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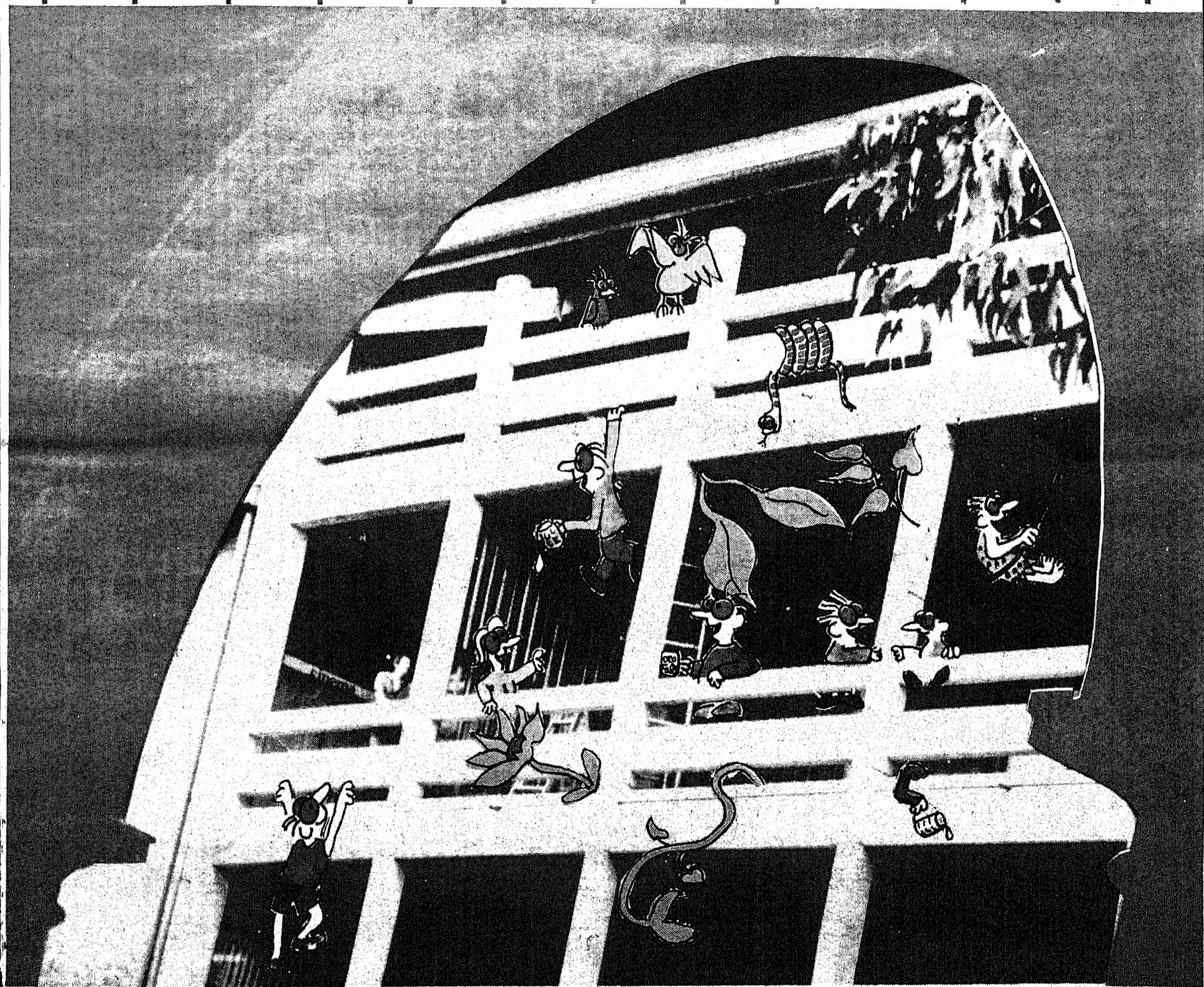
Adelaide's Student Weekly

Ondit



Monday, October 17, 1983

Volume 51, Number 19.



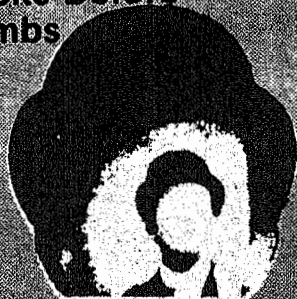
Jack Thompson Interview



Economic Suicide?

Hugh McDuck says that dying for your country is not only honourable, but necessary in the twentieth century.

Books Before Bombs



John Ballantyne explains his 'Books Before Bombs' idea for world peace, and says that the Soviet Union would prefer nuclear war to literary freedom.

Plus:

Development Education Forum

Tadpolarisation

Captain Adelaide

Leo Taylor Interview

EDITORIAL


It appears that Bar Management have finally realised the potential of the Bar and its surrounding areas, not to mention the clientele.

Since the successful introduction of a 'lounge' area in this student haven (we believe 'lounge' to be a rather grandiose term for a few comfortable chairs and plants), it has been decided to convert the balcony area around the Bar into a beer garden.

'On dit' has heard that both ends of the balcony on Level 5 will be fenced in, and the area will be suitably furnished in the true fashion of a beer garden (whatever that may be). We urge all students to take advantage of this new area upon its completion who wish to enjoy drink and conversation in a sunny, unpolluted atmosphere.

Our term in editorship is nearly over. Following this week's edition there will be two more, our final edition for the year being printed on Monday, October 31.

However, an 'On dit' editor's work is never finished, and we are required to bring out the 'O'Guide' for 1984. It is not an easy task, and we require submissions from all clubs and societies about their activities, to encourage new and unsuspecting students to join. We also print articles concerning the Union, the Students' Association and the University and its surrounding areas, to give the new students a bit of an idea concerning where they are and what they are doing. If anybody feels they could contribute in these areas, any submission to the editors in the near future would be most welcome.

Jenni & 

IT WOULD BE A REAL SCREAM IF THE BABY
TURNED OUT TO BE BLACK!!!



Production Notes

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Special Thanks: John Sandeman, Tim "wonderboy" Dodd, Leonie Nowland, Xave.

Non-Person of the Week: The person who stole our dummy. We don't know what you want it for ... but bring it back. Unsoiled please.

Bad Smell Award (for the person who hung around the office most last week): Devin Clementi (and the amazing under \$20 profit we made at Bar Night). Sorry Armon.

Deadlines: Feature Articles — Tuesday, 5 pm (if we are consulted prior to the event).

Letters Wednesday, 12 noon
Reviews Wednesday, 9 am
Notices Wednesday, 5 pm
News Thursday, 12 noon
Page Two Tuesday, 12 noon

Manufactured Vision?

PAGE TWO

Advertising is the propaganda mind-control of the capitalist tyranny, and Fashion is its whore. Communist jargon? A touch flamboyant perhaps, but then sensationalism only sells newspapers. politics and power have much more insidious means of control. Communist or capitalist, it's merely a question of methods. Communism destroys culture and personal freedom in order to impose control as part of society — an honest approach? Think about our society — and I mean below that *petit bourgeois* veneer of white first-world country affluence and freedom.

I am surprised that Penny Locket, in her interesting but inconclusive feature of last week, did not reach for John Berger's brilliant series of essays entitled *Ways of Seeing*. His conclusions on advertising sums up the other method quite well: Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible.

This was once achieved by extensive deprivation. Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable.

In Publicity, as Berger calls it, the control goes beyond sex roles, and its realm moves out of mere advertising. In popular music for example, we have the ultimate capitalist package. Multi-media fashion-food for the masses — the success of such puerile but dangerous vehicles of control as the *Flashdance* phenomenon and *An Officer and A Gentleman* are perfect examples.

The basic essence in the first particularity

is, on the surface, a liberated girl making it in a harsh world. But what do we see underneath, what way do we see? The same female sex-object perpetuated throughout our culture. The girl audience looks upon a model for their emulation — a dangerously insidious "fashion" is established. For the male audience, a pubescent youth's dream (a practising nympho-maniac!) performs scarcely concealed erotic in the name of dance. The traditional roles are established in a shiny new trend, and with record-video-movie media, money is made out of dream control.

It is interesting to note that in today's hyped-up capitalist progress, its own figure roles are changing. The realm of pop-

culture is coming together as a giant machine of taste and fashion insinuation. We can no longer rely on the pop-singer, songwriter, promoter or critic to bear the capitalist responsibility. We now have Malcolm McLaren to dictate our self-expression, exploit our various cultures, or simply let us rip ourselves off in safely unconvincing self-images.

In the glorious sixties rebellion was possible, and achieved! Events such as Woodstock were beyond fashion and false images: long hair was not a trend but an epidemic! It began to eat at capitalism, the overthrow of which is part of, as Berger says "the political struggle for a full democracy."

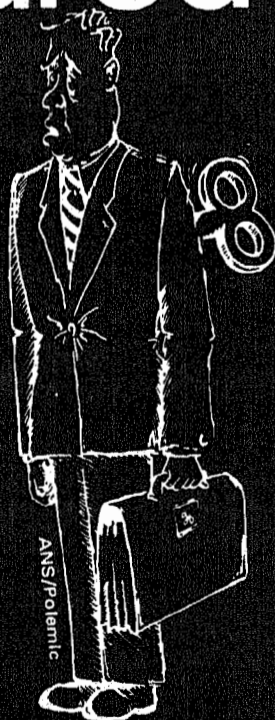
Capitalism's ultimate goal is to remove true meaning from our lives so that it can dictate what must replace it. Berger says: "Glamour cannot exist without personal social envy being a common and widespread emotion... the pursuit of individual happiness has been acknowledged as a universal right. Yet the existing social conditions make the individual feel powerless."

Style is what he searches for. An everchanging, unachievable style dictated by the modes of capitalist exploitation. In the eighties we are fast approaching insignificance — but atomic annihilation is not our only threat. Style is content, and T.S. Eliot's terrible modernism is real — we are truly hollow men and women.

But Berger's haunting precision threatens us with the most chilling truth of all: "Publicity is the life of this culture — in so far as without publicity capitalism could not survive — and at the same time publicity is its dream."

Jonathan Scobie

The opinions expressed in Page Two are entirely those of the person who wrote them. Page Two is a forum for the various controversies, relevant to campus life, and is designed to attract comment and criticism. Please feel free to use the Letters to the Editor space in On dit to reply to any statements or claims with which you disagree.



Peace Groups To Stage Arms Race

South Australian peace groups are planning to stage their own "nuclear arms race" next Saturday.

The peace groups will be towing large cardboard replicas of nuclear missiles from Smithfield Tracking Station to North Terrace in Adelaide.

Along the twenty-mile course the groups will stage actions illustrating historical events in the arms race, such as the Cuban missile crisis.

The demonstration is being planned by several local peace and nuclear disarmament groups, including the Campaign Against Nuclear Energy, Greenpeace, and People for Peace.

A spokesperson for the protesters said the action would "demonstrate solidarity with the European anti-Cruise and Pershing protests during October."

"It will also illustrate the links of our own country in the nuclear war chain," he said.

The groups will be stopping off at BP petrol stations along the route and asking them to fill up the missiles with fuel.

They will also be making stops at the Elizabeth Shopping Centre and at the Prospect electoral office of the Premier, John Bannon.

The demonstration will climax

at the lawns of the SA Museum on North Terrace.

"When the missiles are six minutes from the museum we will ring bells, set off alarms and generally create a Nuclear Civil Defence warning" the spokesperson said.

"This will symbolize one of the possible endings for the nuclear arms race — oblivion."

"The other possible ending will be symbolized after the missiles arrive."

"Protestors will proceed to dismantle the missiles and place the pieces inside the museum, along with the dinosaurs and other anachronisms," he said.

"The missiles will be replicas of the Cruise, Pershing and Soviet SS-20 missiles which are threatening to make Europe a nuclear battlefield and to initiate a global holocaust."

The demonstration will commence at 9.00 am next Saturday and will arrive at the SA Museum at about 12.30 pm.

'On dit' Staff



Teenage Gang Raids Computer Data Banks

It seems that the days when American teenage gangs roamed the streets and did battle in tribal confrontations called rumbles are gone.

The adolescent gang now hitting the headlines in the United States do not brandish switch-blade knives, but wield the tool of the information age — the computer keyboard.

The gang calls itself the 414s after the telephone area code for Milwaukee, Wisconsin, where members live. During the American spring and summer the 414s used their home computers and telephones to tap into computers belonging to a variety of organisations.

They raided the data banks of computers belonging to a Canadian cement company, the Security Pacific Bank in Los Angeles, the Sloan-Kettering cancer centre in New York and the Los Alamos, National Laboratory in New Mexico where

research on nuclear weapons is carried out.

The 414s had no problems with penetrating other people's computers. The invaded computers were all connected to a network called Telemet.

Computer owners used Telemet to swap information by telephone with other organisations who had access by using special passwords.

The 414s were able to work out the passwords (which were often predictable, like 'system'), which let them into the computers they came across.

The penetration which particularly caught public attention was of the Los Alamos computer. The 414 penetration of a nuclear research facility's computer bore an uncanny resemblance to the plot of *War Games*, one of the top ten films of the year.

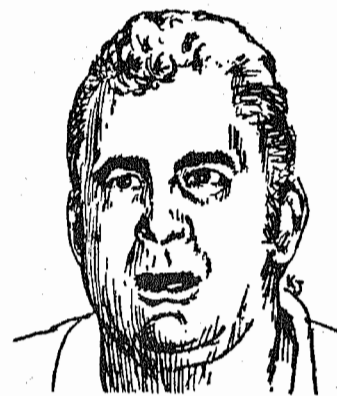
In that film a high school student plays "global thermonuclear war" on his home computer only to find that he has tapped into the American defence system and that it is the real thing.

As it emerged, the Los Alamos computer violated by the 414s has only unclassified information in its memory. More damage might have been done to the Sloan-Kettering computer, which contains radiation therapy records and treatment instructions for cancer patients. However no lasting damage happened even there.

One of the 414 gang appeared on national television, along with lawyer, to express contrition. There was no object to the break-ins but mischief he said.

Charges against the 414s, it appears, will be light — a lot of computer crimes escape old-fashioned legal nets — but their pranks have at least brought to public attention problems of computer security.

'On dit' Staff



Father Gore

Gore May Face Death

The Australian missionary, Father Brian Gore, is facing an automatic death sentence if the Philippine Government proceeds with charges against him of inciting rebellion.

Members of Father Gore's Roman Catholic order, the Society of Saint Columban, said last week that they were concerned the penalties would be drastically increased under President Marcos' controversial Decree No. 1834.

The Australian Embassy in Manila has advised Canberra that inciting rebellion may now be treated as a capital offence under Philippine law.

Presidential Decree 1834, signed secretly by President Marcos some time ago, was first applied last week to 52 anti-Government demonstrators.

The decree raises the penalty for inciting rebellion from 14 years imprisonment to a mandatory life imprisonment or death.

Lawyers are challenging the legality of the decree in the Philippine Supreme Court. But legal experts believe the court will uphold its validity.

Father Gore is a parish priest on the island of Negros in the central Philippines. Along with other church leaders he has frequently spoken out at what he says are arbitrary killings by soldiers sent to Negros to hunt down communist-led insurgents.

Father Gore and two other priests have been charged with the murder of a local town mayor. He has denied the charges, describing them as a frame-up designed to discredit social work of the church that is embarrassing Filipino authorities.

The priests were freed from jail earlier this year after the Archbishop of Manila, Cardinal Sin, raised the issue with President Marcos.

Father Gore's case is regarded as a test of human rights and justice in the Philippines.



Public Money Misspent On Job Scheme — Auditor General

Many of the trainees subsidised under the Commonwealth Government's Special Youth Employment Training Program have actually been ineligible for assistance under the scheme according to a report by the Federal Auditor-General.

According to the audit report, a substantial amount of public money has been spent on subsidising the employment of ineligible people.

The Special Youth Employment Training Program (SYETP) was introduced in 1976 to assist school leavers who had been unable to find jobs by providing a wage subsidy to employers willing to provide work experience and training.

An inspection of the records of 175 approved trainees by the Auditor-General showed that over half of the placements failed to meet eligibility criteria in force at the time.

The audit report says that

public money has been misspent either because the eligibility criteria set out by the Department of Employment and Industrial Relations was not applied, or because it was impractical to administer.

If this conclusion was correct the department should have tightened management controls and taken prompt action to avoid such payments being made, the report said. Action should have been taken to define the eligibility criteria more clearly.

In 1982-83 the SYETP scheme assisted about 66,000 unemployed people and this financial year \$74.75 million has been allocated for the program.

The Auditor-General's Report on Financial Statements for 1982-83 also says that departmental requirements for monitoring the program were in excess of available staffing resources. It recommends that the frequency of monitoring should be reviewed to reduce expenditure.

The present Government is to introduce a private sector assistance program which it says will be a more effective wage subsidy scheme and will answer the criticisms raised about existing programs.

'On dit' Staff

University graduates or near graduates interested in a career in financial consultancy
phone: Vim Camporeale or Stephen Guy 272 7177.



CHEAP FOOD

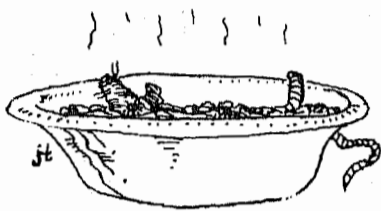
Ratatouille is the only thing worth going to the South of France for — but it tastes just as good “down under” says LENA GRANT in this week’s food column. She also gives her tips on finding bargains at the Central Market and a recipe for Lentil Rissoles.

Prices in the Central Market for fruit and vegetables really do seem to be lower on Tuesdays — probably in an attempt to encourage people to come on this rather quiet market day. It would pay to do the greater part of the week’s shopping on Tuesday and pop in on Friday or Saturday morning to get a few goodies for the weekend.

If you are a bicycle rider (and have escaped the wave of bicycle thefts at our hallowed institution) you will find parking provision for your vehicle at the Grote Street end of the Market, and the bicycle is the ideal form of transport for a modest amount of shopping — no smelly carpark, no squashing onto a bus.

Last Tuesday the Market was full of wonderful treats to match the summery weather we briefly enjoyed: really juicy watermelon as low as 30¢ a kilo uncut, 50¢ cut; perfectly ripe rockmelons; strawberries as low as \$1.00 for small ones, \$1.50 for good ones; quality mushrooms at \$3 a kilo, zucchinis from \$1.00 to \$2.00 a kilo, bananas 99¢ a kilo, beautiful leeks at \$1.00 a bunch, aubergines 80¢ each for nice big ones — this is really the time of year for living herbivorously.

We are still having quite cool weather, so try a good hot meal of Ratatouille: slice a large aubergine (egg plant) and 225 g. zucchinis, place in a bowl, sprinkle lightly with salt and leave for 30 minutes. Rinse under cold running water. (This is done to eliminate the bitter taste from the aubergine).



Heat about 4 tablespoons of olive oil in a pan, add four medium onions, sliced, and 50 g. chopped ripe tomatoes (you can use the cheapest overripe tomatoes for this). Cook gently for a few minutes and add a couple of crushed cloves of garlic, then the aubergine and zucchinis and other vegetables such as chopped capsicums, mushrooms, sliced leeks. Leafy vegetables and root vegetables are not used in this dish, though there

Beirut at Night at 102 Hindley Street claims to provide the best Lebanese food in Adelaide, in generous portions, at competitive prices, Monday to Saturday from noon to midnight.

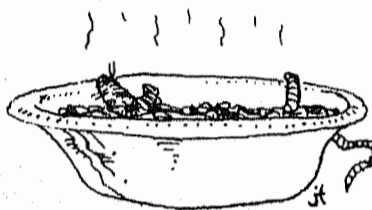
Main course dishes range from \$4 for traditional Lebanese fare, with steaks for around \$6. Best value are a three-course set menu at \$9.95 per head, a vegetarian platter at \$5.30 and a platter of assorted Lebanese foods at \$6.50.

Your *On dit* investigator has noted that drinks are also very reasonably priced, and that take-away rolls filled with a choice of

is no reason why you should not put in anything you like; I guess, then it won't be ratatouille, but it might be very nice.

Add a fair splash of red wine and some herbs (I like thyme, rosemary and basil) and salt and pepper, and simmer very gently for 45 minutes. Serve hot with chopped parsley if available and more of the red wine. This can be served as an accompaniment to beef, but I think it is best as a meal on its own, possibly topped with a poached egg.

Quantities don't have to be exact; a long-lost friend of mine once gave refreshingly simple instructions in a letter from the South of France, where he was picking grapes and from which ratatouille originates: “take lots of vegetables, aubergine and



Lebanese foods are available at \$1.80 each. Why, asks the distinguished proprietor, is this restaurant not inundated with value-conscious Adelaide University students? Do they not know it is there? And so... You, dear student readers, are invited to enter a

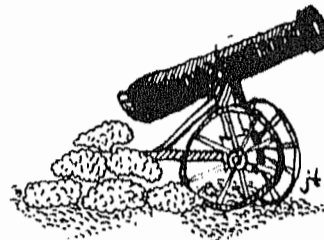
“COMPETITION FOR HUNGRY STUDENTS”

of which each of the five winners will receive for free a mixed platter of Lebanese food at Beirut at Night.

What is the name of a Lebanese dish made of eggplant and sesame-seed dip? (If you don't know you can find out from the menu on the window of Beirut at Night). Write your answer and your name on a piece of paper and bring it to *On dit* before Thursday, 1 pm.

The first five correct answers pulled out of the bag win the opportunity to find out just how good Lebanese food can be. Their names will be published in next Monday's *On dit*. To qualify you just have to be a student of Adelaide University. Don't pass it up!

Lena Grant



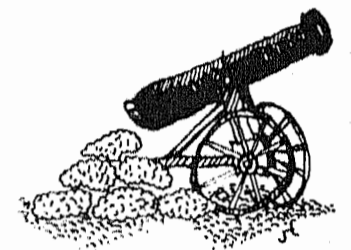
tomatoes and onions and anything else, cut up, put in pot with red wine and rosemary and cook for an hour.” He reckoned it was the only thing worth going to the South of France for, but it tastes just as good in the land down under; have lots of fresh bread on the table and finish the meal with cheese and some fruit. (The amounts given are for three to four).

Another good (and cheap) meatless meal can be made with *Lentil Rissoles*: soak 125 g. lentils overnight and drain; bring to the boil in a pan of cold salted water, cover and simmer for 1½ hours or until tender.

Drain and mash, and mix with two boiled and mashed medium sized potatoes, a large grated onion, 75 g. fresh breadcrumbs, 25 g. sesame seeds, sea salt, chopped

parsley and a beaten egg, with enough cold water to bind. I also add a few spices, especially cayenne pepper, nutmeg and ground chillis, as lentils are rather bland.

Form the mixture into 12 rissoles and arrange on a greased baking sheet after coating with a dusting of flour, and bake at 180°C (350°F) for 25 minutes, or fry gently in oil until golden on both sides. Serve with fresh salad, or with cabbage cooked with onions and tomatoes.



The quantity given serves up to six; if you don't want to cook all the rissoles they can be wrapped in gladwrap and kept in the fridge for a couple of days, then baked or fried as above.

Happy eating!

Feminists Debate Festival of Light On Womens' Role

On Wednesday 5th October there was a debate in the Little Cinema between 'Women on Campus' and 'The Festival of Light'. The topic was: "The role of Women in Today's Society" with reference to the recent UN Convention on the 'Elimination of all forms of Discrimination against Women'.

The discussion was as controversial as it promised to be with Alan Barron (FOL) opposing Feminism and speaking in support of the traditional nuclear family. Kendra Coulter (WOC) spoke in support of feminism and the UN Convention.

The audience took an active part in the debate which took the form of an open discussion rather than a formal debate.

Alan Barron spoke first, stressing that the views he was expressing were his own and not necessarily those of the Festival of Light. He claimed that "Feminism has caused a break-up in marriage, rise in divorces, juvenile delinquencies and resulted in abortion on demand being widely accepted."

Feminism "depreciates the feminine role of women, that of childbearing and raising a family." This brought forth a loud reaction from many people in the audience.

Regarding the bill drawn up from the UN Convention, which involves the "adoption of temporary special measures to accelerate equality between men

and women," which he said was "replacing discrimination with discrimination," he claimed that "the women's movement has brought some positive benefits to women (like the vote), however the pendulum has swung too far."

He used a variety of statistics,



Alan Barron

mostly from the USA to support his argument.

When talking about women in the workforce, he said that in a survey conducted by a Sydney University 58% of women work "because of financial necessity." Several members of the audience asked him how many men worked for financial necessity, but he was unable to give a reply.

He warned the audience against feminism as being "anti-Christian. Feminism tends to take an anti-Christian perspective, seeing the bible as perpetuating the inferiority of women."

"God didn't intend for the sexes to play the same role." He also claimed that "children from one parent families tend to be maladjusted."

Kendra Coulter spoke

afterwards, choosing to reply directly to Barron's argument rather than follow a written speech. In reply to his claim that "feminism has caused a fracturing of the nuclear family," she said that "society changes, the nuclear family isn't the only unit that will be around."

"It has only been in existence for the past 150 years. Perhaps it will evolve into something different, something more equitable and better."

She said the UN Bill and the feminist movement were not forcing women to do anything. "One of the major things feminist literature espouses is the right to choose."

"Women have the right to choose what they want to do whether it be a bricklayer or a housewife."



Kendra Coulter

She spoke in favour of men taking a more active role in raising their children rather than the more traditional mother and father stereotypes.

Barron was asked later why the FOL had suggested having the debate with WOC, and said that the idea was originally suggested

Resurrection of SCM on Campus

The Student Christian Movement was one of the first and, for a long time, one of the strongest clubs on campus. In fact 'On dit' arose from the established SCM weekly paper of the time.

After lapsing in the late 1970s, the Adelaide University SCM was re-inaugurated at the end of second term.

The SCM tradition is made up of various strands. It has always maintained strong commitment

when professor Michael Levin was out here (from USA), so that he could have the debate with WOC.

He said that "FOL is interested in the attitudes of young people, especially those of young women."

A spokesperson from WOC remarked that "many people didn't want the debate to take place because it gave the FOL credibility that it shouldn't have."

Kendra Coulter later said that the reason she had agreed to the debate was because "I wanted to expose these people for the extremists they are."

When Barron was asked why he was the only person who spoke for FOL when originally the discussion was meant to take the form of a formal debate, he replied that "I tried to get a woman to come along, but there was no one around at the time."

The discussion lasted about two hours with only a handful of people staying until the end.

Alison Rogers

to bringing together students of various Christian traditions to work towards a mutual understanding of each others faith.

SCM claims to have an equally strong commitment to involving the age-old faith in Jesus with 20th century university disciplines.

Another strand is SCM's purported concern with the Christian response to issues such as political liberation movements — women's rights, Aboriginal land rights, nuclear disarmament, third world exploitation and so on. Such commitments are intended to involve members in the understanding that injustice and oppression must be challenged at whatever level they occur — personal, institutional, national or international. This emphasis dominated SCM in the late 70s, and caused it to become a radical movement of dissent.

Another of SCM's roles is that it should be a forum where students who have questions about the Christian faith (or religion in general) can feel free to explore those questions. There are no pre-set agendas as to where members stand in relation to creeds or dogmas or institutions.

So far this term SCM has had speakers on *The Bible as a Basis for Christian Faith*, *The Exclusivity of Christianity in Relation to Other Religions* and have been involved in a discussion on *Consumerism*.

Phillip Kelly

Senators Urge Constitutional Treaty With Blacks

The Commonwealth government should consider entering into a constitutional treaty with Australia's Aboriginal people according to the Senate standing committee on constitutional and legal affairs.

The committee has recommended that the Government consider the adoption, by referendum, of a constitutional provision which would confer a broad enabling power on the Commonwealth to negotiate a *makarrata*, or compact with Aboriginals.

The necessary referendum would provide an opportunity for Australians to show their commitment to a treaty as a means of reconciliation between the Aboriginal and non-Aboriginal communities.

A referendum would redress, to a degree, the history of injustice and deprivation against Aborigines, according to the committee.

A provision similar in style to section 105A of the Constitution, which deals with Commonwealth-State financial agreements could be inserted into the Constitution.

Such a provision would contain a non-exclusive list of matters which would make up the treaty and express in broad language the types of subjects to be dealt with.



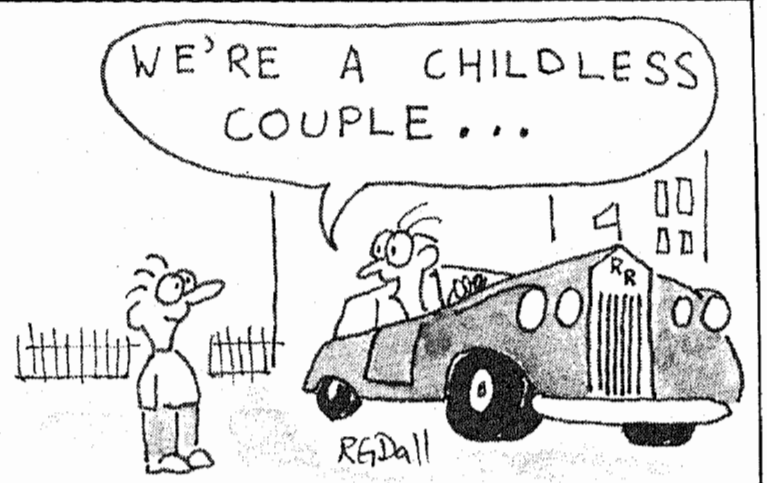
Black Australians - Commonwealth Govt. should negotiate a treaty

The Commonwealth would then be empowered to consult with the Aboriginal people and reach a *makarrata* with them.

Tabling the committee's report in the Senate, the committee chairman, Senator Tate (ALP,

Tasmania) said it was the result of a two-year inquiry.

He said that a *makarrata* would only succeed if it were understood and supported throughout the entire community.



Children Cost £70,000 Each - survey

A survey commissioned from Gallup by Legal and General Insurance Company in Britain, has shown that the average British working couple will spend £70,000 on their first child up to the age of 16.

This estimate, reported in *The Guardian*, is based on the average loss of £4,000 a year for a woman working fulltime, and other expenses such as food, clothes, presents, holidays and pocket money.

Parents with one or two children claimed the greatest financial difficulties, while parents with four or five registered the least.

Following the interviews with 430 parents, Gallup determined that 2.3 was the ideal number of children.

Gallup also found that 84% of parents believed their children watched too much television, 19 hours a week on average, and more than a third of the children had sets in their own rooms. Girls were found to be more interested in sex scenes, and boys in violent

scenes on television. Unemployment dominated the parent's consideration of their children's future. Virtually none of the parents thought that their child would find jobs easily, and a third responded that their child would find it impossible to get work.

Thirty-two per cent of parents claimed that they smacked their children, and this figure rose to 53% for those parents with children under five. One in four parents wished they could be free of parental responsibility from time to time.

British at Sea Over N-waste Dump - Leaked Documents

The British government is planning to dump high level nuclear waste in the sea after categorically stating it would not be doing so last fortnight.

This information was released by the Department of the Environment, who acknowledged that to go ahead with the plans would be to directly contravene the international agreement on nuclear waste dumping; signed in 1972 by Britain.

A fortnight ago when denying the possibility of dumping nuclear waste, the Department said; "there never was any proposal to dump high level waste at sea now or in the future."

Word of the plan leaked to the environmentalist group Greenpeace.

Pete Wilkinson, director of Greenpeace said "clearly the government was not telling the truth. Come hell or high water they intend to dump nuclear waste at sea, whatever international law says."

The government's intentions first became known when job specifications were sent to Ove Arup and Partners, — an engineering company, asking for a "container design for ocean disposal."

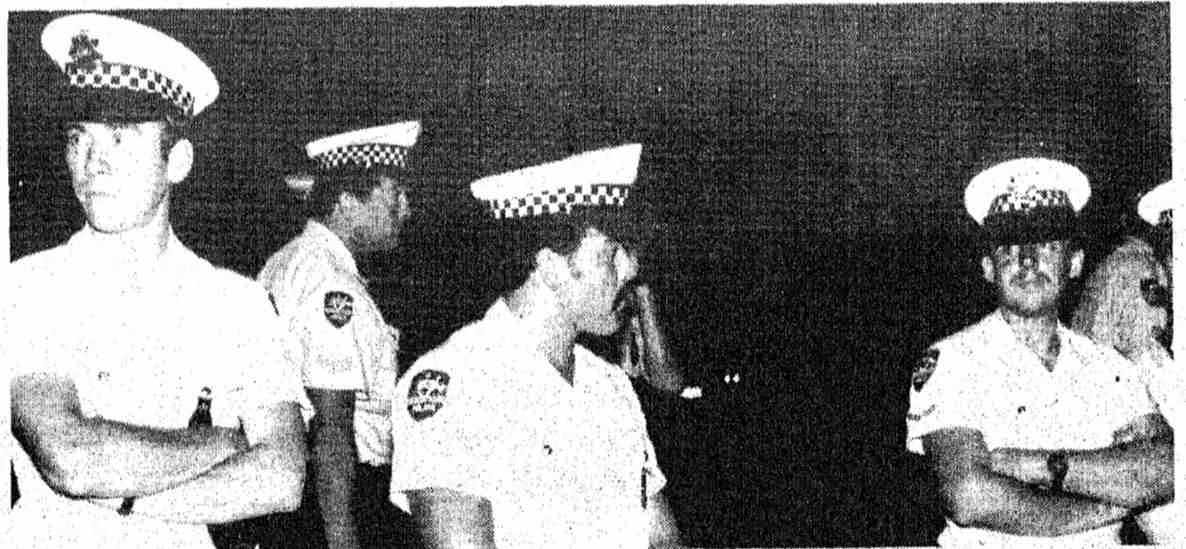
Britain plans to fire the waste in torpedo shaped containers into the seabed, hence claiming that they would not be contravening international laws as the waste would not be free-floating.

The British government is becoming desperate for storage space, as the National Union of Seamen now refuse to carry nuclear waste.

The ban has prevented the disposal of more than 6,000 tonnes of low level waste, 500 miles of Land's End this year.

Should Britain go ahead with the dumping program, she would seek changes in the international dumping laws, to allow the disposal of high level nuclear waste.

Andrew Selfried



Vice Squad Won't Prosecute Gays

The New South Wales Vice Squad has decided not to prosecute two prominent homosexual activists who have signed statutory declarations admitting breaches of the NSW Crimes Act.

Two members of the Homosexual Law Reform Coalition, Lex Watson and Robert French, handed statutory declarations to the head of the police Vice Squad last week.

The declarations admit the men have taken part in homosexual acts with other men over the past few years.

Homosexual acts constitute breaches of several sections of the Crimes Act in New South Wales. They carry maximum

penalties of 14 years imprisonment.

A campaign for homosexual law reform was launched in Sydney last week when a large number of statutory declarations were signed before a justice of the peace at a public meeting.

Statutory declarations are legally binding declarations which can be used as evidence in a court of law.

However the Vice Squad will not take any action or even interview the two men who have lodged the declarations, according to Detective-Inspector Ernie Shepherd, head of the Vice Squad.

"They are using the squad as a means to an end," he said. "I am not interested in their campaign at all — we [the police] don't change the legislation, the Government does."



-SYDNEY- -SIDER-

Who is Susan Williams? And why is she interested in Sydney? These are the thoughts uppermost in what's left of your humble columnist's mind this week. I was genuinely touched by the good Ms. Williams' pleas for this column's revival, and in deference to her taste (for taste she undoubtedly has) here's all the hot gossip, suitably watered down to prevent action for defamation.

Assistant Police Commissioner, James Pyne received several large payments of money from Abe Saffron according to Jim Anderson in his evidence to the Juanita Nielsen Inquest recently. A leading campaigner against high rise development in Victoria St., Kings Cross, Nielsen disappeared from a Kings Cross nightclub in 1975. Her body has never been found, leading to speculation by some that she was the unwilling participant in some late night concrete construction.

Anderson, a well known Kings Cross identity, managed nightclubs for Saffron before they parted ways about two years ago. As well as financial control, Anderson managed to find time to shoot dead at least one belligerent patron Donny 'the glove' Smith, although for mysterious reasons, no charges have ever been pressed.

Aside from Pyne, Anderson alleges payment to several other senior police officers. In any other state, the Government would be on its knees by now, but Wran has hardly bothered to comment on the allegations. It could be because his mind has been occupied with the

charge that NSW government minister has been involved in accepting moneys to arrange the early release of prisoners on licence.

The early release scheme, championed by Corrective Services Minister, Rex 'Buckets' Jackson has been controversial since its introduction last year. Rumours about misuse of the scheme surfaced in Sydney Morning Herald some time ago, but were totally ignored by Jackson.

'Buckets', so called because of his ability to dump abuse on opponents, has had a chequered career in the ALP. At the time of his elevation to the ministry, a collection was taken up by loyal hackettes to defray his gambling debts. One of his more unusual habits is reading extracts of intercepted prisoners mail to the Cabinet. Ray Denning's continued incarceration in Goulburn jail's Dispersal Unit was apparently justified to the Cabinet by a reading of a sexually explicit letter to Denning from a woman in Yass, the logic being that ... well actually the logic escapes your perplexed columnist.

And that brings us back to Assistant Commissioner Pyne and cash payments. Apparently one of Jim's more recent worries has been a problem with parking; he's had to ask friends who came to see him at work to leave their Rolls Royces in the police car park. Since the demise of Assistant Commissioner Bill Allen who was demoted over his association with Saffron, a mood of uncharacteristic caution has governed fraternizations at police HQ.

Geoff Hanmer in Sydney



Prez Column

Well, things haven't quietened down yet, even though most people are starting to feel guilty or scared about the backlog of work that's piled up.

Housing

More and more students, and people in general, are finding it harder to get low cost accommodation. One of the Federal budget decisions means that university colleges have

received a 25% cut to grants for educational facilities. You may wonder how this is related to housing; it means that colleges will find it harder to make ends meet and increase their fees. The Australian Union of Students is working with the National College Organisation to remedy this situation. More information will appear in the next issue of *On dit*.

Overseas Students' Association

It was good to see a large number of students from Overseas and Australia interested in the formation of a club to look after the interests of this group of students. Michael Scott, the President of the Clubs and Societies Association, and I will attend the first executive meeting to explain the facilities the CSA and SAUA offer. We would be happy to do the same for any other clubs or campus groups.

Arms Race to Oblivion

This is being organised by People for Peace for Saturday October 29th in solidarity with protests against the placing of missiles in Europe, and to coincide with United Nations Disarmament Week. An Adelaide University

contingent is getting together to plan our activity — perhaps the construction of our very own MX Missile! Next meeting will be 3 pm, Tuesday 18th in the Student Activities Office. As an AUS Executive member I've organised a leaflet in line with AUS policy on uranium. Now's a crucial time to act!

University Council Elections

Voting for the student representatives on University Council close this Wednesday at 5 pm. Every student can vote — if you haven't already received voting papers you can vote by going to Room 647 in the Hughes Building (opposite Barr Smith Library, southern entrance, Level 6).

Orientation '84

Organisation for this is underway and open meetings are being held to involve as many people as possible. Anyone interested in these groups working on the O'Ball, O'Week, O'Campus or Counter Calendar see me or watch *On dit* and *Bread and Circuses* for details of meeting times.

Jackie Wurm

BILBO



gollip

cosumn

Now Bilbo has never been one to belittle the importance of that sublime spiritual state, 'ideological soundness', but he feels that one of the preconditions of a valid philosophy of life is an accompanying sense of humour.

Thus he is more than a little worried about the state of student politics on campus, given the dubious nature of the latest political 'joke' doing the rounds of the SAUA office.

"How does a Leninist cure the Trots?" Bilbo was asked. Nonplussed, your erudite hobbit could think of no answer which seemed to fit the question.

"With an icepick" was the gleeful reply. Bilbo suggests that a dose of ideological jokes might do the trick equally well.

The anonymous perpetrator of that column in *On dit*, *Trailing Viscera*, had his anonymity severely dented in the Union Bar last Friday afternoon.

Seems that *On dit's* illustrious team objected to being referred to as "Laurel and Hardy", with their only common bond being "drunkenness" (and here is the nasty bit) "incompetence."

Mr. Viscera was having a quiet drink with some friends on Friday (no doubt contemplating his next vicious attack on innocent and unsuspecting campus persons) when he was, to his vast surprise, confronted by his jilted homosexual lover.

Bilbo understands that the 'lover' made an inordinately public denunciation of Mr. Viscera's fidelity, prowess and honesty, then proceeded to spit beer on his face.

The discovery that the whole incident was engineered and orchestrated by the photography team, with the assistance of student dare-man David Leaker, did nothing to subdue Bilbo's mirth.

Bilbo has traditionally remained disdainfully aloof from the dissolute social practices of *On dit* personell — in his humble opinion the complex functionings of human relationships should remain firmly locked behind closed doors.

However on learning that one of *On dit's* most prolific cartoonists (and Bilbo chooses his words carefully) was named 'Stud Of The Year' at the Adelaide University Engineering society dinner, he decided to make a small exception to his customary silence on matters romantic.

He would like to congratulate Ron Tomlian for his remarkable performance, and is curious to discover why the award was presented in triplicate.



Hobbit wisdom fails to explain the continuing enigma of *Bread and Circuses* editors' peculiar unquity (iniquity?).

Following hot on the heels of that dynamic duo, Klaric and Mackay, this years McNamara and Dobson combination seems beset with difficulties from the start.

"I think it's pretty funny that the *Bread and Circuses* editors hate each others guts," Bilbo overheard Ken McNamara telling someone in the office the other day.

AUS Secretary Column



Greetings from Singapore



South Australian College
of Advanced Education

COURSES FOR GRADUATES

The South Australian College of Advanced Education offers a wide range of tertiary courses on five metropolitan sites. The College was formed in 1982 by the amalgamation of Hartley, Salisbury and Sturt Colleges of Advanced Education and Adelaide College of the Arts and Education.

The following *Graduate Diploma* courses are open to graduates who have a degree, diploma or recognised equivalent:

- Aboriginal Studies
- Administrative and Secretarial Studies
- Community Languages
- Distance Education
- Education — Early Childhood Education
- Education — Primary
- Education — Secondary
- Education Technology
- Fine Art
- Further Education
- Recreation
- Religious Education
- Teaching English as a Second Language
- Women's Studies

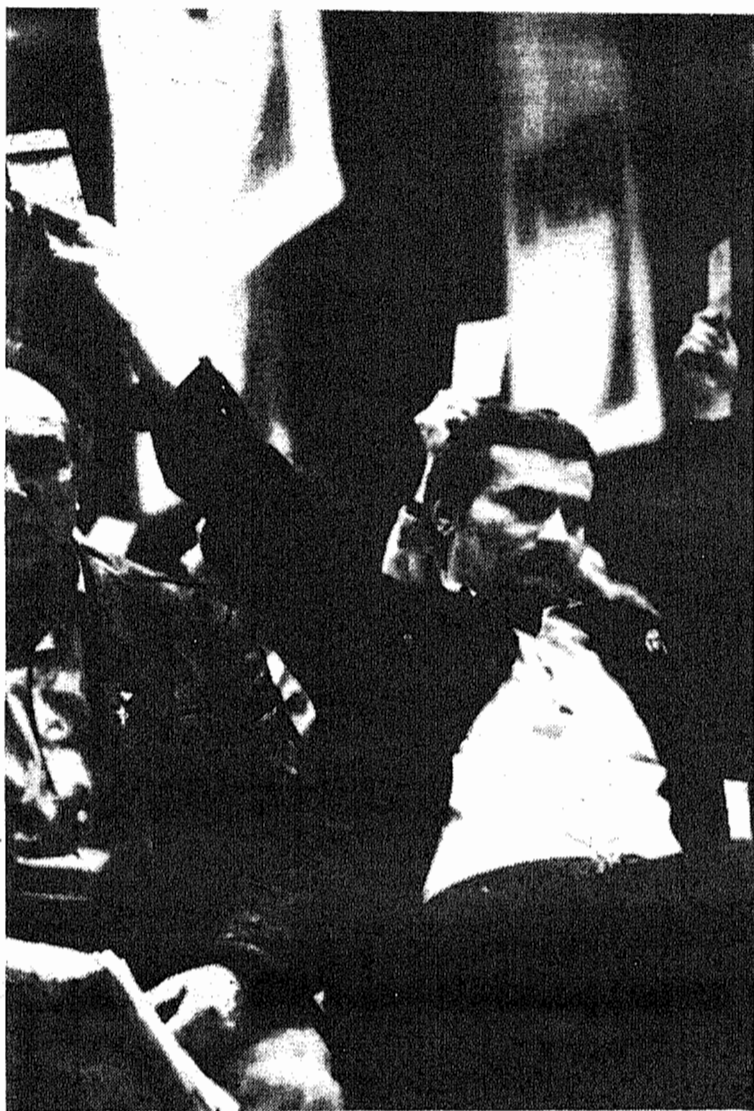
Applicants working in an associated area may find the courses particularly relevant. However work experience is not a pre-requisite for admission.

For further information on entry requirements, a brochure and an application form, contact:

Student Information Centre
South Australian College of Advanced Education /
46 Kintore Avenue
Adelaide, South Aust. 5000

'Yankee From Gdansk'

- Leszek Walesa joins the Nobility



Walesa and colleagues voting - a rare procedure in Poland.

in December 1970, before unions were permitted to organise. In that month the Polish Government imposed a massive wage cut and workers at the Lenin Shipyard in Gdansk went on strike and marched in the streets.

Walesa was a tradesman in the shipyard. He marched behind the leaders.

The Army and police shot many of the marchers.

Film director Andrzej Wajda says of him "Walesa speaks with the voice of the dead."

In the sullen aftermath of the December shootings the "Yankee of Gdansk" decided to form a trade union and to commemorate his comrades who had been shot.

For criticising the bosses at the shipyard at an officially-sanctioned worker meeting, he was sacked on the pretext that he was redundant.

He was acknowledged as an excellent tradesman so he found work at the ZREMB engineering works.

His employment file shows he was an efficient worker there, but on April 30, 1978, he and a few friends formed the founding committee of the Free Trade Union of the Coast.

He was sacked.

One of the features of Soviet Socialism which we in the West fail to notice is that when you are not liked by your employer, you haven't the faintest hope of finding work because the employer is the Government and it owns all enterprises except convents and monasteries. It is this that makes Communism a more thorough and durable version of totalitarianism than Fascism.

Apart from a short stint in 1979 with the Gdansk Electromontage factory, Walesa was unemployed until he jumped the fence of the Lenin Shipyard on August 14, 1980, after the sit-in strike had begun.

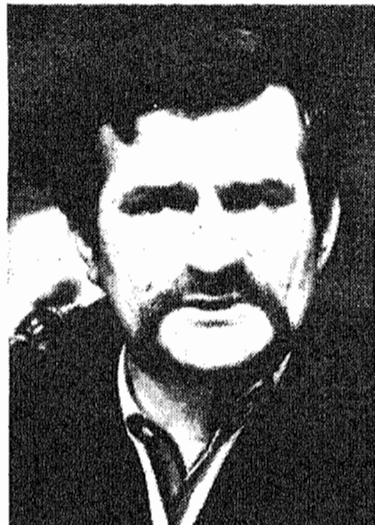
work. He shares his faith with 90 p.c. of Poles.

Those who know him say he speaks in a rough working-class manner, has a small vocabulary, a good sense of humour, and is disorganised and self-consciously vain.

His first trade union activity was

gains from the employer but it did secure a relaxation of censorship and the right to form trade unions.

Walesa, as leader of the Gdansk strike, became the head of Solidarity, a trade union



Lech Walesa - Polish free trade union leader and Nobel Prize winner

confederation with 9½ million members. They were voluntary members, unlike many of the 2.4 million ACTU members.

During his time as leader of Solidarity he was renowned for his conciliatory approach to the Communist dictatorship (there are elections in Poland but nearly all the candidates are chosen by the Communist Party, there are as many candidates as there are vacancies and in a 90 p.c. Catholic country the leaders are all atheists.)

When union meetings called for strikes, Walesa would calm proceedings by leading the throng in singing the national anthem, "Poland has not perished, while we are alive."

He tried to reconcile Solidarity with the Communist Party because he knew that in the 33 years since the Communist coup d'etat there

had been so many injustices inflicted on Poles that the nation might one day lose its patience and explode.

And an explosion would bring the Soviet Army down on Poland.

Despite the abuse he received from Solidarity radicals, he implored the workers not to be moved by anti-Soviet provocations. Anti-Soviet feeling can run high in Poland when Poles recall that the Soviet Union invaded Poland along with the Nazis in 1939 and 15,000 Polish prisoners of war were executed by the Russians at Katyn Forest near Smolensk.

Walesa's role as a union leader ended on December 13, 1981, when General Jaruzelski declared martial law and arrested him.

He was imprisoned for a year but no charge was ever made against him despite communist press campaigns alleging financial irregularities, sexual perversion and treasonable connections with Western intelligence agencies.

Poland is an odd country.

It is a country where the head of the national broadcasting commission, in an article in the Warsaw daily *Zycie Warszawy* in February 1982, describes his country's cultural traditions as "worthless" and adds "that these traditions and influences can be totally destroyed and eradicated only when the working class is assured a completely decisive role in shaping the development of the State."

For working class, read Communist Party.

All official language in Poland is in code.

It is a country where a plain-speaking, religious electrician who sings the national anthem at union meetings is a threat to State security.

The Nobel Committee may not have chosen the person who, objectively, was the greatest force for peace of earth in 1983. But their hearts are in the right place.

Lord Salisbury

Should the Nobel Peace Prize Committee have chosen a man whose cause led to the mobilisation of the Polish Army and increased East-West tension? According to the Nobel Committee, Lech Walesa contributed to peace by helping Polish workers organise themselves.

The text of his award says the right to organise is included in the United Nations Declaration of Human Rights.

It says Walesa's action were co-operative, non-violent and involved "considerable personal sacrifice."

Many will disagree with the Nobel Committee.

Walesa has been described by the Soviet Russian press as a CIA agent and an "anti-Socialist thug," by the Polish dictator, General Jaruzelski, as "a threat to State security," and by the Polish press as "the yankee of Gdansk" and "the former leader of a former trade union."

Here in Adelaide a prominent Left-wing State MP, who represents a northern suburbs electorate, tells ALP members and Polish constituents that the 1983 Nobel winner is a "fascist" and the leader of a Roman Catholic conspiracy.

The subject of this abuse, Mr. Leszek Walesa (pronounced Va-Wensa), is a 40-year-old Polish electrician of medium build.

He has a big handlebar mustache and lives with his wife, Danuta, and their seven children in a two-room (20 square metre) flat in the Gdansk outer suburb of Zaspá.

Walesa had a technical school education, speaks only Polish and had not travelled outside Poland until January 1981 when he visited his countryman, Karol Wojtyla (Voy-Tee-Wa), at the Vatican.

He attends Mass and takes communion each morning before



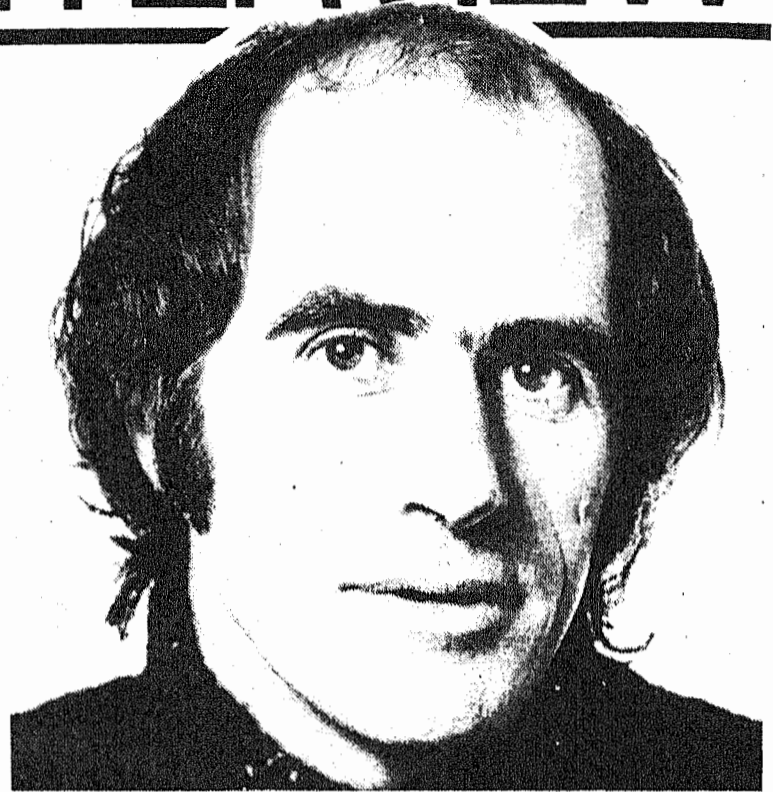
Supporters cheer as Mr. Lech Walesa, who hopes to meet the Pope, leaves his job at the Lenin shipyards in the Baltic port of Gdansk



LEO TAYLOR INTERVIEW

- unmasking a villain

"Three times a poisoner, never a priest." Leo Taylor's acting career has been dogged with villains, poisoners and thugs. This time is no exception. He is to play Claudius, the poisoner of the elder Hamlet, and he reminisces ruefully over his past roles.



than inside, warm, well fed and dishonest."

And as he continued, in that intimate tone usually only heard in bed in the small hours from an old friend/lover who no longer wears any masks with you, it did seem to me that Taylor had mastered the art — more so than anyone else I know — of being true to himself.

Taylor confessed to being a closet poet, and showed me this poem which encapsulates his philosophy of life:

*Down these combswept canyons
Called by folk the streets of earth
city
I ricochet through body-riddled pavements
Sunfeeding.*

*Not for me the uniform of getting there on time.
Not for me the single-minded corridors of rush.
I travel slowly — drifting in a weightless world of wonder
Sundreaming.*

Does he sound like a poisoner to you?

Three times a poisoner, never a priest! That is Leo Taylor's lament. The first time he acted in 'Hamlet' it was as Lucianus, a player who poisons the King in the play within the play; the second time it was as Laertes, who poisons Hamlet Junior; and now he's cast as Claudius, who poisons Hamlet Senior, in the Acting Company's production on this week at the Space Theatre.

He describes the time he auditioned for a film and was offered of the hangman. "But I wanted to play the priest!" he told them... but they had already cast all the good-guys.

Taylor casts his mind back to the last time he played a good guy. Sara Dane? No — a regimental thug, a corrupt army officer in the colony. A Timeless Land? No — an Irish convict. One Last Chance? No — A homosexual drug-addict. Term of His Natural Life? An aristocrat, but dissolute — drunken and dissolute.

And then he has it! Fire In the Stone — An outback cop, Cooper Pedy police sergeant.

Perhaps Taylor's yearning to play priestly roles springs from his

Christian Brothers' upbringing. His earliest experience of theatre comes from participating in the rituals of the Catholic church, with its litany as script, its scapulars as costumes, its rosary beads as props.

He had never been inside a theatre until he was 22 or 23. Oh, he had done a lot of other things — dug ditches, cleared furniture, peddled wares door-to-door, learnt to ride a motor-bike and trained to be a professional boxer.

But it was being mesmerized by the theatre that motivated Taylor to study adult matric and an Arts degree at Sydney Uni. (where he acted in SUDDS — the Sydney Uni. Dramatic Society).

Taylor says his training in the martial arts — not just boxing, but judo, jujitsu, karate, kung fu, tai chi — was a great asset when it came to doing movement work in acting.

Like most up-and-coming Australian actors, he travelled to England, and worked with radical theatre groups there before touring Europe with an experimental theatre group.

Since returning to Australia, he has donned a few more vocational

caps — teaching voice to dance students at the Centre for Performing Arts and drama to WEA classes, and directing. (You might have seen *Songs of Innocence and Experience*, dramatised poetry which he directed at the Sheridan Theatre earlier this year).

He jokes that he's "willing to direct marriages, barmitzvas and funerals." Or is this the yearning to play the priest surfacing again?

Acting allows him to be a free spirit who comes and goes as he pleases, living without the chains of a 9 - 5 job, a house (read mortgage), a spouse and 2.3 kids. It also allows him time for his motley collection of hobbies — playing chess, doing whatever one does with erotica and riding his motorbike — when he has one. Like a widower, he mourns the passing of his BMW motorbike, spirited away by the taxation gods in their omnipotence.

The easy flow of conversation halts for a moment. The spaniel eyes divert. It seems that personal liberation has a price.

But only for a moment — then the joviality returns. "I'd rather be outside, cold, hungry and honest.

Development Education

- First aid for the Third World

Each year, the Australian Government spends several hundred million dollars in aid to underdeveloped countries; the bulk of it going to Papua-Niu Guini, Indonesia and the Phillipines. But this is only part of the countless thousands of billions of dollars given by the world's wealthier countries in aid over the last twenty years.

What benefits can be seen in terms of development and economic sufficiency in the third

Development Education is an attempt to counter the problem of underdevelopment inherent in a system of world interdependency by educating populations as to their role in the economic community, and hence their ability to influence that community. HOWARD GLENN explains.

world as a result of this expenditure? What criteria does a government use in allocating aid? It cannot be denied that hundreds

of millions of people have been assisted and living conditions in many areas improved. But one third of the world's population is still undernourished, the gap between the rich and the poor continues to widen, and in many places human rights and dignity have been destroyed in the name of economic development.

Much of the money given in aid is used by the military or elite of a country to enhance their exploitation of the poor. Countries such as Australia are aware of this, but continue to provide the same sort of aid for two major reasons; matters of foreign policy, and because foreign aid is not an expressed concern of the general public — most think it is a "good thing" — but few are aware of what it does.

An integral part of changing strategies for development assistance is to educate the Australian public about it — with a view to having their support for increasing it and improving its effectiveness.

Development Education

Development Education is a process to assist people in developing critical awareness of the social, political and economic structures that effect our daily lives.

In particular Development Education focuses on the economic interdependence of the world's resources, emphasizing that our concerns and actions can effect the nature of the world we

live in.

To this end, the individual, rather than feeling merely powerless or exploited, is encouraged to see how she or he can be aware, involved and a part of the decision making process that effects the future.

The Development Education Group (DEG) co-ordinates and fosters this process with the conviction that a growing understanding of global interdependence increases not only people's willingness to support short term aid, but ultimately to focus their concerns on the long-term solutions to the complex problems of development.

The DEG recognizes the immediate need to offset myths concerning underdevelopment in the Third World by understanding 'maldevelopment' in the Western world. Problems of development

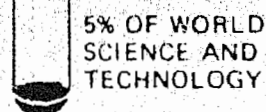
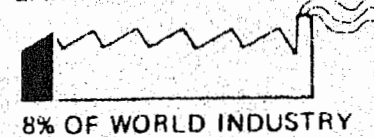
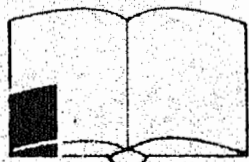
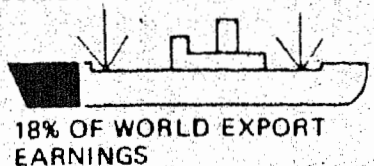
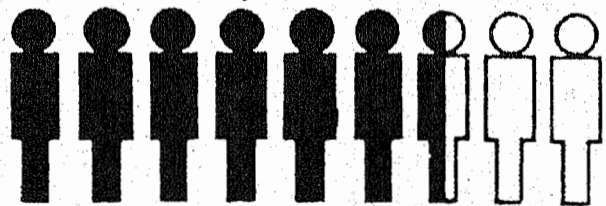
can range from...

...concept and attitude to society, to the more international dimensions of poverty, self-reliance, war, disarmament and ecology.

By promoting discussion and enquiry into these sensitive areas, the DEG is unique in encouraging Australians to more effectively assess the quality, quantity and justification for aid, in the broader context of the interrelated problems of personal and world development.

A forum on Development Education, including a Display of recent materials will be held in the South Dining Room, Union Building, on Wednesday, October 19th at 1.10 pm. Hosted by the Students' Association, the Speaker will be Howard Glenn, Co-ordinator of the Development Education Group. All students and staff are welcome to attend.

THE DEVELOPING WORLD HAS



1984 IS COMING!

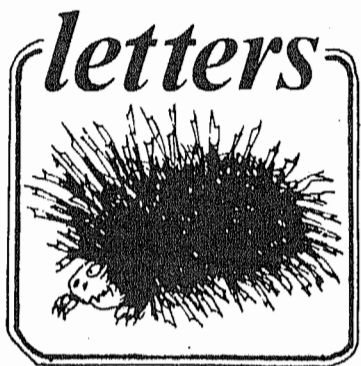
- and with it the 1984 Orientation Guide

All Union clubs, societies, associations, groups, committees, troops, flocks, legions, parties, teams and multi-national corporations are requested to provide information about their particular (ahem) activities to the 'O-Guide' editors.

If you don't, we'll just reprint what was in last years (again!), or make up something ourselves (and we can be really nasty when we want to).

Please drop you propoganda (neatly written, double-spaced, on one side of the paper only) in the receptacle in the 'On dit' office as soon as possible (like now, for instance).

If you need help (and who doesn't?) just see one of the 'On dit' editors. If pain persists, see the other one.



Long boring letters will be cut
Short boring letters will be axed

In Defense of AUS

Dear Jenni and David,

I'd like to reply to Robert Chrzaszcz's letter in last week's *Ondit*. I refer readers to my article in the centre pages of that issue, on the Philippino student movement, for an example of what I consider to be a responsible attitude to international issues.

A couple of points: I ask people to question the sloppy manner in which a correlation is drawn between workers' interests as represented by trade unions, and students' interests as represented by student unions in Chrzaszcz's collective organisation of the two sectors is not the same. I also ask that people question the assumption that somehow or other student issues and the Education Sector exist outside the realm of "political issues" and "political" organisations. AUS, by the way, does have "No-Policy" on the Middle-East — decided by thousands of students at General Student Meetings. What a reasonable way of settling the issue.

I'd like to mention too that such assertions as the one made about AUS squandering money on "extravagant political and international policies" are less than fair. AUS currently pays \$1,000 a year membership fee to the Asian Students' Association — a paltry sum from a rich, 'white' nation when you consider the issues which that Association must deal with. (As, for example, in the workshop I will be attending soon concerning *Youth, Crime and Poverty in South and South East Asia*). Students should be pleased that for years AUS has been trying to maintain contact and input into our Region — the Federal Government is only just beginning to realise the importance of such contact. It is because AUS does not allocate many resources to "international" issues that we have difficulty in getting information out to students on campus.

AUS has just hosted a major international student meeting (*The Commonwealth Student Meeting*) in Melbourne. For this, funding was received from the Federal Government, the Commonwealth Foundation, the Australian Vice-Chancellors Committee, and other august bodies. AUS financial input was negligible.

The Students' Association, and the South Australian region of AUS recently hosted the *Students and International Affairs Conference* at Adelaide University. This conference was aimed specifically at discussing the role of student organisations and the student movement in international issues. Special emphasis was given to Peace and Disarmament.

Racism and Student Unionism. The proposal was circulated nationally in March, Adelaide Uni. students would have read about it in late Second Term in *Ondit*. The invitation was extended to students to attend; I spoke to Chrzaszcz in the week before it began and suggested he might like to air his views. He didn't bother. (Much as he hasn't bothered to turn up to either of the State Conferences of AUS convened since he was elected as a delegate for Adelaide University in second term).

Maybe this inability to attend the working meetings of the Union accounts for his apparent ignorance as to the actual priorities of AUS. Saccharine statements about "education, student welfare and services" stick in my craw coming from someone who has been whinging for years about AUS and yet can't be bothered getting involved and making a contribution. We don't pretend to be perfect, we have inadequate resources in the Regions and we always have more to do than we can possibly complete. Chrzaszcz knows all this, just as he knows about the amount of effort we put into education, student welfare and services (*commercial time: the Students' Association now has National student concession booklets and cards available*). It is a purely political motivation which activates "Moderate" attacks on some dimensions of AUS' work (as with Women's issues for example).

The sort of "blinkered, philistine, pigignorance" which Chrzaszcz and his ilk would foist upon the student movement would undermine severely our capacities to be informed and valuable contributors to the national life of Australia. Nobody (least of all that naughty "AUS State Regional Organiser") believes that International policy should be a principal area of work for the Union. Nobody believes it should consume massive amounts of time and energy. It is ironic that it is Chrzaszcz and Co. who would have us make the most blatant and absolute statement on International Affairs of all. That is, that it has got nothing to do with us.

I will quote here the précis of three papers delivered at the recent Conference by Adelaide University students (none of whom are part of the "SA AUS elite"). If most students believe that we have nothing valuable to learn from discussing such issues then I feel very sorry for the future development of the student movement in Australia. The students are: Tom Morton, Adrian Rudzinski and Maria

Veber respectively: *Students and Student Unions in Germany* (-Summary of a Paper given by Tom Morton).

In order to understand the shape that German students' involvement in political activity has taken in the last few years, it is necessary to have some knowledge of the important events and tendencies in German politics since the emergence of a student "movement" in the midsixties. Since the dissolution of politically active student unions in 1977 (at the instigation of the then-ruling Social Democrat government), the focus of political interest amongst students as tended to shift off-campus and into broader-based movements such as the Greens and the Peace Movement. I shall attempt to explain this shift by giving a brief account of the history of students and student unions in Germany over the past 20 years, from which I shall move on to an analysis of the political attitudes and aspirations of German students now. In particular, I'll be looking at those areas of international affairs in which students show a special interest, e.g. the arms race and American power in Europe, German economic involvement in South America, Germany's relationship with the countries from which it has imported its "guest workers", etc. I'll also make some brief comments on the situation of students in East Germany and links between students in the two German states. To finish the paper, I shall offer a few subjective impressions of "student life" in Germany and German students' consciousness of their place in the national and international political process, which I formed during a two-year stay at a German university in 1981-1983.

NZS — Poland's Independent Student Organisation. (Precis of a paper presented by Adrian Rudzinski).

In February 1981, after two months of sit in strikes, the student movement in Poland successfully formed an independent union called NZS. My paper will deal with:

- a) the lead up to these strikes since August 1980;
- b) the demands put forward by students;
- c) the reactions of the authorities,

- d) and society at large;
 - d) a discussion of the actual agreement signed by students and government ministers.
- Finally,
- e) the role of NZS as an independent union;
 - f) some discussion on organisational problems;
 - g) a summary of major achievements

Women's Groups on West German Campuses. (-outline of a seminar paper by Maria Veber).

The theme of this paper will be women's groups on university campuses in the FRG — their development and especially "actions" which have impinged on the public consciousness. A specific example will be the detailed account of the campaign of the women's group at Stuttgart University in 1981 against degradation of and discrimination against women in advertising. This includes a resume of media reaction and that of statutory authorities. The Stuttgart University women's group's "action" must be seen as a part of a process which began in 1978, when the editorial collective of one of West Germany's leading feminist magazines, *EMMA* took *STERN* magazine to court, alleging discrimination against and degradation of women in its title photos. They lost the case but succeeded in raising (or generating) public awareness of this fact.

On a broader basis, the role and aims of university women's groups will also be discussed in terms of the "second wave" women's movement in Germany, which developed during the late 60s and early 70s — their activities from 1968 to now.

May I suggest that these issues are of relevance to students — and may I suggest that such discussions help inform "student priorities" in Australia. Most of us are not in the lucky position of being receptacles of absolute truth (poured in by whom?) as is Crusader Robert. Cross-fertilisation of ideas, debate, and discussion are valuable per se; on campus, cross-campus, and internationally. Who, but the intellectually sterile, can oppose this?

Yours in Union
Alan Fairley
Naughty AUS State Organiser
P.S. I'll send you a post-card from Bangkok, Robert!

The Writing On The Wall

Dear women who write on walls,
I very deliberately address you as such as I hope Women on Campus and Women In The Law School have nothing to do with you. I hope these two groups were formed out of an urge to advance women's rights constructively and not out of the intense hatred you project on the now much abused wall next to the law school. As far as I'm concerned, you do more damage to the cause of women than good.

Not only do you damage the image of sensible women's rights campaigners (of which I hope to God there are a few!), you also raise the hackles of many students when they realize they foot the bill for your vandalism. Far from pressing home a point, your scribbles have become a joke (i.e. "bloody lesbians at it again!") and it is about time you stopped expressing your views under cover of darkness where you have no fear of being engaged in debate.

You seem to emphasize misogynism too much. A misogynist is by definition a hater of women. A law school does not have a course in hatred of women so I really fail to see the significance of your message. We males of the Law School (with some exceptions) love women in different sorts of fashions (whether it be platonic, sexual etc.) so I can't see how we qualify as misogynists. I believe these messages which have been deposited over the past year were put there by men-haters and a man hater is decidedly biased in his/her view of men which can lead to a view that women are hated by men. It is absolutely true to say hatred breeds hatred and if you don't want a backlash against the trend towards equality of the sexes, you had better stop imposing your extremism on all of us.

I have always believed in equality of the sexes and will continue to do so despite the facts that some women hate me because I am a man and some women are prepared to push for an unfair advantage for women in such aspects as employment (how ludicrous, to state that 40% of the staff in the Law School should be women just because 40% of students in the Law School are women; the choosing of staff for any faculty should be on an equal competitive basis.)

Compared to some I am remarkably tolerant of the occasional excesses perpetrated by women's groups. But I am completely intolerant of your blind hatred, pig-headedness (yes, we can call you pigs too!) and failure to see sense and realize that you are deleterious to the sensible cause of equal opportunity.

Yours
Tom Tuder

In The Wake Of Australia II

Dear Editors,
Well, yet another journalistic disaster has graced *Ondit's* Page Two column (*Advance Australia Where* — 3/10/83). Mussared has certainly outdone himself with this pearl of wisdom, the standard of which rivals the article on the facing page entitled: *New Sandwich Bar for Union*.

While I agree that not all of the celebration which occurred last Wednesday was tasteful, I feel that Mussared's interpretation of the significance of these events was comical — if not bordering on ludicrous, how could anyone seriously suggest that the 1936 Olympic Games (which were held in Berlin, not Munich, David!) constitute an analogous situation to the *Australia II* victory celebrations?

I am a great believer in the phrase "a little knowledge can be dangerous" — a point well illustrated by this poorly researched article. Mussared is plagued by such common journalistic afflictions as gross exaggeration and overstatement. Indeed, the entire article is plagued by farcical and meaningless imagery which removes only credibility from the author's point of view.

I totally reject Mussared's suggestion that the jubilation over *Australia II's* win illustrates immaturity in the Australian mentality, and would point out that not only can we do without the British crown, we can also do without trash journalism.

Mark Tiggerman

Australia II Victory

Eds.,
I am writing this letter in disgust of the attitude taken by *Ondit* towards *Australia II* victory and towards Alan Bond.

How can *Ondit* condemn a world class event, which Australia is proud to have won. The opinion column of this week's editors of *Ondit*, Monday 3/10/83 was aimed at attacking the Australian character, over its over indulgence in victory celebration, its braggart nature and its lack of sophistication.

Well it may come as a surprise to the ignorant author 'David Mussared', that Australians are a unique people, how boring the world would be if everyone was the same.

Last week Adelaide University students as did 'most' of the Australian public celebrate *Australia II* victory. The people who celebrated, celebrated in a fashion which was uniquely Australian, and in a fashion they enjoyed, which was the important thing.

Also the sick cartoon on the back page of *Ondit*, shows a total lack of consideration to Alan Bond and Australia.

Australia each year donates hundreds of millions of dollars to third world aid, approximately 0.7% of the gross national product. One man pursues his interest and is condemned because he spends so much of 'his' money. What *Ondit* has failed to comprehend is that, because of Alan Bond's perseverance for the past ten years, is that Western Australia will in 1986-87 gain a \$400 million dollar tourist industry, when the Race will be held again. This means a lot more jobs in Western Australia. Thus Alan Bond has done more good, once again.

I blame *Ondit*, because not one word was written of student reaction of *Australia II* victory; which was quite evident, last week, but rather the opinion of some over opinionated person, not surprisingly one of the editors of *Ondit*.

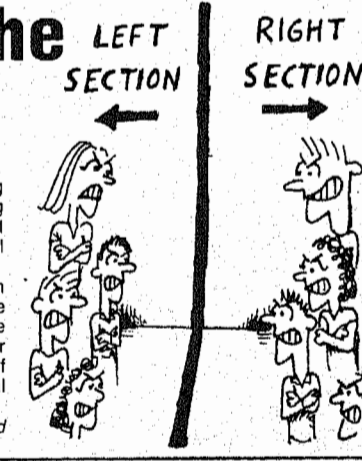
D.W. Arts

Clubbing The Debaters

Dear Editors,
As a first year student who was looking forward to joining the University Debating Club, may I register my disappointment with the apparent segregation of a political nature within the society.

While I feel it is admirable to take an interest in the affairs of state, surely these incessant political abhorractions could be left aside occasionally to allow for discussion of other topics which may be of social or beneficial interest to the general student body.

C. McDonald



'Curls' In His Cups

Dear Eds.,
As a sometime amateur boatsperson I read with dismay the shots fired across the bow of *Australia II* by our former Rear Admiral David Mussared and errant anchorperson J. Williamson in the last edition of *Ondit* (October 3).

Mussy, did you run out of feature writers? Invasion fleet! My God, you should have been here (Rhode Island Sound). American pride ended up in Davy Jones' locker, due in no small way to the support given by the beery hordes from down under. R.A. Mussy has been known to down ten cans of Fosters in a single gulp, so don't let him tell you any different.

As for a Falklands fleet, Australia could no more defend her sacred soil from a fleet

of pearl — fisherpersons than a Russian convoy. But we have the 'aud mug', and we can defend her instead.

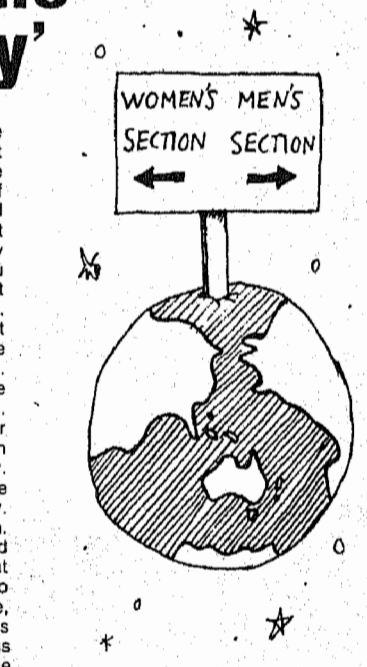
R.A. Mussy and anchorperson friends, sourpusses from down under, in all probability have never enjoyed the thrill of sailing downwind, spinnaker aloft, tinny in hand, crashing through the wind, rain and waves in an epic struggle against elements and rival crews. Instead they waded through smelly fish while acting as fisherpersons on board the *HMAS Ondit*; that leaky boat from whence bad smells frequently emanate.

It was not Bondy's race — it was Australia's race of a life time, the most significant achievement since Apollo II touched down in far off parts. These Anzacs of the sea, *Australia II* knights in

Men And The 'Matriarchy'

Dear Editors,
This is a very urgent message. Please print it. Men! Rise up! You must fight against your oppression. Women have ruled this society since the beginning of civilization. They have held, and still hold such an impregnable power position that you have virtually no rights, and certainly no free will. Why do you think it is that you believe that your role is not in the home? It is because women don't want you there. Women, to retain their superiority, must continue to play the dominant role in the formative years of virtually every citizen. Their indoctrination programmes are engineered to ensure that continuation. YOU have been indoctrinated from your earliest years, possibly by this time even genetically, to support the Matriarchy. Women, idle rich and powerful, parasite their men, materialistically and spiritually. You do the ground work purely for them. The only real job they teach you to regard as exclusively a female role is remaining at home, rearing children. This is by no means the hassle you are led to believe, apparently it is very part-time. Mothers today run around being all sorts of things at their pleasure, like being full-time students. All they do is work carefully and your ready-installed guilt complexes, and you organise centres for them, so that they can simply parm off their offspring to other members of the female confederacy for brainwashing.

This situation has of late reached dire straits, as women have become spoilt in their search for pleasure. Absolute power has corrupted them. They have noticed that men have found ways of enjoying their lowly existence, and they want a part of that, too. So they create Feminism. Feminism is, however, carefully



engineered to enhance your cultivated guilt complexes while at the same time reassuring you of your illusion of superiority. You see, it's not in their interests for feminism to succeed. If it did, they would lose power, and the Matriarchy would collapse.

So remember, (when feminists are being so virtuous, and using you as their scape goat) whose bloody fault society is!

Yours E.K. Harrung

P.S. Ain't it fun splitting the human race in two!

Support Childcare

Dear Editors,
I would like to add my support for the proposed on-campus childcare service. This service will help ease the pressures, both on time and money, for many student/parents. Several points, already raised need to be emphasised. Firstly the need for childcare exists and is increasing because of diversification within the student population. Secondly, students who are in need of such services are, as a special interest group, entitled to have their needs met by the Union. The expenditure of Union funds is justified and welcomed.

Dianne Speck

white armour — have prevented Australian morale from sinking below par, a much needed boost in times of great uncertainty. They are decent, ordinary Australians — with guts, determination and the will to turn Australia from a nation of losers to a nation of winners.

I say — well don chaps! And well done the wives, families and close supporters of the *Australia II* challenge crew; who with great personal sacrifice stemmed the American attempts to send the Australian challenge to the bottom of the deep blue sea.

Australia II — I salute you! Long may we reign!

'Curls' Nelson
(An Aussie reporting from Rhode Island Sound)

Interview... Jack Thompson ...

Over the past few years actor JACK THOMPSON has moved in and out of the limelight with startling alacrity. The latest Thompson renaissance with 'Breaker Morant', 'Snowy River' and 'Mr. Lawrence' have brought him to the surface yet again, and JENNI LANS and LEONIE NOWLAND talked to him of the part he has played in the Australian film industry.

In any interview, a challenge is presented to the interviewer to lift the shackles of publicity and media hype surrounding the celebrity to the bone of their personality beneath — a Parkinson type 'in depth' interview is usually the result. With Jack Thompson this challenge was non-existent.

Irrevocably, Jack Thompson is not the man in the Claytons advertisement. That is, the macho, typical Australian male sex symbol. He is a modest, intelligent man, well informed, and dedicated to his craft and the Australian Film Industry.

Thompson was in Adelaide last week to promote his latest release *Merry Christmas, Mr. Lawrence*, a film about 'honourable men'. Shot in Japan, under the direction of avant garde film maker, Nagasi Oshima and with fellow actors Tom Conti, David Bowie and musician Ruichi Sakamoto, it heralded a different direction for Thompson and was an exhilarating experience for him.

How did you find working with the Japanese and with a Japanese director?

I found it fascinating. Very easy, actually. Oshima is an extraordinary man. He's one of the reasons why I wanted to do the movie.

Did you feel that you were broadening your experience in film?

Yes. And because I'd seen two of his films, one of which was *The Ceremony*, and I was really struck by both of them and by the direction in those films. I had an opportunity, as presented in the script, and an opportunity to work with someone like that. So, I didn't say no. Not for my career, but I didn't decide one day I wanted a career as an actor or a career as a film star.

I've always been fascinated by acting ever since I was about five or six. I was in every school play. It's that that fascinates me, its making film that fascinates me. So given the opportunity to work on a film, with that director and those people, of course I didn't say no.

How did you find working with David Bowie?

Very easy. He's a modest man. A modest, highly intelligent man. There's no sort of superstar. He doesn't walk around with a superstar image. I suppose, and it shouldn't be any great surprise, the more successful people are, the less need for them to put anything on.

In Cannes, at the press conference, he was asked this was the first strong dramatic role he had played, and was this difficult? He said no, it could have been, but it was made easy by a director like Oshima and by having a company of actors like Tom Conti and Jack Thompson.

Now that wasn't just flattering, that was an intelligent thing for him to say. It was also saying: if you don't like my work as an actor see these fellas!

Were there any specific differences in working with a Japanese director?

There were differences. I'm not sure whether it was because Oshima was Japanese or whether it was just ... Oshima, but the

difference was that he worked very fast. I don't mean it was like 'hurry, hurry, hurry'. I mean he would take his time to set up the shot, get all the lighting right, and he'd walk you through the shot.

"Do you know what we're going to do?"

"Yes."

"O.K. ... Action ... Cut."

"Waite a minute ... are we going to take another shot ... oh, we're not..."

One take on everything. And nobody looked at any rushes.

Did it make you nervous?

Very, very nervous. It was very confronting. Conti was sitting next to me in about the second week we were there and he said, "You know Jack, we're either working with a maniac or a bloody genius."

What was the purpose of your visit to China?

China as you know, is opening up a lot and all of this is sort of post-cultural revolution. The Chinese have bought a number of Australian films and most recently

Breaker Morant. And when I got to China, eight per cent of the Chinese population had seen *Breaker Morant*. Which is ... eighty million? Which is more than the rest of the world combined.

The purpose of the visit, was that the Chinese had sent to Australia a couple of films, and an actor and actress, a director and a writer. Just a sort of cultural exchange. They'd come out here to take a look at the Australian film industry and to take a look at our facilities and to watch us make a film.

I think, in a way, they see the Australian film industry as more pertinent to their film industry than say the American or European film industry. Because, during the cultural revolution, for ten years, during that time, they only made five films. It was all suppressed. They closed down the studios, the directors were sent to labour camps. It was really awful. People committed suicide, families were split apart, people were tortured ... just for being film makers.

Unfortunately, Madame Mao was an actress and not a very good one. So the first people who were given a hard time, were the

directors who said no to her. You know, "If I ever get in power, you wait baby!"

So there was, and is in fact, a renaissance of the Chinese film industry and so they saw Australian film and the film industry, because there's been a renaissance of film here, as relevant. So we went to China, 'we' was head of the Film Commission, Phillip Adams the producer, Noni Hazlehurst the actress, David Williamson the writer, and myself, to take a look at their film industry. To meet Chinese directors, and see their studio facilities ... and just to talk to them about making film.

And it was fascinating. They made a hundred and twenty feature films last year. all for



internal consumption, but that's a quarter of the world's population, so I don't suppose they need to get into mass distribution, do they?

What are their films about?

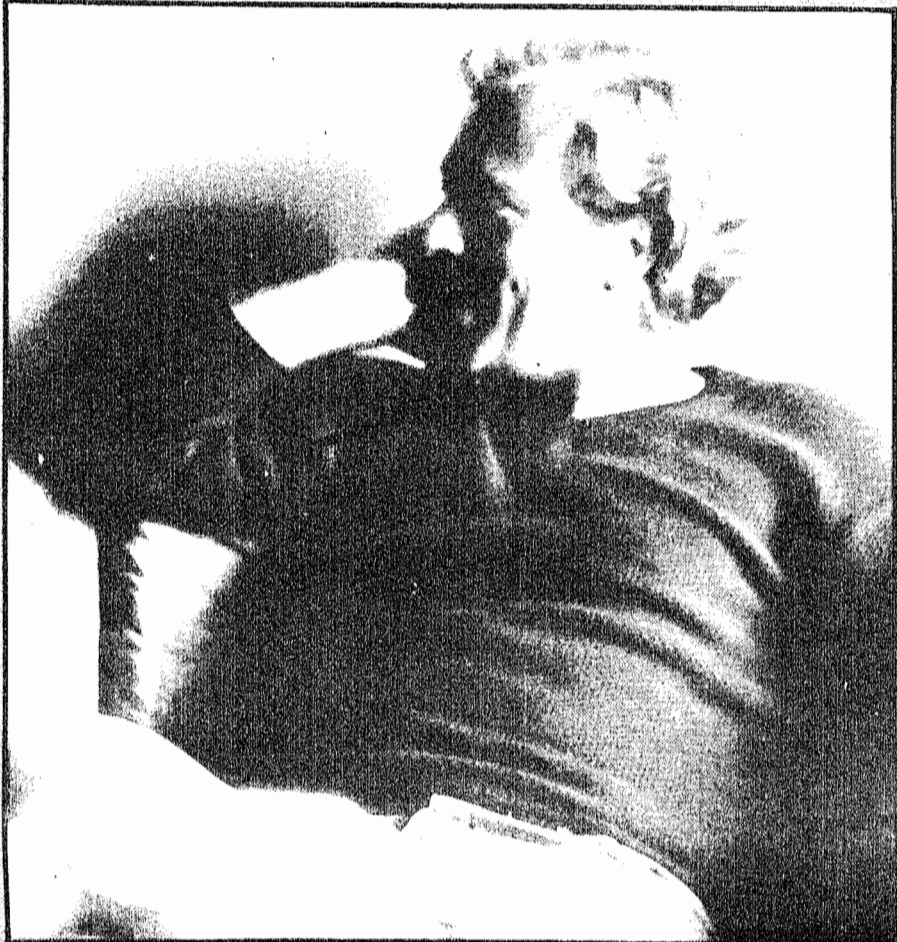
They range from very corny sort of party line things to some really beautiful films. We saw a couple a story about class interaction.

Interview... c

Interview

that were as good as I'd ever seen anywhere in the world.

I think Philip's favourite one was a story about the revolution, about a man who was a janitor in a school falling in love with a woman who had been with the mandarin class. It was exquisite. Beautifully performed, delicate love story, and



classic Greek criteria: significant entrance, significant exit and catharsis. And if that's there, the role's worth playing. If you have a good director and you're in the company of interesting actors and actresses, it's well worth playing. **Are there any directions you'd like to branch out in?**

I'd like to direct. I've always wanted to direct. I came into the business to direct. But you don't sort of come into a business and immediately become a director. That's something you become either through the path of editing or being a camera man sometimes or an assistant director.

There are many paths to being a director and one of them is being an actor. I've always been on my way to being a director. It doesn't mean when I become a director I will no longer act, but in the next couple of years I'm sure I will direct something.

Would you like to work on the stage?

Yes. I've had the offers, but I've never had the opportunity to do stage work in years because I've been far too involved in film. And I don't regret that. I'm not one of these people who say 'Oh, what I'd really like to do is work on the stage because it's all real and that's where it's at for the actor. I don't feel that way at all.

I think working as an actor on the stage is just as valid and rewarding in film. It's just different, that's all, even though you're not working with a live audience. But that's who your director is. They approve or disapprove. They react, they respond and acting for a film as opposed to acting on the stage is just a different focus on the same craft.

On stage there's a continuity of the performance that you don't have in film. A film performance is a mosaic. You have to be very aware of which part of the mosaic you're building. So that when it is all edited together it does have a flow. That flow is created after the performance.

What are your future plans?

I'm working with a writer, the guy who wrote *Waterfront* actually, on a script, and Bruce Beresford has asked me to be in the film he's doing with Richard Gere, the Biblical story of David. It's a great script, I won't say any more about it, and there are no voices from Heaven.

was a reasonable safeguard on it by making it twelve months only. Just hopeless.

In fact, that produced a whole lot of bad feeling because people said, 'alright, we've got to get it all done in twelve months'. And that made the legislation shaky and made people worry about investing in film. And just as we were sorting that out the elections occurred, so everybody sort of froze again.

My brother once described the ABC as a hotbed of cold feet, and I feel that's a pretty good description of the investors in film. "We'll wait until it's safe".

That's just crazy in a business that is largely entrepreneurial and designed to take risks.

What do you think makes Australian films so successful? Is it because they are so 'Australian'?

No. I think the success of Australian films has occurred because they're energetic. They present a slightly different view of life, of the world. *Breaker Morant* is a story actually about an Englishman in South Africa, but it expresses something peculiarly Australian, and it expresses in a particularly Australian way.

And it's successful, not because it's 'Australian', but because it is differently energetic and gives a different view of life. I don't think you have to have kangaroos in it, and I don't think it has to be a genuine look at a genuine little Aussie family living a genuine Aussie life. It can be about anything, but we do have as film makers a sort of energy and focus that's different.

What criteria do you use when you're choosing a film?

The script. I don't know which one of those American giants was supposed to have said this, I think it was Sam Goldwyn, it's very Goldwynish, said "If it ain't on a page, it ain't on a stage". And it's true.

If the script isn't strong then it isn't worth doing. And what I look for in terms of the role is really the

population of fourteen million we have a disproportionately high profile. And I'm sure there's a certain amount of hype involved in the reporting of it but the fact remains that it's true.

I mean, I get letters from America about films, I can remember talking to the Australian ambassador in New York who said, "I just want to thank you and your fellow Australian film makers for what you've done for Australia and what you've done for us, because, we never had anything to talk about at diplomatic parties!" Those are the Australians, you know. And now: "Oh, you Aussies make these great movies, geez, I saw that movie the other day — that was fantastic!"

But do you think Australia's popularity in general and the film industry specifically will be shortlived with the USA?

I think it will carry on. The film industry isn't going to disappear overnight. There was a time, I suppose during the first few years of this renaissance in Australia, when we all just held our breaths and hoped to Christ it didn't fall apart. And at that time I suppose it could have, disappeared, but it won't disappear now.

It'll have its ups and downs — every industry does have, there are good years and bad years, and the last couple of years for the industry have been pretty shaky. But not shaky to the extent where you would have thought it might stop. Shaky in the sense that, first of all, the taxation concessions came in, but treasury was so appalled by it that they put what they thought

"You're just pissed off, because you have to leave your girlfriend behind. And you should be thankful. I'll tell you, there was a girl once in my life..." and he goes on to tell that story and how he only ever saw her when he went into the village, and how she was taken away during the cultural revolution and put into a prison farm.

So you saw life through the eyes of this man on the raft. It was beautifully acted and brilliantly shot. I suppose they have lots of time, because they spent four months just living with these people on the river. And it was like there wasn't even a camera there — you wondered where the camera could be at times. It was you that was living on the raft.

You were talking before of a 'renaissance' in Australian films. How much fact and how much fiction are Australians given by our media about our film industry?

Good Australian films are very well accepted overseas. And the Australian film industry in general, is held in very high regard — very high regard. It's like a lot of things. Like Australian pop music, Australian yacht racing .. for a

that could be true of any society.

The one that I liked best was called *River With no Navigation*. They have these extraordinary rafts built of timber ... you know how in Canada they build rafts built of timber and float them down the river to the mill ... that's what these are.

Only they come down the long, long river in southern China from the hills to the seaport. And they make one raft and they put a little cabin on it, and they drag all the other rafts behind it. And these men live on the river nearly all their lives.

The story starts with the young man being really cranky with the old man and there are three men on the raft and he wants to fight the old man. And the old man says,



ECONOMIC SUICIDE!

A New Undertaking for Australia



"If we can achieve a death-rate of 1000 per day, the direct real benefit to our economy is in the order of \$54 million a day." So says HUGH McDUCK, prominent member of a new school of economic philosophy at Adelaide University. 'Dying for your country' could take on a whole new meaning.

During the late seventies and the early eighties, we in Australia have been promised economic recovery. We have tried Keynesian, neo-Keynesian, Supply Side, Monetarism, Reaganomics and even flirted with Marxist and neo-Marxist theory. They have all failed. Why? I hear you ask.

Well it is because they have failed to go to the true centre of any

economic recovery. All of the above theories in some way are predicated on the economic principle of death, however they are all too subtle about it.

Malcolm (the tall) decided that it was the underprivileged that were going to die, but his method was too slow and did not centre on those whose death could clearly have economic benefits for Australian society. Bob (the

omnipotent) wants the same group to die, but he also wants them to consent to it, which clearly they will not agree to.

John (the colourless odourless) also wants the same group to die, but is trying to do it by breaking their hearts, minds and will to resist, all of which take time.

John (I think that is his name, the assistant accountant) is trying to accomplish the same effect by

boring them to death with his endless accusations of scandals and misrepresentations. Don (the wrinkly) wants everyone to die and leave the ecology of the earth to nature.

Now, while all of the above policies are predicated on the death principle, there are just too many inequalities in the systems proposed. Or the trickle down effect takes too long in maintaining real growth.

What we are proposing is to bring in, an egalitarian, non partisan, resurgency, in matters economic.

Now I hear you say, "that is ridiculous!" But it is not (well not really). Let me list and outline the clear tangible benefits for all Australians under our new policy:

- Director funeral expenses**
(if you're cheap, and aren't we all) \$2000
 50 friends @ \$20 per wreath \$1000
 50 friends all take the rest of the day off and go to pub @ \$20 per head \$1000

There we have it, at this the initial level, your death has placed into circulation \$4000, at least \$2000 of which has gone into the terribly depressed private death sector. This is of course only the start.

The Labor government could reintroduce the death duties legislation (this would at least be something other than uranium mining, land rights or hospitals, and would probably keep them happy). If it was brought in at a level of 50% on all estates over \$50,000, the government would collect \$25,000 and could lower the taxes of those who are left.

Your next of kin would collect the remaining \$25,000 and would promptly spend it on replaceable consumer goods (which would stimulate the terribly depressed manufacturing sector, and in

employment, makes Bob's offer look sick).

The growth in income generated by church rentals would be in the order of \$36.5 million per year. No new technology would be allowed to be introduced into grave digging practices (this would in part satisfy the Luddite anti-technocrats in our unions). Newspaper circulations would soar (everyone would know someone who has died). This of course would result in a boost for our every depressed soft timber industry (which would keep A.A. Scott very happy).

No I can hear you all saying "that is all very well, but who is going to die, and how are we to achieve the remarkable death rate of 1,000 per day." Well, unlike the other economic philosophers we have really thought this through.

As you may be aware, most of the wealth is controlled by those of fifty years or over, and while John (the colourless and odourless) has been attempting to inspire them to take up jogging and thus increase heart failure) we feel a more direct approach is desirable.

The Labor government will legislate (always keeps them happy, it is a reform after all) that all people over fifty consume; two dozen stubbies, a bottle of cheap scotch or sherry (depending on individual taste), at least twenty cups of tea or coffee a day, 1 lb. of salt each day, all must take up smoking Camel (turkish blend, non-filter), and will insist that they all drive fast cars with bald tyres and no brakes.

If that doesn't work we will randomly select packets of blue hair rinse, Grecian 2000, and Brylcream bottles (non-sexist you see), and lace it with skin penetrating nerve gas.

However sections of our movement feel that these methods



doing so would satisfy the metal unions and industrial capital).

The boost to the country based flower growing industry would in the short term satisfy the Country Party (in the long term they are never satisfied).

So far at this second level, your death has contributed at least \$54,000 to the economy in direct real terms. Now it doesn't take a fool to work out that if we can achieve a death rate (or expiration level) of 1000 per day, the direct real benefit to our economy is in the order of \$54 million a day (makes tourism look like peanuts, doesn't it Jenny). Or if you prefer, in a full budget period that is \$19.7 billion.

So working on a basis of the desired minimum projection of 1000 per diem, that would translate into 3,650,000 deaths per year, or if you like 365,000 job vacancies per year (what a boost for

and indeed the legislation will prove to be unnecessary. "How?" I hear you ask.

Well, who is usually well off, decries material possessions, believes that time on this planet is really only a prelude of better things to come, always love their country and are continually talking about people being reborn, their love of self sacrifice etc., etc. ad nauseum.

We feel that with the right encouragement, this group (charitable to the end) will really die in their efforts to make this program succeed.

Remember, we are not asking you to do anything that Malcolm and Bob have not, we are merely adjusting the inequalities and speeding up what is after all a naturally occurring phenomenon. So remember when you hear consensus, or sacrifice, think DEATH.

BOOKS BEFORE BOMBS



These translations of George Orwell's 'Animal Farm' and '1984' are forbidden in the USSR and eastern Europe. Soviet citizens can be arrested and imprisoned merely for possessing them. How then, would President Andropov respond if President Reagan were to offer major concessions at the Geneva arms negotiations on condition that Soviet citizens could be allowed 'free' copies of uncensored books by Orwell and Solzhenitsyn?

-A Radical Peace Proposal

"The Communist leaders say, 'Don't interfere in our international affairs. Let us strangle our citizens in peace and quiet.' But I tell you: Interfere more and more. Interfere as much as you can. We beg you to come and interfere."

-Alexander Solzhenitsyn. Speech to the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO) in Washington, D.C., on 30 June 1975.

Those Whom The Gods Destroy

If the Soviet Union and the Warsaw Pact countries are in such a powerful position today, a large part of the blame for this must lie with the West.

Over the last decade, Western governments and banks have supplied massive loans to the Eastern Bloc, many of them at preferential interest rates. Between 1975 and 1981, Western loans to the east European satellites went up by something like US\$60 billion to nearly US\$80 billion; a probably faster rate of grant-giving even in real terms than American Marshall aid to Europe in 1948-52.

Not only has this ridiculous policy boomeranged with a vengeance on Western bankers who have discovered that they can never hope to recover their imprudent loans again. But this policy has added a lethal dynamic to the arms race and to the capacity of the Soviet Union to finance its 'defence' budget, not to mention its occupation and enslavement of half of Europe. And all of this in the name of *detente* and 'peaceful co-existence'!

As the Ancients used to say, 'Those whom the gods would destroy, they first send mad.'

However, all is not lost. Although it is probably too much to expect today's politicians to think of the next generation instead of the next General Election, there is one way out of the present arms negotiations deadlock which no one has considered — yet. It is a simple concept, but devastating. It would cost Western taxpayers nothing, yet it would cost the Soviet government whatever is left of its threadbare reputation.

Would Andropov accept unilateral peace-moves by the United States on the condition that the Soviet Union allow the free distribution of literature within its bounds? 'Books Before Bombs' is a novel idea for the easing of world tensions, proposed by JOHN L. BALLANTYNE, who goes on to explain why it would not be acceptable to the Soviets.

An Offer The Soviets Could Not Refuse

The President of the United States and other leaders of the Free World could make a significant offer to the Soviet government regarding arms negotiations. They could offer to cancel the installation of the 572 new generation MX nuclear missiles in Western Europe (and/or pledge not to restrict sales of grain, technology and credits to the Eastern Bloc) on one important condition:

That is, that the Soviet government allow the Free World to supply packages of some or all of the following translated books free of charge to every family in Soviet Russia, the Ukraine, the Baltic States, central and eastern Europe, and etc.

The proposed books are:

- 1) The *Holy Bible*.
- 2) John Stuart Mill's essay *On Liberty* (published 1859).
- 3) George Orwell's *Animal Farm* and *1984*.
- 4) Igor Shafarevich's *The Socialist Phenomenon*.
- 5) Alexander Solzhenitsyn's *The Gulag Archipelago* (3 volumes).
- 6) Nikolai Tolstoy's *Stalin's Secret War*.
- 7) A companion volume, illustrated with undoctored photographs, presenting a factual, uncensored and balanced account of the Soviet regime's history from the October Revolution in 1917 up to the present day. Proper emphasis should be given to those historical records which the Kremlin has found expedient to falsify and, especially, to those historical people not recognised in official Soviet publications (eg. Leon Trotsky, Imre Nagy, Alexander Dubcek, Alexander Solzhenitsyn, Lech Walesa, and etc.). The volume should include a description of the events of August 1980 in the

Lenin Shipyards, Gdansk, and a list of the Polish workers' twenty-one demands to the communist authorities.

The above books would be printed at the expense of Western taxpayers and would be especially translated into the language of each of the Soviet provinces or satellites into which they were delivered.

An important condition of the 'Books Before Bombs' offer from the Free World would be the necessity of ensuring the presence of special observers (for instance, the United Nations or International Red Cross) to check that all book packages were actually delivered into the hands of Eastern Bloc families and not hidden and stacked in remote warehouses.

More important still, these special observers would need to satisfy themselves that the families receiving these packages were in no way harassed by the communist authorities or discouraged from perusing the uncensored books at their leisure.

Since the books would be promised as a 'free' gift to Eastern Bloc families (courtesy of Western taxpayers), the Kremlin could scarcely object to the scheme on financial grounds.

Since the Soviets were signatories to the Helsinki Agreement regarding the 'free circulation of literature and ideas' in 1975, the Kremlin could scarcely object to the gift of uncensored literature as an illegitimate interference in their domestic affairs.

And should the Kremlin object to the contents of some of the books as 'slandering the Soviet state', then someone could tactfully remind the Kremlin of the unlimited opportunities it will have to refute these allegations through its absolute monopoly of the Eastern Bloc media and published industry.

How Much Would It Cost The West?

The question naturally arises, 'Would the West ever be called upon to foot the bill for this massive consignment of books?'

The answer is 'no'.

As any dissident or refugee from the Eastern Bloc will testify, the Soviet government would reject the 'Books Before Bombs' offer out of hand because the proposed books would completely discredit and destroy the Soviet regime's monopoly over people's minds overnight.

The Kremlin would sooner see the West install a new generation of lethal MX missiles in Europe than allow Eastern Bloc citizens to suffer the indecency of reading the *Holy Bible* or learning about the Polish Solidarity movement.

If anyone doubts this confident presumption that the USSR hates books more than bombs, one has only to observe the absurd lengths to which the USSR goes in order to stifle the spread of knowledge amongst its people.

Why Bother Then?

Since the Free World's 'Books Before Bombs' offer is bound to be rejected by the Kremlin, a further question arises, 'Why bother with the scheme in the first place?'

This objection, however, overlooks the enormous diplomatic and moral advantage which Moscow's rejection could give the West in disarmament talks.

If the West were to offer major concessions to the USSR in disarmament talks on condition that Eastern Bloc citizens receive

uncensored books, East-West diplomacy would take a drastic turn.

A refusal by Moscow to cooperate with the West's entirely reasonable conditions would unmask the true nature of the Soviet regime to the whole world.

This sort of stalemate would educate Western opinion far more than the Korean Airline Massacre could.

And it would cost Western taxpayers nothing.

With thousands of Western visitors in Moscow, the Soviet government could hardly tarnish whatever was left of its reputation after the invasion of Afghanistan.

So it had no choice but to let events in Poland take their course.

While it is possible for Soviet apologists to say that the Soviet Union never intended to invade Poland in August 1980, if the Soviet Union refused the Free World's gift of 'Books Before Bombs', this action will advertise forever that the Soviets fear the truth more than they fear the terror of nuclear war.

A Humiliating Position

Moscow would be pushed into the same humiliating position in which it found itself in August 1980.

For those who have forgotten the events of that period, it was in August 1980 that Polish workers in the shipyards of Gdansk organised a series of strikes which eventually forced the communist authorities to the negotiation table.

The Soviet government could not send in troops and tanks to crush the workers' uprising as it would have liked because it was then hosting the Olympic Games.



A Case Of Legal Insomnia

The Slumbering Sentinels
C.G. Weeramantry
Penguin Books, 1983

(1st ed. Paperback, 261 pp, \$9.95)

Since the days when Galileo was tried for heresy by a church court, scientific and technological advances have brought with them political power and influence, and new possibilities for large-scale abuse.

And according to professor Weeramantry, the law has failed to keep pace.

The Slumbering Sentinels is a thoughtful and challenging treatment of a mammoth topic — law and human rights in the wake of technology.

Our present nation-based system of law, dominated by adversarial litigation and reliance on precedent, is inadequate to deal with a constantly advancing body of scientific knowledge requiring international regulation.

The problems canvassed by Weeramantry are as varied as they are daunting. For example, the human body. Technology has presented possibilities which challenge the very concept of humanness and human dignity. psychosurgery for behaviour modification, cloning, human experimentation, the sale or hire of organs and surrogate parenthood are examples of situations which raise critical legal and ethical

questions.

Currently in America, 'womb-renting' is done by mail-order contracts.

In 1980 it was reported that Chinese scientists were working on a human/chimpanzee cross to produce a low IQ, muscular breed for labour-intensive projects.

Perhaps the most macabre proposition is that of 'neomort farms', where rows of warm, breathing, pulsating (but legally dead) neomorts could be used for drug testing, cancer research, tissue culture or as an organ bank for transplants. The mind boggles.

Weeramantry also squares up to the frightening condition of the human habitat. Oil spills, erosion, thermal pollution, acid rain, noise pollution, marine pollution, space pollution ... the list goes on.

"Cities, in time, will be buried under their own refuse," said New York's Environment Protection Board in 1970, when that city's population presented seven million tonnes of garbage for disposal in a year.

The author offers few specific solutions, but calls for urgent international controls. Home-based civil law is not an adequate safeguard when it is not necessarily the polluting country that suffers.

The Slumbering Sentinels is a bold attempt to take stock of humanity's most pressing problems. It is not a list of solutions.

Weeramantry's 'Agenda for Action' consists largely of establishing various advisory and decision-making bodies to act in concert with the government.

He suggests, among other things, technical hazards boards, futures scanning agencies, committees for alternative futures and a scientific ombudsman.

One envisages a whole new breed of bureaucrats, but it is one way of checking powerful organisations and activities which may threaten the most fundamental human rights.

For, as the author puts it, "the slumbering sentinels cannot much longer afford to sleep upon their watch."

Moya Dodd

Books On Books

Lectures on Literature
and
Lectures on Russian Literature
by Vladimir Nabokov
Picador

(Recommended Retail \$9.95 each)

These two books contain the work of twenty years, they are the collected lectures from a course Nabokov taught at various American Colleges. The course was divided into two self-explanatory halves that form these two companion volumes.

Nabokov, unlike the English department of this and many other universities, did not believe in the study of periods of literature, skimming over the works of each period. Rather his course was a detailed study of great individual works of literature. This attitude is established in the opening chapter/lecture of *Lectures on Literature, Good Readers and Good Writers*.

Here Nabokov discusses what makes a good reader, who will gain the most from a careful, detailed study of a work. These requirements are imagination, memory, a dictionary and some artistic sense. It is the last of these that Nabokov in this close examination is attempting to foster. He believes that, "style and structure are the essence of a book."

The edited lectures (by Fedson Bowers) from a formidable course on literature, reading, and writing; covering Austen, Dickens, Flaubert, R.L. Stevenson, Proust, Kafka, Joyce, Gogol, Turgener, Dostoyevski, Tolstoy, Chekhov and Gorki. Being close examinations of the actual works, the lectures are detailed with large and continual reference to the actual texts. They also contain useful aids that assist in greater comprehension of themes, action, style and structure, including diagrams, maps, plans and flow diagrams. For example there is one diagram that shows Bloom's and Stephen's travels in part two of James Joyce's *Ulysses*. There are also examples of pages from Nabokov's note books.

The quality of the lectures vary, some are highly finished and others not quite so fixed. For example the lecture on Jane Austen in *Lectures on Literature* was complete, Nabokov himself having typed it out in the form in which it appears. Others are more rude, being a collection of notes. A good example is the lecture on Fyodor

Dostoevski which appears in *Lectures on Russian Literature*. But this does not make them any less interesting.

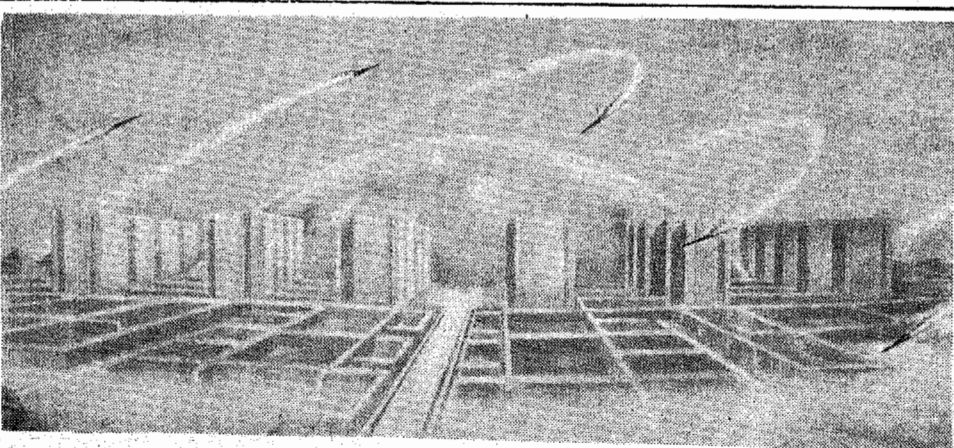
The lectures also provide an interesting insight into Nabokov as a person, as distinct from the creator of *Lolita*. All the lectures date from before that masterpiece was published in 1958. A good example is his advice to students about films of *Dr. Jeckyll and Mr. Hyde*, and about the cinema in general. "...it seems to me that to call a movie house a theatre is the same as to call an undertaker a mortician."

These two volumes, *Lectures on*

Literature and Lectures on Russian Literature are valuable collections of Nabokov, and are worth consulting by any lover of the great works of literature, Russian or any other.

Nabokov should have the last word, which applies equally to these two books, as to any of the great works there-in discussed; "Incidentally, I use the word *reader* very loosely. Curiously enough one cannot *read* a book: one can only re-read it. A good reader, a major reader, an active and creative reader is a re-reader."

Armon Hicks



More Hot Air

The Wind From The Sun
Arthur C. Clarke
(Pan SF)

Mainstream science-fiction, like all genres of popular literature, boasts an old guard of reliable, pedestrian authors writing to a tried and tested formula. Arthur C. Clarke is one of these, and as such his work is rarely worthy of deeper examination than the average bedside novel.

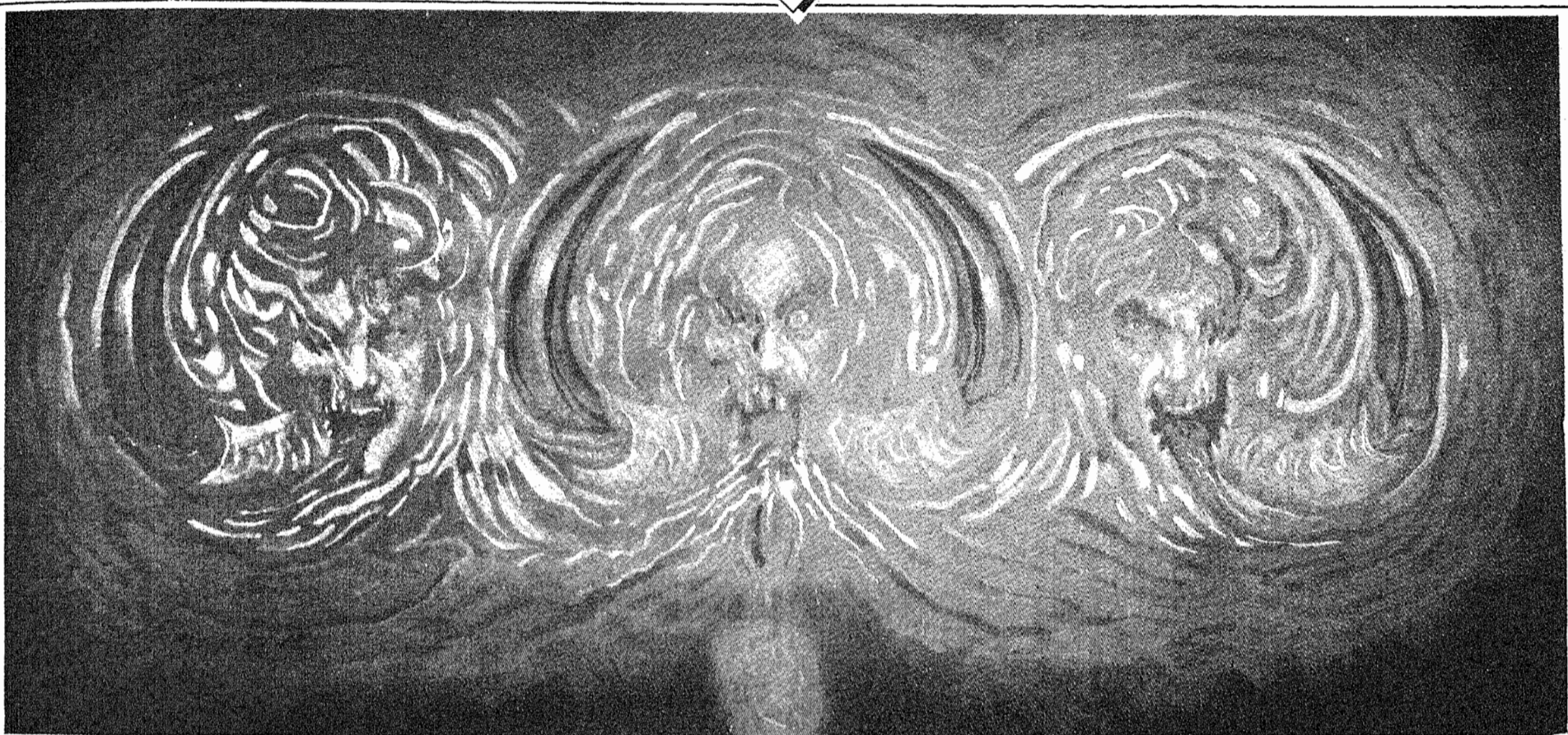
The Wind From The Sun is no exception. It is a series of short stories (as are so many works in sci-fi) each with the expected sting in its tail. As such it is entertaining, if a little too indulgently laced with the Heinleinian vision of the grandiose future of 'mankind's' ascension to the stars. Speculative fiction it is not. The

characters are two-dimensional, often with a tokenistic multi-cultural white-wash, and are the proud bearers of indistinguishably twentieth century American values. Many of the stories are merely optimistic dioramas of a predicted future — with the compulsory human element amongst the alloyed magnitude of the hardware of space.

Admittedly the stories were written in the 1960s, before the true speculative fiction geniuses like Delaney and Ballard had made their mark, and not long after the bug-eyed-monster mania of the 1950s.

Still, it is an amiable bedside companion, and does not leave you with a case of the horrors and that gnawing feeling that reality is not quite as simple as you had always imagined it to be

David Mussared



HM Gasket-Blowing Formula

MOTOR HEAD Another Perfect Day

If you let go of your anti-Heavy Metal bias for long enough, you might find you like it. Later, I will explain why you secretly like Joan Jett. But first, I'll tell you about *Motorhead's* latest LP, *Another Perfect Day*. Not only does it come with a cartoon

about the boys on the back of the lyric sheet, but you get a sew on patch as well! (plus a record with music on both sides). The said music is the standard HM crunch, trebly guitar, thumping bass and drums and screeching vocals, which *Motorhead* do to perfection.

But that's the problem. They haven't

tampered with the tried and true HM formula used by them on their other albums and used by thousands like them since the days of early *Black Sabbath* and *Led Zep*. This album might as well be a tape loop of any *Motorhead* song, which would save the head bangers from getting up to flick it over.

As for Joan Jett, well you like her because she's good. Trouble is she's about as original as *New Edition*. The first time you hear a HM song, it sounds good because the formula is good. The second time you hear it you realise when you've heard one HM song, you've heard 'em all.

John Sheppard

Classic Waldron

—music from all ages for all ages

Jason Waldron Classical Guitarist

It is a great pity that Adelaideans are so unaware of the excellent guitar talent which exists within our own city, an opportunity to see and hear a first-rate classical guitarist was missed by many.

Jason Waldron has been playing classical guitar for some 17 years (including overseas concerts), teaching for 12 years and all that experience was evident in Saturday, October 8th at Edmund Wright House.

Jason Waldron is arguably the best teacher of classical guitar in Australia, and is currently recording a semi-popular-semi-classical album to be released before Christmas. He presented a varied program, nicely balancing well-known pieces such

as *Lagrima, Recuerdos de la Alhambra* (Tarrega) and *Asturias* (Alberiz), with some less familiar pieces (notably three Mexican Folk songs (Ponce) and a Tango in D (Alberiz) — a piece evocative of lazy summers dripping with Rudolf Valentino).

The program comprised Jason's personal favourites with an eye (an ear?) to variety of eras and moods. Interest was captured and maintained by changes of intensity and pace.

After a shaky start in a *Passacaglia* by Weiss, the music flowed through the ages from Baroque to Romantic to 20th Century masters. Jason Waldron has transcribed or arranged many of Augustine Barrios' pieces, and played three Barrios works with obvious love.

My personal favourite was a *Sarabande*

(1st lute suite) by Bach — a slow sweet song, contrasted with the bright *Sonata* (in A. L. 483) by Scarlatti which followed. Close second was a Cuban Folk song by Brouwer — as it finished, an audible sigh escaped the audience. Praise indeed.

Jason Waldron has a good command of technique, blending metallic, moderate and mellow tones (produced by his 15 year old Fleta guitar — the Stradaveri of guitars) to perfection, bringing out melodies in all voices with sensitive interpretations.

An excellent performer and an excellent concert. I would recommend all guitarists (classical or otherwise), all music lovers and those wishing for a dose of *kultcha* to catch his next. At \$4.00 it is a worthwhile investment in inspiration.

Jacqui A. McBride

If You've Got It, Flaut It

The Magic Flute Lecture

If you are interested in opera and want to acquire a grasp of the repertoire there are a few ways to get acquainted besides radio and recordings.

To fully understand the difficulty and the meaning of these works of art do two things:— go to the Friday morning masterclasses in the Bishop hall and watch the students go through their paces (11 am till 1 pm), and join the Friends of the Opera.

Last week the Friends were treated to a lecture and potted *Magic Flute*. It really is fascinating to hear conductors, directors and designers talk, and to hear how much they reveal. Colin George (director) admitted to having seen *Flute* only once, I presume he will give a "fresh interpretation" of this, the most sexist opera.

The singers were interesting. Nearly all are imports. A bass has been desperately needed and a young American with power and presence and passable profundity

might be the solution. Small roles have also been filled by imports. The three ladies all have rich voices, look and act well, but are they indispensable.

I asked one tenor, imported for two bursts of singing (one 30 secs. long) about his voice; "When you change from full voice to head and to falsetto when does the ring stop and a flute like sound begin?" "Well its all ring." "With all due respect, I wonder about importing someone to sing the First Man in Armour... it needs somebody good."

Can't wait to hear him.

So join the Friends and meet great opera stars face to face, familiarise oneself with the opera and meet other Friends with collections they just love to share.

The *Flute* is to be broadcast and this strong cast has been assembled to show the company off in a production of the highest attainable standards.

LOK

Plucken' Good

Passion, Grace and Fire by Al Dimeola, John McLaughlin and Paco De Lucia

Ah. Three of the world's profoundest guitar virtuosos on one album. This is the second time Jack, Al and Paco have collaborated on an album, and the combination is at times breathtaking.

Anyone who is seriously studying or playing or listening to guitar music, this is for you. The range of knowledge is awesome, the subtlety and finesse in the playing is delightful.

This is an album to play to repair those bleeding ears after a day of repetitious boring lectures, or a night out at a *Too Sick Too Sing* gig.

An album to inspire or raise one's consciousness by. In the words of someone who seems to know about these things, "it's truly cosmic."

Gary Clarke

Singles



Money Go Round The Style Council

Back in the mother country, Paul Weller seems to be a demi-god. Can't say I know what all the fuss is about, though. He can't cut this Mowtown stuff with his limited vocal range and his song is a loser. This record isn't a patch on the sort of thing that inspired it.

John Sheppard

KARMA CHAMELEON Culture Club

Sure, Boy George can sing but this sounds like an audition for *Young Talent Time*. More corn than on the cobb, thick as treacle and as exciting as Patsy Biscoes' version of *Three Blind Mice*. It was so bad that my grandmother liked it.

Xavier Pilkington

TELEGRAPH

Orchestral Manoeuvres in the Dark

A strange and interesting song. Catchy, nouveau and unusual are descriptions that easily apply, the lyrics are hard to make out, but certainly has appeal. The *Manoeuvres* have made good use of their penchant for the diverse.

Xavier Pilkington

RAINY SEASON Howard Devoto

Quite liked it. Can't label it and that is praise for any artist. This guy has a talent that will get better and better. Some clever keyboards feature with some poetic lyrics.

Xavier Pilkington

UNCONDITIONAL LOVE Donna Summer

Sweet, predictable, slick and catchy *Donna Summer in the Fame*. Flashdance mould. Her fans will find her voice is refined and unfaultable as ever backed by a simple calypso beat. Nothing new here.

Xavier Pilkington



Peter Gabriel Live

Kissing In The Raw — 'eargasmic'

Kissing The Pink
Naked

In the tradition of *Human League* and *Talking Heads* comes *Kissing the Pink* — very impressive.

The lyrics are actually quite interesting (a rare phenomenon these days). One track in particular, *In Awe of Industry*, is in a class of its own.

Musically the whole album is most enjoyable. In particular the beautiful tenor sax on a couple of tracks, and the lyrical

and intelligently executed guitar work on side one gave me several little eargasms.

My only criticism is the use of the drum machine, which was bloody annoying and detracted enormously from an otherwise creative and interesting album — oh, where are you Keith Moon?

The Last Movie I Ever Saw which opens and closes the album could easily be a classic, emotive and grandiose it would make a wonderful soundtrack.

Incidentally the cover is good too.

PETER GABRIEL
Peter Gabriel Plays Live

Like most of Peter Gabriel's solo outings, *Peter Gabriel Plays Live* is a mixed bag. However upon examinations this bag contains a lot more goodies than failures, of which fortunately none are unpalatable enough to spoil the album's flavour.

The LP's most disappointing track is *Intruder*. The studio version weaves a paranoid web of dark fantasy in which Gabriel the intruder relates, in a menacing whisper, his knowledge of opening the listener's windows and cutting their telephone wires.

Stark instrumentation makes this track work, employing pounding drums, occasional sci-fi synth noises, and a

chorus of soprano screech-frills all tied together in a jerky, staccato rhythm. In the live version, though, masses of unnecessary sound layering is added, reducing the song to but a fraction of its former subversive power. Here, Gabriel also sings uncharacteristically out of tune in some places.

On the other side of the coin, *No Self Control* is transformed from a crass, stereotyped 'Gabriel Mark' track into one which becomes hauntingly effective through the introduction of subdued, jazz-tinged chords and the abolition of its former fake new-wave angst.

All tracks are played with ability and finesse, although at times a certain clinical, sterile, 'my-brother-lives-in-LA-and-does-session-work' quality tends to mar *Live* in parts.

One last point; to all those who thought that Gabriel had completely abandoned *Genesis* music, a short section at the end of *Humdrum* will make you relive the seventies all over again. However this short piece of welcome self-indulgence soon ends to again reveal Gabriel's characteristic style.

Stefan Schutt

Hamlet At The Shedley Theatre

Hamlet

The Acting Company

The refreshing thing about The Acting Company is that they remind you that theatre does not have to have thousands of dollars invested in sets, costumes and special effects of light and sound. All theatre needs is an open space, actors and an audience.

In Shakespeare's day, one was encouraged to use the imagination and was not swamped and dazzled by unnecessary trimmings. *Hamlet* is often seen as Shakespeare's ultimate challenge and is viewed with trepidation by actors and audiences alike, so many Hamletian(?) lines have become clichés that it has become difficult to focus attention on what issues are at stake, or what relevance *Hamlet* has today.

However in The Acting Company's production, Shakespeare's *Hamlet* was allowed to stand clear and uncluttered — simplicity is in this case admirable. The set was bold and striking, black and white squares seemed to indicate that the characters were simply pawns in a chess game with little or no control over their destinies.

Three long blocks (tomb-like) on stage were all the props used, yet each scene felt to be in a different locale — a credit to the acting abilities of the company.

Similarly, costume was an unpretentious yet effective mixture of styles, rendering *Hamlet* more accessible as it was not dated by style of dress. Individual costume subtly indicated 'what manner of man' a character was. Claudius' garb was evocative of Gestapo uniforms; Ophelia's, a young country girl; Laertes, a street-wise youth and Hamlet looked an almost trendy, self-assured young cynic whose assurance becomes badly shaken. Gerturde's dress was particularly effective in portraying her various degrees of vulnerability as she moved from public to private persona.

Technically, sound and music were well-chosen to create atmosphere, never intruding or seeming out-of-place. Lighting was, at times a little too subdued. Given that many scenes are played at night or with an air of foreboding, there were a few moments when I would have like to

have been able to distinguish facial features. Side lighting was used to great effect to create a sunrise/sunset illusion.

Another noteworthy feature was Michael Fullers' choreography of the fight scene, no mere clashing of swords this, but a convincing sparkling repartee of rapiers.

Characterization was excellent. As Hamlet, Huw Williams handled a difficult role with complete credibility, portraying the moody, impetuous youth from between philosopher and born leader itching to take action. Sue Rider's direction of those unfortunately well-known and much-abused soliloquys and mad scenes showed and inventiveness which rendered these awkward spots highly captivating. The oft-quoted "To be or not" etc. was brilliantly done. I would recommend seeing this production on the strength of that alone.

However, much else was praise-worthy. Meme Thorne played Ophelia as a young lady with strength of character — a refreshing change from the simple wimp that is usually Ophelia. Her transition to madness was riveting, painful and appallingly convincing.

Other players worth mentioning include Gordon Guiding, a hoarse phlegmatic grave-digger; David Adams and Ruth Robertson who played their multiple roles with credible changes in persona — an ability which marks them as good performers.

There was only one moment in which I felt direction to have gone astray — and that was in the play within a play scene. The problem was that the highly stylized court play was too interesting. As a consequence at the fateful moment when Claudius is unmasked audience attention is elsewhere. A small, but important criticism.

Overall, an interesting and, more importantly, stimulating night of theatre. I saw this production at The Shedley Theatre but city-siders (and students with no transport) can see it at the Space Theatre from 18 - 22 October; cost \$7.00, \$3.50 for students, \$2.00 for school kids. Do go, it is worth the time and money.

Jacqui A. McBride

The Taste Of Lebanon —Beirut At Night

Beirut At Night
Hindley Street

There is more than one Lebanese restaurant on Hindley Street, and many Adelaide students are familiar with the flavours of this middle-eastern cuisine. *Beirut at Night* is deceptive; from the street it gives the impression that its business is confined to the cafe-style service and take-away conducted at the front, but there is a large dining room with table service and comfortable seating at the back. This area is open for lunch and dinner Monday to Saturday from 12 pm.

We received a very friendly welcome when we went there on a Wednesday lunchtime to sample their fare. We were presented with the 'banquet', a set menu repeat which costs \$9.95 per person. This is an excellent way to introduce the palate to Lebanese food, as a selection of the more popular dishes is included.

The first course of a Lebanese meal is a selection of dishes (mezza) from which everyone at the table can taste. We had tabouli (parsley, cracked wheat and tomato salad), homous (chick pea dip with garlic), a dip made with eggplant and sesame seed paste, drained yoghurt and delicious falafel, accompanied by remarkably fresh Lebanese bread. The first

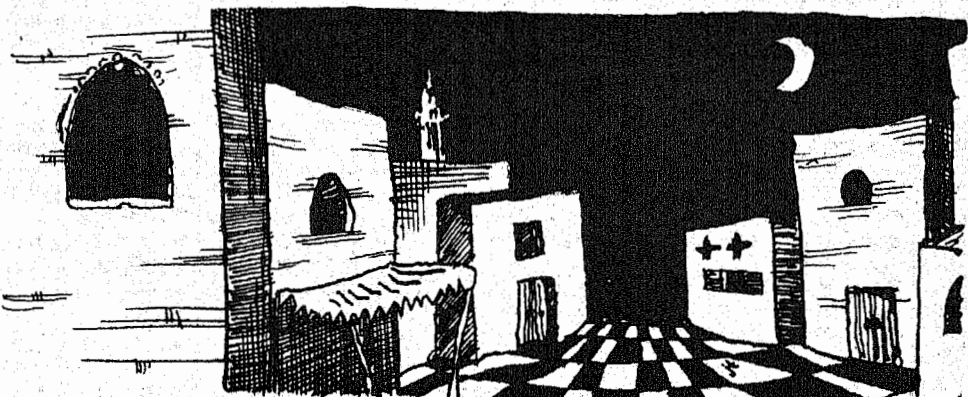
course was very refreshing, all vegetarian and almost a meal in itself, especially at lunchtime.

For main course we were given a platter of hot foods: a lamb shishkebab which was very tender but bland as it did not seem to have been marinated or seasoned; kafta, made from well seasoned minced lamb; Lebanese omelette, cabbage rolls, spinach rolls and stuffed zucchini. The selection was varied, freshly cooked and very filling. We finished a most enjoyable meal with a nutty, crisp, not too sweet baclava and aromatic Lebanese coffee.

Prices, apart from the all inclusive 'set menu', seemed very reasonable: first courses were between \$2.00 and \$3.00; main courses which included Australian dishes ranged from \$4.00 to \$6.50. House wine is cheap at \$4.50 for a litre. Bottled wines are also very reasonably priced.

Atmosphere is provided by lebanese music with live music and a belly dancer on Fridays and Saturdays (when it is advisable to book). We would also recommend this establishment for a quiet informal lunch or dinner mid week and it can cater for large parties, for which the set menu is ideal.

Lena Grant
and Carmen Asche





Celluloid Opera Scores

La Traviata
Academy Cinemas

Filed opera, no matter how excellent, can never capture the "live" element so vital to so many people. That is a damning criticism for many opera buffs. The subtle relationship between players

and audience, the very notion of "being there", and perhaps the sense of event; these are lost in the transition to celluloid. Not even Franco Zeffirelli, the director most known and respected for his efforts to bring opera to movie audiences, can actually make his performers jump from the screen.

Which does not mean that Zeffirelli's *La Traviata* is a mere shadow of a live performance. Too much is gained in the film version for that to be true. Film is more accessible, for some more familiar, certainly cheaper, and it allows lowly citizens of Adelaide to see at work an assemblage of performers whose work at

La Scala and The Met will leave them no time to visit us in person. It also allows them to play and replay scenes, until finally Zeffirelli selects the one he thinks nearest to perfection. Film allows intricate, extravagant sets and more realistic, subtle acting. Zeffirelli has taken advantage of all these qualities.

Zeffirelli has also used two of the world's finest operatic talents, Placido Domingo and Teresa Stratas as the lovers Alfredo and Violetta. Neither are quite as familiar as Pavarotti or Sutherland, but they are huge figures in the opera world, and both are in magnificent form here. That they are difficult to fault is less surprising given the comparatively relaxed working conditions of a movie soundstage. Cornell Macneil, as Alfredo's father, is likewise nearly faultless. Not only do these stars have top-rank voices, but all three can act. So when the cameras focus on Violetta's elegantly tortured features, no-one will have to subdue an urge to comment on the ludicrous overplaying. It is this quality of acting which sets the production apart from normal live opera, and as opera is more often photographed for film and television, this is the direction in which it must move.

This *La Traviata* also has a sumptuousness not seen in other productions. The sets are well-designed for camera work, intimate, shadowed halls leading to brilliant, extravagant ballrooms full of rich drapes and carved woodwork, paintings, mirrors, tapestries, masses of candles giving many of the sets an odd, glowing light. The exterior shooting, both the narrow, cobbled Parisian streets and the French pastoral settings, are given an extremely soft look, almost painted. Masses of extras, all lushly costumed, add to the air of opulence.

In fact, *La Traviata* holds up remarkably well as a film. The tragic plot is rather far-fetched and somewhat overblown to modern-viewers, but the size and sweep of the thing will entrance veterans and newcomers to opera alike. It is not live opera, it is both something less and something more.

David Walker

Aristocratic Contract

The Draughtsman's Contract
Director Peter Greenway
(Fair Lady Cinema)

The latest innovative and original film from Britain. It opened this year's film festival in both Melbourne and Sydney, and was greeted on both occasions with critical acclaim, with the director Peter Greenway receiving deservedly, much of the praise.

The film is set in seventeenth century, the high water mark of English aristocracy, around a lavish country house belonging to the Herberts. A young artist, Richard Neville, undertakes a contract to do twelve drawings of the house and its gardens, for what seems a simple reason. Only once is the task simple, it gradually becomes more and more complex and mysterious.

The drawings are paid for, in cash and ruthlessly extracted sexual favours — Mrs. Herbert satisfying Neville, who then at the beginning of the seventh drawing must give sexual gratification to the daughter, Mrs. Talman, played by Ann Louise Lambert, in a return for her silence.

As the last drawing is completed, the decorous world of powder and patch is rent assunder by the discovery of Mr. Herbert's murdered corps on the estate, and the viciousness, scheming and evil that had only been before hinted at (covered by the thick layers of make-up) comes to the surface. It traps the fop Neville in its coils and threatens his very life.

One could be tempted to describe the film as a tragedy, with Neville being the tragic hero. But he is revealed as a vain, young man who is not quite as clever as he himself believes — definitely no hero. The total absence of my good also prevents it being a tragedy.

A comedy of manners in the true restoration style? Like the best restoration comedies, this film is a film of words not action, and this is set from the opening scenes. Words are weapons, tools and wit is the major source of interest. The power and intensity of the words, however, preclude *The Draughtsman's Contract* from ever being a comedy. However there are comical ironic moments.

This film is also technically brilliant, being a glittering collection of images admirably filmed by Curtis Clark. He captures the rural pastoral of country life

that barely conceals the festering corruption beneath the raked gravel and barbed lawns, brilliantly in both senses of the word.

The music was composed by Michael Nyman and is a combination of Handel, the very English baroque composer and the licentious tones of the Italian, Vivaldi (at times it sounds very like *The Four Seasons*).

The Draughtsman's Contract also has a certain amount of parochial interest, with Anne Louise Lambert starring as Mrs. Talman. Janet Suzman plays the devious

Mrs. Herbert, and Anthony Higgins plays Robert Neville, the draughtsman. The star of the film however must be Hugh Fraser who plays the son-in-law, Mr. Talman, the malignant, ineffectual(?) villain.

This film is both disquieting and perverse, and nothing more so than the silent witness, the human statue that wanders the grounds of the Herbert's house, playing at being classical statues and fountains. It is a challenging film requiring total concentration and commitment for the full length of the film.

Armon Hicks

Theatre Guild Makes Good With 'Party'

Garden Party
Edgar Metcalfe
The Theatre Guild

Life is a garden party — and the Theatre Guild should be celebrating in style. Just when I was starting to look forward to a production from the Guild with a certain amount of trepidation (*Elephant Man* was not a success), they produced a commendable piece of theatre.

The *Garden Party* is set and held in the home of Eleanor Sanders, one of the 'beautiful people' to whom an image of respectability is of paramount importance. In some senses, Eleanor resembles Pearl in Lawlers' *Summer of the Seventeenth Doll*, since she attempts to retain an illusion of youth and harmony long after her youth is gone and the illusion is showing signs of wear.

Edgar Metcalfe has written it well; dramatic tension was maintained throughout as a variety of conflicts of interests and motives between characters was gradually revealed to the audiences. Perhaps the only criticism of plot is the classic cliché of affair-gone-wrong between TV personality and promising young actress — all unbeknownst to his wife of course. However, the revelation of this complication appeared quite unforced and the consequences plausible.

The suburban, vine bedecked patio was well represented. A criticism of the light design is necessary though. I assume the

action spanned mid-afternoon to early evening, yet the lighting didn't appear to simulate the variations of light that one would expect.

The performers acquitted themselves well under the direction of Chris Mahon — I would have appreciated a few notes about him in the program as well as the run-down on the performers.

Best actor was Jim Morrissey who played the bluntly aggressive Australian, the middle-aged drinking Malcolm; Jim's timing, stage presence and vocal inflexion were an example of a highly polished performance. Peter Goers as the gay Phillippe (darling, there's one at every party) camped it up well, but had a tendency to upstage when audience attention should be elsewhere.

Greg Scudds and Peter Maroney (a new comer) were unsure of themselves and, although word perfect, they were 'acting', and not being the characters themselves. Peter needs to project his voice more as even in the front row I had difficulty in catching his words.

A similar criticism (lack of conviction of character) can be levelled at Judy Brennan who portrayed Sally, the actress absent from social circles for (but don't spread it around) *nine months*. Her feelings seemed contrived and from without rather than within. Judy's best scene was with Paul Kolarovich who played TV personality Tony — Sally's one time lover; Judy

ADELAIDE UNIVERSITY UNION FILMS

TUES 18 OCT 12:10

Playing for keeps with the fate of the EARTH!



WED 19 OCT 12:10

Local Hero

UNION HALL

\$2.50 G.P. & \$1 FILM MEMBER

seemed to spar off his performance creating believable character.

Paul Kolarovich's main problem was his physical appearance which is, I feel too young for the experienced character who portrayed.

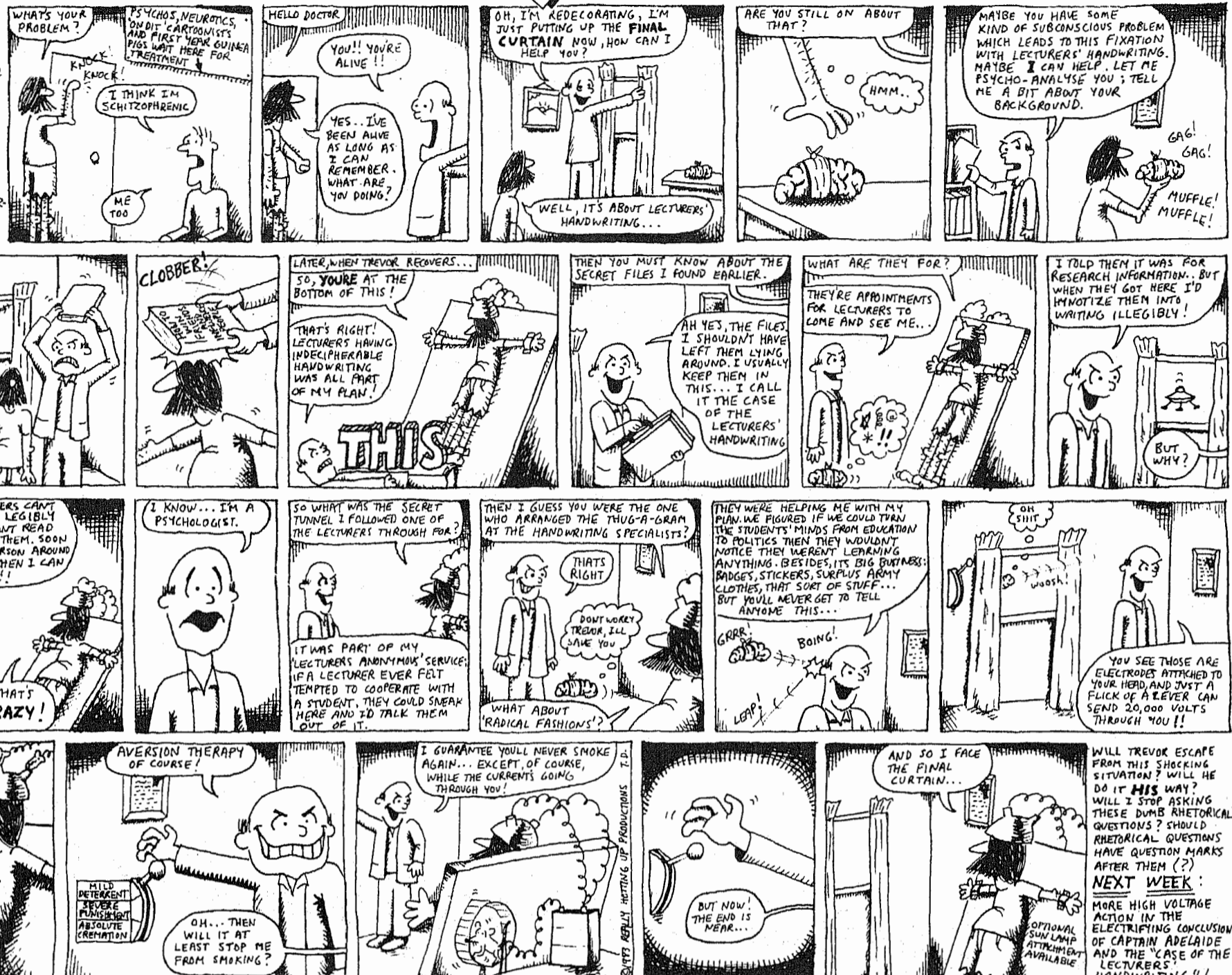
The choice of best actress is difficult. To Peoples was the epitome of the slightly desperate upper middle class Eleanor, filling her life with young men and social activities in order to avoid the pain of facing the realities of life — a good performance.

However, the honours must go to Myfanwy May who played Maude, Tony's, overweight artistic wife who takes refuge in her work and in mocking herself. Maude is 'a good sort' and Myfanwy carried the role with absolute credibility.

All in all, Chris Mahon directed a fine production which captured and retained audience interest. A small detail worth of commendations is the Guild's policy of giving away (yes, they are free) programs — perhaps some more prestigious companies could take note.

Jacqui McBride

CAPTAIN ADELAIDE
The "CASE OF THE LECTURERS' HANDWRITING" TRILOGY
Part Four
IN A FINAL ATTEMPT TO FIND OUT WHY LECTURERS' HANDWRITING IS INDECIPHERABLE TREVOR PAYS ANOTHER VISIT TO THE PSYCHOLOGIST...



text check

MEDICAL TEXTS REVIEWED

Clinical Dermatology — Diagnosis & Therapy of common Skin Diseases
P. Vasarinsh
Butterworths 1982
(Hardback, 744 pp)
Dermatology — Current concepts & practice
P. Hall-Smith & R.J. Cairns
Butterworths 1981
(3rd ed. Paperback, 408 pp, \$39.00)
Dermatology — An illustrated guide
L. Fry
Update books 1978
(2nd ed. Hardback, 164 pp, \$25.90)
Treatment of Skin Diseases
ed. J.P. Callen
Medical Clinics of North America
66:4
W.B. Saunders, July 1982
(Hardback, 297 pp, 6 issues/yr \$54.50
single issue price \$13.50)

many common dermatoses is unknown and that 'treatment is complex and empirical'. Vasarinsh's book is solidly based on the tradition of trying to construct logical links between the pathogenesis of a condition and its clinical manifestations. The result is the most elegant, comprehensible dermatology text I have yet come across (despite its size). Midway in volume between an introductory text like Sneddon & Church's *Practical Dermatology* (\$17.95) and the larger doorstop size reference works, it does at times stray from its aim to be relevant to general practice. For example in the discussion of benign skin tumours — far more categories of lesions are described on the basis of microscopic differences than is clinically relevant. The general clinical features of 'epheles, lentigos simplex and senilis' and 'nevus spilus and pigmented hairy nevus' seem identical as far as I can read. However in spite of overdoing it with the categorization the text is well ordered with abstracts and summaries clearly demarcated from the general discussion. Specific details on therapeutics are scattered throughout the text and an early chapter goes some of the way in integrating the demystification of ostensibly complex concoctions that dermatology is renown for.

A smaller, locally written book of similar nature is available, deLauney & Land's *Principles and Practice of Dermatology*. This is well written, not illustrated and gives due emphasis to conditions occurring with greater frequency in our sun-worshipping population.

Dermatology — Current Concepts and Practice by Hall-Smith and Cairns is a multi-author book, also larger than Sneddon & Church but with less

clinicopathological correlation than Vasarinsh. They also omit explaining the rationale behind many therapeutic recipes although they are at least faithful in recording dosages. Although better illustrated than Vasarinsh — with a creditable collection of over 150 colour plates in the centre of the book — their text is more fragmented and difficult to assimilate. Vasarinsh aims at conveying understanding — deploring reliance on matching the patients eruption with an atlas picture.

Fry's *Dermatology — an Illustrated Guide* does just that. Competing with Levene and Calnan's *Colour Atlas of Dermatology* (\$39.00) it provides a more expanded text with more colour plates for nearly half the cost. Need I say more? In spite of Vasarinsh's disparaging opinion about reliance on pictures over and above understanding of clinicopathological correlation students would do well to buy this book first. A basic outline of therapeutics is also included.

The 'Medical Clinics' is not where one goes first for information on dermatology but they have put out a useful symposium on the *Treatment of Skin Diseases*. After a brief clinical introduction it expounds at considerable length on the options for treatment of good General Practice type conditions such as Acne, Psoriasis, Warts and Herpes. There is also a chapter on Sexually Transmitted diseases which says nothing new and a sketchy survey of antingual treatment which heavily emphasises the use of oral agents. Less common but therapeutically taxing conditions such as the vasculitides, urticaria and photosensitivity disorders are discussed in good detail. The chapter on T cell lymphomas is unlikely to be of much use.

Overall the chapters are poorly coordinated and therapeutic detail is less exact than one would expect from a volume devoted to that topic — in a familiar table of Steroid creams available, Trade names only are used. It is available in the Barr Smith Library, and I don't think it provides a consistent enough coverage to warrant purchase. Depending on the money you have my favourites are Fry, followed by deLauney & Land or the more expensive but larger and more readable effort by Vasarinsh, Sneddon & Church, though cheaper than these is patchy in its coverage.

Andrew Fagan

Diagnostic Immunology & Serology
by V.D. Wilson and S.J. Simpson
ADIS press 1980
Paperback 161 pp \$14.00

As a well compiled reference for serological diagnosis of infectious disease and a clear account of applied immunology this book deserves a much wider readership than it currently enjoys amongst Medical students.

In the first half of the variety of serologic tests available in the diagnosis of certain infectious diseases and their place in diagnosis is well set out. Unfortunately this attention to detail in the text has not always been extended to the accompanying tables and diagrams, some of which need updating (eg; inclusion of the TPHA test in some of the tables found in the chapter on syphilis).

In the second half is an account of the varieties of Immunologic tests available. Leukocyte function tests and the meaning and clinical significance of auto antibodies are two common areas of ignorance that

are particularly well covered. Immune deficiency and immunological changes in cancer are surveyed in a brief section at the end. An extremely useful appendix is added summarizing the plethora of immunological tests used in the diagnosis of non-infectious disease.

This is the only book of its kind that I know — its closest competitors being *Basic and Clinical Immunology* by Fudenberg et al (\$31.50) and *Immunology* by Weir (\$12.60).

It is much more readable than the former and more clinically relevant than the latter. The section on rheumatologic diagnosis in *Manual of Rheumatology and Outpatient Orthopaedic Disorders* by Beary et al (\$24.95) contains an abbreviated account of Immunological tests, but nothing on the serology of infectious disease.

Wilson and Simpson's book is amazingly cheap for a medical text, contains some essential knowledge for clinical practice and the student who buys it will not be disappointed.

Andrew Fagan

HISTORY

Australia and the Non-White Migrant
edited by Kenneth Rivett
For the Immigration Reform Group
(Melbourne University Press 1975)

I really don't know why I requested this book for review — it is so dated. *Australia and the Non-White Migrant* is an argument for an increase in the intake of non-Europeans. However it asserts that any such increase should take into account both the needs of Australia, and the needs of the countries which would supply the immigrants.

No doubt you can appreciate that a lot has happened since 1975. Australia's intake of non-Europeans has greatly increased, and the White Australia Policy is a distant discredited memory. Mr. Fraser's theoretically hard line on South Africa's apartheid and his support of Zimbabwean independence did win Australia some respect in the non-white world. And the present high unemployment recession and new technology poses a whole new series of problems for Australia's immigration policy.

Australia and the Non-White Migrant was published in a different era and cannot really guide Australia today. In the 1980s it can be no more than a record of a turning point in Australian attitudes towards other races and a recognition that Australia had no reason to remain white.

David Winderlich

Social Inequality in Australian Society
by John S. Western
Macmillan 385 pp (\$15.95)

This is a book for the silent majority who pay their taxes, obey the law and resent all the publicity and sympathy received by aborigines, feminists and other minority groups. You can rest assured that it is you who benefit from our society — they are the ones who pay the price for inequality.

Western's work challenges the still prevalent myth of egalitarianism that Australians hold so dear. He traces the cause of inequality to distinctions based on class, status, party, gender, race, ethnic origin and age.

Read this book and discover that Australia really does have a class — based society that perpetuates inequality across the generations. See how upper-middle class children do better at school, how they graduate to prestigious universities while their working-class counterparts graduate to the CES. Learn how they move into positions of power, good homes and secure jobs, just like their parents did before them. Learn how their working-class mates move into council houses and women's shelters just like their parents did before them. See how the legal system protects one class and punishes the other.

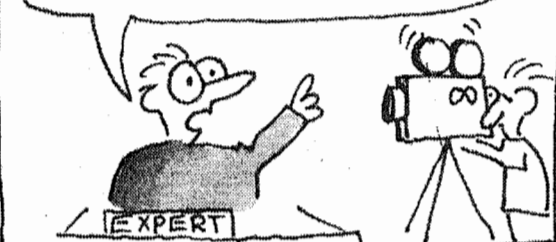
All this you can find out in a readable, attractively presented book with clear, simple tables and graphs and its chapters sensibly divided into digestible subsections and its pages free of ideological bias.

David Winderlich

Ondit

The Tadpoles That Ate Adelaide Episode Two

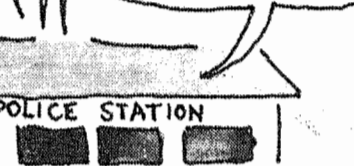
The effect of giant tadpoles playing very loud music would be to cause destruction on a massive scale, especially to music lovers...



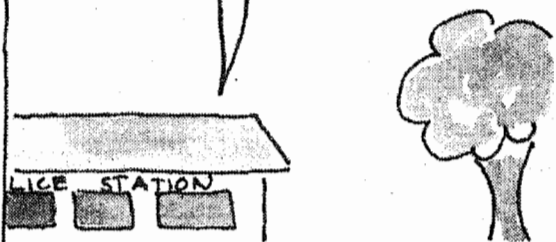
The police sent out the call...

This looks like a job for...

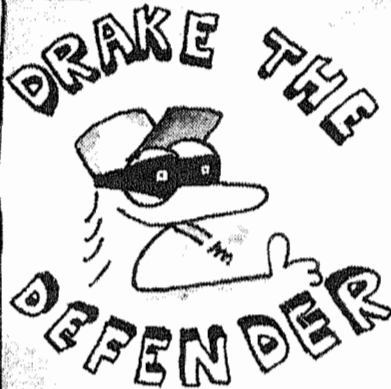
- Superman?
- Batman?
- Ralph the Wonder Llama?



NO!
CAP'N DRAKE!



CAP'N DRAKE FADED FROM PUBLIC VIEW LAST YEAR, AND HAS BEEN MAKING A LIVING RUNNING A GIRL GUIDE PROTECTION RING. HE HAS NOW CHANGED HIS NAME AND IDENTITY AND IS KNOWN AS...



Who is that masked duck?



Drake leapt to the rescue...



HE BEGAN TO TRACK DOWN THE GIANT TADPOLES

Bob Marley and the Whalers



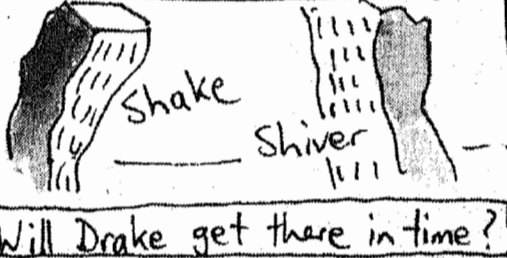
MEANWHILE, THE TADPOLES SENT I'll have 3 hens, 1/2 dozen loaves of bread & a lighthouse OUT FOR SOME FOOD...



I want an egg & beacon sandwich!



Soon the tadpoles began to tune up, & the city was in danger...

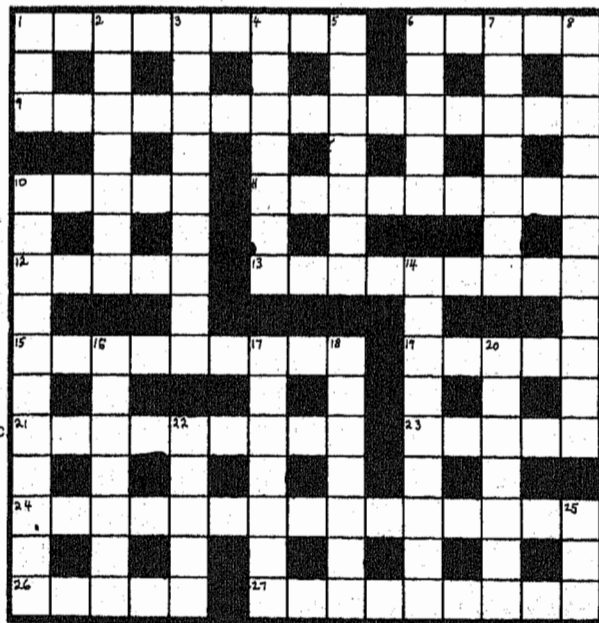


Will Drake get there in time?

CROSSWIT

Crosswit 22 by David Astle

- Across:**
- 1 Noughts in cricket, or from where young quackers hatch. (5,4)
 - 6 Type of scarf. (5)
 - 9 Smog (smoke and fog), for example. (11,4)
 - 10 Boat and hotel. (5)
 - 11 Reaper. (9)
 - 12 Marilyn's real first name. (5)
 - 13 Negotiated. (4,1,4)
 - 15 Measuring rods for oil level. (9)
 - 19 Far from normal. (5)
 - 21 Parachute and troop. (9)
 - 23 Slight degree of colour. (5)
 - 24 Sitcom. (9,6)
 - 26 Trudges and slogs. (5)
 - 27 Troops stationed in a fortified place.
- Down:**
- 1 A quick swim. (3)
 - 2 Museum minder. (7)
 - 3 Simultaneous and broadcast. (9)
 - 4 Type of fabric. (7)
 - 5 Snarled and jeered. (7)
 - 6 What a flautist plays. (5)
 - 7 Chuckle and snort. (7)
 - 8 Ornamental arm-piece. (11)
 - 10 Amount of money put into Westpac for example. (4,7)
 - 14 For a stronger, more convincing reason. (1,8)
 - 16 It follows the initial episode. (4,3)
 - 17 Oversentimental. (7)
 - 18 More lethargic, uninterested. (7)
 - 20 Tangerine and pomelo. (7)
 - 22 Melts. (5)
 - 25 Affirmative. (3)



SPORT

AULTC Practices

The AU Lawn Tennis club will commence regular club practices on Wednesdays and Thursdays as from the 5th October.

For the present, they will be held at the West Beach set of courts on Ingerson St. (just off Tapleys Hill Rd. opposite the Airport).

Courts open at 2.30 pm and practice continues until dark, though most members arrive at about 4.30. All new members are cordially invited to join.

Any enquiries welcome. Just ring Tim Millar (45 4536) or Bruce Schultz (261 3208). Membership just \$15 for full time A.U. students and \$45 for everyone else.

Novice Billiards At Post-Tel

If bookmakers were operating on the Novice Billiards being played at Post-Tel Institute, Asian Bar chef, Cas Fung would be a hot favourite. He seems certain to dominate Group A.

In Group B, Mike Tolley (English Dept.) has scored two easy wins, and may prove the main danger to Fung. The other seeded players, D.P. Steicke (Group A) and Terry Ormond (Group B) are the second-best players in their respective groups, but both need to improve.

Matches resume on Tuesday 11 October at 7.15 pm sharp. Players are asked to pay their fees for Handicap Snooker and Novice Billiards on that date.

South Australian College of Advanced Education

GRADUATE DIPLOMAS IN EDUCATION

The South Australian College of Advanced Education offers teacher education courses to graduates who hold an appropriate degree or diploma from an approved tertiary institution.

These courses aim to develop the theoretical knowledge, values, practical experience, and skills of the professional teacher, and involve one year of full-time study.

EARLY CHILDHOOD EDUCATION (MAGILL)

This course is designed for people intending to work with children up to eight years of age. It includes 23 hours of formal coursework and 15 weeks of field work practice as well as weekly visits to schools, pre-schools and community settings.

For further information on the course content, contact Barbara Piscitelli (08) 332 4711.

PRIMARY (MAGILL)

This course is designed for prospective teachers of children in the junior primary and upper primary grades (5 to 12 year old children). It includes 23 weeks of field work practice as well as weekly visits to schools, and school-based seminars.

For further information on the course content, contact Helen Macpherson (08) 332 4711.

SECONDARY (CITY)

This course is designed for prospective secondary school teachers. The course involves 13 weeks of teaching in both primary and secondary schools, and participating in a laboratory school based at the City Site of the South Australian College.

Each student is required to study the methodology of at least two teaching areas from the following:

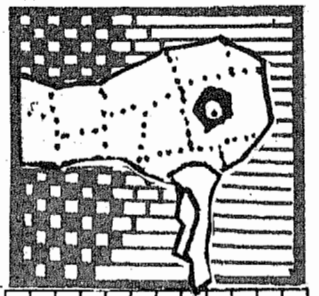
- Agricultural Science
- Commerce
- Dance
- Drama
- Economics
- English
- English as a Second Language
- Geography
- History
- Legal Studies
- Mathematics
- Modern Languages
- Music
- Science
- Secretarial Studies
- Social Science

All students are also introduced to the application of computers and computing science to classroom practice.

Students are strongly advised to contact the Course Co-ordinator, Dr. Lawrence Trafford-Walker, to discuss their applications. Dr. Trafford-Walker is located on the ninth floor of the Schulz Building, 46 Kintore Avenue, Adelaide, telephone (08) 228 1741.

FURTHER INFORMATION

South Australian College of Advanced Education
Student Information Centre
46 Kintore Avenue
Adelaide, South Aust. 5000.
Telephone (08) 228 1611



DUCK ON THE BOARD

Want a job or a place to live?
Do you have something to sell, or are you looking to buy something? Entries on this page are free to students, and cheap for anyone. Lodge your notice at the On dit office (University of Adelaide, GPO Box 498, 50011 or phone (08) 228 5404, (08) 223 2685.
Deadline for duckbill board is 5 pm on the Wednesday before publication. Deadline for all other material is 9 am on the Wednesday before publication.

ROOMS

A free accommodation service is run through the Student Activities Office.

Academic family wishes to rent house from mid-December to 18 May, preferably in the eastern suburbs. Two adults, four children. Contact R.A. Naulity, Humanities and Social Sciences, Riverina C.A.E., P.O. Box 588, Wagga Wagga, NSW 1650.

Furnished Room For Rent

With 1 male and 1 female. Goodwood area - close to tram, shops, bus, etc. Move in immediately.
Rent, \$95 p.w.
Phone 271 2938, call around to 3 Ada St., Goodwood or contact Stefan Schmitt's pigeon hole, English Dept. Napier Bld. 6th floor.

JOBS

To get further details about any of these jobs, take your student card into the Students' Association and ask for the jobs by number.

Want Overseas Work Experience Next Year?

If you are a business orientated student graduating this year, you may apply for an ALSEEC traineeship. Jobs are short-term and are available in any one of the 57 member countries.
For more information, contact ALSEEC - c/o V. Callahan's pigeon hole in the Economics Department.
Vacation Employment of Students 1983-84

The Department of Aviation is likely to have a requirement for five vacation employees during the summer vacation. Details of the type of students required are as follows:
2 Civil Engineering Students
1 Mechanical Engineering Student
1 Electrical Engineering Student
1 Electrical or Electronics Engineering Student

The employees must be undergraduates who require practical work experience as a prerequisite for the award of their degree/diploma. It is expected that students selected will have made a significant progress towards completion of their tertiary studies.

1990 Selling Advertising Space: Metro-Area, 20% Commission.
2011 Selling Weight Reduction Drink: Commission, Good Pay.
2006 Urgent Tutoring: Stats. 2. \$13-\$15/hour.
2012 Tutoring in any language: For two three year old twins. Elizabeth Way.

2022 Tutoring Architecture: Norwood.
2054 Tutor: Matric Economics and Biology, Para Hills. \$10/hour.
2058 Tutor: Matric Geography and Biology. Dulwich. \$10/hour.
2064 Matric Accounting Tutor: Denaconcourt. Pay negotiable.
2067 Casual Gardening: Walkerville. \$4.00/hour.

2073 Physiotherapy Tutor (1st Year Occupational Therapy Course at SAIT): \$12/hour. Nth. Glenelg.
2075 Matric Economics Tutor: 2-3 hours/week. \$12.50/hour.
1949 Guinea pig for study of typhoid vaccine: Royal Adelaide Hospital. \$50.00 (details available at SAO counter). No medical students.

THE ADELAIDE REVIEW is due to be published in December this year. **WE NEED REPORTERS** to write intelligent feature articles for this **NEW REVIEW NEWSPAPER** up to \$50 paid per article. For further information contact Mark Jamieson on 354 0069 or 212 7675.

FOR SALE
Honda Civic 1500. 4 door, towbar, recently reconed, new clutch, drive shaft, exhaust.
Phone 333 0201, \$2,200.

Wanted To Buy
Second-hand cornel. Ph: 332 1670.

Lost!
Several years ago, then Indian President Nehru donated the *Nehru Shield* to the Adelaide Uni. Debating Club to be awarded to the winner of the Inter-faculty competition. The shield has subsequently disappeared, and we would like to hear from anyone who knows where it is!

Tarot Card Readings
Joanna Talikis, *Carl's Studio*, between 1 and 4.30.

Student Darenan
Thought of any acts of lunacy, you want executed? Price negotiable. Contact DAVID LEAKER, History Dept. (5th Floor, Napier).
If you've got the money, I've got the guts.

Wanted
Canadian canoe. Cheap if possible. Contact Roman Moore, AH post box.

SADA AGM

Thursday, Oct. 27th is the date of the SADA AGM at 7.30 pm in the Little Cinema.
All debaters and friends are urged to come along to elect the new Committee and support S.A. debating.

Have no anxiety about anything, but in everything by prayer and supplication with thanksgiving let your requests be made known to God. And the peace of God, which passes all understanding, will keep your hearts and your minds in Christ Jesus.
Come and hear the word of success and victory. 12 noon, Chapel.

Debating Club Grand Final

Thursday 20th October is the night-of-nights: the A Grade Debating Grand Final, at the Old Colonial, Glen Osmond Rd., Glen Osmond. Contact Matthew Mitchell or Hugh Possingham for bookings.
The topic is *That Religion is the Opiate of the Masses*, and we hope masses of you will be there!
Cost is \$12/head for a four course meal, but numbers are limited, so book early.

CSA Councilors

A meeting of the CSA Council will be held on Wednesday, 19th October at 1.00 pm in the North Dining Room. Light refreshments will be provided.

SAVA Notice: Orientation 1984

The O'Week Co-ordinator for 1984 is Michael Scott. O'Ball Directors are Nick Murray and Chris Correll. We welcome any ideas people have for these activities. Planning meetings are open to anyone.
O'Week Meeting: Thurs. 20th, 1 pm in Student Activities Office.
O'Ball Meeting: Thurs. 20th, 4 pm, in Student Activities Office. We can be contacted through the SAO.

Prayers For Peace
Let us all, Hindus, Buddhists, Jews, Christians, Muslims, Zoroastrians and Bahais as members of the world's religions, meet together on United Nations Day to pray for World Peace.
At the Chapel at 1.00 pm Mon. 24th October.
People from all religions are welcome. Organised by Adelaide Uni Bahai Society.

MAC
There will be a Media Affairs Committee meeting on Wednesday, 19th October at 1 pm in the On dit office. All welcome.

Lutheran Student Fellowship
We meet at 1.00 pm, Thursdays, in the Chapel. All are welcome to come, listen to our guest speakers, join in the discussions or sing songs.
Even if you've never been before, come this week and start a trend!

Library Service Cuts

The Library Committee intends to review the effects of the service cuts made necessary in 1983 by the reduction in the library staffing budget. The review is intended to allow the most efficient allocation of library services in 1984. The Library Committee invites members of staff and students to make written submissions by Wednesday 19th October to the Secretary of the Library Committee, Mrs. C. Home, in the Barr Smith Library.

Anglican Society
Tuesday.
We are celebrating Holy Communion at 1 pm in the Chapel today.

"There's more to it!"
Overseas Christian Fellowship invites you to join them for an Evangelistic Meeting.
Bring your lunch along and come listen to Deane Meatherringham.
Date: 21st Oct. 93.
Time: 1 - 2 pm.
Place: Little Theatre.
Hope to see you there!

Election of Student Members of the University Council
Candidates for Election
Nominations for the two vacancies (each for a two-year term), have been received as follows:
Ingrid M. Condon
Philip Crowley
Alan P. Fairley
Michael E. Scott
Darryl P. Watson

Volting
The appointed day for the election is Wednesday 19 October 1983. The following will be sent on 6 October to those undergraduate students who have signified their wish to have their names included on the Postal Roll (Undergraduate): a voting paper, background information about each candidate, a description of the voting system to be used and instructions to voters. Any undergraduate student who has not requested that his/her name be included on the Postal Roll may nevertheless obtain copies of the voting documents on application to the office of the Returning Officer after 6 October. A voting paper may be lodged at any time between its receipt by the voter and 8.00 pm on 19 October 1983.
There having been received less than the required number of nominations, I

declare David V. Darzins and Graham D. Edmonds-Wilson to be elected to the Education Committee, each for a two-year term.
F.J. O'Neill
Returning Officer

ENTERTAINMENT
Roxy Rage
9 pm, October 21st, Underdale Campus.
The Sydney group Deckchairs Overboard will be playing at the Roxxy Rage at Underdale Campus, Holdbrooks Road on Friday 21st October from 9 pm onwards.
The Rage is hoped to raise some dearly desired dollars for the on-going Campaign Against Nuclear Energy.
A new and wonderfully entertaining continental cabaret band *Pluto in Paris* will be guest artists at the Rage. This group is pure Adelaide-grown fun and delight to experience.
Do your soul, your pocket and our world a favour and Rage Against Roxxy. \$4 concession, \$5 workers and generous types.

ACME Theatre Company
Ball Boys
David Edgar's witty and vicious satire on oppression and revolution.
8 pm Wed. - Sun.
Oct. 12 - 30
Experimental Art Foundation
59 North Tce., Hackney.
Admission \$4.50, \$2.50.

Deck Chairs Overboard
Melbourne band Deckchairs Overboard and two support bands, will be playing at yet another Student Radio Barrow.
Sat. October 22nd (8 pm onwards).

Multicultural Gala Night
Friday, 28th October, 1983 from 7.30 pm, at the SA Institute of Technology Cafeteria, corner North Terrace/Frome Road.
Professional DJ and supper provided. Beer, wine and softdrinks available.
Tickets: Students \$3.50, others \$4.00.
Available from SAIT Union Office.
STUDENT RADIO
For the best music at night, listen to Student Radio between 10.00 pm and 1.00 am each weeknight.
Monday
10 - 11 Peter Harvey
11 - 12 Penny Fletcher
12 - 1 Benny and Nick (plus Enrico Hondurs)
Tuesday
10 - 11 Michael Hosking
11 - 12 Belinda and Sophie
12 - 1 Tony Emms
Wednesday
10 - 11 Margaret Nixon
11 - 12 Funk Hour
12 - 1 A mystery somebody
Thursday
10 - 11 Colonial Cash
11 - 12 Multinational Radio with Craig, Paul and Alex K.
Friday
10 - 11 Christine Hawkins
11 - 12 Nigel Dobson
12 - 1 Paul and Richard
Tuesday night gives you the latest music from Melbourne and Sydney gets its airplay on Wednesday night. Nick X previews the latest movies, 11.30 Wednesday night. Friday is request so if you want to hear your music give a ring, 223 3699.

Union Activities
Monday October 17th
Video screening of Class Reunion, National Lampoon, film featuring some of the people from Animal House.
Wednesday October 19th
Music Students performance in Union Bistro.
Thursday October 20th
Market Day in Union cloisters. Buy or sell records, books, clothes, crafts, etc.
Videoscreening in Union Bar. See Bar noticeboard for details.
Friday October 21st
Jazz, Rock and Blues Club concert with Decadance in Bar.

CASM
Concert at AMP Theatre, Nov. 9-10-11
12 - 1 A mystery somebody
Featuring:
Indulkana Suite
all states
Uluru
southern dark
primal man
tarcoola
country trio.

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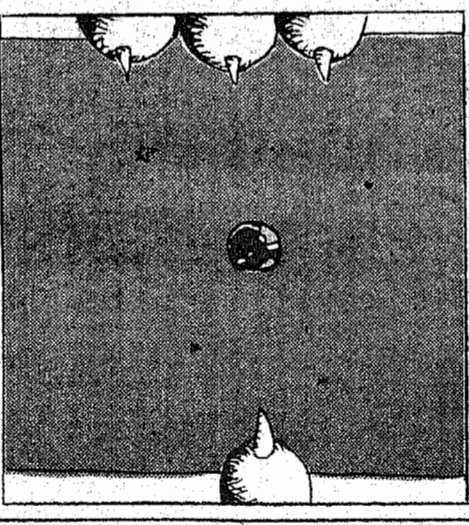
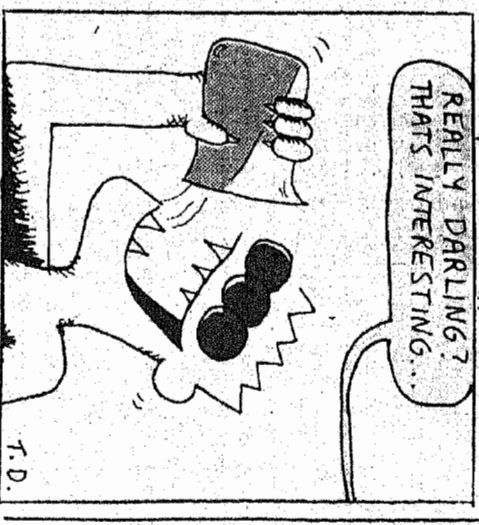
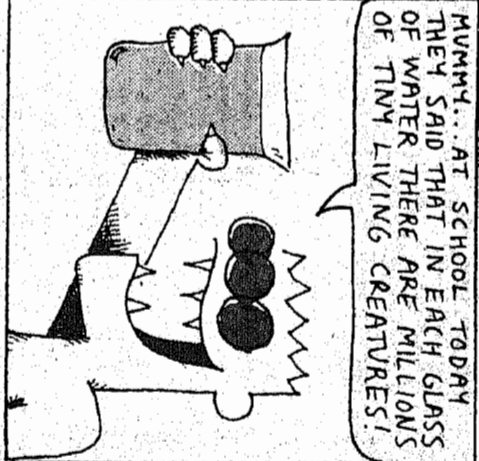
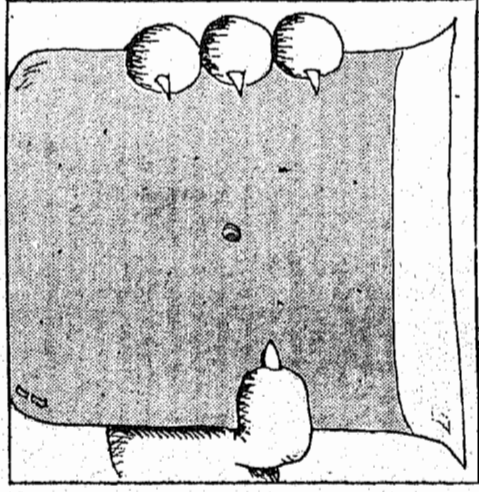
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8.30-11.30pm. Free entertainment in Union Bar. Band to be announced.
Saturday October 22nd
8-1 am.
Student Radio 5UV Bar Night with Deckchairs Overboard (from Sydney), plus *Pluto in Paris* and surprise guests. A.U. Students \$3.50, guests \$5.
Special on Southern Comfort.

Solution to last weeks CROSSWIT

M	O	K	E	R	O	A	T	O	R	K	E	R	E	O	O
O	O	K	R	K	M	N	N	E	D	O	O	L	D	O	D
R	A	C	O	N	S	T	W	O	L	F	O	L	D	O	D
O	K	E	L	O	H	U	W	O	B	L	E	S	O	L	E
C	H	E	S	O	N	H	W	O	B	L	E	S	O	L	E
O	T	G	H	H	A	S	A	S	O	L	E	S	O	L	E
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J	T	A	M	B	I	T	G	R	O	K	O	M	N	E	D
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C	O	L	D	O	D	O	O	L	D	O	O	L	D	O	D
C	O	L	D	O	D	O	O	L	D	O	O	L	D	O	D
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O	F	E	R	I	T	B	T	O	L	O	C	G	A	H	E
R	O	C	K	E	F	E	O	R	K	E	R	E	O	O	L
K	O	S	W	O	R	D	E	O	R	K	E	R	E	O	O



MUMMY... AT SCHOOL TODAY
THEY SAID THAT IN EACH GLASS
OF WATER THERE ARE MILLIONS
OF TINY LIVING CREATURES!

REALLY DARLING?
THAT'S INTERESTING...