirty  
Festival  
GIRLSCHOOL

This is Girlschool's fourth offering, and is very different from their previous efforts. They have a new bass player (Gil Weston) and new producers (Jim Lea and Noddy Holder).

Since their earliest efforts, the *Demolition* album and the *St. Valentine's Day Massacre* EP (done in conjunction with Motorhead) they have shown Musical depth and a growing maturity which is very pleasing.

This album picks up where the previous one, *Screaming Blue Murder* left off. They have retained their rough-and-ready style, but have started some changes of direction. A greater musical flexibility is also evident. This record is the first on which any substantial use of organs, synthesizers and effects boxes has been made.

Lemmy, Bass player in *Motorhead*, has been greatly involved in *Girlschool's* evolution. He promoted and publicised them, then took them on tour. They then jointly made the EP already mentioned, and, most recently, found the new bass player — who's playing style is quite reminiscent of his. It is not surprising, therefore, to find Lemmy doing "Backing vocals, handclaps and general noise" on this album.

As to the album itself, it is basically fast, boppy dance music. Seven of the tracks are self-written, and two are originals written by the producers. The tenth track is a cover of Marc Bolan/T-Rex's *20th Century Boy*.

Some tracks are excellent, others merely good. Best of the bunch are *20th Century Boy* and *Breakout* (knob in the media).

*20th Century Boy* is a very heavy track which has had some very clever things done to it. The Lyrics have been subtly changed in the chorus from "you're my toy, 'cos I'm a 20th century boy." It also has a really nice three bar long lead break right at the end. In *Breakout* the bass player demonstrates her ability at *Motorhead*-mimicry, very efficiently. Again it is a fast, heavy track with an absolutely marvellous rave at the end of it.

Worst of the bunch is *Running for cover*, which is really just an average heavy pop song, where each musician is doing what she wants and not working together.

A good album overall, say 8 out of 10 ... Go and buy it.

## 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.



W	N	E	V	E	E	L	L	I	E	D	C	I	S	L	D	O
H	E	N	E	P	N	W	E	K	E	O	R	G	E	I	E	G
I	V	E	R	I	F	O	D	E	E	X	E	N	I	L	I	N
R	E	F	I	F	E	E	L	I	L	K	R	C	I	E	L	I
I	E	E	K	E	K	I	L	D	I	E	S	I	S	E	I	L
I	L	L	I	E	E	K	I	E	N	U	N	T	I	L	E	I
E	R	C	E	X	I	E	D	O	W	I	T	E	H	T	D	S
D	I	C	R	I	L	T			L	T	U	N	W	O	E	
O	W	I	S	E	I	E	S		T	H	N	S	I	C	I	
U	N	K	E	X	E	S			F	E	T	I	L	R	E	
N	I	L	I	C	R	S	A	P	G	E	F	E	E	L	I	X
D	E	E	E	F	T	H	E	G	N	E	N	U	N	T	N	E
O	E	N	T	I	L	O	F	N	I	L	W	H	E	I	K	E
W	N	U	K	I	E	D	E	I	E	D	O	E	N	L	T	I
K	T	I	I	L	E	X	E	L	I	P	G	N	I	E	H	C
H	T	L	E	S	R	I	D	N	S	A	S	L	L	X	E	R
E	F	E	S	I	C	F	O	W	S	E	S	I	E	E	F	E

Clue: An Aphorism

## 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.

## ROCK QUIZ

THE MONKEES

- 1) Before *The Monkees*, Mickey Dolenz was the star of what TV show?
- 2) Who was the *Monkee* with the beanie?
- 3) Only one *Monkee* was English. Which one was it?
- 4) Who was the first *Monkee* to quit?
- 5) In the TV series occasionally the group would turn into super heroes, with red costumes, capes etc. What do they call themselves in this garb?
- 6) *The Monkees* only made one feature length movie in 1968. A very psychedelic piece called ... what?
- 7) When *The Monkees* were first formed, who was the only member who could actually play an instrument?
- 8) What colour was their Monkeemobile car?
- 9) Where did *The Last Train* go to?
- 10) Mickey Dolenz is currently producing Kios TV shows in England. Davy Jones is a jockey. Peter Tork is a corporating Executive. What is Michael Nesmith doing now?

turn to page 20 for answers.

## CROSSWORD SOLUTION

S	P	O	R	T		K		D		M															
O		O	I	L		B		I	K	I	N	I													
P		R	I	M	E		B	U	N	V		N													
K		A		R		R		A		N		B	I	T	E										
S		C	A	N		U		N		T		O	L	D		R									
H				M		I		D				D		U		E	L	S							
O				M		O		N		S		T		E		R		I							
S		P		L		I		T		T		A		R				S							
T				I		C		E		C		A		P			S	I	T	E					
R				A		C		E				O		N		S		E	T	E					
I				K				O		D							M		O	A	N	S			
N				E		E		D		L		E				F					U	N	E		
G				D				D													S	E	E	D	Y



# Where It's At!

Some of the best, some of the worst and a dash of the bizarre. Edited by Andrew Gleeson.

## Plagues

We all know that anything we like is bad for us. But the list of possibly carcinogenic substances published in the most recent edition of *Choice* is chilling.

In addition to all the well known carcinogens (asbestos, nicotine) watch out for beef (bowel cancer), beer (little bugs called nitrosamines are dangerous), kerosene lamp mantles (give off carcinogenic beryllium fumes at first lighting), chlorinated water (produces traces of carcinogens called trihalomethanes), some food colourings, and hair dyes. In the U.S. traces of asbestos were found in talcum powder, though a 1980 *Choice* study of Australian powders detected no asbestos.

Most depressing however is the link between sex and cancer. Links have been found between early-age sexual activity, frequency of sexual contact, intercourse with uncircumcised males and cervical cancers. Herpes gets in the act as well. It has been tentatively linked to some cancers.

So there you are. Sex gives you herpes gives you cancer.

## Ornithology

The ostrich and emu can't fly they say. Another feathered species with the same problem, at least in Australia, is Sesame Street's long-necked hero, Big Bird.

Brought to Australia by G.J. Coles and Company, Big Bird found that Actors Equity would not permit him to perform at Brisbane and Gold Coast shopping Centres unless accompanied by an Australian supporting act.

It is interesting to speculate what support would be appropriate for Mr. Bird. Emus and ostriches have never been much chop as cartoon-type characters so perhaps a flying member of the species has to be resorted to. Those jocular pair of Magpies Heckle and Jeckle would fill the bill but for the fact they are American creations. Ducks have always been popular — Donald and Daffy for instance — but aain as Aussie duck has never really made it to stardom.

Perhaps Mr. Bird will have to settle for a non-avian companion. Skippy the Kangaroo is our only really well known

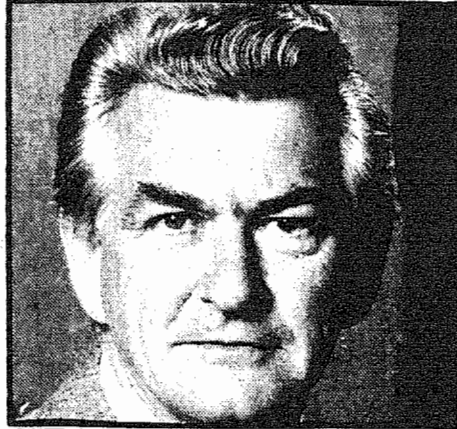
animal hero today (most people have forgotten Blinkey Bill as this column found out on mentioning him last week — a free Mars Bar by the way to anyone who can tell this column who Blinkey Bill is).

So next time you visit a Coles Supermarket — not that Mr. Coles is likely to take this columns advice — you may find yourself finding skippy in more than your corn-flakes.

## In Excess

Diligent readers of *On dit* — as this column is sure all students are — will doubtless recall that our first edition featured no less than eleven Bob Hawkes. Some readers found this a little excessive.

Well, this column is pleased to report that Mr. Hawke is almost as enamoured of *On dit* as we are of him. According to a report in the *Sydney Morning Herald* for March 17th, Mr. Hawke used the phrase *On dit* at least four times in an interview on the ABC. In English translation — 'one says' or 'it is said' — he unwittingly mentioned us a further six times. That's a total of 10 times; only one less than *On dit's* tribute to him.



Twelve...

## Codes

This column is always perplexed at the paradoxes and contradictions which beset some people's attempts at communication.

Several gems have come this way in the last few weeks. On a Chinese restaurant door: "Take away food welcome" and on a van: "Phoenix Rectoration Company".

Body language is often even more perplexing than the verbal sort. An

English Court made a certain error recently, in this column's opinion, when it ruled that a Mr. Christopher Darwin was not likely to cause a breach of the peace by suspending himself from a London bridge, dressed as a turkey and flapping his wings, during the annual Oxford-Cambridge boat race.

Perhaps Mr. Darwin's gesticulations constituted some cryptic semaphore passing an illicit message to one or other of the two teams.

## Transport

Motorists, grammarians and people of good sense generally should be scandalised at the R.A.A.'s new catchphrase appearing on their stationery.

'UAUTOJOINUS' is an abominable conglomeration of pidgin English. Apparently we are to read it as all one word, rather like 'supercalifragilistic-xmealadocious' — only that makes more sense.

## Industry

"We're all in this together, aren't you" .... The latest newsletter of the Productivity Promotion Council of Australia is full of the usual stories about working harder and "efficient use of resources" as well as those perennial buzzwords, "dynamic", "technological resources" and "competitive performance".

The South Australian section, after referring to productivity gains and "changing workers' attitudes", states in a discreet corner: "Please note .... the SA office will be closed from Tuesday 20th March (mid-day) to Friday 23rd inclusive. Easter cloasdown from Good Friday to Anzac Day inclusive."

## ROCK QUIZ SOLUTION

- 1) Circus Boy.
- 2) Mike Nesmith
- 3) Davy Jones
- 4) Peter Dinklage
- 5) Monkeeman
- 6) Head
- 7) Michael Nesmith
- 8) Red
- 9) Clarksville
- 10) Runs a Video Company.

## NOTICES

### Beethoven's Wake

A luncheon presented by the A.U. History Club. German food and music in the Napier Building Courtyard. 27 March 1.00 pm. \$1.00 members, \$1.50 non-members. Tickets available at the door or from the History Common Room, 4th Floor, Napier Building, Monday lunch-time.

The Ag. Science Association presents their big Annual Event:

### The Waite Ball

on 30th March 1984 at 8 pm. The band is *Rhythm Willie*. Ticket prices are \$12.50 for members and \$13.50 for non-members; includes supper, music and booze.

Location: Waite Institute grounds. Tickets are available at the Student Activities Office and the Waite Common Room.

**Backs to the Blast:** a history of South Australia's involvement in the nuclear fuel cycle. 1 — 2 pm in the Little Cinema, 27 March. Presented by Adelaide University Campaign Against Nuclear Energy.

### AU JAPAN SOCIETY AGM

North Dining Room, Thursday 29 March, 1 — 2 pm.

Welcome to all contenders for the Committee *but* moreover, anyone and everyone interested in Japan or Japanese Studies. We already have big plans for 1984 so would enjoy your participation.

**Campaign Against Racial Exploitation**, in conjunction with Palestinian Human Rights Campaign and Centre for Aboriginal Studies in Music present a **Bar Night**, Saturday 14 April featuring **All States** (Aboriginal band) and **Screaming Believers**.

8.15 pm, Adelaide University Bar, \$3.00 concession, \$4.00 wage earners.

### SKI TRIP

Want an action-packed, fun-filled 2nd term holiday? Come SKIING with Uni's Snow Ski Club to Australia's premier ski resort — Perisher Valley/Smiggin Holes.

Includes:

- in snow accommodation (bed, breakfast and dinner)
- ski hire
- travel.

For more details of this once-in-a-lifetime opportunity, contact Glenn Davis 296 7477.

### Socialist Club

Annual General Meeting, 26th March, 1.00 pm, North Dining Room. All welcome.

### ATTENTION S.F. FANS

The Adelaide University Science Fiction Association Annual General Meeting will be held on Friday 30 March in the North Dining Room (Union Building) from 7 pm. Free wine, cheese and softdrinks.

Membership only \$1.00 which entitles use of Club Library, free copies of club magazine and discount at club functions. Come up to the clubroom, S4, Level 5, Union Building for further information.

### WANTED URGENTLY

One reliable penfriend for a Thai University student. Viparat (nickname 'Boy' — translation unknown; nor the English meaning) is studying at an open university. She speaks good English but wishes to improve it by corresponding with an Australian.

Her address is:

Viparat Sanmook  
383/1 Hardsjo  
Si Satchanatai  
Sukhothai 6Y130  
Thailand.

### ATTENTION ALL AUSCa's!

It's on again, the Annual AUSCa/Hardy's Winery Tour for only the cost of the bus fare (\$3.50). It is of course on Sunday 1 April, and you can buy tickets in \$6 (the Clubrooms behind the Bar, Level 5) from Mon. 19 — 23 March, between 1 — 2 pm.

If you're not in AUSCa, once again you've missed out.

### How To Stop The Arms Race

Speaker Mr. David Chittleborough. Talk presented by A.U. Bahai Society on Wednesday 28 March, at 1.00 pm in North Dining Room, Union House. All welcome.

**Lutheran Student Fellowship**  
Meets in the Chapel 1 pm every Thursday. Come along — all are welcome.

### Message

If you are Maltise, of Maltin extraction, married to a Maltin or just interested in Malta and things Maltin — I'd like to meet you.

I am an undergraduate Mature Age Student and on the Committee of the Maltise Guild of S.A. and the Maltise Language and Cultural School of S.A.

First — I'd like to find out how many 1st, 2nd or 3rd generation Maltise there are, students or staff, permanent or temporary, full or part time at Adelaide University.

Second — I'd like to help any people at Adelaide University who are interested in Malta — language, dance (we have a team of dancers in S.A.), economics, politics, culture, etc., to get together — "informative socials."

Could you please leave a message for me 1) on 277 7062, 2) in the M.A.S.S. Room or 3) in my box in the Psychology Department.

Looking forward to hearing from you.

A.L. Bennett

**A.U. Students for Australian Independence** present an introductory talk by Ken Seiver of the Philosophy Department, Flinders University.

Find out what we are all about. 28 March, 1.00 pm, Little Cinema, Level 5, Union House.

### Attention Good Volleyballers

The Adelaide Uni Volleyball Club is intending to go to intervarsity this year which is being held in Brisbane. If you are interested in joining us and are of a good standard — could you please leave your name, contact department and phone number at the Sports Association front desk within the next week or two — thank you. The dates are 25th August to 1 September.

### If you CARE about:

- The upsurge of racism on this campus.
- Attacks against Overseas students.
- The racist system of apartheid in South Africa and Namibia and Australia's links with this.
- Racism and racist activity generally.

The come along to the next meeting of AU CARE: The Adelaide University Campaign Against Racial Exploitation.

When: Friday, 23rd March (this Friday!) at 1.00 pm.

Where: Meeting Room 3 (behind the Games Room, Level 5 of Union House). Be there!

### Psychotherapy

The Adelaide University Bahai Society presents: "Four aspects of positive psychotherapy for world peace."

We invite you to hear Dr. Nossrat Reseschkiam, visiting Psychiatrist from Germany, speak on this topic.

At 8 pm.  
On March 26th.  
In the North Dining Rooms.  
All welcome.

### Socialist Club Films

Season tickets for Socialist Club films now considerably reduced. \$10.00 concession, \$15.00 waged.

Next film Wednesday 28 March, 7.30 pm, Little Cinema.

*Vent d'Est*, directed by Jean Luc Godard.

### THURSDAY

**LUTHERAN STUDENT FEL LOWSHIP**  
A.U.L.S.F. meets in the Chapel at 1.10 pm every Thursday during term. We have various activities including singalongs, guest speakers and discussions on current topics. come along to the next meeting!

**Amnesty International** — Adelaide Uni Group will hold its first meeting on Wednesday 28 March, at 1.00 pm in Room S6, Level 5, Union Building. All welcome — for more information about A.I. contact Rosemary Owens (contact dept. — Law).

### AU Lacrosse Club

Men's Field Lacrosse umpires required. \$15.00 per match. Starts end of April — October 1984. No experience necessary — you will be trained at an introductory clinic both male and female applicants suitable.

Contact Karen, 31 2109 or Helen, 296 3243.

**A.U. Bahai Society**  
Annual General Meeting to be held Tuesday April 3 in Meeting Room 3 at 1.00 pm.

### FROM THE CHAPLAINS

WEDNESDAY, 10 am — 1 pm: Coffee and Conversation with the Catholic Chaplains in the Chapel, Lady Symon Building.

WEDNESDAY, 1.10 pm: Catholic Mass in the Chapel, Lady Symon Building. All Welcome.

## UNION ACTIVITIES

### STUDENT REPS.

Wanted! Student Representatives for the Library Committee, the Student Services Committee, the Education Committee and the Faculty of Arts Sub-Committee on course overloads.

Interested persons should apply to the S.A.U.A. President, in order for your application to be considered by the S.A.U.A. Executive.

### ELECTIONS FOR STUDENT REPRESENTATIVES

The election of students to departmental committees is to be held before the end of April. The departments of English, Electrical Engineering, Philosophy, and Obstetrics and Gynaecology, will be holding their elections in conjunction with the SAUA. Other departments will be holding their elections within the department. If you are at all interested in representing students at a level which affects us most, then nominate yourself as a candidate for your departmental committee.

The SAUA will be holding a series of 1 hour workshops to introduce Departmental and Faculty Representatives to the structure of University decision making Committees and the role of student representation within these committees.

Speakers with previous experience will discuss historical cases of effective student participation in these forums.

All students will be welcome to attend and participate in these workshops. Contact the Education Vice-President, Ashley Lindner or the Education and Welfare Officer, Andrew Derrington for further information if you are thinking about standing for elections or are interested in attending the workshops.

### UNION ACTIVITIES

**MONDAY 26 MARCH**

12 noon Videoscreening in Bar of *Stevie Nicks* — *White Wing Dove*.

1.10 pm Videoscreening in Bar of *Animal House*.

**WEDNESDAY 27 MARCH**

6 pm. Eat, drink and be entertained in the Union Bistro by the Music Students from the Elder Conservatorium. Fre to Bistro patrons only.

**FRIDAY 30 MARCH**

8.30 - 11.30 pm. Free entertainment in Union Bar.

**SATURDAY 31 MARCH**

8 pm - midnight. Spirits Appreciation Society Bar Night featuring the *Hoodoo Gurus* from Sydney plus support. Special price Bourbon. A.U. students \$4, student guests \$5, other guests \$6.

**UNION BAR CLOAKROOM**  
Looking for somewhere safe to leave your bag when you want to have a drink in the Bar on Fridays. use the Bar Cloak and Bag room at the western door to the Bar where for just 20c you can leave your bag and have it looked after until you leave.

Open noon — midnight, Fridays only at this stage.

**UNION VOUCHER SCHEME**  
Have you paid your Union fees yet & received your Union Diary and voucher booklet. Do so before March 31st at the University front office or miss out on the voucher scheme. You could win major prizes, and enjoy a free glass of wine in the Bistro or cheap cheese role in the Cellar and lots more.

Vouchers can be used only up to Friday, April 6th. Lottery draws on Thursday, April 19 before Easter.

**ACTIVITIES CALENDARS**

Check your student pigeonhole if you have not yet received your term Activities calendar.