

# ON DIT

# 23

(ANOTHER OF MUMFORDS  
EMBARASSING COVERS)

**Inside**  
Nothing on Lord Mountbatten  
On the State Elections not a thing.  
Nobody's Latest Love Affair



**VOL 47 NO 23 MON OCT 22**

## EDITORIAL

At last the end of the year, the Last Issue. So like everyone else I will look back on the year.

I have noticed lately that my cynicism has somehow managed to become a cause for concern for an ever widening group of people. I couldn't understand why, until today when I looked back on my editorials. Usually written in haste and often the early hours of the morning, they all seem to portray a disappointment with the paper and general life on campus. Often although they were only meant to be another appeal for more participation, they betrayed a certain lack of satisfaction with the job I was doing and have done. This is not untrue I suppose, through the year I have increasingly recognised the problems of being a sole editor (a relatively unusual situation in student papers), it means that a certain centralization often occurs to the extent that I take on far more work than I can possibly complete, and things just don't get done. One can't help but be a little disappointed when the major workers and participants in On Dit are the very people who put in so much work in other spheres of Student Activity - however this is not always the case and On Dit has involved many other people as well. Certainly I don't think that it is enough to make one firm cynic. There are other things (or mainly people) that confirm cynicism.

I glanced through the issues that have been covered in the paper and the response. The typesetter controversy seems so ridiculous now - getting one of the largest lawn meetings we have ever had on that issue seems incredible, seeing that in the same issues the questions of the accountability of student representatives to their electorate seemed to raise for less storm. Although I suppose that was indelibly tied up with the typesetter issue.

At least it prompted a little more interest in union goings on as was reflected in the way that the \$65 fee question had to be treated in the elections. The

recurring theme of student apathy comes up often in this years paper - an indictment of the times in which students increasingly put their heads down (or in the sand) and avoid politics. But it goes on and the paper keeps on coming out - readers all too blissfully unaware of the minor and major crisis surrounding it. Apart from extreme bouts of the flu, always in the middle of production, and the usual temporary depressions, the most major crisis for me was when my daughter, Annette went into hospital. I don't believe many people knew that she came very close to dying before she was admitted, yet the paper came out that week and despite staying at the hospital each night and sleeping most of the days the paper the the week after came out too.

It was at times like that, I realised that I had a great deal of personal support, both in the Students Association and among my friends.

A look through On Dits in a folder together shows that the year has not been wasted. A paper has been produced regularly and another year has been documented, another year of student activity has passed. This year has been a particularly difficult year for student activity and the structures where they are carried on. However I hope that in the future as non-involvement allows these structures to be increasingly threatened, that students will come to see that they will have to start joining in and defending their unions. Students do need a political voice we always have and as things are not improving at the moment we always will.

## THANK

Thanks to Karin and Jo on the Typesetter. To Mrs. O., Andrew Frost, Chris Capper, Howard Glenn, Joanna Richardson, Ali-Benkahn and Tony Cox. Love to Frank for showing special preference in darkroom use.

WHAT'S THE  
SCALPEL  
FOR ?

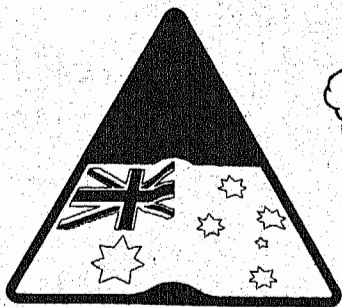
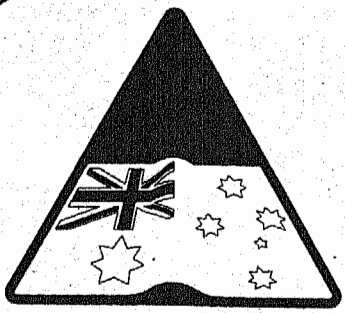
SLASHING YOUR  
WRISTS WHEN  
YOU CAN'T FIND  
THE SCISSORS !



**BUT IT WAS TOO LATE!  
WE FOUND HER A FEW NIGHTS  
LATER AT THE JUNGLE'S EDGE**



**... SWAYING TO THE SAVAGE  
RHYTHM OF THE DISTANT DRUMS**



**STAND UP AND FIGHT!**

## AUSTRALIA ADVANCING AGAIN

Dear Nonee,

I would like to extend the argument on the articles title "Advance Australia Where, and For Whom?"

Australia is part of the Western Civilization Culture in this time period of the world. In a time context, the culture of young countries does go through a lengthy time period of evolution. With each new generation, another chapter is added to the history of the nation. Because of Australia's geographical isolation we do have our own culture which has been formed by its limited history and circumstances.

To use a saying from Louis Armstrong, "When a fish stinks, it stinks right to the head." Now let's have a look at who is at the head of Australia. First, the Australian Constitution was originally designed so the Brits could rip off of what they wanted in this country for themselves. Now the Japs. and the Yanks. are on the same band wagon. Second, the newspapers who seem to be the only ones who vote in Australia, i.e., a direct correlation between newspaper bias and the outcome of elections. Third, the Church, even though I retain my faith as a Christian, it is not hard to see the church has evolved to be a hypocritical myth in Australia, more concerned with people's sex habits and spirituality, ignoring the effects of a greedy, selfish, self centred status quo and not bringing the true advocations of Jesus into a modern day context, i.e., elimination of poverty, providing a new home for refugees no matter what is their country of origin, pour righteous wrath onto bullshitters, onto countries who use force and ignore human rights, criticise the silly government for far too much emphasis on inflation to the detriment of the welfare of the more vulnerable people who, for no fault of their own, become unemployed in a structurally weak and neglected economy caused by lazy, bludging, conservative politicians, etc. Fourth, our politicians. It seems to tend to boil down to a few simple theories. One, Mushroom Theory: "FEED THE PEOPLE ON BULLSHIT AND KEEP THEM IN THE DARK" or it may be otherwise known as illusory political propoganda. Ask a Liberal how often this their bluffs work? How informative is a newspaper anyway? Two, "tickle the hip-pocket-nerve" Theory.

Prior to the 1977 election, the Fraser Government promised tax cuts of \$2.50 per week as of January 1st 1978, then in the August budget of 1978, income taxes and indirect taxes went up by at least \$6 per week for the average income earner. Why is this possible? Apparently "they would have forgotten by the next election", theory. The Australian electorate must only turn its memory ON, two weeks before

an election and switch OFF after the election. Why is Australian politics the longest running story of broken, illusory, contradictory, pre-election political policies?

Even a person who has studied matriculation economics knows you cannot have ZERO unemployment and ZERO inflation. Do you think Malcolm is going to let David lower unemployment in South Australia, at the expense of higher inflation? No bloody way. They may try to tell you so but is it in fact reality?

If anyone has read this far, the next main point I would like to make is, Australia fails to invest in the right places. We have failed invest in our culture. When Australians want to do something, not only do we do it well, we rip right into it. Have a look at the success of the Australian film industry with respect to the Cannes Film Festival and this isn't the first time. Australia's film industry was ahead of the rest of the world over 50 years ago, but at the moment, I can't remember references. Australians were the ones who stopped the downward progression of the Japanese Army at the Kokoda Trail. We outsmarted the bastards by leaving contaminated cans of bully beef behind for the Japanese Army to feast on. When they had a gut full, then we attacked.

Australia has lost numerous entertainers, writers, researchers, innovators, innovations to overseas because we fail to invest in and employ the people we've got. For many, many, years, Britain and Australia have been suffering from the brain-drain leakage to the U.S. If you don't invest in people, you don't reap the creative productivity which only they can give. The Whitlam Government was offering grants of \$5,000 per year plus materials to people who wanted to work on creating culture and art. With the unprecedented, undemocratic violation of democracy in the sacking of the Whitlam Government, it was shown on TV that artists in Canberra were selling off their works of art, created under the grant scheme, and giving the proceeds to help with the funding of the election for the Labor Party. Isn't that beautiful? People giving back after they have received. It looks like a tendency towards a sharing world. As you may realise, good works of art never die, they only become more invaluable.

And what is Australia most desirous of investing in at the moment? URANIUM. URANIUM spells MONEY. And MONEY spells MORE MONEY. Get the idea. Do you know that for all the large volume of minerals that Australia exports overseas we have to import manufactured garbage to maintain the balance of payments. And because the minerals are sold at bargain basement dirt cheap prices, our import bill is higher than our

exports earnings, so to maintain our balance of payments with the rest of the world, Australia sells off its assets to make up the difference. Do you get the impression we are a loser of the second degree? A Treasury White Paper in 1972 revealed that more than 80% of Australia's minerals and energy is overseas owned. Therefore our rotten conservatives are leading us deeper and deeper into economic insanity, with the transnationals cleaning up the ripoff for us. As Alan Renouf has stated, Governments today just do not know how transnational corporations function. Therefore, it may be clear that Governments may not be able to do today, what is needed to be done in the national interest because Governments are being fed on bullshit and being kept in the dark.

I have heard another economic fallacy in the wind that mining creates jobs. Who for? A handful of miners who move from one mine to the other. Are there half a million unemployed miners in Australia? The investment spending is supposed to cause a multiplying effect on incomes in the economy. Whose economy? Partly Australia but mostly overseas because the capital equipment used in the mining operations is almost totally imported. It has been stated that foreign investors in mining in Australia have made a 300% return on their investment, but because it is a risky venture, our conservative government gives them a subsidy as well. Economic Insanity.

What is our conservative government doing about this problem? Cutting young people off the dole, making the family carry a larger burden? I wouldn't mind doing it on a politician's salary. Employees who are stood down because of a strike in an associated industry, will not be entitled to receive the dole. Medibank, need I say more. CPI has had a fiddle. Wage Indexation is under threat because it is maintaining real and not purchasing power. Businesses are not admitting the fact that wage indexation is maintaining their aggregate demand for the sale of their goods and services. Kill aggregate demand and you kill business. I could go on digging up someone else's muck, but it gets a bit heavy after a while.

When the economy finally goes bankrupt in the long run because we cannot keep up the return and interest for the overseas investments in Australia, and the last rotten conservative has left the country with all of his green paper, lock the door, do a lot of hard work, reclaim our dignity, our self esteem, our culture from our lively existence, our love for this country, and turn the lights back on. God will be among us.

## LORD DAVID OF BRAGG

Fellow Citizen,

I dispatch this letter in order to congratulate the thousands of South Australians whose triumph was finally, and might I add, regally celebrated this day 11th. October 1979. I refer, of course, to the pompous ceremonies at Parliament House, that took place at great expense to you and I, and clearly demonstrated the outright hypocrisy and deceitfulness of the Liberal Party propoganda which extolled the virtues of Dr. Dave's austerity programme; to prune public spending in these troubled times.

To all the hundreds of thousands unemployed; it should be already most apparent that by relinquishing your right to eat and shelter from the elements; that is graciously allowing yourself to be cut off from Unemployment's only Benefit, you make your sacrifice for the adulation of the Ruling Class and the glorification of "Regal" occasions.

For your sake, we are Citizens, not Subjects! How much did it cost Tonkin?

Yours,  
T.P. Howes.



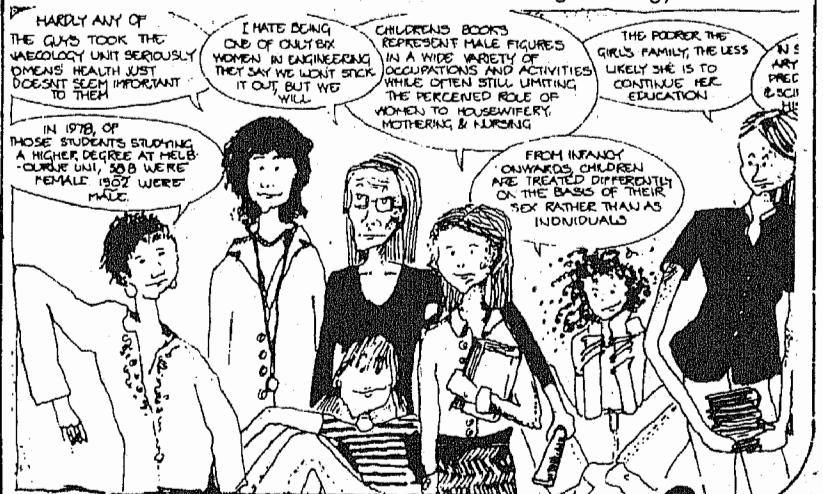
## ENGINEER'S OBSERVATION

Dear Madam,

I refer to page eight of the issue of 'On Dit' published under the name of the 'Women's Meekly'. In the inset at the top of the page, several girls are drawn expressing their opinions on different aspects of women in the university. They are all drawn as fairly 'average' looking girls - except for one, who has a long, lean face, drab hair, dreadful acne and wears glasses. This particular girl says how she hates being one of the only six girls studying

engineering. As I continued to read the magazine, it was obvious that the journalists were feminists; for the equality of women with men, and against the stereotyping of women by men, amongst other things. Yet, in the above case, women have been stereotyped by women! The hypocrisy of the journalists is unbelievable, and the drawing is insulting to all the girls who are studying engineering.

Pamela Lipert  
(the only girl studying 2nd year electrical engineering).



R.A.S.  
EE

# LETTERS

## OIL RATIONALE

Editor,

Fellow Australians, let us not wait until we are brought to our knees by oil shortage. The 3rd World War, fighting over the last bit of oil, is absolutely inevitable. And it will involve nuclear weapons, which are held by an unknown number of factions.

The Oil Minister for the United Arabs and President of OPEC has declared (Age 5.10.79), as have many before him, that oil will be short by 1990, that they will put the price up and production down in the very near future, and that "if there is another World War, it will be over petroleum".

It is a monumental testimony to the suicidal craziness of modern western man that no oil-consuming country has cut its dependence on oil to a viable level.

We on this isolated continent, with oil of our own, have a sporting chance of staying out of the gruesome and futile war that will start soon and blacken the rest of this century.

For God's sake, let us act now and

1. discourage motor cars with a "survival levy" of say 10¢ a litre on petrol, transferring that money directly onto public transport.
2. get what oil we still can and conserve it for future use in

planes, bulldozers, trucks and trains.

3. make a serious investment in solar energy.

When our mode of transporting people has basically changed from car to tram etc, people will still hire taxis for urgent trips and car-lovers will still be able to run their machines - at a price.

Ignorant and short-sighted people want to hang onto their cars even if it kills them. Its ironic to think that the coming war, which will be the worst in history, is The War of The Motor Car.

How amazing that modern man will plunge himself into a holocaust in his attempt to hang on to the greatest evil in his lifestyle.

As well as the guaranteed blood sacrifice of men, women, and children every minute of the day in the car-world, the car system causes the foulest-ever air, the fullest-over-lawcourts and hospitals, and greatest-ever consumption of resources per head.

Please, let sanity return.

And finally, if Australia does blunder into this useless war, and seeks to conscript men to fight for the motor car, I am sure I will not be the only one to say no.

Philip O'Carroll



## NO HIGH FOR SMOKERS

Dear Editor,

In this time of economic severity, I am not only living on a mere pittance due to deliberate government policy to take from the poor to give to the rich, but also I am persecuted for my choice of relaxation, the smoking of marijuana. Not only does the government's policy help maintain high prices but administrative corruption has created syndicate monopolies of both the growing and the distribution of marijuana. (Surely this is another example of our government's reverse Robin Hood idea of protecting the wealthy at the expense of the poor).

Anti-marijuana laws are racist in origin, for they originate in the U.S.A. at a time when mainly Mexicans in the south-

west and Negroes in the south availed themselves of the herb. They were effectively used to threaten these people, just as in Australia today they are used to threaten those "undesirable, young subversives" who use marijuana. Anti-marijuana laws are a prime example of U.S.A. wasp cultural imperialism, they bolster multi-national syndicate capital, and breed corruption. This is degrading to marijuana and its users. Therefore I am urging all people who disapprove of the government anti-marijuana policy to come to the National Marijuana Day Rally in Rundle Mall at noon on the 9th November, and the National Marijuana Day Dance, 8:00 p.m. at the Burnside Town Hall that evening.

Yours  
D.M. Kreuzewski

## Competition

**Who's the best of the ivory-towered academics?**

**There is a PRIZE for the best academic i.e. lecturer/supervisor/tutor at Adelaide Uni. (assuming that such a person can be found!).**

**We would like to know who YOU think is the best. It may also result in some people having a better attitude towards their students.**

**Anyway, send it in, now! Make sure you give an adequate rationale and explanation for your choice - it will add to the Counter Calendar.**

**Send your entry to:  
Chris Capper, Student Activities Office.**

## HAYDEN AND ASIO

Dear Mr. Hayden,

The debate on the ASIO bills will soon begin in the House of Representatives. Your attitude to this legislation will determine whether the ALP shows itself to be a party of principle, prepared to stand up for the interests of the majority of Australians, or as a party of compromise prepared to capitulate to the establishment and the media.

To say the least, a certain ambivalence was the keynote of your defence of ASIO at the recent Adelaide Conference. The rules of debate prevented me from making any reply to the points you raised.

I was not impressed by the eagerness of Mr. Justice Woodward to inform you about ASIO's activities. After all, how much does ASIO allow Woodward to know of its activities? How much of his information does Woodward allow you to know? Of what value is this information if it cannot be revealed to the public? Also, if ASIO is now so different, why are you so opposed to compensation for those disadvantaged in the past? Surely Woodward and a "new" ASIO would be pleased to assist.

It is not "us" who should carry the responsibility for what was done in the past, but rather ASIO and the non-Labor governments who inspired its policy of persecution.

During the debate you made the point that the Hope reports go back a very long way and that "we ought to leave well enough alone".

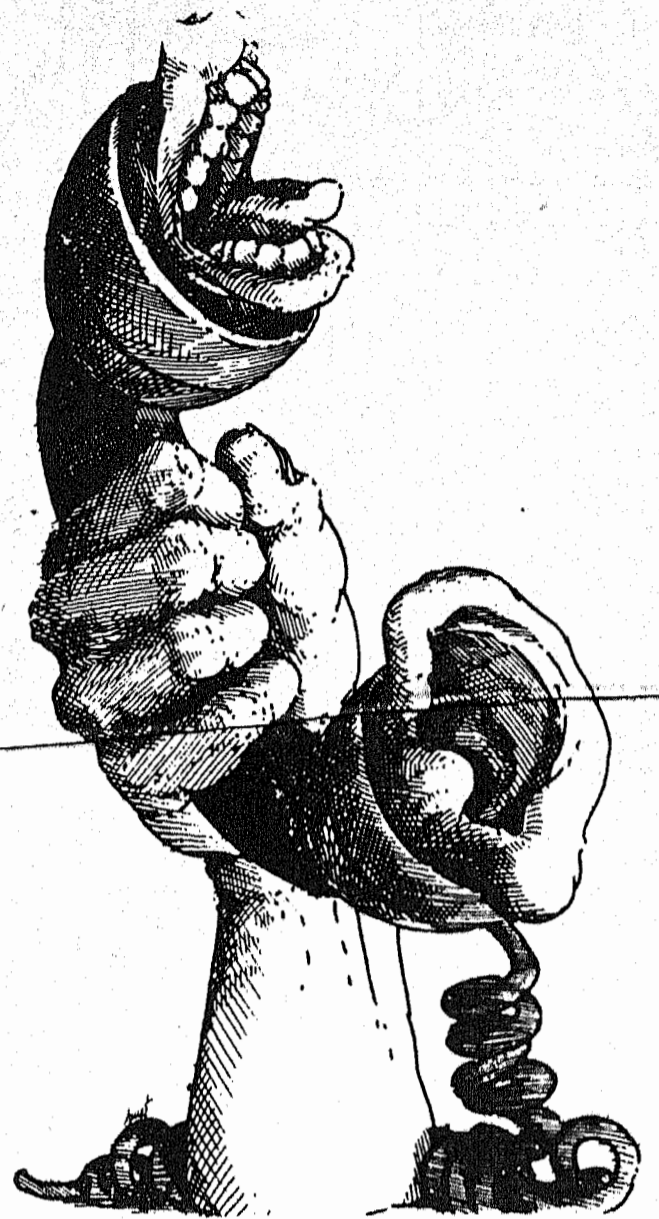
Did you mean that ASIO has the drop on people in the ALP and would use this information against the Party? Is this implied blackmail not a good reason then for the abolition of the organisation?

Similarly, Lionel Bowen's reference to ASIO versus the Ustasha, reminds me of the way in which ASIO backed up Liberal politicians who supported the Ustasha by declaring the Ustasha non-existent; and the fact that, despite ASIO's great ability and its even greater budget, a number of Ustasha are currently appearing before the Courts for terrorist training. The information for their indictment came, not from ASIO, but from the NSW police.

Did you hope to distract us from the question of what ASIO is doing by telling us about the half-dozen Empire State Buildings and the enormous staff needed to tap all the phones of people who believe they are being tapped? How do you explain away the existence of ASIO offices in every capital city (there are four known ASIO premises in Melbourne alone) and a staff which is quite large when measured against ASIO's notorious failure to nab a single terrorist in all its 30 year history.

Of what use will it be to give ASIO a legal charter and write safeguards into the Act if ASIO is to remain unaccountable to parliament and if people who might be able to reveal anything about its activities and personnel are threatened with heavy fines and goal terms.

Your contribution suggests that, given due supervision, ASIO will carry out the wishes of the Australian Government.



You neglected to mention how you would come to grips with the problems of dual allegiance, namely to the Australian Government and to the international intelligence community; in other words, the problem that brought Salisbury into conflict with the South Australian Labor Government.

You referred to the "obsessions" of some people with matters that happened decades ago. The activities I mention here are facts, not obsessions, and they go back no more than a few years. Some are happening right now.

Indeed, if we talk about obsession, you might do better to look at Lionel Bowen's claim of being unable to walk safely along Australia's streets for fear of terrorism.

What would ASIO do for the next Labor Government? Exactly what it did to the Whitlam Government. It will protect those departmental heads who sabotage ALP policy (as Treasury did in the "Loans Affair") and they will incite such sabotage (as in the days preceding the "Murphy Raid"). The information they give to ALP Ministers will be the mushroom treatment as before

- keep them in the dark and feed them excreta!

Right-wing terrorists (Ustasha and a section of the Vietnamese) will be encouraged and peaceful working class organisations will be persecuted. In other words, ASIO will again do its utmost to destroy a Labor Government, and unless we do something positive, it may again succeed.

There is every reason for the ALP to oppose the ASIO bills totally. Their passage will be a landmark in repression.

The mounting crisis of inflation and unemployment puts increasing stresses on the entire social fabric of our society. In the days to come, there will be little mileage for the ALP in having assisted repression at a time when we, as a party, should have fostered dissent.

Surely the question, Mr. Hayden, is not whether we should rock the boat; but whether we are steering the boat in the right direction.

Yours fraternally,

Joan Coxsedg, M.L.C.  
Melbourne West Province.

## PUBLIC NOTICE

**At approximately 1.00 a.m. on Saturday 10th March, 1979 a medium size car (possibly Japanese in manufacture) and light in colour struck a trailer which was parked in the grounds of the University of Adelaide in the vicinity of the Lady Symon Building as a result of which a young woman standing on the trailer was thrown to the ground. Any person knowing the identity of the driver of this vehicle or who could, in any way assist in supplying any particulars which could lead to the identification of the vehicle is requested to contact R.R. Bentley & Co. 7th Floor M.L.C. Building, 185 Victoria Square, Adelaide, telephone: 51 6576 as the matter is urgent.**



## WE IN THE LIBERAL PARTY HAVE CHOSEN THE CONDOM AS OUR SYMBOL

IT'S FULL OF INSENSITIVE PRICKS.  
HALTS PRODUCTION.  
IS INFLATED WITH HOT AIR.  
AND GIVES YOU A FALSE SENSE  
OF SECURITY WHILST YOU'RE  
BEING STUFFED.

## KAMPUCHEA: THE FACTS

Dear Nonee,

It is a well-known saying that "the first casualty of war is truth"; it seems this should be extended to include the aftermaths of war. Jodi Tabalotny's feature on the Kampuchean people's plight fits into this category. Tabalotny seems to have a total disregard for historical facts and a predilection for prejudice and outright distortion.

The approach and perspectives that Tabalotny brings to the Kampuchean situation can only act against his call for humanitarian aid. By tying a call for aid, for the starving in Kampuchea, to an utterly biased account of the causes of this situation is counter-productive, and only leads to the denigration of the appeal. Concern for the people in Kampuchea should be tied to a concern for truth.

Almost every paragraph in Tabalotny's feature is either clearly false or open to dispute. For example, paragraph one claims that the Tet offensive, of 1968, was "militarily disastrous"; yet after Tet President Johnston called for a major review of US policy and General Westmoreland requested 206,000 more troops, an increase of 40% - does this imply a military disaster. Similarly as Kahin and Lewis point out in their book, *The US in Vietnam*, the Tet offensive led to an increase in Southern recruitments to the 'Viet Cong' (National Liberation Front) and indicated that the Thieu government could not compete with the Southern (not Northern) Vietnamese forces against him (of p. 375).

If Tabalotny's knowledge of Vietnamese history is deficient, on Cambodia he shows himself to be completely out of his depth.

He claims Vietnam violated Cambodian territory; without noting Sihanouk's role in playing the Vietnamese community and Americans off against one another. In doing so, Sihanouk was prepared at times to let the Vietnamese use

the Ho Chi Minh trail.

Tabalotny makes the incredulous claim the North Vietnamese could be blamed for America's saturation bombing of Kampuchea. In William Shawcross's authoritative work on Cambodia, called "Side-show" (written after interviews and documentary investigations of those involved) he writes that the real cause of the B52 carpet-bombing was due to "some notion of US global credibility" (Cf. Far Eastern Economic Review Jan 1977). Kissinger's Deputy Haig, said, "candidly, that the secret bombing was ordered to show that the US was "tough" (ibid p. 21). Shawcross concludes that Cambodia was taken to war "to serve a concept of global American credibility" rather than in response to the facts on the ground. The fate of Cambodia itself was never of concern." (p. 16). This "credibility" exercise cost 500,000 Cambodian lives. It had nothing to do with the North Vietnamese' so-called provocation.

Tabalotny's understanding of the Khmer Rouge, is likewise negligible. He fails to comprehend that the Khmers were comprised of 'two lines' since 1954, one pro-Vietnamese the other more indigenously orientated. It was the latter, the Pol Pot line who turned on the other members of the Khmer Rouge, not as Tabalotny asserts an insurrection engendered by Vietnam. The evidence is so overwhelming against Tabalotny from left to right wing sources, that one can only conclude he knew absolutely nothing on this issue. (To back up my interpretation (cf) C. Thayer, lecturer Duntroon military college, ANU working paper No. 1, Kiernan B, Nation Review Nov. 78, Milton Osborne F.E.E.R. Feb. 1979, South East Asian Chronicle No. 64)).

The historical analogy of comparing the Vietnamese-Soviet treaty with the Soviet-Nazi pact is inappropriate, meaningless and, moreover,

ludicrous. Similarly the implication that one can draw percentages between the dead in Kampuchea and those gassed by Hitler is insulting to people's intelligence. Whatever one thinks of Pol Pot, it wasn't gas chambers or, planned genocide that created the man deaths under his regime. It was primarily his inability to feed his people that created the man deaths; this is not to say that there were not executions. Part of the causes of the mass starvation, which Tabalotny and the rest of the press have deliberately over-looked, must lay with the US and its bombing and scorched earth policy in Kampuchea.

Despite Tabalotny's disregard of facts or balance, Adelaide Uni students should give to the aid appeal for the Kampuchean people. The need is too great to let politics stand in the way. But also, let us have regard for the truth. In this respect it is worth noting the news release of Community Aid Abroad who with Oxfam funded the first flight into Phnom Penh, and who have reported that the Oxfam representative, Jim Howard has noted that: "the Vietnamese, themselves hit by crop losses following last year's devastating Mekong River floods, have reduced their rice ration to help provide supplies to Kampuchea."

Moreover, we should be prepared to condemn the use of aid as a political weapon. This we have seen perpetrated by Fraser in regard to Vietnam, so as Australia would be in line with the US political and economic embargo of Vietnam. As well, our concern for the starving people of the world needs to escape from its political selectivity. In this regard, we should ask ourselves what we are doing for the starving people in East Timor who are being repressed by the Indonesians, who have refused to ship aid to East Timor (reported P.M. programme 18/10).

Yours sincerely,  
Greg McCarthy.



## A CRITICAL LETTER

Dear Nonee,

I wish to make comment on the continual stream of incorrect spelling and grammar appearing in the pages of ON DIT. This, I feel, reflects badly on the way in which you, as Editor, are doing your job.

It appears that many of the articles and letters appearing in ON DIT are simply not read or examined prior to publication. I say this because many of the faults are so glaring that even a casual glance at the original draft would show up the fault.

If one is to assume that the articles are read, then one must draw the conclusion that, as Editor, you are too afraid of

accusations of censorship to correct articles in order that they may make grammatical sense, and not be an insult to the intelligence of the reader.

Further, the suggestion that you are too busy to attend such detail is no valid excuse. The people who assist you are just as capable, one hopes, of making the necessary corrections to copy. In anycase, surely it is the Editor's job to ensure that this is done, in order that the publication may not have the appearance of being thrown together in a slap-dash and careless manner.

I remain,  
Paul Moritz  
Science (SO)



## LETTER ON A CRITIC

Dear Nonee,

I am a regular reader of the opera column in On Dit.

I am disturbed by the misleading ignorance of your most recent critic Michael Burden.

I could list minor points such as his description of Thomas Edmond's "One Man Show" character as "bohemian." Everybody else could see that this was a type of academic.

His biggest blunder occurred in his preview of next year's opera season. "Death in Venice" is not a "fascinating story of Venetian life at the turn of the century." Many readers, movie-goers and even television watchers could tell him what its about. Benjamin Britten, Mr. Burden not Franz Lehár. He gave us Eugene Onegin on L'Osmino. This is not a good effort when there is a comprehensive

library of scores and records in the Music Department at Adelaide University.

Mr. Burden first appeared in On Dit criticizing Osman Minor for her reviews. Mr. Burden has subsequently repeated the very faults he criticized and has added a few of his own.

He gives the impression that he is a very young music student. He will go a long way if he remains so blatantly obsequious to those with power as in his review of the Music Departments' admirable "Orfeo."

By the way, Mr. Burden, someone, somewhere must have liked your little essay on Don Giovanni. But why have it reprinted for public consumption. That particular opera has not been seen in this city for 2 years nor has it been heard on radio for many months.

Yours, con agitato,  
Michael Kelly

# NEWS

## STUDENTS ASSOCIATION BLUES

Hello Comrades,

So the ever observant Carol Johnson and Lance Worrall (ON DIT OCT 15) suspect they have diagnosed an advanced case of the "blues" in a reactionary liberal running dog. While I am moved by their obvious sincerity and attempts to disassociate themselves from the same aspects, "Gardners Guide" (well described as "humor gone wrong") issued during the referendum, I feel compelled to reply to their attacks on Direct Elections and Voluntary membership, as well as their remarks on the Universities staffing situation.

We heard the same sort of sob stories about removing the weighting in favour of small campuses, that this move would lead to domination of the union by large city campuses. Well, the weighting was removed, and with the concurrence of its former supporters. Students at Adelaide Uni would get no less a say in voting for the AUS leadership. Delegates are often elected on personalities, giving the voters little or no information on which people they support. By removing the "middle person" the AUS leadership would more closely reflect student opinion. Carol and Lance espouse on position on Compulsory unionism that must give little comfort to AUS supporters at campuses like S.A.I.T., Macquarie, University of Tasmania and Queensland Uni (which are not members of AUS). They **CANNOT** join AUS because only SRC's join AUS, not individual students. So then, how are these students to be represented? Simply by making membership voluntary. These students could join AUS, students here could decline to join AUS and everyone - except the C.P.A. and other groups who use AUS to further their own campaigns (such as

opposition to the 150th anniversary of Western Australia, opposition to uranium mining, etc.) - would be happy.

The overwhelming majority of students want a SERVICE union, not a political union. I discovered this this while collecting signatures for the referendum. The questions being asked over and over were "How will it affect student travel?", "Will I still be able to get concessions?" and the like. I did not have one person say they wanted AUS to still be able to run its anti-uranium campaign, and the miscellaneous feminist campaigns. This is a point AUS supporters should consider when they talk of campuses rejecting secession.

I am sorry that Carol and Lance took the opportunity to have a bash at the Federal Government while they (quite rightly) condemned overstaffing in some university departments. This cutback, after years of exploding growth, was begun by the previous Labor Government. Rather than demand more money across the board, the University should set up a special committee to direct additional teaching grants to understaffed departments (like Law with a student/staff ratio of 21:6:1m Commerce 24:6:1, Economics 14:5:1, Computing Science 14:9:1, Psychology 13:5:1). The Departments of Physics (8:9:1), and Chemistry (8:6:1), Organic Chemistry (8:2:1), Genetics (8:4:1), Economic Geology (5:3:1 !!) Geology (7:8:1), Asian Studies (3:2:1 !! with a professor to be appointed soon??), are quite well staffed and should not be given extra staff. By supporting increased staff in such well catered for departments do a disservice to seriously understaffed departments.

Greg Ede



## Stop Press

### University Council Elections

The following candidates were declared elected

K.J. Hinton  
G.J. Maddern  
K.M. Bills  
G.R. Ede

Not elected Don Ray  
In a record vote of 900 people, a complete reversal of recent voting patterns occurred. I.E. candidates who ran in S.A.U.A. elections and were defeated by a 2:1 majority now won. Also the number voting was doubled on previous years. The results are currently being challenged.



HEY!

**NOTHING TO DO THESE HOLIDAYS?**

**MAD ABOUT THE MEDIA?**

Then get involved in a special 'Media' paper for distribution throughout Australia, to be produced January - February 1980.

Many people were very pissed off at the role of the media in the recent South Australian election and felt it was about time someone looked into the role of the media in Australia, whom it serves, who owns it, what can be done about it etc.

If you even might be interested in writing articles or helping in the production of this ground project, PLEASE see Nonee Walsh in the On DIT office or Paul Brady at Student Radio.

## P.A.C.

### POSITION VACANT ON THE PUBLICAFFAIRS COMMITTEE

Due to the resignation of a member without portfolio on the Public Affairs Committee, nominations are now open to fill this position. If you are in the least bit interested PLEASE come into the Student Activities Office and inquire by Friday 2nd November. A new member will be selected by the PAC.

Ken McAlpine  
Chair,  
Public Affairs Committee.

P.S. Don't be scared, there probably wont be much opposition.

### POSITION VACANT ON MEDIA COMMITTEE.

Likewise, there are positions vacant on the Media Committee Please see Nonee Walsh, Chair of the Media Committee by Friday 2nd November.

## EDUCATION CUTBACKS

### ACTION AGAINST EDUCATION CUT BACKS.

The South Australian Trainee Teacher Association (SATTO) along with the Employable Teachers Association have organized a series of action around the issue of federal cutbacks in Education funding and the setting up of teacher Selection Panels to select unemployment i.e. to weed out the 500 trainee teachers who will receive jobs out of the 3,500 applicants in 1979

Support is asked for all those concerned about the current deterioration in Education standards due to Federal funding cuts - a situation, which if ignored, can only get worse.

Planned Activities are:

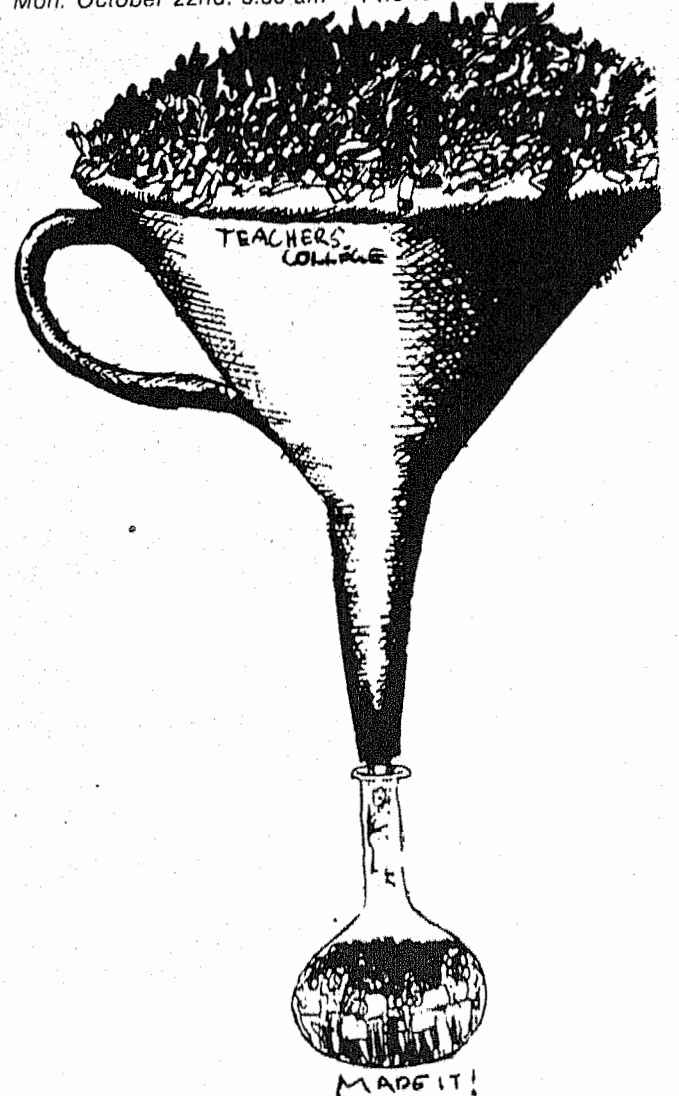
Mon. October 22nd: 8.30 am

Picket and Demonstration outside the Education Building in Flinders St.  
Thurs. October 25th: 4.30 pm  
Mass Demonstration and Protest, involving trainee teachers, employed teachers, unemployed teachers and the public.  
Friday October 26th: 8.00 pm  
Dance with 'Bottom Drawer' Y.M.C.A. Hall, Pennington St., North Adelaide.  
Thurs. November 1st: 7.30 pm: Public Meeting with a representative from the S.A. Education Department and a panel discussion.

Your support is needed.

For further details contact: Renate Kreisfeldt (SATTO) through Hartley C.A.E. Student Association.

Phone: 332 4711 extension 215.

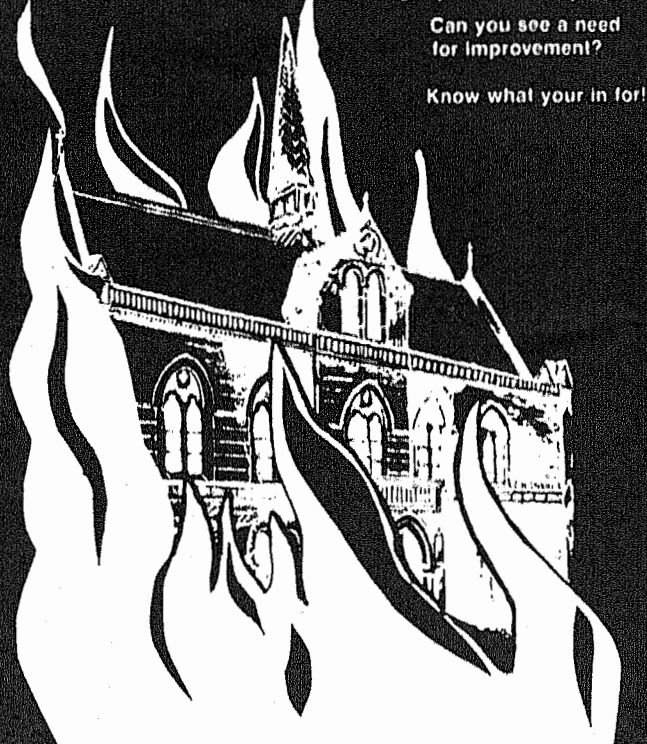


## THE STUDENTS ASSOCIATION PRESENTS EDUCATION YOUR FUTURE?

Do You know exactly whats happening to your University?

Can you see a need for Improvement?

Know what your in for!



12.30 FRIDAY  
BARRSMITH LAWNS

## CONSUMERS ASSOCIATION



Petty

**CONSUMERS' ASSOCIATION OF SOUTH AUSTRALIA INCORPORATED.**  
 147 Ward Street, North Adelaide. S.A. 5006. P.O. Box 390, North Adelaide. 5006, Ph. 267 5505

### "NEW ERA FOR C.A.S.A."

This is a new era for the Consumers' Association of South Australia. It has a new office, being run by its first full-time administrator.

The office was opened in mid-July by the then Minister of Prices and Consumer Affairs, Chris Sumner. The occasion marked the addition of a valuable new dimension, not only to CASA's work, but to the consumer protection scene in this state.

The pressures on a consumer these days are such that we all need the support of information and leadership in times of trouble. Sophisticated methods of marketing and advertising are here to stay, and consumers must be careful that these methods don't make more rapid advancements than the spread of information about them.

CASA keeps tabs on manufacturing, retailing, advertising, credit arrangements and legislation. It is here to represent consumers, to foster education, to provide a forum for debate on consumer issues, to lobby legislators and to liaise between consumers and manufacturers.

It has already proven its worth in public debates in issues as diverse as this year's sugar price increase and, more recently, class actions. The Association also had a major

success this year in drawing to public attention the restrictive agreement between banks over Bankcard.

CASA was formally founded in February, 1977, after preliminary meetings going back to '76. Membership has grown gradually since then, and as the Association takes a voice in more issues, so it needs more members a louder voice will be heard far more easily.

Apart from the benefits of CASA's file of knowledge and information on issues likely to affect the consumer, and the fact of being represented in public debate, members of CASA also receive an automatic subscription to *Consumer's Voice*, the regular publication of the Association, entry to quarterly meetings, with films and guest speakers, and access to the information-gathering and decision-making processes of the Association.

CASA is now a permanent part of the consumer protection scene; in fact, it's the only broad-based organisation for the consumer working specifically in South Australia.

The state government, through the late '70's, has been a leader in this country in legislating to look after consumers, but even in that area, there could be improvements. Legislation, like the Department of Public and Consumer Affairs, tends to follow as a reaction to a problem. CASA is the only organisation in the state that tries to protect consumers from the problem.

For further information, Brian Morris is available on 267 5505, or at CASA's office, 147 Ward Street, North Adelaide, 5006.

## IAN SINCLAIR FRAMED!

**Shock Confession** - Finnane Did It!!!  
 From you special correspondent R.A. Holden.

The 18 month investigation by Mr. Finnane, known, as Nookie to his friends, came to a surprise end today. Mr. Finnane cracked under the pressure of compiling his 9th volume and called a press conference to clear the air. The bionic Neville Wran said he was disappointed as this was not the sort of dirt he was looking for.

"I did it all" said Mr. Finnane in the lounge bar of the Fishmongers Arms this morning. "I forged Mr. Sinclair's

signature any number of times, both before and after his death".

He also confessed to borrowing money under false pretences from the Regency group of companies to line the coffers of Sinclair Pastoral Industries. He used part of this money to finance his exorbitant lifestyle and pay for his luxury villa in the West Indies.

In a 45 minute speech from the National Country Party back bench Mr. Sinclair said he had always suspected as much.

He said Mr. Finnane was

probably motivated by deep feelings of inadequacy due to his failure to wrest Labor pre-selection from Mr. J. Ducker (former President of the T.L.C. Darts and Social Club). This had resulted in a castration complex and a desire to "sink the boot" into Liberal cabinet members at every chance. He said Mr. Finnane was a pathetic little individual, more to be shot on sight, than pitied.

A spokesperson for the A.B.C. denied that there were any plans at this stage to serialize the Finnane report.



HISTORY - The sixth wife of Malcolm the VIII

## RAJA YOGA

Raja Yoga is a power thru which we achieve many benefits. Essentially it is the spiritual power of purity which is gained through 'yoga' or meditation. The word 'Yoga' means 'union' or 'link'. The term was originally used to connote the mental union or link of the soul with the Supreme Soul or the harmonious relationship between God, man and nature.

The yogi learns to turn mind or thoughts within and to contemplate the spiritual nature of his existence. When the thoughts are withdrawn from the world and its attractions he is able to stabilize his thoughts on the self --- a self luminous spark of light or energy which has its seat in the body between the eyebrows. This, he knows to be the soul or the real self.

There comes to him the experience of separateness from his body and the world of matter. The mind becomes light and gradually feeling of weightlessness grows he begins to experience different qualities of the self - peace, bliss, love etc.

This is the first stage of meditation practised in Raja Yoga i.e. Soul-consciousness.

With these thoughts in mind viz I am a soul ... distinct from the physical body... I am peaceful ... I am a peaceful soul ... a conscient point of light etc. ie. After having determined himself a soul, he takes his mind upwards to the regions beyond the physical world known variously as Paramdham, Nirvana, Brahnloka or the Sweet Silence Home.

With the inner eye he visualizes a region of reddish - gold light and within that infinite expanse of light the mind is focussed on another star - like conscient entity called the Supreme Soul or GOD.

With this recognition that the Soul or the self and nature are externally separate or different an aspirant is easily able to detach his mind from the mundane aspects of this gross world and to experience the higher regions.

The aim of Raja Yoga is to have constant union with the supreme. this stage of absorption is known as 'Samadhi' and is the culmination of the aspirants spiritual efforts. By taking the mind to Soul world again and again one learns to maintain his experiences even while doing actions or discharging ones

responsibilities in this world i.e. family, friends, work etc. This aspect is known as Karma yoga. Or yoga whilst performing action. A person practising yoga in the above manner for sometime; feels that his whole being is surcharged with spiritual vibrations of peach and joy. As if he is overflowing with these qualities. He becomes disentangled from the problems and confusions of the world and no longer experiences status of fear, anxiety, depression etc. It creates a very positive attitude in his mind about the world and his fellow beings. he looks upon all with the same vision of brotherhood.

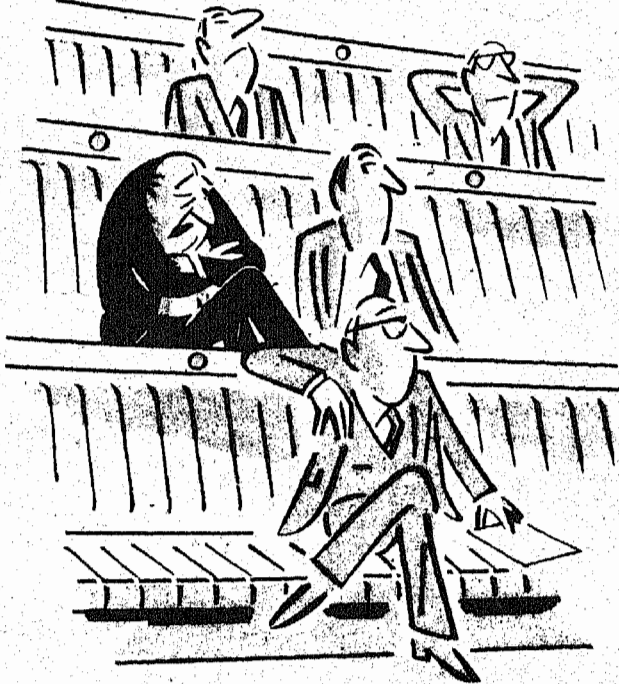
Through practice of yoga a person gains control of his sense organs and over his wavering moods. Yoga gives him the ability to create new experiences and to have complete mastery over himself.

Peter Damo  
 Raja Yoga Teacher

Free Classes (Introductory) in Raja Yoga are available Mon-Fri at the centre : 147 Gover St. North Adelaide. Ph. 267 5270.

\*All subsequent classes are also free of charge.

# ANONYMOUS MORGAN TALK



Those itching to stop this Morgon in his tracks to press for something less demanding ought to keep in mind Frank Hardy's ordeal after he wrote about power without glory.

At last, the truth is out! How did the Democrats win the last Council seat when veteran Labor men were celebrating "victory" days before the end of the count? Sure, they knew they had to keep on getting 5½ times the Democrats' vote - after all, their fifth listing was fighting it out with Lance Milne. But the Marijuana Party didn't deliver the goods in sufficient droves and there was much gnashing of teeth about the reverse donkey vote (1 at the end, or near there, and working backwards). So the mob who'd like to believe theirs are the thinking voters (might explain the percentages) sneaked in the back door thanks to those who hardly cared at all! And not

for the first time, either - ask Senator Mason!

Surprise, surprise! John ("Wonder Boy") Bannon attacking the Budget because cuts in payroll tax lagged behind Victoria. And this wasn't just going to be a knee-jerk Opposition! When will they learn that the more they squabble, the more the electorate will treat them like little children?

Spoke to one of the businessmen exploiting tax lurks to campaign against Des Corcoran. His first question, "Do you think that sort of thing has any effect?"

Summertime, and out come the scantily clad females to plug everything from tooth rot to weedicides. Maybe they ought too get a deluge of letters demanding a few more well-proportioned men: after all,

women still hold the purse strings!

Looks like Tasmanians won't be getting an early chance to reconsider after all. The Liberals were the last to drop writs seeking to oust candidates who'd gone above the \$1500(?) limit on campaign spending. The Democrats said they wouldn't be warning the big boys again. After payola allegations - (conservatives and mining interests or land speculators, the ALP and margarine, Queensland NCP and anyone willing to come to the party) public financing seems the easiest way out, particularly if they can only have a couple of cents per elector plus a small amount of free time on the electronic media. Might revive the public meeting and the standard of debate in Parliament!

More ammunition, if you haven't yet written to the Indonesian Embassy about East Timor! Why do "transport costs" eat up around half the outlays associated with famine relief operations? Any why, months after being donated by the Australian government, are high-protein biscuits and vegetable oil still lying around in Jakarta? Genocide? Looks like Gough made at least two errors!

"There shouldn't be any surprises about the magnetic Karol Woltya's hard-line traditionalism on sexual conduct and organisation of the Church, and his attempts to revive the Blessed Virgin hoopla. Just take a long look at Polish history and traditions, starting with the shrine at Jasna Gora and the icon of Our Lady of Gzestochowa.

Malcolm's angling for an election before June. Why else stonewall in the face of flak over the extraordinary Industrial

Relations amendments? What's scaring them most is the prospect of a bumper cereal crop with world prices high. First-advance payments mean competition for money in the market-place, higher interest rates and a return to galloping inflation. Perhaps he'll campaign on reducing unemployment by eliminating the unions! Stanley Bruce had a go at that and we know what happened to him!

Autopsy time! It wasn't so much the early election (after all, Malcolm Fraser, Neville Wran and Dough Howe - all got bumper majorities), as the insipid campaigning and the total lack of momentum - at least the other three were ready to exploit divisions and mix it when it came to unfulfillable promises. The Liberals, not expecting to win (and that's a quote from one of them), were looking around for a new leader until Labor showed no signs of fight: when the media moans surfaced, they changed tack and just asked people to vote for them "this time". Now they're supposed to deliver. Labor has even greater problems: why only a ten-member front-bench (surely not heeding Millhouse advice?) unless a lack of proven talent? They've loads of rebuilding to do in traditional areas (not just Semaphore) and Bannon's hard at it trying to attract young members. The unsuccessful Council grab, (and that's what it was all about) leaves them out in the wilderness there (in spite of the DeGaris vote) for at least six years next time, six of them and five Liberals are up, with only four Labor people staying on. It'll teach them a lesson, until they get another chance like this!

Villain of the week: the Nestle company. Highly successful in its attempts to phase out breast feeding in the developing world

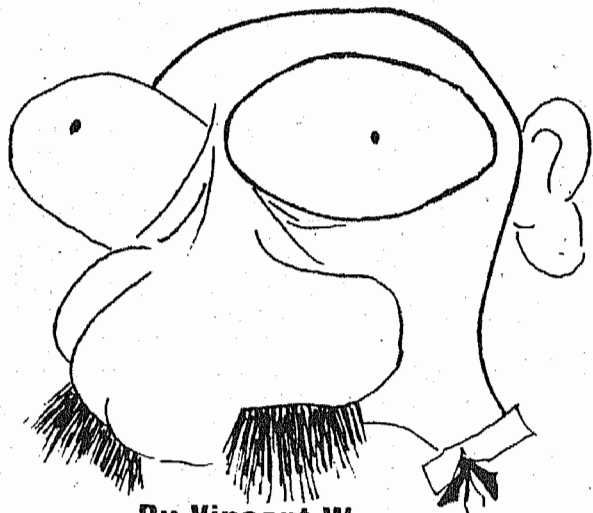
and substitute the bottle where proper sterilisation is well-nigh impossible. Massive profits and more squalid malnutrition (there's no money for other things), diarrhoea and gastro-enteritis, not to mention a drain on foreign reserves. The sales reps. posing as nurses surely earn their pay. Have a little think, string together some questions (including ones about who gets what out of coffee) and advise them of a personal boycott until sound answers are forthcoming. Their address: GPO Box 4320, Sydney, NSW 2001.

From the Hansards: it was of course, the Honourable Member for Nanango, one Johannes Bjelke-Peterson, farmer, crop-duster and scrub-buster. Surely the best advertisement for an Upper House in Australia! The Opposition can be prevented from even asking questions or raising matters of importance: if they get over that hurdle, no information is forthcoming on matters such as the Premier's flying expenses. And in his valedictory speech, the legendary Socialist member for Bowen, Fred Paterson (1949) thought that only Joh had less chance of the premiership than he - European name, you see!

Over the Christmas break last year, Cabinet decided to maintain the nation-wide electronic-media blackouts that start two days before any State or Federal election in Australia: rated a couple of lines on an inside page of "The Age!" Goes back to the Australian Broadcasting Act (1942), the relevant clauses passing without dispute. Now who said that the only time you need to worry is when all politicians are of the one mind? Couldn't have been a newspaper editor!

S. Morgon

## NASAL PASSAGES



By Vincent Wong

Dear Peter,  
best column all  
year. Keep up the  
good work!  
Love,  
Howard.



# VIETNAM AGGRESSION AND EXCUSE

Predictably, the news of mass starvation in Kampuchea has been used by supporters of Vietnam's aggression to justify that aggression.

A recent newsletter from the South Australian Branch of the Australia-Vietnam Society says:

"Men, women and children are dying from starvation in tens of thousands in Kampuchea. Gruesome scenes have been reported over past days in the 'Advertiser'.

"It was to rescue the Kampuchean people from this mass extermination that the Kampuchean National Front for Salvation invited the neighbouring Vietnamese to assist them."

The newsletter goes on to say:

"The quickest way to get the food and medicine to the Kampuchean people is to send donations direct to the Vietnamese Government, which has the best distribution agencies in Kampuchea...

"Cheques may be made out to the 'AUSTRALIA-VIETNAM SOCIETY' which has the strongest links with the Vietnamese Government, and will ensure that the aid is sent quickly and directly to the suffering Kampuchean people."

In contrast to the 'Australia-Vietnam Society' let us examine the facts.

In the period 1970-75 when formally there was a united front between Prince Sihanouk's forces and Pol Pot's forces against Lon Nol, a very serious food shortage did develop in Kampuchea. Refugees left the countryside for Phnom Penh to escape the massive American bombing (the tonnage dropped in 6 months of 1973 exceeded by half the entire tonnage dropped on Japan in the Second World War, including percussion bombs, napalm and chemical defoliants). In this period the population of Phnom Penh increased from a pre-war figure of 600,000 to a probable total of 3 millions. Lon Nol destroyed farm machinery and conscripted young males into the army causing a drop in yield on the paddy land remaining under Lon Nol's control. Rice production fell from a total of

3.8 million tons in 1969-70 to a mere 493,000 tons in 1974-75 - an 87% decline in production.

Lon Nol fell in April 1975 and Pol Pot's Government came to power. They inherited terrible conditions in Phnom Penh, conditions which they had not created. Lon Nol's Premier, Long Boert, stated on the eve of surrender that the city had enough rice for only 8 days. Transporting food to Phnom Penh was impossible because of insufficient transport and a shortage of fuel. Lack of pure water was another health hazard in the city. Medical provisions in Phnom Penh were hopelessly inadequate.

Under such conditions the now much criticised evacuation of Phnom Penh by Pol Pot's forces must have saved - not lost - many lives.

In general, the conditions in Kampuchea are superior to those in Vietnam for growing rice. Pol Pot announced both in 1976 and especially in 1977 a bumper rice crop and an exportable surplus. Different observers, depending on their general attitude to Pol Pot, place different weights on these claims.

There may be some doubt about Pol Pot's claims. But there is no doubt at all about the food situation inside Vietnam in the same period. Prior to their invasion of Kampuchea, Vietnam was in a famine situation. Vietnam was faced with the gravest food crisis in their history - a total shortfall of 4.3 million tons (following rains that had wiped out more than 2 million tons of rice). Such reports have been confirmed by eye witness supporters of the Vietnam Government like *Tribune* journalist Chris Ray who said that there would be famine in Vietnam without rice lifts from the Soviet Union.

At any rate, *the Vietnamese themselves* estimated that a bumper harvest had been likely in Kampuchea at the end of 1978, and that only 10% had been got in before the war launched from Vietnam began. The Vietnamese estimate for 1978 was of total food production of 11 million tonnes, including 9 million of paddy, although they claimed this was a shortfall of 5 million tonnes overall, or four and a half million in terms of paddy. What they were pronouncing a

failure, in other words, was an actual doubling of the best crop figures of the Sihanouk years.

In January 1979, when Vietnam invaded Kampuchea not one of their supporters (to my knowledge) claimed then that it was to prevent "Mass extermination" by "starvation". As for the Vietnamese Government they even "forgot" to mention that they had invaded another country.

As recently as 30th September, 1979, the Vietnamese Government itself has claimed that threat of famine in "Some areas" of Kampuchea was under control (while, of course, blaming it all onto Pol Pot):

"Since its founding the revolutionary administration (referring to the pro-Vietnam Heng Samrin regime) has concentrated on restoring production and stabilising the people's livelihood, with priority given to the resettlement of the population and the restoration of production, especially food production... In some areas, however, difficulties still abound... These areas are threatened by famine stemming from the crimes committed by the genocidal regime and its masters in Peking. The revolutionary administration, however, has taken urgent steps and has *Made the threat more remote.*" (my emphasis) (Hanoi Home Service, 30 Sept., 1979)

In contrast to the Vietnamese propaganda officials of the UN and the international Red Cross have recently announced that some 2,250,000 people in Kampuchea are facing starvation.

In the light of this information the claims made by Pol Pot sound quite believable: As early as May 6-7, 1979 a press communique by Khieu Samphan and Pol Pot said:

"Being stricken by poverty and famine, they (the Vietnamese) themselves can do nothing else but despoil our people. Concretely speaking, during these last 4 months, they have plundered rice and cattle of our people."

The "Voice of Democratic Kampuchea" (Pol Pot's radio) broadcast on 30th September, 1979, on the same date that Hanoi was saying that the

threat of famine in "some areas" was becoming "more remote", said:

"Millions of Kampuchean people have been starved and reduced to skin and bone."

Who has turned out to be telling the truth and who has turned out to be telling lies?

The 'Australia-Vietnam Society' mentions Vietnamese assistance to the so-called Kampuchean National Front for Salvation as though it were incidental. The opposite is true. The pro-Vietnam Heng Samrin regime has 3 Vietnamese advisors for every Cambodian official and ten Vietnamese military personnel for every Cambodian soldier.

Statements by the officials of the 'Australia-Vietnam Society' and the Vietnam Government cited above are clearly made by people with little or no respect for the truth. No thinking person who wants to assist the Kampuchean people should do so through the Vietnamese

Government.

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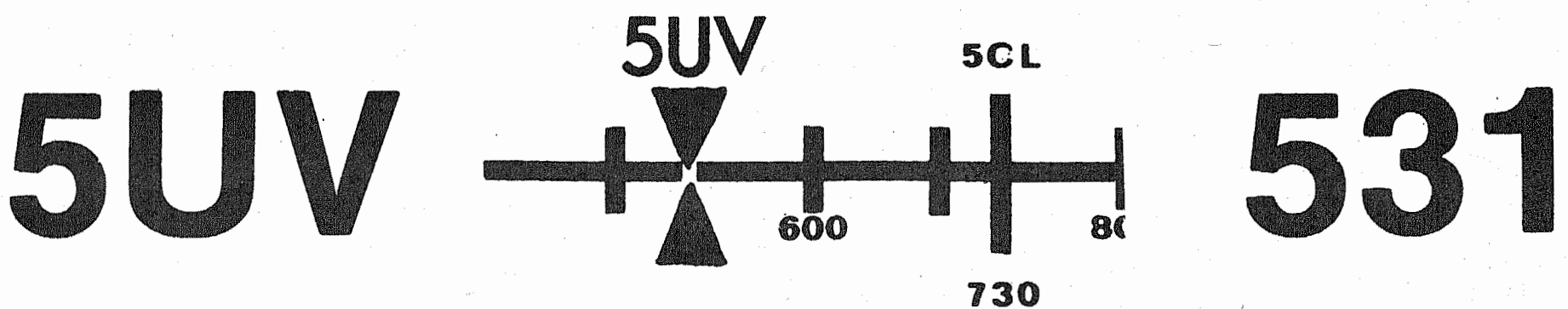
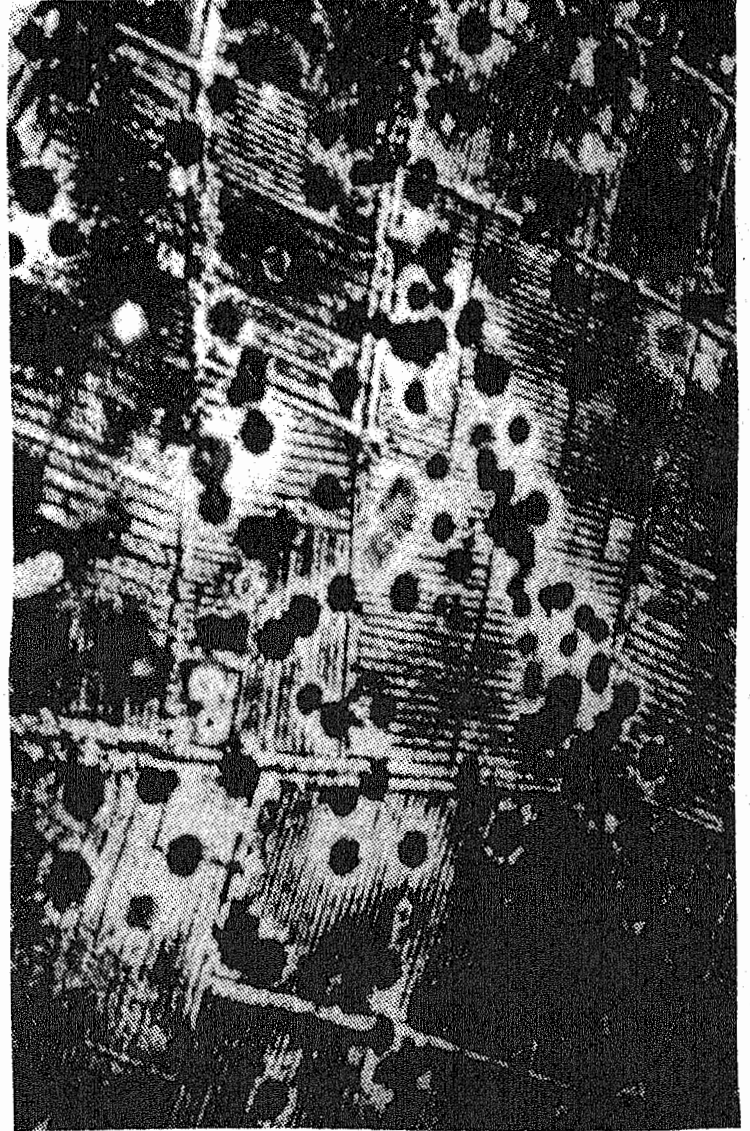
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BBC: Summary of World Broadcasts: the Far East.

Bill Kerr



# YEAR OF THE CON

## YEAR OF THE CHILD - FOR CHILDREN?

This article is an attempt to look at the International Year of the Child and what it's really doing.

1. presenting a romantic image of children.
2. reinforcing the idea of the nuclear family as the only viable and healthy lifestyle, and institution of care for children, and
3. perpetuating the myth that women do and should have the sole responsibility for child care.

I.Y.C. is being used to manipulate women out of the workforce, into the home, and into the role of mother and nurturer, with no independent identity.

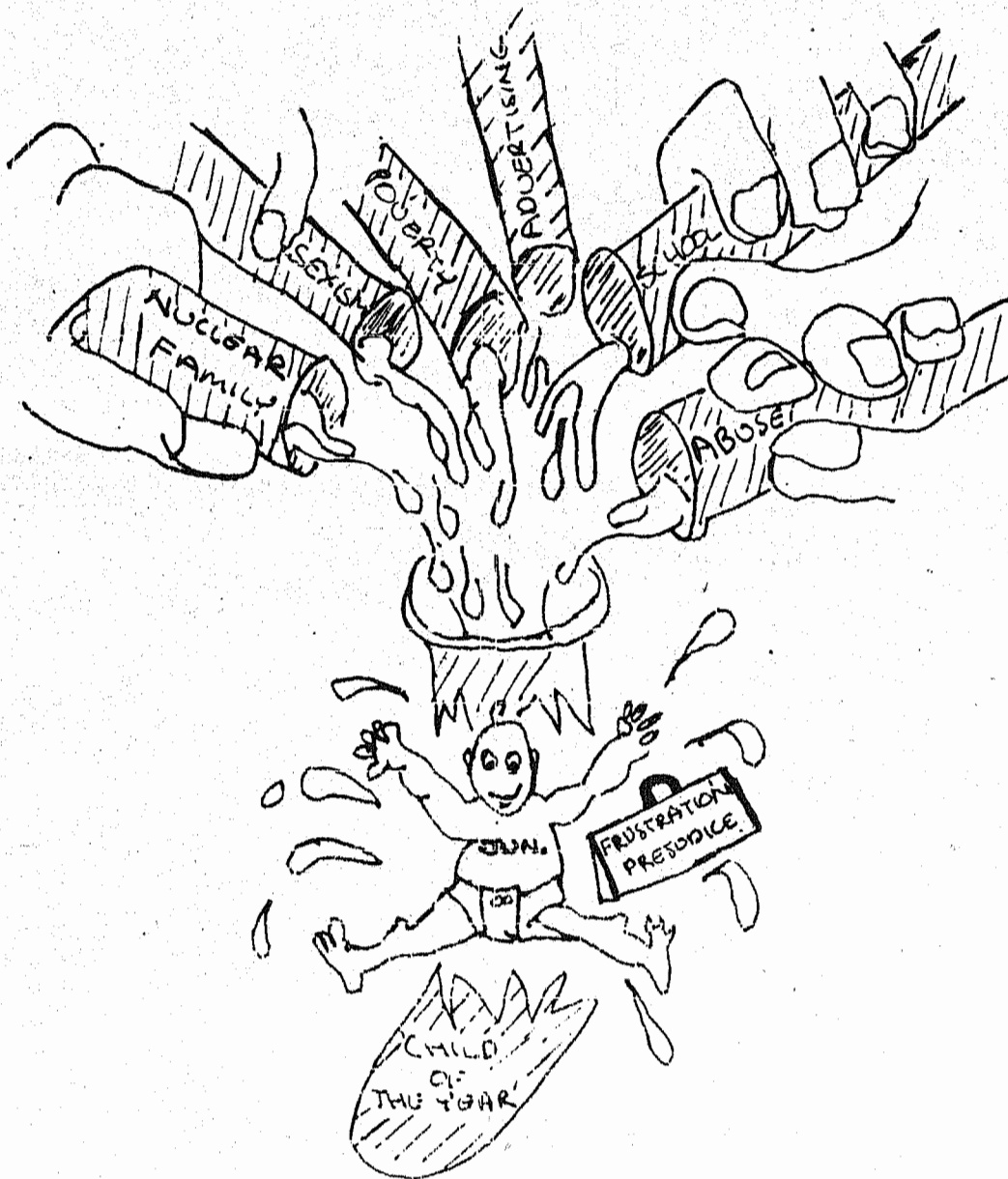
The I.Y.C. propaganda presents a romantic view of the innocence and joy of childhood - a time set apart from the "real world" of adult life. However, children haven't always been viewed in this way. Children were once treated simply as small people who lived in the same world as adults - using the same equipment, wearing the same clothes and making their own contribution to the work of everyday life - this still occurs in other cultures. So there is nothing 'natural' about what our society calls 'childhood'. There are whole industries and armies of professionals that exist to create and maintain childhood as a special and separate category of life. This image is also used to commercial interests to exploit and manipulate both kids and those who care for them.

### How I.Y.C. is being used.

Groups like the Festival of Light, the Right to Life, the Family Life Movement, many church groups and the approach of the media has changed the Year of the Child into the Year of the Family, saying that the best thing that we can do for children is to strengthen the family unit. How do they want to do this? - by preventing women from having abortions, by limiting the sexual education of children, by keeping women in the home "where they really belong" attacking lesbians and homosexuals, and destroying progressive education programmes. Heard it all before? The same ideas were being forced on women during the 50's, the idea of the happy nuclear family. We need to take a closer look at what this happy nuclear family means, and why this campaign is happening now.

Most of the attention of I.Y.C. has focused on the family. If the family is such a healthy institution why does it need supporting? If children are cared for so well in this 'natural' environment, why do we need to concentrate our attention on them in I.Y.C.? The reason is that the ideal family and the ideal child does not exist. In reality children are brought up in many different sorts of families - single parent families, families that are the product of remarriage, extended families, communal groups, and in Government and church homes. The nuclear family obviously doesn't work, or it wouldn't keep breaking down all around us. This family can be a disastrous institution - where women are totally isolated, frustrated and overworked, where men are in a

### SOCIETY'S CHILD?



position of power to subordinate both women and children - the fact that in the majority of rape and child sexual abuse cases, the rapist is one of the men in the victims own family, shows that the family can be a really unhealthy institution.

The 'ideal' is that women/mothers provide domestic services and child care and men provide for the family via a wage. But a growing number of women work and also contribute to the family income. This does not take away from their responsibility for domestic labour and child care. Even though women are wage earners, they are still mothers and so responsible for the care of children.

Why is it only women have the task of caring for children? Why don't some women and some men care for children. Why are not children themselves allowed to have a say in deciding who cares for them and under what conditions? Why are all but the biological mother excluded from sole responsibility? What does the sexual division of labour mean for women and children and why is it that mothering as a significant occupation of most women creates a situation in which they are inferior and subordinated and denied independence? If we support the Year of the Child, whose interests are we supporting. Children's and women's or those of the status quo?

Conventional wisdom claims that women rear children because they bear children. In other words, women are

supposed to have an instinctive ability to care for children. Certainly women are brought up to anticipate motherhood, not only in the home but in school and in the workplace. But there is no biological guarantee that the capacity to bear a child produces a capacity to rear a child. Many children prosper only when separated from the biological parents, even when separation confines the child to institutional care.

It is argued that children need a stable continuous affectionate relationship with the mother. Undoubtedly children do need constant protective and affectionate care but this can be provided by any caring adult or group of adults. Surely situations where two or three adults provide for the child's emotional and psychological needs is preferable to exclusive mother child relationships which become either mutually dependent, or antagonistic, or both.

The sexual division of labour within the family limits the scope for independence of both women and children in whose interests does it operate and how is it maintained?

While women are seen always as mothers supported by the husband's wage this means that women's wage labour is never considered their principal occupation or their only means of survival.

It is assumed that women can always resort to economic dependency on the husband. Thus women's wages are lower - after all if you're only working

for pin money (so called) then you don't need a basic wage. But women's motives for working are, as they are for men, those of economic necessity.

Women's role as child carers is used to lower women's wages, for wives and mothers are a source of cheap labour because of their economic dependence on men. Such a situation undermines not only the position of women in the workforce but implicitly that of all workers. The sexual division of labour not only generates a situation where women undertake both domestic and paid labour, i.e. do two jobs, but also creates a situation where in neither area do they have equality with men. For men by and large do not undertake responsibility for domestic labour in the home and in the workforce women by and large are paid less than men.

How is the subordinate of women and their responsibility for children maintained and reproduced? Through the constraints of women's economic independence and low wages, through the state denying unemployment benefits to married women, another curtailment of economic independence, through the non-availability of three round-the-clock child care facilities; through poor and inadequate unionisation of women and therefore a poor bargaining position, and, through institutions such as the Year of the Child which, along with the education system, the labour market, the media, and the family, sustain the idea and

the practice that women are solely and primarily responsible for children. The situation of children cannot be improved unless and until the subordination of women is overcome. Children are a collective not individual responsibility.

So why are they now pushing this glorification of childhood? During the 50's the media image of women was aimed to get women back into the home, when the men came back from the war. When women were needed in the workforce, advertising presented the image of the career woman. Now that we are in a recession they again want women out of the workforce so that men have work and unemployment is less visible. This is absurd as in fact most women work in different jobs to men - jobs that only women will take, due to poor conditions and wages; so in fact this is an ideological attack on women; what better attack than to try and build up the ideology of the family and motherhood.

And what does this mean to women? This added pressure of role identification; denial of self and personal growth, negation of the person and inevitably identity crisis; the nuclear family drives women crazy.

For these reasons I.Y.C. would be more appropriately named I.W.C. - International Con of the Year. However, while conservative groups and ideas are getting money and media coverage, it is important that we as women, as feminists, and community groups put across our demands.

1. to free abortion on demand - so that every child is a wanted child.
2. that free 24 hour child care be provided for all people with children.
3. that women's refuges and rape crisis centres are given full funding by the government and
4. that children and all people have the right to live in a happy and loving environment - whether it is in single parent families, extended families, communal groups with heterosexual or homosexual adults.

It is estimated that 50-80% of women are sexually abused as children. The assault runs the full range from exposing and fondling to vaginal, oral and anal rape. The issue of sexual abuse of children is conspicuously missing from the International Year of the Child.

If sexual abuse of children is mentioned at all, it is the context of "stranger danger" its those strangers who abuse children - you know the ones who hang around school yards and offer the children lollies and rides home, or wait in the toilet - you know, the ones who are really, "very, very sick and belong in a mental institution". In fact, more often than not, the child is abused by a member of their own family, father, uncle, cousin, brother,....  
When the Sydney Rape Crisis Centre specifically opened its lines to child sexual assault victims in July 1978, the phones literally rang off the hook. Over 250 accounts of abuse were heard in one week. There is no taboo about child sexual abuse - the only taboo is that we don't talk about it.

# ALTERNATIVE HEALTH THERAPIES

## A BRIEF LOOK AROUND

Alternative Health has long been with us, long criticising the current medical practices and in turn being criticised by the medical profession. There are a vast number of therapies available, which we could not hope to cover in a small space. However despite some obvious omissions we have attempted to cover as wide a sphere as possible in a small space, it can never be complete but perhaps it can begin people thinking on how they do care for their own bodies.

Natural Health, Naturopathy, or Natural Healing are the names given to forms of health care that do not follow orthodox medical methods. They include Chiropractic, Homoeopathy, Iridology, Accupuncture, Natural Vision Therapy and the use of Herbal compounds and extracts.

All state that orthodox medicine and doctors do more harm than good because of their reliance on drugs and surgery. Orthodox medicine treats the disease by removing the symptoms usually by the use of drugs that act to suppress or inhibit the symptoms rather than cure. The drugs may also produce avarisive side effects and/or habit forming.

The advocates of Natural Healing methods all stress two factors - 1) that it is the patient as a whole who should be treated (this includes the mind as well as the body) not just the isolated affected area, and 2) that drugs do not effect a long term cure, they are infact harmful to the body (and mind). The Naturopaths also believe that if people are made more aware of their bodies and how to look after them and how the facts of our Western life style (stress bad diet, polluted atmosphere) affect our bodies then this will greatly influence and improve our health. And in the use of their particular treatment they follow these beliefs.

### Chiropractic.

Chiropractic is a type of preventative as well as curative natural healing. It involves the manipulation of the spinal column and its related muscular tissues to realign it and so improve nerve function and circulation. Each area of the spine is related to a particular part of the body. If the spine is correctly aligned, nerve impulses which travel from the brain of other parts of the body through the spinal column won't be inhibited in any way and so the various parts of the body will be better able to cope with infection and disease.

Milton James who practices manipulative therapy, believes that in many cases when people go to their doctor, the doctor can only provide short term relief. This means the person will continually be returning to the doctor and finding no long term cure. He suggests that people be taught simple manoeuvres, exercises and a basic knowledge of their anatomy and physiology so they have an understanding of their bodies and are able to restore and maintain skeletal symmetry themselves or within their families. Summing up Milton James' ideas is a wall hanging in his consulting rooms "If you give a man bread, you nourish him once. If you

teach him to plant, you nourish him forever."

### Homoeopathy

Homoeopathy works on the principle that "what a substance can cause, it can cure", or in the words of Dr. Bowker "let likes be treated by likes". For example quinine is given in very small doses to patients suffering from malaria to relieve the disease; if it is given to healthy individuals, it causes them to manifest the symptoms of malaria.

The patient in all cases is given a very small, even minute dose of the appropriate treatment the treatments are made from substances such as minerals (natural salts, metals, chemical products) animal sources (venoms, hormones, physiological secretions) and most often plants - "any substance that causes a toxic or pharmacological action on the healthy individual". For example bees' venom produces a red itchy and burning swelling of acute onset when given to a healthy individual. The same

venom in very small doses can cure itchy, burning eruptions due to other causes such as sunburn.

Homoeopathy treats each patient as an individual, because two people who manifest similar symptoms may need different treatments, because from study into their medical histories and lifestyles one may find that their underlying causes are different.

According to Dr Bowker "the homoeopath is interested in the patient as a whole - body, mind and spirit. If these three components are in harmony" he says, "one has a state of ease, if they are in disharmony, one has a state of dis/ease. He goes on "rather than the patient saying 'my headache is better', after a homoeopathic cure they say 'I feel well'.

### Iridology

Iridology has been defined by Dr. J Haskell Kritzer, M.D. as "a science revealing pathological and functional disturbances in the human body by means of abnormal spots, lines and discolourations in the iris of the eye." It is similar to Chiropractic in that each area of the iris can be related to a part of the body so by close observation of the eyes of an individual the iridologist can ascertain how the part is

functioning. The iris will only register and record what is unnatural in the body so every abnormal mark, line, or colour in the iris suggests that there is something wrong in the corresponding body area.

Therefore iridology is like an X-ray, without the possible harmful side effects that an X-ray can cause.

### Natural Vision Therapy

Natural Vision Therapy is another example of the use of natural methods to effect a cure and also prevent further disease. It is being introduced by two optometrists (Ken Chenery and Henry Kruszewski) who believe that in many cases a person may not need spectacles. "Spectacles only provide an instant answer to the problem and effective relief with minimal patient involvement, they rarely alter the progress of the condition." Chenery and Kruszewski say "Natural Therapy is designed to reduce the effects of a stressful environment and to promote the eye's natural mechanisms". For example, "Correct poor lighting, awkward posture, and a difficult task in confined visual space, the incidence of functional (acquired) myopia in students is about 20%.

Rather than having spectacles students could, become

involved in this type of therapy which incorporates active relaxation, eye exercises and creative visualisation technique (on the assumption that when the body is relaxed and introspective, it is able to accept subliminal suggestion).

### CONCLUSION

All this is not to suggest that these natural therapies are the be-all and end-all of the subject. Many have their problems - one of them being a tendency for some practitioners to see their own province as a total answer. This is against what many of these therapies are really on about - a whole approach to our bodies, getting to know ourselves and learning to like and care for our bodies, instead of trying to hand responsibility over to some 'specialist'.

It should not require a specialist to do what is only natural - to be aware of and look after our own bodies. To this end the craft studio has been running courses to teach people basis of back care, massage, homeopathy and even herbal cures. Vera Trust, says while admitting that her knowledge of herbs and herbalism does come from a family involvement, that it is not difficult for people to utilize what is around them, and she provides some recipes in order that people can do that. The use of such 'cures' or supplements should still be as a part of a wholistic approach to the health of the human body.

There seems to be a general awakness of interest in these areas in the community. Time will tell how successful they are and if they are better able to cope with health problems. Natural healing methods may not have the answer to all diseases and infections but as the side effects and harmfulness of the use of drugs in excess become more obvious, these natural methods become a more attractive alternative. As David Stewart said, "Just like the patient who comes to terms with his responsibility to his own health and undergoes a healing crisis, so the community at large must eventually face reality. The crisis must come. More and more people are finding for themselves the benefits of natural living and realising that, in the end, nothing heals except the body itself and our approach must be one of helping our bodies back to good health. After all its up to you."

Julie.

## Talkin'bout health hazards... What about the Doctors?



# URANIUM MINING

## A DANGEROUS BUSINESS ABOVE AND BELOW GROUND

At a recent meeting, the Council of the University maintained its financial backing for the uranium mining industry. The campus group of the Campaign Against Nuclear Energy (CANE) had pointed out in a submission to the Council that the University's shareholdings in EZ Industries, the British-owned Conzinc Riotinto Australia, and Western Mining Corporation committed University money to support for uranium mining in which these three companies are directly and heavily involved. The Council's decision to keep these shares even after the information was made known means that it has drawn the University community into a commitment to the troubled uranium industry.

South Australia has had direct experience of the uranium industry from about 1952-1962. Now the State Government has announced the official go-ahead for mining operations, it is timely to look what the new developments involve and what past experience has been.

### URANIUM DEVELOPMENT UNDER LABOR.

From 1967 to 1977 some \$10 millions were spent on uranium exploration in South Australia. Then, in March 1977, the Labor Government announced its ban on uranium exports, and the pace of exploration slowed a little. Even so, in December 1977, Mines and Energy

Minister Hudson announced that four companies were still looking for uranium in the State. By August 1978, despite the official ban on exports, that number had jumped to sixteen. In the Adelaide Hills, the local communities were horrified when the European uranium company, Uranerz, served notices on 200 property owners, demanding access to their lands to look for uranium. Landowners protested to the Government, and some took action against the company in the Warden's Court.

The Dunstan Government, far from heeding the protest, actually altered the Mining Act in 1978 to make the exploration companies' life easier. A new "retention ease" was created which removed certain requirements on the holders of exploration leases for radioactive ores. Uranium exploration companies could hang on to leases longer than they could before without having to start work. Also, the Mining Act was changed to allow uranium to be mined and stockpiled. Minister Hudson explained that this was to protect the companies' rights to sell uranium "ultimately".

Uranium enrichment studies also continued while the Government was supposedly against uranium. In 1977, representatives of Urenco - a major overseas uranium company - visited Adelaide. They flew over Roxby Downs;

looked at economic and industrial conditions; and discovered that South Australia knew more about uranium enrichment (the processing of ore up to fuel, and potentially weapons grade, quality) than any other State. In August 1978, the Government admitted that discussions had continued from time to time with Urenco.

In December 1978, Dunstan made his ill-fated "fact-finding mission" overseas to see if uranium development was safe. About the same time, the Beverley-Honeymoon uranium consortium resumed work on their deposit, even though no official change to ALP policy had been announced. By 1979, Hudson was openly supporting



uranium mining in South Australia, as those who heard him speak to the University Labor Club can testify.

The surprise victory for the Liberal Party at the State elections meant that the way was cleared for uranium export more quickly than expected. But as the brief account above shows, senior Government Ministers under the Labor Government was preparing the way for a switch in policy. Those ALP members and supporters who believed that "their Government" was keeping uranium in the ground were misled.

### SOUTH AUSTRALIA'S URANIUM DEPOSITS.

Deposits of uranium have been located at a number of places in the dry, sparsely-populated northern districts of South Australia. The largest and best-known is Roxby Downs, north-west of Port Augusta, where copper, gold, and uranium are found together in an ore-body lying 350 metres below the surface. It is expected that the exact size of this deposit will take another two years to establish, since the exploration area covers 15,000 square kilometres and the techniques required for exploration are complex and sophisticated.

Other areas where deposits of economic significance have been discovered are north and south of Lake Frome, Mt. Victoria and Mt. Painter in the Flinders Ranges, and the Olary District. The following figures were tabled in the South Australian Parliament:

### WHO OWNS THE URANIUM DEPOSITS?

If we can believe the claims made by Premier Tonkin and the former ALP Mines and Energy Minister, Hudson, concerning the value of the deposits, then the companies involved stand to make a great deal of money. It is important to realise that it is foreign companies which play a key role in all the deposits so far mentioned as serious uranium mining ventures. Whatever profits are made out the minerals owned by South Australia, they will flow directly into overseas hands.

Australia will bear the cost of this possible bonanza by overseas companies. Roads, towns, port facilities, and other services will be provided by the Government at very low cost to the companies if they have to pay at all. The income which the Government obtains from royalties is unlikely even to recover expenses. The 1974 Fitzgerald Report to the Federal Government revealed that under existing tax arrangements the mining companies received more in Government benefits than they ever paid in taxes.

Traditional owners of some important uranium sites, the Australian Aborigines, will receive little or no consideration. Already, Tonkin has announced that "Aborigines do not want to own mineral deposits" on their traditional lands. In other words, Tonkin is not going to allow them to decide whether uranium is mined on their lands or under what terms mining may occur.

### MINING URANIUM IS DANGEROUS

Mining uranium is dangerous. There has been some talk of a special process being used for mining at the Honeymoon site. Holes 100 metres deep would be drilled down to the uranium deposits, then chemicals would be injected which draw the uranium out of the surrounding rocks into a solution. The solution is then brought to the surface. This idea is to minimise the safety hazards of mining and environmental damage. However, two problems arise. First, this process greatly reduces the number of workers required, and therefore is not going to make any real impact on the unemployment problem. Second, at the other sites, Roxby Downs, Beverley, etc. traditional mining methods will be used.

The traditional methods have a proven record of causing cancer to miners. A former official of the US Atomic Energy Commission, Dr. Merrill Eisenbund, said that initial attempts to make proper safety codes mandatory in early contracts for mining radioactive ore were rejected. The Advertiser described this as evidence of "a callous disregard for the well-being of their fellow human-beings" (4/9/79). US Government studies show that the cancer rate amongst uranium miners so far is 200

deaths out of 3500, whilst the normal death rate from cancer would have been 40 out of 3500.

Preliminary studies released by the South Australian Health Commission on miners who worked at Radium Hill show similar trends. Radium Hill operated from 1952 to 1962. The Health Commission surveyed 600 of the 300 miners. The six hundred were divided into three groups and compared with miners in other industries. These are the results, taken from the Advertiser 19/6/79.

The problem with traditional mining processes is that when ore and surrounding rocks are broken up during excavation, radioactive radon gas and dust particles are released into the atmosphere and breathed in by the workers.

### HAZARDS OF URANIUM MINING IN ASSOCIATED INDUSTRIES.

The hazards of mining do not stop just at the mine. Recently, a former employee of the South Australian Mines Department revealed some alarming facts. He and eleven other men had worked in a small workshop doing metal work on equipment that had been used at the Radium Hill mine. In 1960, the first of his workmates died of cancer. In the

following years, another six men died, also from cancer. Seven out of twelve is a rate far above the normal community level. The worker explained that the mining equipment came in encrusted with minerals salts and contaminated from the mine. As he and his mates worked on it, fumes of gas welled up from the hot metal. The Mines Department has not denied this man's story, and the question of compensation to the victim's families is now under consideration.

After uranium is mined, milling has to take place to produce the uranium yellow-cake. South Australians have direct experience of the problems. At Port Pirie, a Government-run processing plant used to produce yellow-cake for export. The uranium yellow-cake was exported, but what was left behind has been a constant danger ever since. The remains of milling operations are radioactive "tailings" which are stored in dams, presumably where people cannot be harmed by them. The tailings dams at Port Pirie occupy 32.7 hectares right next to residential areas of town. A Government report in November 1976 confirmed that these tailings were giving off higher levels of radiation than was

appropriate. What was worse, the dams were so close to people's homes that children used to go and play on them. Only after a public outcry did the Government bother to erect a fence at a cost of \$48,000. Even then, this expensive fence has since been broken down in some places; and the gates to the dams have been left open for all and sundry to walk in. How many children may have been affected over the years is impossible to say. Maybe we shall only find out when it is too late. Meanwhile, great concern has now been expressed that radioactivity is seeping from the dams into Spencer Gulf. The Port Pirie tailings are a lasting monument to the problems of uranium milling. Such problems will be enormous if uranium mining is allowed to go ahead on the commercial scale planned by the Government.

### CONCLUSION

A few days after Mr. Goldsworthy announced his support for Western Mining's venture at Roxby Downs, the ABC radio programme AM reported an unusual accident. In a shipment of scrap steel

which Western Mining sent to Singapore, a radioactive isotope - Caesium 137 - was accidentally released. The steel and the isotope were put into the furnaces at Singapore's National Iron Steel plant before the accident was discovered. The entire plant had to be closed down and the furnaces cleaned out before work could begin again. Hardly a good record for Western Mining to be starting off with. In South Australia, the experience and the evidence is there before us to show that uranium mining is unsafe. It is up to us to demonstrate to the Government our determination that uranium should stay in the ground. And the University Council must realise that for as long as uranium mining is unsafe, it should not throw University funds into the industry. It is extraordinary that, without the slightest proof that the problems of the industry have been solved, the Council should have maintained its support for uranium mining. The South Australian experience is a warning to everyone that uranium should not be mined.

Michael Dunn.

Beverley	15,800 tons of Uranium Oxide	Grade 0.24%
Goulds Dam	1,400	0.13%
Kalkaroo	1,100	0.15%
Honeymoon	2,500	0.21%
Mt. Painter	3,800	0.1%

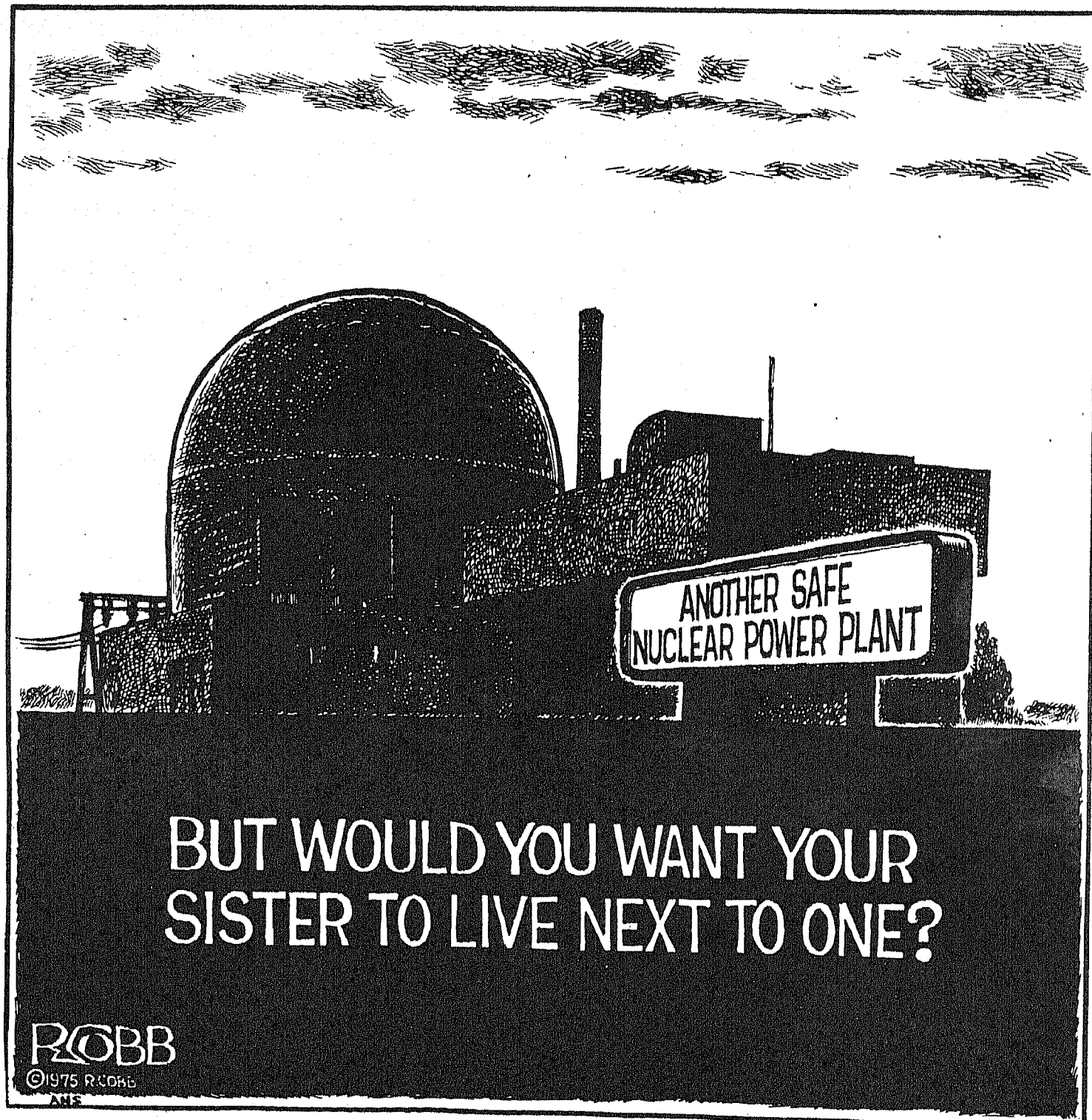
Roxby Downs		
Western Mining Corporation is now operating a joint venture with British Petroleum (BP). Western Mining owns 51% of the Olympic Dam deposit at Roxby Downs. BP owns the other 49% which it obtained for \$50 million. BP will also be exploring outside the Olympic Dam site.		
Honeymoon		
Kalkaroo, Goulds Dam		
These sites are owned by the following consortium		
Mount Isa Mines (owned in the USA)		49.0%
Teton (USA)		29.3%
Colonial Sugar Refining (Aust)		21.7%

Beverley, Mt. Painter		
Overseas interests also are dominant here:		
Phelps Dodge (USA)		50%
Oilmin, Petromin, Transoil		16.67% each

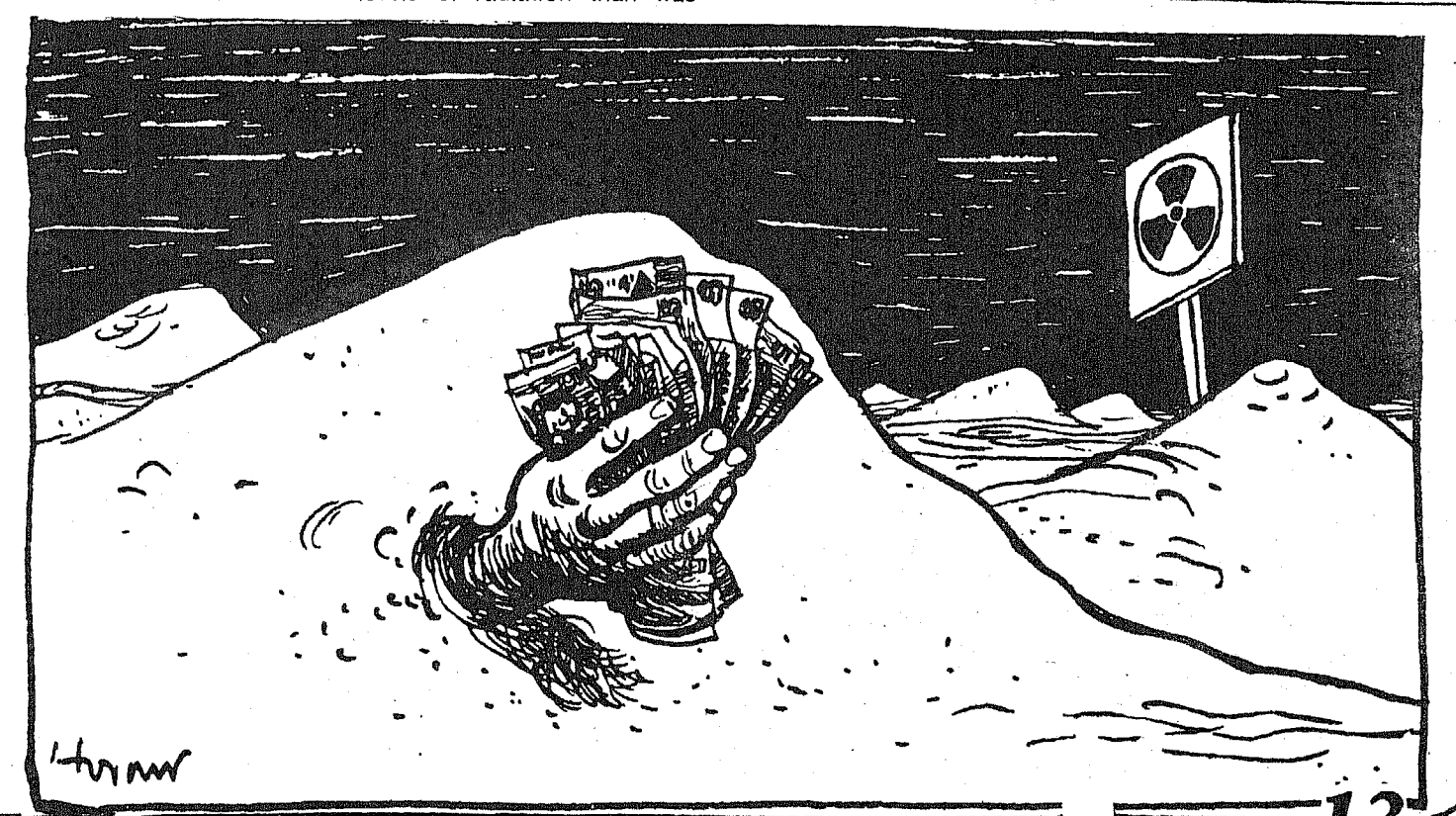
Olary (Plumbago)		
Esso owns this. Esso is owned in turn by Exxon (USA).		

Percentage deaths from cancer (all kinds)		
Miners underground more than a year		40.9%
Miners underground for less than a year		18.3%
Miners mainly above ground		15%
Miners not involved in uranium (1968-175 figures)		17.8%

Percentage deaths from lung cancer		
Miners underground for more than one year		27.3%
Miners underground for less than one year		6.3%
Miners mainly above ground		5%
Miners not involved in uranium		5.9%



ROBB  
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ARTS



# WHO TORTURED SHOOTING DOWN

# WHOM IN VIETNAM THE DEER HUNTER

SCENE: A movie theatre

On screen, Robert De Niro as an American soldier held captive by Vietnamese guerrillas. He is being brutally tortured. He manages to grab a machine gun from his captors. Spraying bullets into the Vietnamese sadists, he escapes, saving his two home-town buddies.

Applause. Cheers: "All Right!" "Go Get 'Em!" Whistles.

*The Deer Hunter* has done what *The Green Berets* could not do more than a decade ago: it has moved audiences to actively root for the American military fighting the Vietnam war. With its recent Academy Awards victory, it has become the signal occasion for a campaign of national redemption for the "sin" of Vietnam, a popular focus for US imperialism's moral rearmament after its stunning defeat. Now, says *Time* magazine (23 April), "the psychological time-lock on Vietnam seems to have expired". And in a six-page spread entitled "Vietnam Comes Home", *Time* explains why *The Deer Hunter* is the key to the "time-lock": "*The Deer Hunter* presents a version of the American experience in Vietnam that is utterly at variance with the view of 'a nation of William Calleys'".

But people do not always learn the "lessons" propagandists want to teach. So while *The Deer Hunter* raises a number of interesting questions at the intersection of technique and propaganda, the most vitally interesting is: why do they cheer? Why -- after the Vietnam was torn up the political guts of a generation, after an experience so traumatic that it broke down the jingo-reflex born of American imperialism's world-war victories, after millions of Americans learned their government was a collection of lying mad bombers -- why not now do they cheer?

## Not Political?

It is not wrong but partial to reply that they cheer because it has been a long time since the Vietnam war was a "hot" political issue. *The Deer Hunter* does not simply reflect the depoliticization of the "me" decade; it is an active advocate of that process and perhaps an important artifact of the period. It is the quintessential 1970s film: slick, colorful, stylized, romantic, superficial and deeply reactionary politically in the name of being anti-political, beyond "mere" politics.

From a certain point of view *The Deer Hunter* is not complex enough to be a good political film; it is an adolescent good guys/bad guys movie filled with what liberal film critic Pauline Kael called "boys book values". But it is too easy to dismiss *The Deer Hunter* as merely a "buddies" film.

*The Deer Hunter* is an intensely political film, full of political controversy. Yet the first controversy encountered -- and perhaps the high ground for the film's

loyal political defenders -- is the claim that it is not fundamentally a political film. It is telling that such a defense should be mounted for a movie about American working-class "good guys" going off to fight the NLF. How could this not be political?

It is true that the characters in this film do not talk about politics. The three main characters join up to fight in Vietnam and say nothing about it, nor does anyone else question their decision. Nor does anyone talk about racism. Michael Cimino, the American director of this British-financed film, told *Le Monde* (29 March) that *The Deer Hunter* is "not about ideas, it's a film about people". This is a nice counterposition from the most talented graduate of the *Dirty Harry* school of moviemaking. But Cimino has an idea all right: "A film that takes too obvious a position may force you to think and argue, but it prevents you from feeling anything." Indeed the primacy of feeling is what Cimino's reactionary romantic aesthetic is all about. And the denigration of reason and glorification of unvarnished "pure" emotion is itself characteristic of a fascist political coloration.

## The Truth Matters.

The successful impact of *The Deer Hunter* may be due to the boldness with which director Cimino frontally assaults the truth. There are in fiction what can be called distortions, subtle fabrications, imaginative constructs -- and there are lies. *The Deer Hunter* lies. And so it must be or it could not portray the Americans as the good guys in Vietnam.

The scene of the biggest lie receives the biggest cheer. But before Cimino subjects the "buddies" to some of the most melodramatic scenes of torture on film -- scenes expertly calculated to make the audience squirm with fear and loathing -- he lets us get to "know" the heroes in their home town. The first part of the film concentrates with care upon daily life in Clairton, Pennsylvania, a fictional small steel town of a working-class Ukranian-American ethnic community (these scenes were actually shot in a real Ukranian-American community in the industrial "flats" of Cleveland's near West Side).

Of course Cimino presents his heroes as "regular guys" just trying to survive, uprooted and plunged into a horrible situation which they do not understand and for which they are not responsible. The mythic landscapes serve to suggest the primal imagery of human survival, and to deflect attention from the historical/political concreteness of the situation. In *The Deer Hunter*, Everyman goes to everywar.

From the mountains, Cimino cuts roughly and suddenly to Vietnam (actually shot in Thailand), where we are confronted by an American Legion political fantasy. We see massacres of Vietnamese villagers -- but it is the North Vietnamese who are the mass murderers, and the

Americans who are defending the helpless, just like McNamara and Westmoreland said. We are stunned by a familiar image: a Vietnamese holds a pistol to the head of a crouching prisoner, about to blow off his head. Is it Nguyen Ngoc Loan, Saigon police chief caught by a UPI photographer in the act of executing a "suspected Vietcong"? No, it is the other way around -- a Vietcong about to blow the head off a helpless South Vietnamese. Cimino has taken the very images that galvanized American antiwar sentiment and turned them inside out. More than a lie, Cimino perhaps has developed an aesthetic perversion.

(His technique is more insidious than the old-fashioned technique of telling the big lie and telling it often. Leni Reifenstahl (*Triumph of the Will*) could pick up some modern-day pointers from Cimino & Co.)

The Vietnamese guerrilla torturers in *The Deer Hunter* conform to the most vicious, racist, "yellow horde" stereotypes. They precisely fit the description presented in indoctrination lectures by intelligence officers who told inductees that "the VC" were the most sadistic creatures on earth, who would "nail your dogtags to your foreheads and send it home to Mother". Not only are Cimino's guerrillas wild and sadistic, but they torture for sport. The Americans are kept in small, rat-infested bamboo cages in a river, from which they are dragged and forced to play Russian roulette with live ammunition. The "VC" have a splendid time betting on the outcome of this game.

Now first of all, this Russian roulette torture has no basis in fact, and even Cimino admits it is purely a romantic invention. But by the scale *The Deer Hunter* this amounts to a small untruth. The prison cages, for instance, are clearly meant to recall the infamous "tiger cages". But the tiger cages were the device of the ARVN! The big lie that dominates and conditions all the others is the portrayal of the NLF as the torturers and the US military as the tortured.

The torture scene is of central importance in *The Deer Hunter*, as it is in the lives of its three main characters. Each is personally tested by this hideous experience which pushes them beyond the bounds of human endurance. Only Michael (De Niro) -- the Hemingway-style one-shot deer hunter -- comes through intact. The groom, Steven (John Savage), is mutilated; Nick (Chris Walker) is driven to madness, heroin and eventually -- as he endlessly reenacts the Russian roulette torture-asport -- to degraded self-inflicted death.

## Who Tortured Who

The truth is that it was the US forces and their Saigon allies who did the torturing in Vietnam, and not the NLF. This statement is categorical. It is not a question of the random brutality associated with individual soldiers in the field of war -- acts that tend to be the result of pressure and personality -- but of torture as a policy in Vietnam. As such it was avoided necessarily by the NLF/DRV, which relied heavily upon its base of support in the peasantry and its effective political infrastructure. The policy of torture for the American government and the ARVN, however, was the strategic center of its "ground war". Torture was the method of "political education" for a population which supported the other side. And it was practiced with demonic ferocity.

It was the CIA which organized the most widespread and systematic campaign of civilian terror based on torture since Nazi Germany. Project "Counter-Terror" (CT) in the mid-1960's funded and set up "Provincial Interrogation Centers" in each of the 44 provinces of South Vietnam:

"An agency (CIA) operator or contact employee directed each center's operations, much of which consisted of torture tactics against suspected Vietcong, such torture usually carried out by Vietnamese nationals". (Victor Marchetti and John Marx. **The CIA and the Cult of Intelligence**)

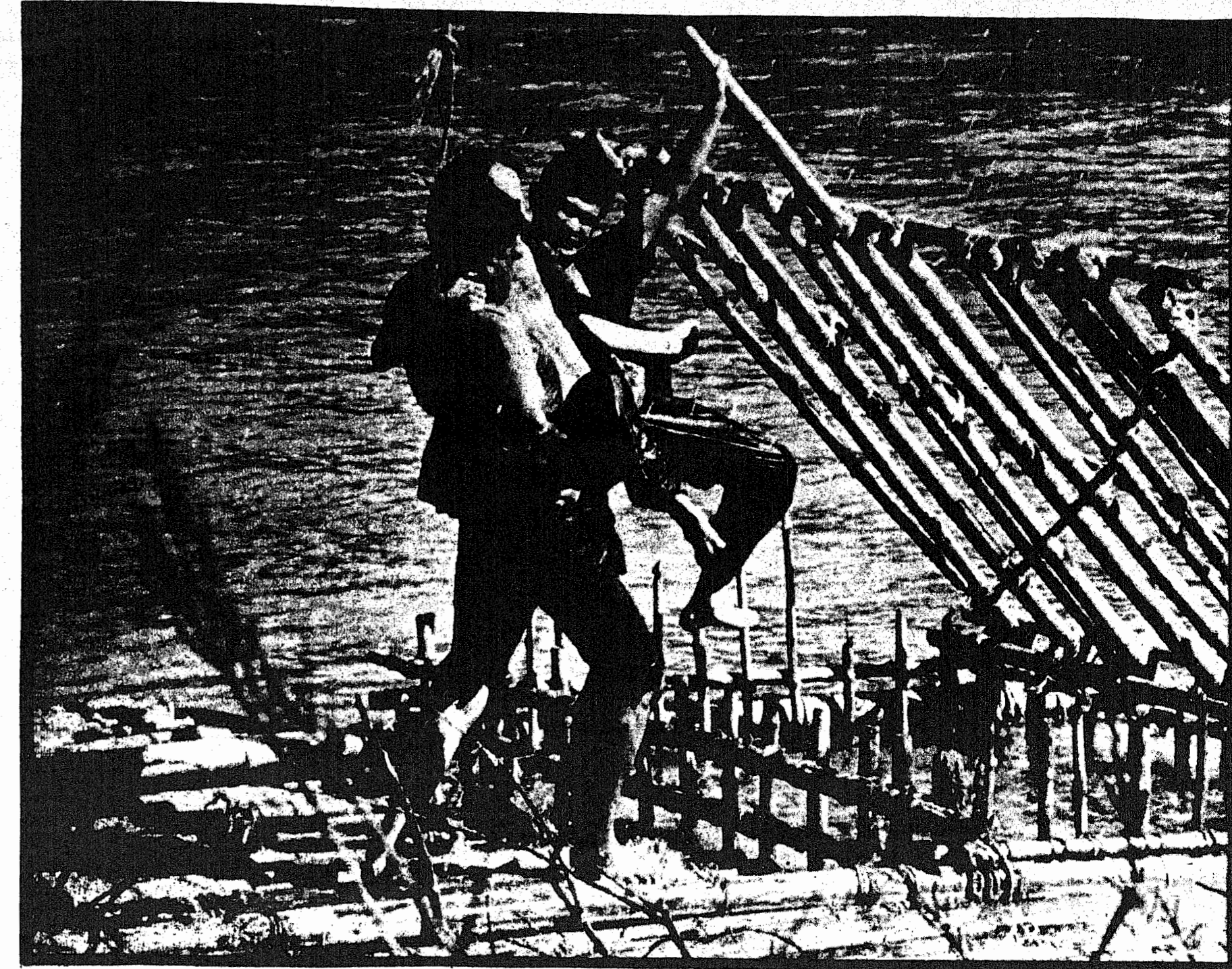
A foreign service officer described the CT teams as "a unilateral American programme ..... whose function was assassination, abuses, kidnappings and intimidation".

The CIA's torture machinery went into high gear with the Phoenix programme begun in 1967. Even CIA head Colby testified before Congress in 1971 that Phoenix had killed more than 20,000 "suspected Vietcong" in its first two and a half years.

Most Americans were to learn of the government's torture policy slowly and with initial disbelief. Starting in the late 1960's the government "truth teams" tried to counter the atrocity stories coming out of Vietnam with vague charges of mistreatment of American soldiers. In these times of post-Watergate liberal cynicism, it is worth remembering that it was the government's Vietnam lies which excavated the "credibility gap".

When in 1970 two Congressmen went to Vietnam they found no NLF torture but American torture on an incredible scale. It was true: there were "tiger cages" on a "Devil's Island" of Con Son 60 miles from Saigon, where tens of thousands of prisoners were kept without trial in five-by-five hellholes. Congressman Harkin told a press conference:

"There were as many as five people in an airless pit....Many are forced to drink their own urine. Most of the men could not stand up, their legs having been



paralyzed by beatings and by being shackled to a bar about one or two feet off the floor....There are buckets of live dust above the cages, and the guards throw this down on the prisoners when they beg for food and water". (*Washington Star*, 7 July 1970).

## The End and the Community

For the left wing of the antiwar movement, the exposure of the US policy of torture confirmed what they already knew; that there was a class war in Vietnam. The workers and peasants were on one side and US imperialism -- holding up the enfeebled Vietnamese capitalists class -- was on the other. The Phoenix programme was the model for "Vietnamization", the counterrevolutionary war was necessarily "dirty".

But for the other liberal anti-war protesters the torture was a dirty policy -- as if that war could have been fought on a better, "human rights" basis. American liberals felt guilty. They wanted to get out of that dirty place where "our boys" were becoming corrupted by drugs, by the Saigon brothels, by the torture.

It is this guilty moralism which the new Vietnam films seek to address and purge.

At the structural center of *The Deer Hunter* is the metaphor of the game/sport: the Russian roulette torture/gambling game in Vietnam and the deer hunt in the US. The precise treatment of the ritual organization of sport is part of the film's stress on the need for war preparation. Michael, the hero of the hunt, becomes the hero of Vietnam; tested by the game played in the mountains, he can meet the test of survival in the Southeast Asian jungles. Just as he leads the deer hunt, he leads his friends to survival in Vietnam -- the super-leader who draws his strength from the "community" and upon whose shoulders rests collective survival. On this plane *The Deer Hunter* is a simple plea for a strong military ethos to save the "community".

When Michael the macho military hero comes home from the war he ascends the mountain again, in the scene which may well define the contemporary proto-fascist artistic sensibility. Above the mist of the highest peak with some tabernacle choir singing and the camera straining toward mythic grandeur and primal force, the superman stands as a solitary hunter facing the sexually symbolic buck. Of course, now he doesn't shoot. Only the Ubermensch can understand the relationship of game to life. Only here can there be sport without blood. And only

the individual can be redeemed from the unconscious cycle of sexual repression and ritual social slaughter.

The real answer to the cult of the individual strong man in *The Deer Hunter* is the collective strength of the Vietnamese working people who with bravery, determination and self-sacrifice defeated the mightiest imperialist military machine on this planet. The heroes of the NLF/DRV who impressed the world with their courage, the masses of peasants and workers who fought for national liberation and social revolution, the millions who endured while the torturers plied their trade and the bombs rained down -- these people changed the face of Asia. *The Deer Hunter* can lie about the Vietnamese people's struggle for freedom, but it cannot undo their victory.

## An Oscar for Uncle Sam

*The Deer Hunter* ends with the survivors gathered together after the funeral of their friend Nick, who blew his brains out playing Russian roulette for money in Saigon. In their grief they spontaneously break into a mournful version of "Good Bless America".

It would be inconsistent with Cimino's methods to end his film with a big bang of obvious flagwaving. The whimpering ending is meant as bitter-sweet tragedy -- to cast post-Vietnam demoralization in universal "human" terms. The friends are sadder (and not a bit wiser), but they have survived; they have their hero, their community and the song that brings them closer together. Thus patriotism is portrayed not as a political ideology but as a necessary mechanism and expression of community survival. And the demoralization caused by the Vietnam war is stripped of specific political content and becomes merely the image of the tragedy of the human condition.

But what about the real political tragedy of Vietnam? What about the butchery of American working-class youth sent to slaughter the Vietnamese? And what about the Vietnamese? What of their shattering "experience"? Their communities at the receiving end of imperialism's relentless terror bombing -- and the communities that lived underground in tunnels for years?

The real source of the Vietnam war's demoralization of Americans was political -- the counterrevolutionary war of an imperialist ruling class. That is what depressed and sickened the American soldier, made him weak and unwilling to fight. And Cimino's appeal to the second-rate myth of the macho man and the mountain will not make it

otherwise. The GI's in Vietnam did not believe they were fighting in defense of Hometown, USA. They sensed they were dying in the jungles for Imperialism, USA and they wanted out. And patriotism went out the window.

It is that pre-Vietnam innocent patriotism for which Cimino yearns. And *The Deer Hunter* does its best to recover from that image of a weakened and hurt America so that it can respond to new challenges like it did in the "old days", in the name of the defense of the Clairtons. Ultimately this film is part of a bourgeois ideological offensive to cut through the disillusioned anti-patriotic sentiment produced by Vietnam and gear up for the next imperialist war. It is no wonder *The Deer Hunter* won an Oscar; perhaps it better deserved the Congressional Medal of Honour.

After all Cimino's cinematic tricks are over after the crafty lying is spent and the cheers have trailed off, reality imposes itself on myth. Workers are not singing "God Bless America", and patriotism will not be the same at least for a while.

*The Deer Hunter* lies again. The truth is that not everyone was demoralized by the defeat of US imperialism by the armies of the Vietnamese workers and peasants. The Vietnamese were jubilant -- and so was every class-conscious proletarian everywhere in the world. But the cheers that ring out in American movie houses do testify to the partiality and shallowness of the American antiwar sentiment that so impressed the liberals and their fake-left camp followers. Only a small minority of that movement became the conscious partisans of the other side in Vietnam. The antiwar movement in its mass never broke from social patriotism; the graduates of that movement, and the subsequent political generation, thus remain accessible to Cimino as he portrays the "VC" as sadists and murderers.

Of all *The Deer Hunter* lies, the most dangerous poses survival through imperialist war -- sending the workers into battle to kill their class brothers. But the real survival of humanity demands its liberation through socialist revolution.

BY PAT KINCAID

Adapted from Workers Vanguard



# MUSIC

## B 52's



**THE B-52's : Simple, Catchy and Lots of Good Clean Fun**  
**The B-52's**  
**Selftitled**  
**Warner Bros. (WEA) BSK 3355**

Catchy riffs, nonsense lyrics and great melodies are the essence of the B-52's. Everything is kept simple (definitely four to a bar rock beat) but oh so effective. Its all in the rhythm as they say.

The band's rhythm section is taken care of by drummer, Keith Strickland who is in the traditional rock drummer mould and guitarist Ricky Wilson who isn't, he plays lots of great chord progressions and catchy riffs which add immeasurably to the band's unique sound.

The rest of the band all add in some degree to the B-52's unique sound. They don't have a conventional bass player. Instead both Fred Schneidel, the male vocalist and Kate Pierson, one of the female vocalists, feature on bass synthesizer, (mainly handled by Kate I suspect).

The vocal combination is quite unique also. The B-52's feature three vocalists in fact. Fred Schneidel is the male vocalist and to say he does a pretty good job is an understatement. His voice has a unique sound and makes a great contrast to the higher pitched voices of the girls.

Of the girls, Kate is the one who does all the wailing and really high pitched stuff. As previously mentioned she also features on keyboards, bass, and organ (not previously mentioned), playing simple, catchy (and at times one note) riffs. It's also the "sixties" sound she gets from the organ that bends to the band's distinctive sound.

Cindy Wilson, (Ricky's sister), sings a little deeper and more aggressively than Kate and her voice too, like the others, has a distinctive flavour to it. She also features on bongoes which sound quite effective particularly on "Planet Claire" and "6060-842". Both girls also play some basic guitar (on different tracks).

Best tracks include the opening track of the album "Planet Claire", (my personal favourite), "Dance This Men Around", (which features some great vocals from Fred and Cindy) and "Rock Lobster" (the song which made the band famous. Previously released as an independent single). Side two doesn't quite reach the dizzy heights of side one and I'll only mention "Love" and "Downtown" (a cover of the old Petula Clark hit and done in great style I might add!)

The band itself trail from Athens, Georgia, home state of the likes of James Brown, Ray Charles, Little Richard and Wilson Pickett. In fact the band admits to being strongly influenced by soul artists, James Brown being particular favourite. They are quick to point out that they see themselves essentially as a dance band. Fred writes most of the lyrics while Ricky and Keith concoct most of the music.

Nowadays, they live in New York (naturally) and are managed by the same guy who manages Talking Heads, Chris Blackwell, head of Island Records signed the band personally and he used the Island studios in the Bahama's to produce their first album (personally!). If a man like Chris Blackwell takes such a big interest in the band then they've got to have something going for them.

Tim Chesterman

## RY COODER

**"BOP TILL YOU DROP"**  
**Ry Cooder**  
**Warner Bros. BSK 3358 (Thru WEA)**

Over seven albums, Ry Cooder has built a considerable following and an enviable reputation as one of the purist of modern American popular music, particularly the "Tex-Mex" style of "Chicken Skim Music", and music of the Depression, an era his last album "Jazz" concentrated on.

"Bop Till You Drop" shows a return to a more conventional rock format (I'm glad to see the Tex-Mex piano-accordion seems to have been permanently abandoned), and with the single picking up airplay and

people still talking about Cooder's tour with David Lindley, the album is becoming one of his most successful here.

But apart from the music and musicianship, there is another reason for its success - as the record company sticker proclaims, this is "Rock's First All-Digital Recording." This process is claimed to give much less noise and distortion and more presence than conventional magnetic recording. Whatever the mechanics, the result is an amazingly sharp, clean, pure sound. In particular, David Lindley's slide guitar on "The Very Thing That Makes You Rich" sounds stunning.

But apart from the brilliant quality of the sound, the music itself is no disappointment. Apart from Ry Cooder and David Lindley on guitars, "Bop Till You Drop" features ace musicians Jim Keltner (drums) and Tim Drummond (Bass).

Side one is particularly excellent, opening with the boppy, goodtime "Little Sister". "Go Home, Girl" is a beautiful rendition of the classic "Best friend's girl" theme, while "The Very Thing That Makes You Rich" is a superbly-arranged bluesy number with sensational slide guitar and perhaps the best use of the "cool spade" negro backing singers by Cooder employs so well.

Compared with side one, side two is a little disappointing, especially Chaka Khan's contributions and the "funky" feel on a couple of tracks, but it's still good stuff.

Highly recommended to anyone not already familiar with Cooder's work. Those who are familiar need no recommendations.

Stephen Rogerson.

## TALKING HEADS

**FEAR OF MUSIC**  
**Talking Heads: An Anti-Depressent In Depressing times.**  
**Sire (WEA) SRK 6076**

"Fear of Music" is Talking Heads' most mature piece of work to date. In fact I'll stick my neck out and say its a master piece. I mean David Byrne and Brian Eno working together; its just got to be a masterpiece!

Gone is the thin pop-orientated sound of the first album. Instead, this album extends the musical structures developed on their second album, "More Songs About Buildings And Food", combines them with new ideas and refines everything into its present form (i.e. "Fears of Music").

Of course they've extended their exploration into electronics with plenty of help from their producer (Brian Eno). And they've perfected the inconsistencies which their last two albums contained. It seems like a really natural progression from "Talking Heads : 77" to "More Songs About Buildings And Food" to "Fear of Music."

This album too like many others these days (I'm thinking particularly of Susie and the Banshees, "The Scream" album) seem to be making acute observations about life in society today. Of course this is done in artistic terms hence not considered relevant or even valid by those people who take an interest in such matters (I'm talking about politics, stupid). This is particularly evident in the lyrics to many songs and the way they are constructed. They can best be described by adjectives such as disorientated, fragmented, manie, jagged, with a certain controlled nervousness always present (particularly on the part of David Byrne).

The album opens with I Zimbra, obviously inspired by a safari expedition David Byrne once went on. No seriously, its as you've probably guessed by now, very African in flavour and features lots of unnatural sounds. A very funky up-tempo number combined with Talking Head's usual crisp rhythms which add another dimension to their music. Lyrics are pretty strange too, especially when you see them written.

"Gadji Beri Bimba Clandridi  
 Lauli donni Cadori Gadjam  
 A Bim Beri Calanala Glandride  
 E Glanala Tuffm I Zimbra"

Next up is Mind, one of the tracks featured at their concert earlier this year. The song features a neat guitar riff, synthesizer backdrop and plenty of variation.

This is followed by a more "conventional" track Paper which features Talking Heads at their manie best. Once again very personal (and cryptic) lyrics from David Byrne.

Cities follows next with its (great) catchy bass line. Tina Weymouth sures got rhythm and plays great bass. Chris

Frantz's drumming too (as always) is superlative. More frantic jagged rhythms from the band which at times seem to have an almost hypnotic quality. You don't get bored with this band, there's just too much going on. Once again David Byrne's vocal delivery is excellent. Great piano too.

Life During Wartime is close to my favourite track (well a close second or third!). It features bongoes and sax which gives a funky touch to their usual jagged nervousness. Great guitar and once again David Byrne displays remarkable vocal delivery. How's this for lyrics.

Why stay in college? Why go to night school?  
 Gonna be different this time  
 Can't write a letter, can't send a postcard  
 I can't write nothing at all.

The album, gradually building momentum, finally reaches a climax, paradoxically with the closing track on this side, Memories Can't Wait. My favourite track which wrecks of Morrisonesque imagery. David Byrne at last showing his influences!

"Do you remember anyone here?  
 No you don't remember anything at all....."

Take a walk through the land of shadows  
 Take a walk through the peaceful meadows  
 Try not to look so disappointed  
 It isn't what you hoped for is it?"

Anyway its still the best track on the album, influence or no influence! Actually its construction is brilliant; full of so many variations in chording and rhythm patterns, etc. Once again David Byrne's vocal delivery is superb. Anyone who said he couldnt sing is right because he **doesn't** sing. Instead he delivers vocal monologues and its the style with which he does this that makes him such a good vocalist.

Side two opens with Air, another track with hypnotic qualities. Ethereal harmonies mix nicely with the synthesizers backdrop and unnatural sounds.

Next up is Heaven, my favourite track at their concert earlier this year and close to my second favourite on the album (vieing with Drugs for this halowed position!) This track is one of the slower numbers without the frantic rhythms, instead featuring some great guitar (full of reverb and echo), great vocals (also with echo) and great piano. The lyrics are pretty neat too:

Everyone is trying to get to the bar.  
 The name of the bar, the bar is called heaven(!)"

or the chorus line:

"Heaven is a place, a place where nothing ever happens  
 Heaven is a place, a place where nothing ever happens(!)"

Such intense stuff too! Such haunting melodies!

Animals is probably the weakest track on the album (if its possible to have a weakness within a masterpiece?). Its basically a put down on animals. A very strange song...

Then its back to the "conventional" Talking Heads once again. Indecipherable lyrics, chopped rhythms and unnatural noises (provided by the synthesizer back drop, prevalent on most tracks to some degree or other). The track's called Electric Guitar and it too possesses a certain hypnotic quality.

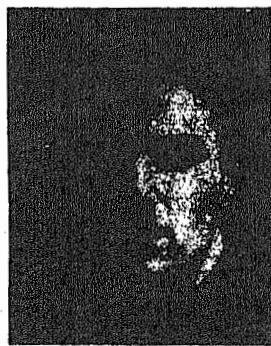
The album closes fittingly with another superb track (my second favourite?) Drugs, which is the greatest piece of commercial (?) avant garde since Brian Eno's "Another Green World" album and the gems therein contained, (although I don't agree with Donald Robertson's observations). Its fitting that he produced this album and I'm sure he played no small part in putting the track together. It features some amazing "unnatural" sounds and again the synthesizer backdrop is superb. (very reminiscent of parts of "Another Green World" particularly Sky Saw). David Byrne's vocals are also a highlight here (once again!). He's not really singing again but makes a number of statements about how he feels when he's stoned. And what about the jazz improvisations at the end!

What's there left to say except go out and buy this album at all costs. It could open up a whole new horizon for you.

Tim Chesterman.

P.S. The length of the review obviously illustrates how much respect I have for this band. !!

P.P.S. The cover is excellent too.



David Byrne



Jerry Harrison



Chris Frantz



Tina Weymouth

# DARK SIDE OF THE MOON

## A PINK FLOYD WORK OF ART

For crying out loud please, if you haven't done so already, please - even if, as is probable, you're reading this in the middle of a lecture - please go up to the Gallery now, and plug your head into Pink Floyd. Listen to anything except **A Nice Pair** or **Ummagumma** (they haven't got **Pink Floyd**, **Atom Heart Mother**, **Obscured By Clouds**, **Animals**, or any of the film soundtracks), but especially, especially listen to - experience, rather - **The Dark Side Of The Moon**: it'll change your mind. It's a rock classic, perhaps the finest progressive rock album ever to be put together in any studio. No rock music - at least none so far, although poor Yes try very hard - is profound, but Pink Floyd's almost is, and **The Dark Side Of The Moon** (recorded, by the way, at Abbey Road Studios, 1972-3) is, along with **Meddle** (1971) and **Wish You Were Here**, (1975) one of their best productions.

Now this might be my own warped, wildly subjective impression, but somehow this album seems to draw you in: if you concentrate on the music, your ears involve you in a dark world of meaningful electric sound: for a while you enter the special world of this particular album, a dark place, but running through it a neat, illuminating spectrum of clean, uncluttered musical sound (you probably think I'm kidding here, but even the album cover and label seem to add to, and express, the whole world and "atmosphere" of the album). It's wierd. It's a quadrophonic disc, but when you turn it on and tune in, it seems three-dimensional too! It's not like most other rock albums in that you listen not to a series of separate tracks, but experience a unique, rather eccentric (but almost conventional compared with some of their other stuff), unified total creation in sound, a self-contained creation obviously put together by a tightly knit group of highly intelligent and experienced artists in the medium of progressive rock music. Everything is on such a high level of sophistication, everything is so fine. 1) They are, arguably, the finest pure rock vocalists ever; 2) the musical composition, arrangement and performance, are all of the highest order; and 3) the lyrics, as far as rock lyrics go, are intelligent, and become a special kind of poetry when married to their tunes and supporting instrumentation. Every ingredient, in fact, that goes to make up a rock album, is of a superlative quality in **The Dark Side Of The Moon**, and all these ingredients fuse so perfectly that this becomes something more than just another, even "progressive," rock album: it becomes, in its own medium, a work of art.

As well as being very entertaining and engrossing purely on the level of "easy listening" music, it is also complex and meaningful, and here I would like to briefly examine its complex unity.

The album is unified by the two themes of insanity and death, both symbolized by the image of the dark side of the moon (it occurs in 'Brain Damage'). Where, presumably, the striking female vocals of 'The Great Gig In The Sky' are supposed to take you. The two themes come together more or less explicitly in 'Brain Damage', where society's interference with the insane, with the unnaturally imbalanced mind, is itself seen as unnatural, as a form of death - the death of the self - in this vivid blade image:

"You raise the blade, you make the change,  
You re-arrange me 'till I'm sane.  
You lock the door  
And throw away the key.  
There's someone in my head but it's not me."

This recalls the lines, "And if I go insane/Please don't put your wires in my brain" in 'If' on **Atom Heart Mother** (1970); but, more importantly, it refers back in the present album to the snide, cynical, brutal Cockney voice which speaks in 'Us And Them': "If you give 'em a quick, short, sharp shock, they don't do it again, dig it?.....I mean, good manners don't cost nuffing, do they, hey?" (this line, believe it or not, is, in context, one of the most brilliant moments on the album and never fails to give me a sinister thrill). One of the recurrent themes in Pink Floyd's music is pity for the victim of a clumsily rehabilitating society which tries to "keep the loonies on the path", destroying the innocence of "games and daisy chains and laughs" ('Brain Damage'). This preoccupation with insanity could have something to do with one of the original members of the group, lead guitarist Syd Barrett (now replaced by David Gilmour), who was not exactly the stables of characters, and who dropped out of the group because of experimentation with drugs. One critic, Richard Cromelin (quoted in Stambler), wrote of Barrett's early influence on the group, that its "point of origin could as easily be the bowels of an insane asylum as a recording studio. Barrett - vintage Pink Floyd music is unavoidably insane, swimming in that glorious ecstatic madness that is undeniably, disturbingly real." Be that as it may (Cromelin exaggerates a little: a lot of Pink Floyd's early material is mild and Beatle-like), there is nothing at all insane about **The Dark Side Of The Moon** itself, even though one of its main themes is insanity.

The development of this theme begins as soon as the needle enters the first groove, with that sinister, subdued pulse (c.f. the graph on the cover centrepiece!) which the album also fades out on. And when their voices, down amongst the sound of that pulse and the sound of ticking clocks, assure us that they've been made for years, we believe them implicitly, considering much of their musical output. Insane laughter, recurrent throughout the album, and surfacing, appropriately, in 'Brain Damage', then merges into a woman's (insanely) screaming vocals (foreshadowing the first track on side one, 'The Great Gig In The Sky'), which in turn fade, giving way to the sweet, swooning electronic synthesizer which introduces 'Breathe', the first song. Two major features of Pink Floyd's style are illustrated already: a bizarre wierdness, and the sweetest harmony - two features often juxtaposed, as on side one of **Meddle**, which opens with 'One Of These Days', a brilliant, sinister, snarling, evilly rhythmic electronic composition followed by four of the softest, most innocent, gentle, harmonic and lay-back songs that you're likely to hear. But to get back to **The Dark Side Of The Moon**, 'Breathe' lapses - the album is a musical continuum - into 'On The Run', a

pure piece of Pink Floydian experimentation in electronic sound effects: It is not, however, mere gimmickry. You don't really have to use imaginative critical license to see that it is closely intergrated into the album, musically and thematically. The theme is "on the run" from sanity, from the pressure of the modern world - from money ('Money'), from the lack of it (the last section of 'Us And Them'), and just from the whole stress of being "ordinary men": "God only knows its not what we would choose to do" ('Us And Them'). Also, the later 'dams breaking', 'clouds bursting', and 'thunder in the ear' of 'Brain Damage', is all here in 'On The Run' in one colossal, stereo-shaking sound effect! I understand it as also meaning "on the run" from the pressure of passing time, each passing day bringing you "one day closer to death". This is the theme of the next track, 'Time', which is introduced by the jumbled ticking of many clocks, recalling the introduction to the album, and then a sudden clangour of loud chiming and tolling which scared the hell out of me the first time I heard it. Be prepared! Lyrically, 'Time' is one of the best and most moving songs on the album, and if I started quoting here, I'd end up with the whole song copied out. Hear it: they sing the words clearly, powerfully. However, talking of lyrics, and having mentioned them in my introduction, I think that the last four lines of 'Breathe Reprise' could stand on their own as reasonable linear poetry:

"Far away across the field  
The tolling of the iron bell  
Calls the faithful to their knees  
To hear the softly spoken magic spells."

Sung, they're more than reasonable: they're magic.

Side one ends on the theme of death with 'The Great Gig In The Sky'.

Side two begins with a vengeance with 'Money'. Money of course, is an important contributor to the insanity of the modern commercial world: the mercenaryness and selfishness that it breeds is satirically reflected in the brass attitude behind the lyrics of this song -

"New car, caviar, four star dynamite  
Think I'll buy me a four star limo  
I'm in the hi-fidelity hi class travelling set  
And I think I need a big house  
Money, it's a game  
Shame you can't play it like a nice little game"

-and we are invited to compare this with these lines in the last section of the album, 'Us And Them':

"Down and out  
It can't be helped but there's a lot of it about  
With a heart  
And what else what the fighting's all about"

and

"Far want of the price of tea and a slice  
The old man dies"

This companioned is introduced by the recurrent themes in Pink Floyd's work: the transient and vicious selfishness of people, wanting on in the world, the materialistic big business, the fidelity set' (c.f. 'Welcome to the Machine' and 'Have A Cigar' on **Wish You Were Here**, and, especially, 'Dogs' on **Animals**); and, oddly enough, the old men that an affluent society such as this discards (c.f. 'Free Four' on **Obscured By Clouds**: "You shuffle in the gloom of a sick room / And talk to yourself as you die"; and, again in 'Dogs': "Just another sad old man, all alone, dying of cancer").

After 'Us And Them' we have the necessary instrumental interlude of 'Any Colour You like' (thus the spectrum on the cover) with its searing, Rick Wakeman-ish keyboards and abrupt, agitated guitar work, before the feature track of the album, 'Brain Damage', from which we move into the grand, soaring climax of 'Eclipse' before the album itself eclipses, dying out on that fading hearbeat. The theme of 'Eclipse', and its "All" lyric structure ("All that you touch/All that you see/All that you taste/All you feel" etc.), refer right back to 'Breathe', the first song on the album, to these lines: "And all you touch and all you see/Is all your life will ever be". And "all" this - "and everything under the sun," to get back to 'Eclipse' - "is in tune, but the sun is eclipsed by the moon." Death eclipses life: 'Breathe' again - "balanced on the biggest wave/You race toward an early grave." The album is a self contained creation: the two songs, the first and final, frame the album on the theme of life and death, a theme similarly stated in 'Free Four' on **Obscured By Clouds**:

"Life is a warm short moment  
and death is a long cold rest.  
You get the chance to try  
in the twinkling of an eye  
for eighty years with luck or even less."

For, of course, this framing imparts greater poignancy to the lyrics of 'Time', with its theme of time catching up on you before you realize it, and become aware of the pressure of the need to get "all" those things mentioned in 'Breathe' and 'Eclipse' done - "You get the chance to try/in the twinkling of an eye" - before your life is eclipsed by death:

"You are young and life is long and there is time to kill today,  
And then one day you find ten years have got behind you.  
No one told you when to run, you missed the starting gun.

And you run and you run to catch up with the sun, but it's sinking,  
Racing around to come up behind you again,  
And the sun is the same in a relative way, but you're older,  
Shorter of breath, and one day closer to death."

We remember the first line of 'Breath', with its easy, spacious

harmony: "Breath, breath in the air". Breathe, before you become short of breath, like the exhausted man in 'On The Run', driven to distraction by an insane chaos of frightening sound effects, prused by that implacable synthesized rhythm and incessant percussion. This is what happens when you let time catch up on you, and experience that sudden, frightening awareness of the brevity of life. The harmony of 'Breathe' is easy and spacious, that of 'Time' disturbingly up-tempo. Live, be aware of the fact that you are living, and make the most of it while you can, before life itself runs short. Yes, much of the world is insane, but there are compensations: the following lines are from 'Breathe Reprise', a song which is a lull between the two intensities of 'Time' and 'The Great Gig In The Sky':

"Home, home again,  
I like to be here when I can.  
When I come home cold and tired  
It's good to warm my bones beside the fire."

The unities, the web of cross references, the meanings, that I have very briefly noted above, are not, surely, products of my own fancy. They are demonstrably there, and really not at all difficult to see and understand. The album is a self contained whole unified by the themes of insanity, life and death, and the insanity of life itself: "Out of my way, it's a busy day / I've got things (like money) on my mind"; "Up and down / And in the end it's only round and round and round". Every track has its relevance to the others: they are all linked, and refer backward and forward to each other within the total creation.

Furthermore, the album is unified by the musical techniques that Pink Floyd have used. The unity of the thematic content is reflected in the unity of the music. For instance, we have a repetition of such techniques throughout the album as the use of the colloquial spoken voice commenting on the themes of insanity and death, the laughter that surfaces now and then; and we also have the centrifugal influence of 'The Great Gig In The Sky' in the recurrent snatches of supporting female vocals elsewhere on the album. We have noted that the album begins and ends on that subdued pulse; but the synthesized rhythm behind the taped sound effects of 'On The Run' also takes the form of a pulse, thus adding to the meaningful madness of that track. The taped ticking of clocks at the start of the album, and at the introduction of the instrumental prelude 'Time', becomes, in the actual prelude, a distinct, synthesized ticking rhythm racing about the album, with high drums and big guitar riffs (the first line of 'Time' is, of course, "Ticking away the moments that make up a dull day..."). Also, the sweet synthesizer that we noted at the beginning of the album recurs at the start of 'The Great Gig In The Sky'. But what is more important than all of these smaller techniques is that the songs on each side are variations on the same basic harmonic structure, and are therefore sequences, the only extraneous song being 'Money', which acts as a watershed between the two harmonic brackets of 'Breathe' - 'Time', 'Breathe Reprise' on side one, and 'Us And Them' - 'Brain Damage' - 'Eclipse' on side two. Within each of these brackets the melodies are very similar and interchangeable. The album, then, technically speaking, is a musical as well as a thematic continuum. The simplest expression of this, of course, is the fact that there are no clean breaks between tracks - although provision is made on the disc, in the form of dividing rings, for those people who want to pick and choose. But ideally the album should be heard in its unified entirety, and was obviously intended by Pink Floyd to be heard as such. It is a total creation, a work of art, like a symphony: its component parts can be admired, but ultimately, for its full impact, it must be experienced as a whole.

Now that I've just concluded my argument nice and neatly, give me license to rave a little in a last paragraph. I started off raving, so it's fitting that I should end on the same note. Besides, who wants to end an essay on an album that you enjoy so much on the austerity of the last sentence of that last paragraph? Now I love the whole album, every one eighth of a second of it; but, nevertheless, here's to the admiration of component parts! Clink. Gulp. Right then, Love, just love, the clear, high, rippling drums - Mason plays tunes on them - punctuated by big, metallic guitar riffs, at the start of 'Time'. You know I've come to that bit when you see me, not going insane and clutching at my head as you first thought, but leaning forward and pressing the earphones against my ears and wanting to laugh because it's just so good but trying not to because I don't want to miss an amp, a decibel, of it. Ditto with that high, mighty, streaming, ear-cleaning electric guitar interlude on 'Time', and also the one on 'Money' after the blaring saxophone. These are typical of Pink Floyd's distinctive pure hard rock (no roll) structures and rythms - oh, hear them on **Animals**, but especially on 'Sheep'! 'Sheep' is one of the best tracks they've ever laid down, both for guitar work (the end, listen to the end of that track!), and for vocals. When I say Pink Floyd have the finest rock vocals ever, I have in mind songs like 'Sheep', 'Money' and 'Time'. As for their guitar work, roll over Eric Clapton and Neil Young (Robbie Robertson doesn't even come into it). You know, there's one guitar riff, coming after every time the title line is sung on 'Shine On, You Crazy Diamond' (**Wish You Were Here**), that almost moves me to poetry. 'An Ode To A Guitar Riff'. But, back to **Dark Side Of The Moon**, what about the wit of the rhythmic cash register (not to mention the sordidness of the snotty operator wiping his snitch on his sleeve) at the start of 'Money' (and Pink Floyd are witty: c.f. 'Fearless' and 'Seamus' on **Meddle**, and 'Rise And Shine' on **Atom Heart Mother**)? And that saxophone piece, that soft and inspired but all-too-short saxophone piece, counterpointed by a welling organ, a sweet, steady, underpinning harmony and percussion, and a very subtle base - the piece that is the prelude to 'Us And Them' - well that saxophone washes down your spine in cold waves, and does something chemical to your throat and guts, so that physical discomfort almost overrides the sheer musical pleasure. I must go, but before I do, just one more thing: after this album three minutes silence, heads bowed.....

GRAEME KEIR

# MUSIC

## THE SCREAM

Siouxie and the Banshees  
Interfusion L 36975 (Thru Festival)

Siouxie and the Banshees were one of the most innovative and interesting bands to emerge from the British New Wave boom of '77/78, and one of the few with a Top Ten hit single, with "Hong Kong Garden" last year.

The high level of TV exposure given that song's superb film clip and its subsequent justified success, have prompted Festival to give "The Scream" an overdue local release.

The album differs from the U.K. pressing in two notable ways - it "features the hit single", which purists might object to, but I find excellent; and, less pleasingly, it has been edited. "Helter Skelter", Charles Manson's favourite Beatles song, is performed as never before. Starting with a lone bass note, and then a few harsh, jagged guitar chords, it builds in pace and intensity in cataclysmic fashion to its apocalyptic conclusion. All of which is rather marred by a "certain word" (yes, it is "fucking") being beeped out by you Friendly Moral Guardian. I believe Festival has stopped their Vice-Squad - provoked censorship - but you have been warned.

"The Scream's" other nine songs are all originals, both thematically and structurally interesting, with strong, at times unusual arrangements. Bassist, Steve Severin and Drummer, Kenny Norris lay down a powerful, varied rhythm, over which Siouxie Sioux's great vocals and John Mackay's guitar play off against one another. Both make excellent use of melody at some points, of harsh, almost atonal sounds at others, for example on "Suburban Relapse", about housewife depression and neurosis.

A little challenging at times, "The Scream" is generally a very good album, proof that there is still creativity, originality and thoughtfulness in rock'n'roll. Music to listen to, music to dance to - what more do you need.

## OPERA REVIEWS

In view of the fact that this is the last issue of *On Dit* for the year, it seems appropriate to consider the State Opera Company's offerings, to this date, as a whole. Rating them in reverse order of preference, "The Secret Marriage" wins the brick-bat prize, both for dreariness of choice of opera, and for dreariness of production, and "The Elixir of Love" was passable; "One Man Show" was certainly the most interesting production of the year, while "Der Fledermaus" must surely win the bouquets for its sheer dynamism and joie de vivre, and both these operas were outstanding in terms of the acting and the sets. The Opera Theatre itself has also been a great success, being an ideal size in terms of every seat being a good one (memories of binoculars in the second balcony of the Festival Theatre!), although the acoustics are unfortunately in the current idiom of overfurnished sogginess. Taking the company as a whole into consideration, the standard of the singing, both of soloists and chorus, has generally been high, although there is rather a tendency to do just that, viz, stand there and sing - someone could take a lesson from the Australian Opera's production of "Die Meistersinger" in Melbourne earlier this year, in which the chorus was choreographed at all times. The Conservatorium's "Orfeo", too, could have provided a much needed lesson in stylistic cohesion.

In sharp contrast to its hitherto comic production, the Opera Company's next offering, Massenet's *Werther*, is unrelievedly tragic - the hero eventually shoots himself to free himself from the pangs of impossible love. Based on an autobiography inspired novel by Goethe, the opera is romantic in its style and scope, while at the same time anticipating the Impressionist subtlety and spontaneity. The hero, Werther, manages to fall in love with his friend's fiancée, who returns his love but sends him away. In true Romantic fashion, he is so overwhelmed that he can't stay away, and when he returns to find her married, promptly shoots himself. The music is highly emotive, and makes skilful use of varying orchestral colour - Massenet apparently acquired his knowledge of instrumentation while playing triangle and drums in a Theatre orchestra. From a brief acquaintance with a reduced recorded version, the opera is definitely worth hearing, and it is to be hoped that the Opera Company stage it in a style appropriate to the period.

OSMAN MINOR



## OPERA PREVIEW



### SEX SEXUALITY AND CLASS IN THE HOLY ROMAN EMPIRE.

(FM's Thursday Night Operas for November)

**ARIADNE AUF NAXOS** \*\*½ November 8th. An opera about opera people putting on their own show. A sort of 42nd Strasser. Richard Strauss's complex music is subtly united with Hofmannstahl's text but without a literal translation you might not get there.

Strauss was not political (The Nazis loved him). Marx is ignored but Freud isn't. Still the social relationship between artist and patron is crucial to the compromise of art.

The coloratura aria and the intensely sensuous love duet defy performers but are compulsive listening.

**THE CLEMENCY OF TITUS** \*\* November 15th. His last opera, written after the American and French Revolutions, panders to the monarch. Monotonous overall, all the numbers are good, but the inspired moment comes when Sextus rushes off to burn down the Capitol. Connoisseur's Mozart.

An investment - it could be done here.

**THE MARRIAGE OF FIGARO** \*\*\*\* November 22nd The greatest opera. Hit after hit as Mozart and DaPontes characters resolve sex, sexual and class tensions through the domestic turmoil of twenty four hours. Genius.

**THE MAGIC FLUTE** \*\*\*½ November 29th. A panto and an idealistic allegory. Sublime hits cater to circumstances. A Moussorgskian theme is that what we have been brought up to believe is good is really evil and vice versa. Conservatives try to explain it's presence in Schikaneder's (?) text by saying the goodie - badie swap is due to two stories being conflated.

Debits - it's sexist and hypocritically snobbish.

For limited incomes.

How to actually spend money on seeing an Opera.

1. **WERTHER** \*\*½ Do your homework. Very subtle word music union. Support your local opera. A slightly stilted but sympathetic view of love triangle participants.

2. (a tie) **MADAM BUTTERFLY** \*\*\* Do homework. Five big hits. Cry all the way home. Podgy cast.

**QUEEN OF SPADES** \*\*\* Psychodrama. Eclectic (not "electric") music. Read Pushkins story. The men are virtual or is it virtueless, rapists in both those operas.

4. **THE MERRY WIDOW** \*½ Mindless. Complacent. Caters to prejudices of sexist men and women. Tunes repeated like in musical comedy. Moan Sutherland herself said that if you want to hear the words go see a play.

Rather risqué - before World War I.

Individuals and Society

or

"Highlights of the Holidays"

(F.M.'s Thursday night operas in December)  
All these operas are in English.

**December 6th EINSTEIN ON THE BEACH** Albert or Alfred? Dunno this one but its avant-garde, brand-new and by Phillip Glass.

**December 13th THE IMMORTAL HOUR** \*\*½ (Boughton) Entrancingly naive despite a romantic ethnocentric belief in Celtic sensitivity. Dated text but lovely music. An Adelaide cast.

**December 20th PETER GRIMES** \*\*\* A loner is sanctioned in an English fishing village. Montagu Slater's libretto has the subtlety of a corrugated iron roof but thousands identify with it. Britten's most popular opera however self conscious.

**December 27th HUGH THE DROVER** \*\*½ Robin Oakapple goes to Serochintsky Fair. Vaughan-Williams made a choral opera from folk tunes a la Moussorgsky. charming. Works well on stage. At Sydney Uni some people went every night. Done here in the early fifties.

LO'K

## LIMBS DANCE COMPANY



Following sell-out tours in New Zealand, Limbs Dance Company is soon to present their unique style of modern dance to Adelaide audiences.

Sponsored by the Australian New Zealand Foundation, this small company of seven dancers has been invited to perform at Ballet '79 at the Sydney Opera House on November 3rd and the Dance Umbrella Festival at the Seymour Centre on October 30th and 31st.

From November 13th to 17th Limbs will perform at the Balcony Theatre, Adelaide from November 13th to 17th following their Sydney and Melbourne seasons.

This two year old company has enjoyed a huge success in New Zealand performing to packed houses throughout the country accompanied by rave reviews from the critics. During a major summer festival this year, Limbs received a standing ovation from a crowd of 20,000 people.

The Company has created a large completely new audience for modern dance through its humour and a refreshing originality which defies convention.

Co-artistic directors, Chris Jannides and Mary-Jane O'Reilly choreograph the majority of the dances. The programme is high energy ranging from serious to flippant incorporating jazz, classical and modern dance styles as well as slapstick comedy and mime.

Limbs also use a wide variety of music ranging from Bach to the rock of Led Zepplin, Lena Lovich and Eno to the jazz of Miles Davis, Kenny Burrell and Chic Corea.

"we are young people establishing our own vocabulary", says Chris Jannides.

"What Limbs is creating is unique in our home environment as we have no major influences within our country to imitate or challenge. Neither do we have the privilege of viewing good modern dance companies from abroad".

Two of the Limbs dancers, Mary-Jane O'Reilly and Kilda Northcott, have both danced extensively overseas and the remaining five dancers are highly skilled in classical ballet.

They see the Australian tour as a cultural exchange where they can show their work to a new, wider audience and receive feedback.

They also look forward to the opportunity of viewing and working with Australian modern dance companies.

This is the first cultural exchange programme initiated by the Australia New Zealand Foundation.



# POETRY

## THREE SPOTS AND ONE BLOTCH OF LOCAL COLOUR

### TUT. ROOM REVELATION

in the room  
looking round at everyone  
for the 1st time in my life i  
suddenly noticed something  
quite ludicrous  
on every side  
my eyes were  
obtruded into  
it was  
quite embarrassing  
i  
had to excuse myself  
to get away  
they all had  
noses

### NAPIER 6th FLOOR, SUSPENSE

students in corridor  
gloom  
just before  
the drop or lift  
of heart  
peering  
tentatively under  
the skirts  
of their essays

### IN THE GALLERY

How,  
when, at the end  
of a smooth bare foot  
(at the end of a long slim leg  
at the end of a long lean body),  
a girl's bare toe  
straight across from you  
is jerking to the rhythm  
of "Wake Up And Make Love With Me",  
can you shut your eyes and appreciate  
Mozart's String Concerto Number Three?

### ON DEPRAVITY

#### 1. CHARLES

Charles, undersize undernourished undergraduate  
dangling at the end of a cigarette, feels  
the centrifugal pull in his blood  
and homes in towards the Union Bar  
like a bee to honey: for Charles  
runs on nico-alcohol, a two-stroke mix  
comprising anything more or less bizarre  
that happens to be in his glass  
at the time, and whole herds  
of Camel Filters. Nose and throat  
connect directly to the twin carbs  
mounted on the fuel-injection system  
of his heart. A lovely pair of  
undulantly female thigh-filled jeans  
(perceived keenly through the throng  
of several crowded bar tables)  
provide the necessary spark  
as he sits - apparently trying  
to bring off his glass of tequila -  
squinting through the prurient glint  
of those amazing multi-purpose  
spectacles.

#### 2. DIGRESSION ON CHARLES' SPECTACLES

For the detachable lenses  
of Charles' spectacles  
are diamond-edged  
so he can cut his slobbering way  
through the bar door  
if his watch is fast  
and he arrives  
a tragic ten minutes too early; also,  
in their capacity as blood alcohol-level indicators,  
they cloud over warningly an approximately  
10% proof (after 10% proof  
Charles generally hasn't much use for spectacles).

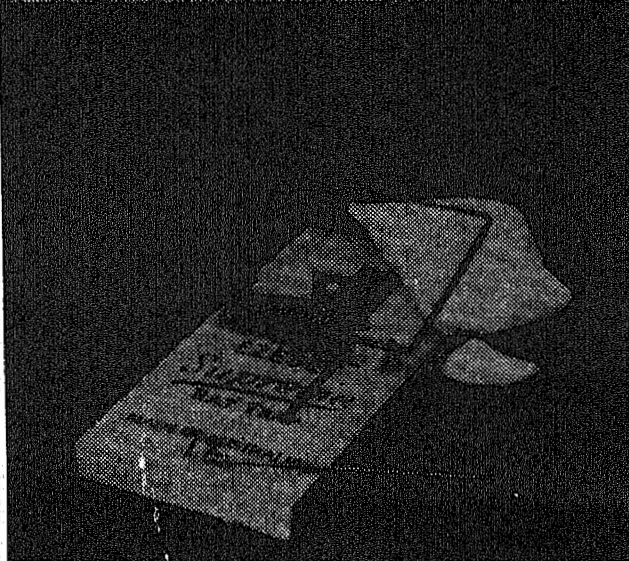
#### 3. BACK TO CHARLES: OF HIS DEATH AND ASCENSION

When Charles' life - a poem  
unified by beer - ends, and  
Charles is called to that Great Bar,  
the ether-alcohol cloud of his soul  
will arrive too pissed  
to remember where it was last.



## NARCO!

Inside the Australian Bureau of Narcotics



**Bernard Delaney**  
Rec. \$4.95

If you are hoping for a fascinatingly exciting thriller this is not it. Although it is true to say that Delaney is frank and hard-hitting - he also seems to write it as it is and being in the narcotics bureau is equally as frustrating as any other area of the public service.

Delaney looks at the growth of the drug problem - from when a big bust was catching someone, who was known pusher, smoking a joint in a car or opening first class mail from American GI's from Vietnam to their girlfriends to find small quantities of marijuana, to today when the drug scene is a highly organised racket in LSD, Opium and amphetamines, firmly in the court of highly professional criminals.

It is also a fairly good documentation of the setting up of the narcotics Bureau, why it was and indeed, still is ineffective, due to mistakes, bureaucracy, corruption and sheer bad planning. It also clearly shows the problems of working a law enforcement agency in an area which requires a certain amount of law breaking to get results - eg phone tapping, illegal taping of conversations, letter opening or setting up 'deals'. He also shows often the futility of attempting to bring corrupt police to 'justice'.

If you don't believe that there is a 'drug scene' or that there are drug problems, then this book will certainly change your mind - if as most people, you are quite aware of that this book gives nothing new, however it is an interesting exercise, if one is to assume that the attitudes of Delaney are in any way indicative of the Police Force as a whole.

Delaney obviously believes that the laws the law and most means justify the end if a criminal is caught. He makes very little distinction between marijuana and other more dangerous drugs - in fact he criticises people who do so, they are all 'corrupting the youth of our society'. He is generally sympathetic to civil liberties people who protest at such actions as phone tapping etc. but he has little time for them as he sees them as integral to carrying out his job.

Many of his statements really point out the all too often outrageous (should I say Fascist?) conservatism of the Police force. He believes that Lesbians and Prostitutes and criminals all were of the same 'level'. In his descriptions of various characters involved in the 'scene' his incredible conservatism comes through time and time again, but the most classic example is this one.

*In December 1972 a Labor Government came to power. Those of us in federal law enforcement saw more than a little cause for apprehension.*

*While Labor was in opposition, Dr. Jim Cairns had led processions protesting against the Vietnam war through the streets of Melbourne. For law enforcement officers it was unnerving to see a federal parliamentarian encourage people to block the streets and disrupt their normal business, while protesters yelled slogans, baited police and waved Communist flags.*

*Dr Cairns and other parliamentarians had criticised Commonwealth Police for pursuing "draft dodgers" and he and his colleagues clashed with state police over the handling of rallies. Dr Moss Cass took to the soapbox advocating the free use of marijuana, admitted to having smoked it, and defied the police to do something. Other Labor politicians spoke with much conviction about civil liberties and a Bill of Rights.*

*What would happen to our powers of arrest under the Customs Act? How long would we be able to keep the search warrants on issue? What instructions would we be given about detaining and questioning suspects? Would marijuana be legalised?*

If that's an example of the Police and customs I'd hate to think what's in A.S.I.O.

## I, PIERRE RIVIERE

Michel Foncault (ed.) *I, Pierre Riviere*  
Penguin, 1978, \$5.95.

*"I, Pierre Riviere, having slaughtered my mother, my sister, and my brother, and wishing to make it known the motives which led me to this deed, have written down the whole of the life which my father and my mother led together since their marriage. I was witness of the greater part of the facts, and they are written at the end of this history; as regards the beginning I heard it recounted by my father when he talked of it with his friends and with his mother, with me, and with those who had knowledge of it. I shall then tell how I resolved to commit this crime, what my thoughts were at the time, and what was my intention. I shall also say what went on in my mind after doing this deed, the life I led among people, and the places I was in after the crime up to my arrest and what were the resolutions I took. All this work will be very crudely styled, for I know only how to read and write; but all I ask is that what I mean shall be understood, and I have written it all down as best I can".*

So, Pierre Riviere, a twenty year old Breton peasant boy, begins his account of the circumstances surrounding his parricide in 1835. Riviere's Memoir was written at the request of the examining magistrate, its astonishing beauty being sufficient to set it apart from other documents and essays compiled in the book. These other documents include witness' details of the crime and subsequent arrest, proceedings from the preliminary investigation and trial, conflicting medical and legal opinions, and the circumstances of Riviere's imprisonment and death. In addition, there are seven essays contributed by Michel Foncault and his colleagues, who were brought together by Foncault's research programme beginning in 1970 into the relation between knowledge and power (pouvoir - sarvoir), with particular emphasis on prisons and mechanisms of discipline and punishment. (In certain decisive respects, this orientation departs radically from the framework of Foncault's earlier studies on the genealogies of the modern asylum and hospital and on the nature of theoretical discourse).

Although I hope to review Foncault's *Discipline and Punish* in a later article since many of the assumptions and presuppositions underlying his analysis of Riviere are made explicit in it, Foncault's approach to Riviere via the relation of knowledge to power can be summarised as follows.

Whilst knowledge and power are often counterposed and power is seen as subjugating knowledge, limiting it to the service of sectional interests, Foncault sees a close relation of interdependence between them. This is because knowledge can only exist and accumulate within a system of communications, records, and rejection of other forums of knowledge. This is itself a form of power, linked to other forms of power. Conversely, power cannot be exercised without the appropriation, distribution or retention of knowledge. Consequently, political power does not simply belong to particular social classes or the state, but permeates the entirety of modern 'disciplinary' societies in the form of 'strategies' of groups and institutions.

Foncault thus regards the case of Pierre Riviere as illustrating "the relations of power, domination and conflict within which discourses emerge and function, and hence provide material for a potential analysis of discourse, even of scientific discourses, which may be both tactical and political, and strategic (pp. XI - XII). Thus Foncault and his colleagues draw attention to Riviere's parricide as one instance of many such bizarre cases in which the French peasantry struck out at the Parisian authorities; to the correlation between parricide and political assassination in the regime of Louis Philippe, which emphasised the family as the ideological cornerstone of the social order; and to the interests of the group of Parisian psychiatrists pleading 'extenuating circumstances' for Riviere. The significance of this, one of psychiatry's first interventions into the legal system, was that psychiatry henceforth acquired the status and power of a part of the legal system. At the same time, the testimony of this psychiatric and medical knowledge was highly equivocal. While Riviere's legal defense argued monomaniac insanity, the examining General Practitioner found Riviere neither a monomaniac nor an idiot. But the General Practitioner did not regard him sane; he was rather "not insane" (140 - 141). Thus convicting Riviere of parricide, the jury still maintained that he had been deprived of his 'reason'. This and the Parisian psychiatrists' subsequent successful intervention in favour of the commutation of Riviere's death sentence, due to extenuating circumstances all indicated considerable limitations upon the scientific pretensions of some medical knowledge. Are therefore their claims to scientificity separable (or even distinguishable) from their character as institutional powers?

However, one need not accept all of this to find reward in reading *I, Pierre Riviere*, especially since Foncault and his colleagues commendably refrain from creating a cul de sac of firm and unanimous conclusions, but are concerned to make suggestions towards opening these problems up. At any rate, Riviere's memoir stands by itself. Riviere's reputation as a bucolic village idiot is belied by his memoir. It is also belied, as some witnesses and the examining magistrate observed, by Riviere's penchant for invention: "I resolved first to make a tool to

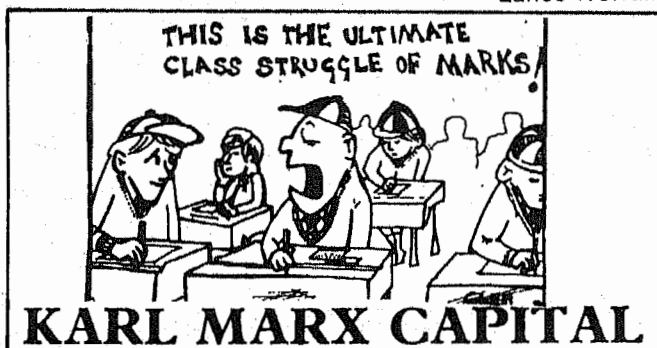
kill birds such as never before had been seen, I named it 'calibene' ... I had also resolved to make an instrument to churn butter all by itself and a carriage to go all by itself with springs...." (p. 103).

Riviere's memoir begins with his account of the indignities and troubles faced by his father, a modest and industrious peasant farmer, at the hands of Pierre's vindictive mother and elder sister. Pierre scrupulously details the deterioration of his parents' marriage, in which his mother becomes the demented and perverse character assassin of his father. In particular, Pierre pays close attention to the effects of their marital estrangement upon his father's array of possessions, especially land, since every dispute carefully engineered by his mother would be resolved by the local judge in her favour and result in the loss of parts of his father's land to her. At this level, Riviere's memoir can be read as a careful delineation of peasant property and women's position within it, and Riviere's matricide can be seen as an expression of these relations.

Moved partly by historical and biblical images of self-sacrificing heroism ("I conjured up Bonaparte in 1815... I thought that an opportunity had come for me to raise myself ... that by my death I should cover myself with glory..."), vengeance and guilt, (since he imagined that a fluid continually flowing from his body rendered him guilty of intercourse with his mother), Riviere cut down his mother, sister and younger brother with a pruning bill. The murder of his brother exposes the depths of Riviere's obsessional and selfless loyalty to his father; the young boy was loved by both Pierre and his father but had to die so that his father would not be saddened by Pierre's own death on the guillotine. Pierre fled after the crime, but allowed himself to be arrested one month later. In 1840, Pierre hung himself in his prison cell. Pierre's father had suicided a couple of years earlier.

A reading of *I, Pierre Riviere*, particularly the memoir, comes highly recommended from this reviewer. So does a viewing of the Rene Allio's 1976 film of the same name, in the production of which Foncault advised and collaborated. Indeed, in this reviewer's mind, the film, (which has only been shown once in Adelaide) is even better. At any rate, both are well deserving of a wide, intelligent and critical reception.

Lance Worrall



## KARL MARX CAPITAL

Karl Marx, *Capital* volume one. Penguin, 1976, \$9.50  
Karl Marx, *Capital* volume two. Penguin, 1978, \$9.50

Since it would be pointless to attempt a meaningful review of the contents of *Capital* here, this brief note is for those intending to buy the three volumes of Marx's major work, and who are wondering about the advantages and disadvantages of this edition, vis-a-vis those of its main competitor from Progress Publishers.

The greatest advantages of the Penguin edition are firstly, the quality of the translation and secondly, the inclusion of the hitherto unavailable chapter. Penguin have enlisted the services of some excellent translators, (Ben Fowkes and Rodney Livingstone on the first volume and David Fernbach on the second), to give in many respects a preferable rendering into English of some sections to that of the Progress edition.

In general, the Penguin translation of volume one restores the sentences and philosophical expressions deleted by Engels for the French edition, particularly in the first section on commodities and money. Also, this translation gives greater emphasis to Marx's masterly and dramatic use of literary German and strong imagery. The Penguin translation of volume two renders its drier and more technical content easier for the non-specialist reader, by using straight forward prose in rendering Marx's German into English.

More importantly however, the Penguin volume one makes available in English for the first time, the one hundred and forty page text, the 'Results of the Immediate Process of Production'. This important text has already exerted considerable influence in political economy generally and upon marxist theories of the 'new middle class' in particular. Ernest Mondel's introductions to both volumes offer some help to the unfamiliar reader.

However, the Penguin translations are not without their drawbacks. As yet, only the first two volumes are available, although volume three will probably appear in the next year or so. They are highly priced and available only in a papercover format. Available in its entirety at about half the price and in sturdy hard covers, the Progress edition of *Capital* will certainly still attract many customers, despite the very considerable textual advances that the Penguin translations make over it.

Lance Worrall

Tuesday October 23rd 12 noon  
Union Hall

**"INVASION OF THE BODY SNATCHERS"**

Director: Philip Kaufman 115mins, M  
Starring: Donald Sutherland, Leonard Nimoy, Robert Duvall, Some Tetrans.

Wading relentlessly through a trail of rat droppings, public health inspector Matthew Bennell discovers that people are being duplicated by bodies grown from pod plants; along with his assistant Elizabeth and radical poet/psychiatrist Jack Bellicec and his wife Nancy, he at first tries to fight, and then has to run from, the pullulating vegetal conspiracy of emotionless aliens. The makers of this film have cleverly incorporated countless incidental details into the apparently shambling atmosphere of Dostoevskian terror; trendy sociopsychological concerns such as urban alienation and the fabrication of identity are also casually integrated into the thematic structure, and the rampant paranoia generated by the plot is counterpointed by a stream of allusive gags and ironic remarks. Whether you prefer this to the 1955 original is a matter of taste; devotees of Don Siegel's adaptation may find this film over-elaborate and lacking in human content, while Mal Fraser fans will wonder what all the fuss is about.

Wednesday October 24th 12 noon

**"EVERY WHICH WAY BUT LOOSE"**

Director: James Fargo 114mins, M  
Starring: Clint Eastwood, Sondra Locke

Braving, as usual unspeakable odds, Clint, aided by trusty orang-utang Clyde, triumphs over police, bikies, meat packers and the Albigensian heresy, only to be vanquished by feminine guile. In the course of this epic quest he presents a polarised person of hero Philo Beddoe, in which the tough-guy hero image is deflated by that of the glib ingenu. However, one often feels that his mythological dialectic is being conducted rather more crudely than in some of Clint's other films, such as "The Gauntlet", with the result that the machismo charisma and the demystification simply negate each other: the tension slackens, the image flickers, the curtain falls and that magic melting moment subsides into a heaving midriff bulge. However, there's plenty of good violence to keep you entertained, so if you don't know much about art but you know what you like, this is one for you.

**FILM GROUP**

Wednesday October 31st 12 noon  
Union Hall

**THE DEER HUNTER**

Director: Michael Cimino 182mins, R  
Starring: Robert de Niro, John Cazale, John Savage.

Robert de Niro plays the titular hero of this epic attempt to render the "American experience in Vietnam"; his obsession with the one-shot kill in the deer hunt prepares us for his view of the war, and more specifically his escape from the Viet Cong, as a test of willpower. This "triumph of the will", counterpointed by the lapse into catatonic fatalism of one of his more squeamish companions, vindicates the pseudo-Nietzschean philosophy which is implicitly postulated as the rationale for the USA's involvement in Vietnam. The final chorus of "God Bless America" provides a putative reconciliation; the absurdity of this mock-Aeschylean device alerts one to the schizophrenic nature of the consciousness of which this film is symptomatic. "The director's failure to adequately objectify inherent contradictions results in a pervasive proto-fascist ethos which makes me want to vomit into the psychotropic black hole of existential dread which my family and I would like to share with you in the next 60 minutes" - Rex Humbard

**Adelaide University Film Group - ANNUAL GENERAL MEETING, 1979.**

All members of the A.U. Film Group are invited to attend our A.G.M. on Thursday, October 25th, at 1 p.m., in the Little Cinema, Level 5 Union House. If you are the least bit interested in the way the Film Group operates, or think that you might like to be involved in our activities next year, please come along. We hope to undertake a new phase of expansion during 1980, and we'd be most happy to welcome anyone who would like to nominate themselves for next year's committee. We can guarantee that you will not be coerced into boring humdrum tasks - we have a very open, flexible committee structure which will allow you to find your own level of involvement - and we believe that there is no better way of seeing the films you want to see, or of learning about films and film-making than through our committee. So come along and volunteer, you've got nothing to lose.

A.U.F.G. A.G.M. Thursday, October 25th, Little cinema (level 5, Union House) at 1 p.m.

Tuesday October 30th 12 noon  
Union Hall

**HEAVEN CAN WAIT**

Director: Warren Beatty 101mins, NRC  
Starring: Warren Beatty, Julie Christie, James Mason.

Heaven Can Wait is a new screen version of the play originally filmed as Here Comes Mr. Jordan in 1941. Warren plays Joe Pendleton - a professional football champion with the famous Los Angeles Rams team - who is accidentally summoned to Heaven 50 years before his time by an overly zealous celestial Escort. The archangel Mr. Jordan returns Joe to earth in a new body - that of wealthy business tycoon Leo Fainsworth. While getting his new body into shape Joe has to escape the murder attempts of Fainsworth's unfaithful wife Julie and his treacherous male secretary.

Thursday November 1st  
10.30 p.m. to 6 a.m.  
Little Cinema



PINK PANTHER  
CARTOONS

2001:  
A SPACE ODYSSEY

ANNIE HALL

ALICE IN  
WONDERLAND

THE FURY




"ANNIE HALL"  
A nervous romance

Alice in Wonderland

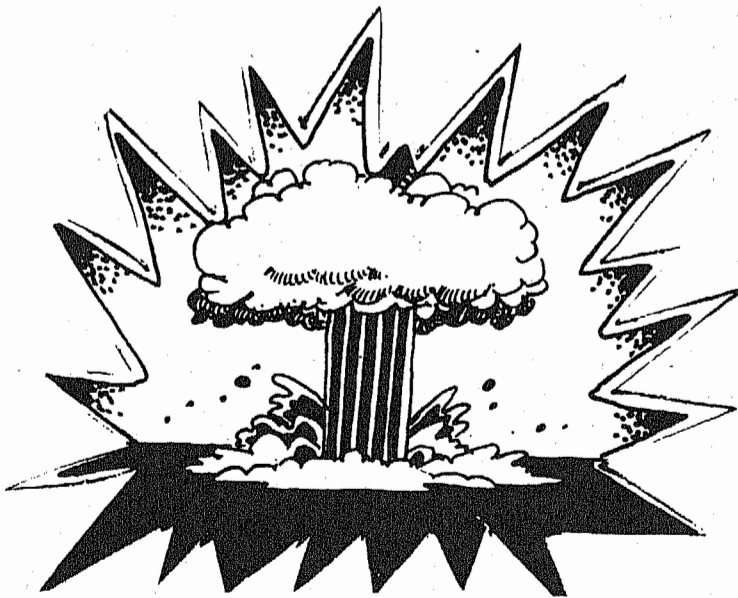
Admission: \$3 Film Group members; \$5 others

**ROCK IN OPPOSITION**

**SATURDAY OCT. 27TH**

**U-BOMBS!**

**8.00 TIL  
12.00**



**ADELAIDE  
UNI BAR**

**NASTY NIGEL**

AND THE

**TEENAGE  
HELLCATS!!**

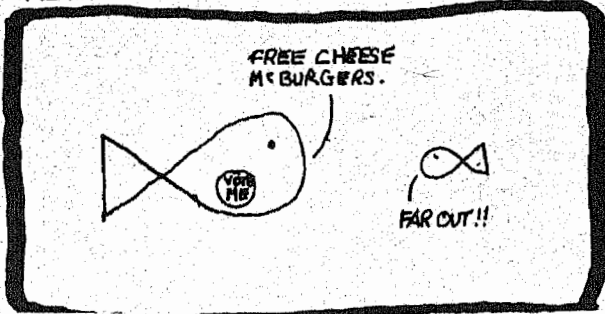
**\$2.00**

PRESENTED BY ADELAIDE UNI. LABOR CLUB  
AND A.Y.L. (ADELAIDE)

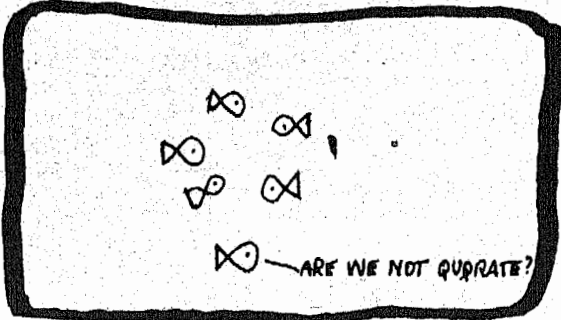
# ADS GUPPIES #2: THE GUP'S ARE GETTING BIGGER!

BY CASH MCBUCK.

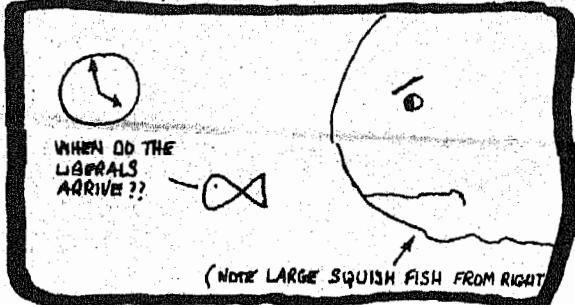
THE FIRST GUPPIES ENTERED STUDENT POLITICS



THEIR NATURAL CHOICE WAS THE G.A.U.A.



HOWEVER, THE COMPETITION WAS VERY STIFF!



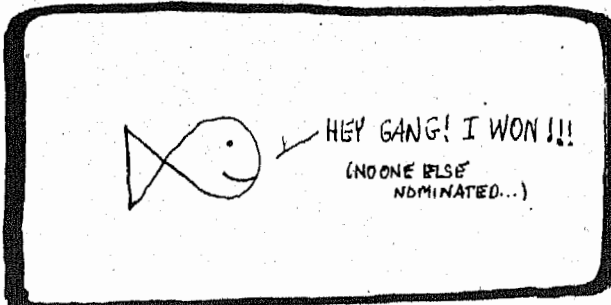
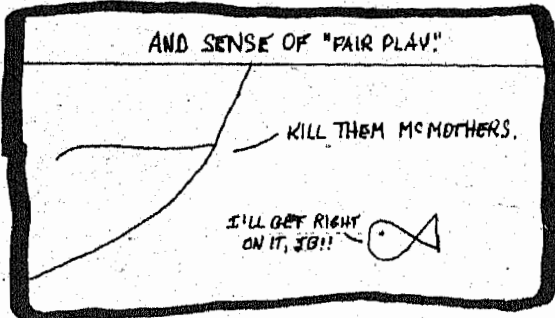
IN SOME WAYS, THEY WERE OUT OF THEIR DEPTH...

THE MEDIA, OF COURSE, WAS UNBIASED...

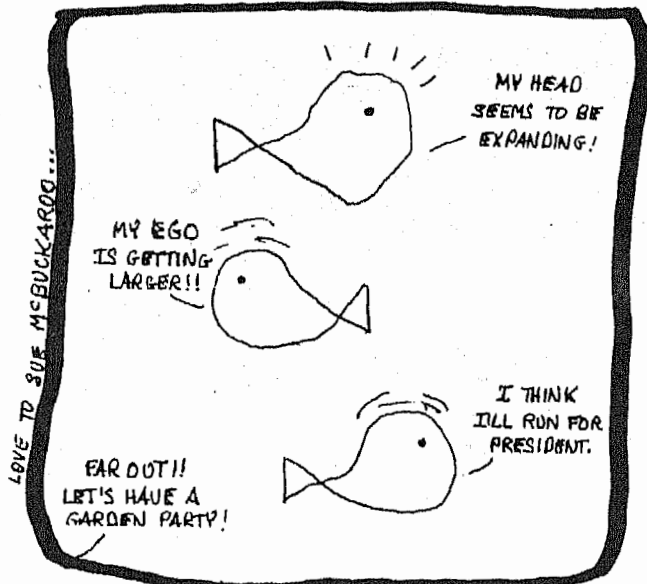


DUE TO THEIR POLITICAL AMBIVALENCE,

THE RESULTS WERE PREDICTABLE.



AND A NEW BREED ENTERED THE G.A.U.A. .... HOWEVER, A STRANGE THING OCCURRED:



WHAT WAS THIS NEW SOCIALLY CRIPPLING DISEASE??

## FIND OUT NEXT YEAR, FOLKS !!

### M \* A \* S \* S \* MEMBERS

It has come to our notice that members are not receiving the newsletters, notices and questionnaires that the committee have been sending out through the internal mail system. If you are a paid-up member and have missed out, please add your name and contact dept to the list on the notice board in the M.A.S.S. Common Room (behind the door marked "private", level 5, Union House, beside Squash courts entrance). Then you will be assured of receiving information next year.

M.A.S.S. Committee

### NOTICE FOR ON DIT

Yes, Virginia..... there is a COUNTER CALENDAR!!

All it needs is an EDITOR.

Yes, virginia... the EDITOR WILL be PAID an honorarium.

It's a great idea - so why not be in it?

An editor is needed to help arrange a Counter Calendar for 1980.

If YOU are INTERESTED, see Chris Capper in the Student Activities Office - el pronto!!

### MEET

\* ANOTHER  
\* STUDENT  
\* SOCIALLY



What? - Wine, Cheese, music, etc.

Where? - North and South Dining Rooms (behind the Bistro) Level 4, Union House.

When? - 8.30 p.m. Friday 2nd November.

How Much? - \$2 Admission at the door.

\* ALL WARMLY WELCOME \*

## GOOD CHEAP WHOLE FOODS

22nd OCT  
to 26th OCT  
12-2 pm



IF IT'S A SUCCESS IT WILL BECOME PERMANENT NEXT YEAR  
BARR SMITH LAWNS WHEN FINE  
HELEN MAYO REFECTORY TUES THUR  
UPPER REFECTORY MON WED FRID

## TRY THEM FOR 1 WEEK ONLY

Union Activities  
and  
Women On Campus  
present

# ROCK AGAINST SEXISM

featuring ...

Foreign Body  
Bottom Drawer  
Raging Matilda  
Magnum and Old Lace

Friday 2nd November  
9 pm - 1am  
Adelaide University  
Games Room  
Level 5  
Employed \$5  
Others \$3  
Drinks Free

Adelaide University Union

UNION ACTIVITIES PRESENT

## A LITTLE FREE FRIDAY NIGHT MUSIC UNI. BAR 8-12 P.M.

5TH LEVEL UNION HOUSE  
JAZZ ROCK BLUES FOLK AND JUG



FRIDAY THIS WEEK

OFF THE CUFF

## ADELAIDE UNIVERSITY FOLK CLUB

TUESDAY 30th OCTOBER, 1979

- Portus Room, Sports Association  
Members free, non-members - 50¢. Refreshments (wine & cheese included).

These are the last events of the club for the year so come and enjoy yourself before the exams, come along and sing or bring a few poems to recite if you like.

OTHER LOCAL EVENTS:-

SATURDAY 3rd NOVEMBER, 1979 at 8.00 p.m. -

**FOLK DANCE**

- Irish Hall, 11-25 Carrington Street, CITY.

5UV Folk Dance - all profit to benefit Radio 5UV (This takes the place of the monthly Folk Federation Dance).

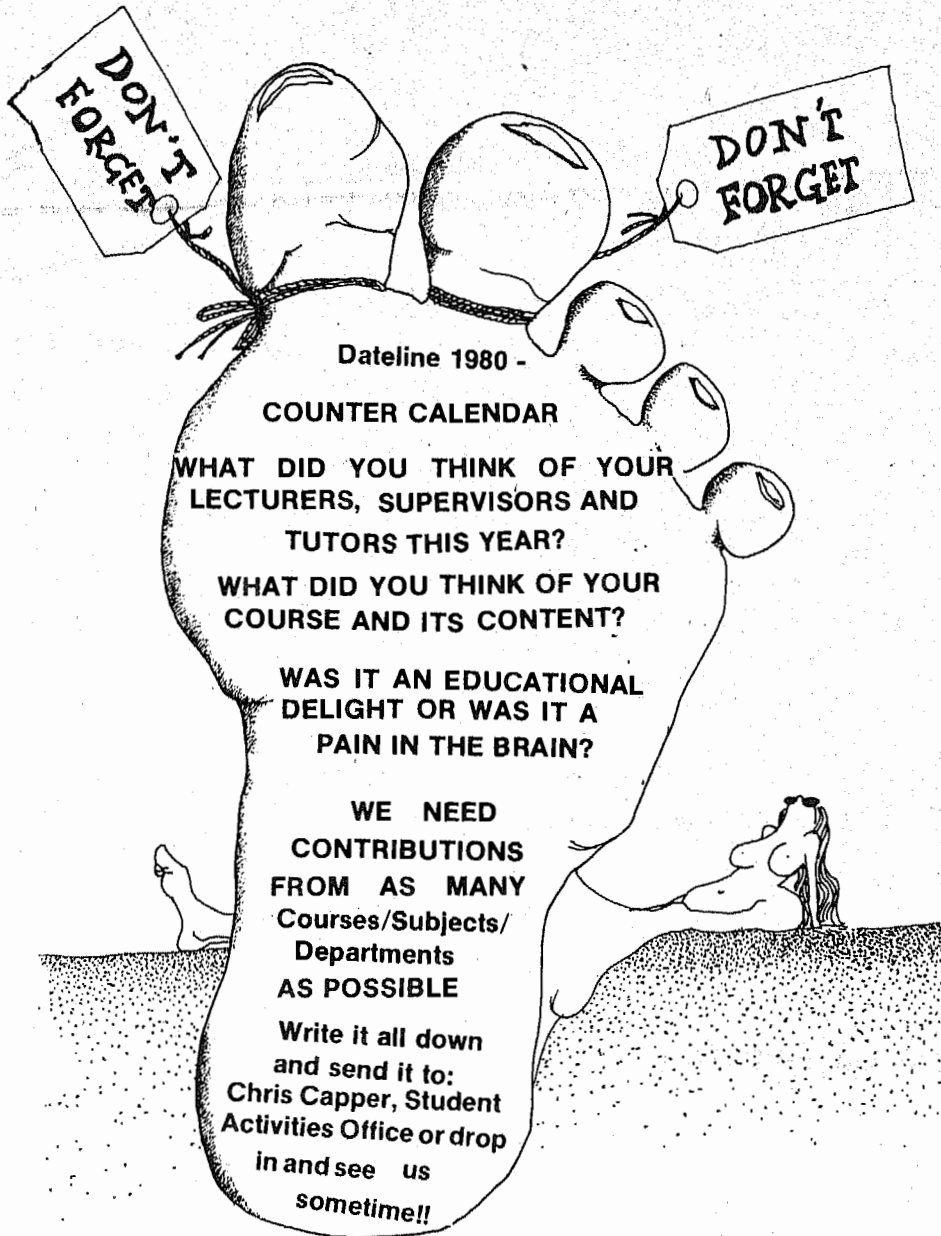
\$2.00, kids free.

WOMEN FOLK - Women folk music night.

- at St. Peters Womens Community Centre, 64 Nelson St., STEPNEY.

- on 2nd Friday of month, informal, 8 -12 p.m., B.Y.O.G.,

- all women welcome, for details ring Mary Nettle 42 6571 or 223 1244



## HOLIDAY ACCOMMODATION IN NEW ZEALAND

### SELF - CONTAINED FLATS IN CHRISTCHURCH

A number of self-contained flats will be available for letting from mid-November

Rates for overseas students are:

\$NZ 3.00 per night per person  
\$NZ 15.00 per week per person

Each unit comprises 6 single bedrooms and contains washing machine electric dryer, slot telephone etc.

Students should bring sleeping bags but bedlinen, electric appliances, kitchen hardware, etc., are available on hire if required.

Units are on aerodrome bus route and 3½ miles from city centre.

Early reservation is essential and should be made to:

The Manager  
Ilam Flats,  
University of Canterbury,  
Christchurch,  
NEW ZEALAND

Minimum deposit of \$NZ 10.00 should accompany each application.

Group bookings welcome.

Reasonable conduct, behaviour and care of facilities is expected of all tenants.

All breakages, repairs and cleaning costs will be charged for.

No responsibility is accepted for loss or damage of personal property, though a safe is available for storage of small items of value, if required.

## SPORTS ASSOCIATION BLUES AWARDS 1980

The Blues Committee recently recommended the following awards to members of Sports Association Clubs.

These awards will be presented at the Annual Blues Dinner, which is being held in the Union Dining Rooms on Friday, 26th October.

Mr. Barry Jarman is the guest speaker and will make the presentations.

### BLUES

Rowing:

Tim Willoughby  
Fearnley Szuster  
Sam Tolley

Gliding:

Emilis Pregauskas  
Graham Parker  
Guy Harley

Golf:

Paul Badenoch  
Michael Haslett

Tae Kwón Do:

Gary Foulis

Water Ski:

David Hall  
Ian Tapp

### HALF BLUES

Basketball:

Vivienne Palmer  
Chris Angley

Golf:

John Weste  
Tim Sennett

Rugby:

Richard MacKinnon

### CLUB LETTERS

Basketball:

David Green  
Sven Jarver  
Andrew Austin

Rugby:

David Roberts  
Sam Whittle

CLUB LETTERS awarded in recognition of service to the club.

Basketball:

Kevin Kirchner

Rowing:

John Bolt  
Tim Willoughby  
Sam Tolley  
Gabrielle Kinnane

Badminton:

Lorraine Fitzpatrick  
Stuart Smith

Fishing:

John Rundell

Gliding:

Allan Wallace

Golf:

Richard Nettle

Lawn Tennis:

Duncan Redman

Rugby:

Patrick Hone

Rifle:

Geoffrey Henderson

Water Ski:

Edward Bonkowski

Windsurfing:

Peter Zeleny

Lacrosse:

Jeanette Schaefer

These awards were made as a result of some outstanding achievements in their chosen sports, while those club members awarded club letters for service receive recognition for their dedication and hard work over a considerable period of time, to promote their club in various administrative and organisational capacities.

The congratulations and thanks of the Sports Association Council are extended to all recipients of 1979 awards.

Yours sincerely

COLIN PICKERING  
General Secretary

## PSYCHOLOGY

### Psychology Students Association

Tickets now available for our end of term dinner at the Morphett Arms hotel. Friday 2nd November, 7.30 p.m.

Price - \$8.00 single. 3 course meal (with a choice of 12 main courses) Band included. All psych-students welcome, bring a friend as well!

Tickets available at psych department office.

LOST: Small gold, garnet and pearl BROOCH. Between Library Complex and Frome Road. Great sentimental value. Finder please contact Margaret Hosking, Barr Smith Library.

LOST: One set of keys - various keys attached to a 'Women Unite Against Fraser' Badge with photo on the otherside. Please take into Student Association if found.

# DEADLINE DEMENTIA

Forget what time of year it is for  
a few hours and unwind!

Enjoy a wide variety of vegetarian whole foods each lunchtime  
throughout the week.  
Barr Smith lawns or Refectories depending on the weather.  
Try classes in Massage, Yoga, Bean Sprouting, Herbal Cosmetics

## MONDAY 22nd OCTOBER

Good News Band in the Cloisters 1-2pm.  
Presented by Evangelical Union.

## TUESDAY 23rd OCTOBER

The Giles Tanner Jazz Quartet and lunchtime donkey rides.  
1-2pm Barr Smith Lawns.  
Presented by the Jazz Club, C.S.C. and Union Activities.

## WEDNESDAY 24th OCTOBER

Punk Rock band "The Brats" 1-2pm Barr Smith Lawns.  
Presented by J.R.B. and C.S.C.

## THURSDAY 25th OCTOBER

A political point of view. Speakers on "Soviet  
Commercial Interest in Australia". 1-2pm Barr  
Smith Lawns. Presented by Students for Australian  
Independence.

## FRIDAY 26th OCTOBER

End of term Barbeque and Fair with John Vincent and  
surprise band. Display and sale of Craft Studio wares.  
Jumble sale of cloths collected for Kampuchea.  
Organized by A.U. Catholic Community.

1.5% Education Cuts Affect You!  
Vice-Chancellor Don Stranks, AUS Education Vice-  
President, Chris Capper, Nonee Walsh speaking on the  
effects of cutbacks on you in 1980. 12-2pm in the  
Cloisters.

Band in the Bar. Jazz/Rock band "Off the Cuff"  
8.30pm - 11.30pm. Presented by  
Union Activities.

## SATURDAY 27th OCTOBER

Entertainment in the Bar. Bands "U-Bombs"  
and "Nasty Nigel and the Juvenile Hell Cats".  
8.30 - 12 midnight.  
Presented by the Labour Club and C.S.C.

