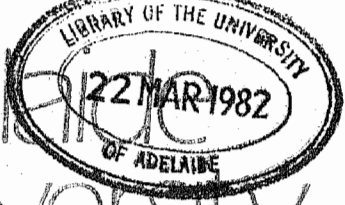


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On dit

Adelaide University Student Weekly



Monday March 15, 1982

Vol 50 Nr 3

ADELAIDE FESTIVAL



Beautiful Laid-Back and Groovy

Being a five and a half year old kid at heart, I loved the opening of the Adelaide Festival.

It was one of those beautiful evenings when you couldn't be anything but charmed by the spirit of excitement and anticipation. The weather was just right, and even the pigeons were laid back and groovy.

Converging on Victoria Square around 7 pm from all directions, were hundreds of brightly coloured people — small Asian children in pink silk, hordes of Brownies dressed in oversized tunics, and some rigged up in odd cardboard costumes of red, yellow and blue, the Festival colours. Actors — some in Roman robes, some in curlers and dressing gowns, some in clown costumes. Umpteen brass bands (any excuse for a loud noise). Scouts, Guides, calisthenics clubs — like little girls in strangely tarty outfits — St John's people, marching girls, ethnic dance groups — you name it. All these bods massed together in the Square, watched by hundreds of public. Clowns milled around being stupid as

clowns tend to do, keeping everyone happy as they waited for the procession to begin.

At 7.30 sharp the first band laid mercilessly into the drums and started the march down King William Street to Elder Park, followed in ordered enthusiasm by all the assembled companies, associations and conglomerations, and watched by crowds lining the way with smiles.

Traffic came to a standstill for about half an hour — incredibly several stranded drivers refused to take advantage of their built-in grandstands and sat scowling in their cars the whole time.

At Elder Park, the flock dispersed and settled on to the grass to watch a "multicultural entertainment" — African tribal dancing, Bavarian thigh slapping, Spanish warbling and so on. Nice every two years on this sort of evening, but not more frequently. The kids loved it, jumping up and down on their parents, spilling Coke and treading mud into the family picnic hamper.

The sight of 10,000 people massed together purely to enjoy the evening and make it a success was lovely; an atmos-

phere of gentle indulgence pervaded and a real appreciation of being given this entertainment free could be felt.

As soon as the concert had finished the Grimethorpe Colliery Brass Band came floating down the river, dragged by *Popeye* on an illuminated raft, looking like a scene from *Gatsby*. Cries of "Down in front (please)" failed to bring down the offenders standing on the bank, and so many missed out on this bizarre spectacle.

But it didn't matter, because suddenly the fireworks exploded into action, lighting up thousands of excited, slightly scared faces, while the band played *Star Wars* (corny!), "Ooh's" and "Aaah's" issued forth at appropriate times, and now and again a particularly rich burst of sparks brought applause. I loved it, though I don't believe it was the world's third biggest display.

A great evening, full of innocence and hope, and made successful by the very people who attended. Nice one, Adelaide!

— Penny Locket

Festival Farts — *On dit's* liftout review pages to both the excreta and works of art presented during the first week.

Tenancy — The *Orientation Guide* was wrong. The advice to home renters given in the *O-Guide* contained some serious misinformation. We print a revised and accurate version on page 10.

Home Locaters — These agencies came up for scrutiny in parliament recently. *On dit* gives them a closer look and finds some serious doubts. Page 11.

Random Breath Testing — Five months on the road, a re-assessment on page 12.

The Peace Movement — Reagan is responsible for two growth industries: Weapons manufacturing and the peace movement. The renaissance of this feeling against war has spread as far as Australia. Page 13.

The Uni. Food Debate — Do you want a refectory, a mess or just a place to eat? And how much do you want to pay? Peter Maddern, Chair of the Catering Management Board, defends the charges in the Upper Refectory. Page 18.

Monday March 15 1982
Volume 50, Number 3

The Franklin Faces Disaster

The urgent issue which has lately become the sleeper in the Australian media is the damming of the Franklin River in South-West Tasmania. Since the spectacular political events of late last year when Doug Lowe was ousted from the Premiership, the issue has fallen from the public eye on the mainland.

But for Tasmanians it remains as urgent as ever. The pro-dams Holgate Labor government now has a minority in the House and is likely to run into trouble when parliament resumes. The opposition Liberal party

who, with the support of the cross-benchers, could bring down the government, are vehemently pro-dam. Through all the political fracas the main hope lies in the Federal sphere. The Federal government has a responsibility to conservation in South-West Tasmania because the wilderness is on the register of the National Estate.

We recommend that you read the article on page nine and follow this up with a letter to the Prime Minister.

The Call for Disarmament

That relic of the sixties, the peace movement, is experiencing a rebirth. More and more people are seeing the prospect of

nuclear destruction as the major threat to human life on earth. It is occurring to more of them, particularly Europeans, that there is an alternative to being blown to oblivion in the war to end all wars.

Emotive words perhaps, but to Europeans living very near to the threat, they are very meaningful. Nuclear destruction is an issue which ordinary citizens who are not usually politically active can identify with.

Even Australians are being roused from their political lethargy. The rebirth of the peace movement is going on here too. The December peace march in Adelaide attracted thousands.

Another rally for peace is planned for Saturday April 3.

Peace is an issue about which you cannot be equivocal. Everybody is for peace, and if you are in favour of it, it's worth marching for.

NOTICES

The Students' Association Office is no longer giving out cards for student concessions to the theatre. These must now be obtained from the Academy Theatre in Hindmarsh Square.

Wondering what to do between 1 and 2? Munch your lunch and pick up some clues

on essay writing techniques at the Student Counselling Service (upstairs, George Murray Building) on Tuesday 23rd or Thursday 25th March at 1.10 pm.

WANTED

One 10-speed bike in good condition. Small boy's frame 20" preferred. Ask for Nyrie at the On dit office.

SCHOLARSHIPS

Singapore Research Scholarships

The Scholarships are awarded with a view to encouraging research leading to a master's or doctorate degree of the University. The Scholarships are tenable for one year but may be renewed for a further period of up to two years.

The Research Scholarships will carry monthly emoluments in the range \$S800-\$S1,100.

Application must be submitted on prescribed forms obtainable from:

The Registrar
National University of Singapore
Singapore 0511.
Closing date 30.4.82.

Study in West Germany

The German Academic Exchange Service offers a number of scholarships and Travel Grants to Australian graduates and fine arts students for courses at a University, Technical University, or Academy or Art or Music in West Germany. The awards cover the period April 1983 to March 1984 for all subjects except art and music. Art and music awards cover the period October 1983 to September 1984.

The Scholarship includes:
return economy-class airfare,
small luggage allowance,
about DM 770 per month living allowance,
initial special grant of DM 200,
book allowance of about DM 100 per semester.

accident and health insurance, and exemption from enrolment, examination and tuition fees.

Further information and application forms are available from:

The Secretary
Department of Education
(German Government Scholarships)
PO Box 826
WODEN ACT 2606
Closing date 2.7.82.

Study Programme for Socio-Pedagogic Specialists in West Germany

Twenty scholarships for a three-month stay in the Federal Republic of Germany studying youth and social work and rehabilitation and exchanging professional experiences are available.

Requirements:
— Age between 21 and 40 years.
— Practical experience in the fields of youth and social work and rehabilitation
— Good knowledge of the German language.

The scholarship includes the return air fare to Germany, accommodation and meals.

Interested applicants should contact:
The Embassy of the Federal Republic of Germany
119 Empire Circuit
Yarralumla, ACT 2600.
by the end of June 1982.

Further information may be obtained from Mr J. Ogle in the Scholarships Office.

MORE BLOODY MEETINGS

Science Fiction Association Annual General Meeting

AU Science Fiction Association will hold its 1982 Annual General Meeting on Tuesday 30th March at 7.30 pm in the South Dining Room on the 4th Level of the Union Building. Everyone is welcome, not just members, though membership is available at the meeting for one dollar. FREE WINE AND CHEESE.

Philosophy Club AGM

Scheduled to be held in the Gallery at 7.00 pm on Thursday March 18. All welcome but financial members are especially urged to attend.

The AGM will be followed at 7.30 pm by our first paper for 1982.

Individuals and Social Wholes
by John Chandler
(Lecturer in Philosophy, Adelaide)

Wine, cheese, tea, coffee, fruit juice and

discussion will follow the paper. All welcome!

General Meeting Anthropological Society

To 1) report on 1981 Activities
2) Elect a Committee for 1982
3) Agenda for 1982

Tuesday 16th March, 2.15 pm, Old Medical School Room 3.13a, Level 3.

Both Anthropology students and other interested persons are encouraged to attend in order that this year's activities may reflect your needs and wants — both social and academic.

Psychoholics!

If you're into West Coast, Mind Expansion, Self Actualisation, Behaviour Modification, Academic Rigour or Sobriety; forget it! Here comes the AU Psychology Club AGM, Wed. 17 March at 1.00 pm, South Dining Room.

PRODUCTION

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Letters

Short, boring letters will be edited
Long, boring letters will be axed

Anonymous

Dear People

Just a few comments on your cover story last issue:

I have always thought of myself as a 'stirrer' rather than the more 'exotic' agent provocateur. I would credit me with enough organisation to start any sort of 'conspiracy' — Francis deserves all credit for the petition, as he does for pointing out to the Executive that other campuses were issuing 'non-standard' cards.

Anyway, I enjoyed the amusing article and cartoons (anyone notice that the hp 12C on page 12 is about the size of the large student card?). Let's hope you find something of more import for your next front cover.

Best wishes

Roman

P.S. Should you ever again wish to inflict that ghastly photo of me on the poor student populace, please note that my name is 'Roman', not 'Mr' and that Orszanski is the correct way to spell my surname.

Anthony Cronin

Queues

Dear Chris and Tim,

I'm writing to the student populace, interested in seeing lunch-time films arranged by the AU Film Club. It seems that in order to watch a popular film in toto (from beginning to end), you must cut short a 11 am lecture. In waiting to watch the just passed film *Excalibur*, one had to queue for 10-15 minutes!

There seems to be a lack of astute students intent on wheeling money for the Film Club, and in providing a service beyond words (par excellence). Many people left the queue, cutting short their losses of time and enjoyment, realising their loss of the film's start. Why can't people who wish to join the Club then and there, be put on a second line, i.e. quick service if they join.

(1) This fastens up the line for the others
(2) Incites people to join in times of long queues.

More so though, there is an ignorance towards the Club's own financial members — it is these supporting people who have to queue along with others, and suffer through time delays. May not there be some issue-point on the day, or previous day, where tickets can be purchased by US (financial members), and so avoid the time delay and so not miss the film's beginning?
— Anonymous
(name supplied)

Barwick Review

Dear Editors,

Alan Fairley's review of David Marr's biography of Barwick was an intelligent and concise discussion — both of the book and its subject. What I found disappointing were the references to the 'great defeat of 1949' and the 'coup of 1975'. Disappointing in that they revealed the writer's political affiliations, thereby

breaking a basic journalistic precept (admittedly much disregarded by the Australian press), and also because they show the mood of late in political thought. There is no doubt that Menzies' Red-baiting of the post-war years and flitings were scurrilous tactics, and Kerr's actions in 1975 may prove to have a more lasting detrimental effect than a bankrupt government would have had. While acknowledging this, the prevailing bunker mentality in politics is to be regretted. Such an attitude is apparent in the article; e.g. the comment that in 1949 "the Liberal Party, under Menzies, grasped power for the first time". Our political system is, it seems, merely a battleground. Moreover, the battles being waged are not ideological in nature, the difference between the parties being not so great, but mass character assassination. Each political party, and their followers, bend with every breeze of public opinion, rejecting any alternative to their own views for no reason other than it comes from the other side. Our excuse for a parliamentary government is really nothing more than schoolyard squabbles on a grandiose level.

Chris Stone

Bookshop Prices

Dear Chris and Tim,

Recently I recommended some adult Matric Biology students to purchase their textbooks at the Union Bookshop. Texts included the new edition of *Web of Life*, Curtis' *Biology*, Kirk's *Biology Today* and Roberts' *Biology*, a *Functional Approach*. Several students later complained that prices charged were up to \$5.00 more than for the same texts elsewhere, e.g. BSCS *Web of Life* \$15.90 cf \$11.90 at Standard Books. Comparison of some of the Bookshop prices for prescribed University texts showed similar price differences, e.g. Black's *Flora of South Australia* Vol. II (Botany II) \$16.90 at Bookshop, \$11.25 at Government Printers. Can the Bookshop justify these disparities, even allowing for a 12% "student discount" and a reasonable profit margin.

Dr. R.J. Shiel
Botany Department

O-Guide Spelling

To the Editors of the *Orientation Guide*

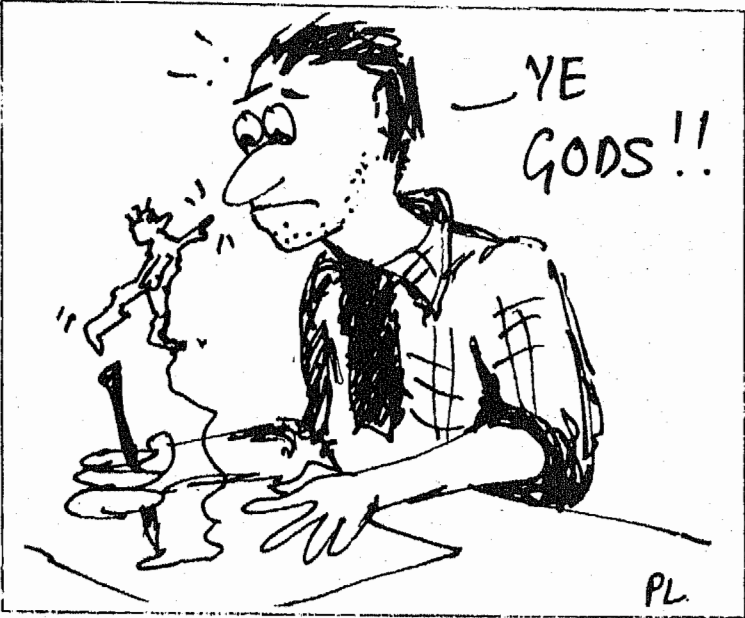
Dear Sirs,

Glancing through your interesting magazine, I could not help noticing the following:

p. 2 to meaning as well (too)
p. 30 populous populace
p. 31 parent's parents
p. 31 separate separate
p. 31 saging sagging
p. 62 catch-cries catch-cries

Cripes — you fellas — you'd never catch a Sandgroper spelling like that!

Yours faithfully
B. Jagger



Cartooning

On dit's clutch of cartoonists will be meeting each week in an endeavour to improve their art and come up with something for the following week's paper.

Presently *On dit's* regular cartoonists number only two, but lately much interest has developed amongst the budding artistic talent on campus. The group will meet every Thursday at 1.10 pm in the *On dit* office. The editors will have ready, articles and subjects which need illustration and the cartoonists will sit down and mull over them, discuss them and, it is hoped,

have the work completed some time on Friday.

Other projects which will be tossed about include cartoon strips for *On dit* and a brand new photo-comic to appear in serial form. Alan Kennington, creator of the 1981 *Prosh Rag* saga "Terrorists in Love", will co-ordinate this project.

So all who are interested in the scurrilous art of cartooning, whether as an artist or as a source of ideas, is invited to go to the *On dit* office each Thursday at 1.10 pm.

— On dit Staff

Mahikari Pres in Adelaide

Dr Andris Tebecis, President of Mahikari Australia, will be in Adelaide on March 19th to conduct a workshop on Okiyome Zone Therapy.

He will explain the Mahikari claim that the therapy re-energizes the body, resulting in improved health, increased vitality and a more positive mental outlook.

Dr Tebecis, a neurophysiologist and former graduate of the University of Adelaide, was a post-graduate research fellow at Basel University in Switzerland and later Visiting Professor at Kyushu University in Japan. Most of his research was concerned with the brain and included studies of altered states of consciousness and biofeedback training.

He presented papers on Mahikari and Okiyome Zone Therapy at the First International Conference on Spirit-Mind Medical Science in Tokyo (Oct. 16th 1978) and the First International Conference on Traditional Asian Medicine at the Australian National University (Sept. 2-7th 1979).

No drugs or psychotherapy are used in Okiyome Zone Therapy. Its proponents believe it gets to the core of problems, not just removing or masking symptoms. The teaching is that it is based on an energy flow from the hand to various body zones.

According to Mahikari believers, anyone can learn to radiate this energy after attending a three-day course. Basically it makes you healthy and happy they say, and promotes whole person health for spirit, mind and body. Not only does it relieve physical pain, but people who practise it will overcome personal crises more easily.

Workshop on Okiyome Zone Therapy

Time: Friday, 19th March at 8.00 pm

Place: The Adelaide Mahikari Centre, 240 The Parade, Norwood.

Enquiries can be directed to the Adelaide University Mahikari Association — meetings every Monday at 1.00 pm in the Chapel, Union Building — or phone 332 9328.

'Class is Free

Adelaide University Theatre Guild is continuing its policy of previous years in making the second night of its seasons a free night for all tertiary students in South Australia.

The first production of 1982 is *The Ruling Class*, opening this Tuesday, 16 March. On Wednesday, 17 March, the student rush for free admission will begin at 7.50 pm and will require presentation of a current Student Card, and seating will be available until the house is full. Failing this, students will have the choice of a standing room only arrangement or to avoid total disappointment, we will offer them the chance to buy a

ticket for any other night of the season at the reduced price of \$1.50.

The Ruling Class by Peter Barnes, is a zany yet biting satirical masterpiece of theatre which featured Peter O'Toole as Jack in the film version. In this South Australian premiere (which is a part of the Festival Fringe), D. Glyn Roberts plays the schizophrenic aristocrat who is under the delusion that he is either God and/or Jack the Ripper.

The Ruling Class runs from 16-27 March at the Little Theatre, Adelaide University.

For further information contact Ray Swift, Theatre Guild Production Manager, phone 228 5999.

Hospital Strike-Students in a Sticky Position

The recent refusal by authorities to grant an adequate increase to non-medical staff caused some problems for hospitals, patients and students.

The resultant withdrawing of labour by the non-medical workers meant that the State's hospitals lost kitchen, porter and laundry facilities.

The Government's reaction was to attempt to prolong the dispute by bringing in voluntary labour, seemingly hoping that the unions would either back down or at least suffer bad publicity.

This strike-breaking was aided and abetted by hospital administrators who, in their attempts to keep the hospitals running, caused some worry among students about their response.

Students at the Flinders Medical Centre held a meeting to express the views of their organisation, The Flinders Medical Society.

Three motions were considered, the first being one of support for the Australian Government Workers' Association pay claim. This was defeated. The second motion deplored the actions of any medical students breaking the strike. This motion was carried unanimously as was the third which condemned any trade union not leaving a skeleton staff to run essential services during a strike. The meeting also disassociated the Flinders Medical Society from any medical students involved in strike-breaking. These motions were publicised with the result that

very few students were involved in doing the work of striking staff and many who had previously volunteered removed their names from rosters.

However, the background to this is quite complex, and the full story may not yet be known. It seems that the students were pressured in a number of ways.

It was alleged by some students that there had been approaches by either members of the hospital administration or the School of Medicine itself. These approaches were said to have been made with offers of some long-standing student demands being met. There seemed to be a suggestion that if students co-operated then meals might be provided for medical students 'on take'—that is, those working at nights taking in patients, etc.

The students sought advice from the Students' Association as to whether AUS (the Australian Union of Students) had any policy to guide students. However, neither AUS nor the Students' Association has relevant policy. The Flinders Vice-Chancellor, Professor Keith Hancock, was approached, and he informed the delegation that the University had no policy either. He did seek further information from the School of Medicine and received an assurance that they had not made an approach to students. Professor Hancock expressed the view that students should keep clear of disputes and that the University should look at framing policy in this area.

There was a further suggestion

that the Union (AGWA) would black ban participating students in their intern years, but *On dit* was unable to substantiate this rumour. However, it seems that this may have further influenced students in deciding their tactics.

On dit was able to contact the Personnel Officer of the Flinders Medical Centre, Mr Mich

Hawkins who said that no specific approach had been made to medical students by him, and to his knowledge, by no one in the hospital administration, or the School. He had made general requests and had not asked questions of volunteers as to whether they were students or not. He had received a letter from FMS outlining their resolutions and had not approached them.

The situation demonstrated the vulnerability of students when there is no guiding policy. The students were able to resolve a policy, but it took some time, and the subsequent student withdrawal from rosters meant that the administration had to seek more volunteers over Friday afternoon and the weekend.

There has also been a cooling in relations between the School of Medicine and the Flinders Medical Society. This was complicated by the fact that the students had contacted the Vice-Chancellor over the head of the School officials, who were either unavailable or inappropriate.

Meanwhile the dispute took so long to settle that hospitals will take up to a week or more to get back to usual activity, as the shortage of linen has meant the curtailing of surgery.

— Larry O'Loughlin

Secrets of SABRE

What is S.A.B.R.E.? Well, officially, the title stands for South Australian Biotechnology Research Enterprises.

It is being set up by the Biochemistry Department of the University and its job is to prepare and market specialised biochemistry material for gene technology in Australia.

As yet, very little is known about the venture, but the Science Faculty meeting called on Tuesday 2 March discussed the proposition and they supported the proposal as long as there was no interference with the academic and educational performances within the Biochemistry Department.

However, if all this is confusing you, and you want to know some salient facts, a press release from the University entitled *Centre for Excellence: Adelaide Centre for Gene Technology* may give you some clues.

The press release says "The Commonwealth Government announced today its allocations to universities for the establishment of Commonwealth Research Centres of Excellence. \$1.6 million has been awarded to the University of Adelaide to establish within the Biochemistry Department the 'Adelaide Centre for Gene Technology (ACGT)' for the years 1982 to 1984. In all there are ten Centres in Australia receiving \$16 million.

"A team of researchers will not be able to extend their work in

the area of biotechnology, especially that involving recombinant DNA which the individual researchers have been investigating for some years."

In the ACGT there are four major research areas. Plant diseases, wool growth and its control, human connective tissue and disorders, and genes controlling drug metabolism.

Although major specific details concerning SABRE have yet to be given, it appears the ACGT will be connected to this organisation.

Secrecy

The proposals for the establishment of SABRE and their passage through the committee structure of the University have been shrouded in secrecy

While it is generally the case

that decisions by the University to perform outside work are considered in the open forum of the Education Committee, the deliberations leading to the decision to proceed with SABRE have been kept confidential.

The stated reason is the commercial nature of the enterprise. SABRE is intended to compete with industry in biotechnology and in this rapidly expanding field it seems that confidentiality is paramount. That argument has been accepted by the University.

For more specific details on SABRE we will have to wait. It is a major departure for the University to be involved in open competition in the commercial field.

— Jenni Lans, Tim Dodd

Work on MMM

If you're such a media mogul that total involvement with 5UV's Student Radio is not enough to satisfy your craze, then perhaps 5MMM has the answer.

Paul Storey from 5MMM invites people to give vent to their fantasies by working on that station. Triple-M has revamped its programmes putting a regular shift announcer into the breakfast segment and beginning a 1.00 pm half hour news broadcast. Trainee producers, journalists and researchers are needed for Triple-M's expanded

news service and music programmes are required for the breakfast session. No particular qualifications are necessary. Just an interest in current affairs and "the ability to distinguish between the Age and the Australian."

This suggests a way for the frustrated radio groupie to satiate him/herself in the medium. From early morning to mid-afternoon at Triple-M and the evening with Student Radio.

Triple-M's telephone number is 42 7911.

— On dit Staff

The Bees Knees Revenge



President P.K. speaks

Orientation Ball: Student Service or Money Spinner

The 1982 O ball has attracted a large amount of comment, both favourable and diverse. To those who enjoyed the Ball, nothing more needs to be said than we are glad that you enjoyed it. To those who didn't enjoy it (or who didn't get there) maybe I should try to answer a few criticisms that have been made.

To begin with, many students didn't get in to the '82 O Ball as it was sold out almost two days beforehand. We have received complaints that more student tickets should have been sold, that we were "selling out" to non-students. In fact, of the 4½ thousand people admitted, three thousand were students. The non-students, who paid \$2.50 more for a ticket *subsidized* the student ticket. (If we were to have an all student affair, the admission price may have been \$8.00-\$8.50, and as some students could just afford \$6.50 this would have made it a financial barrier very hard to jump.)

Also in respect to tickets, many students from other tertiary campuses and high schools came in to buy their tickets early on Monday and Tuesday. Perhaps we should sell tickets to Adelaide Uni. students only on the first few days; but then again, perhaps people buying tickets should get their shit together early, rather than wait for the last minute. (Sorry if that hurts!)

If you actually managed to get into the Ball, then you may have had trouble getting a drink. The problem was largely due to the slowness of the beer coming from the keg (not the slowness of the people). Soft drinks too, ran out early. We tried not to let this happen, as the same thing happened by 10.00 pm last year. This year the amount of soft drink ordered was *doubled*, yet it ran out by 10.30! Obviously we will have to remember this for next year ...

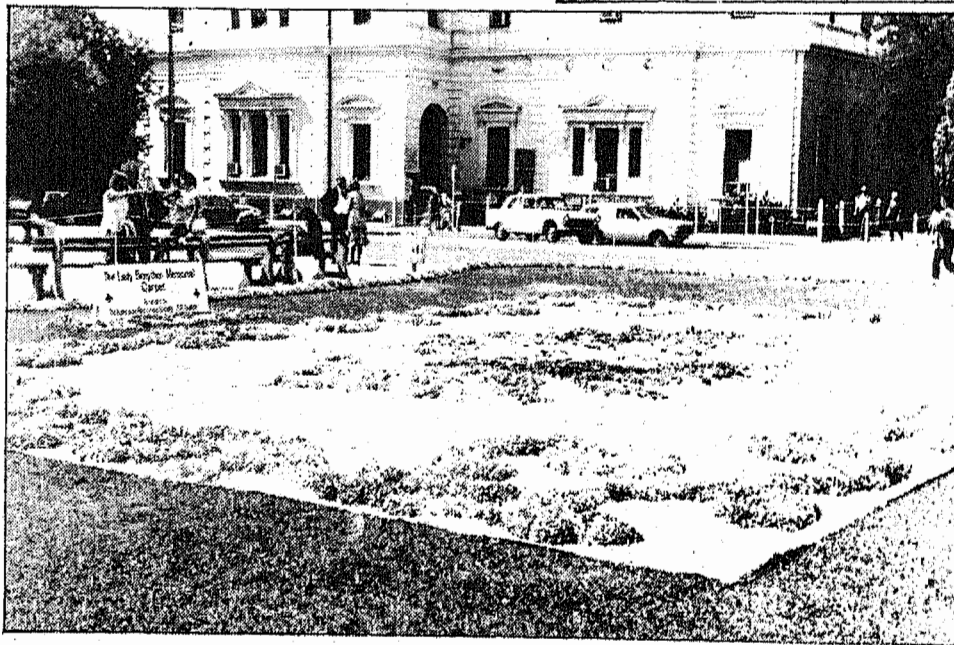
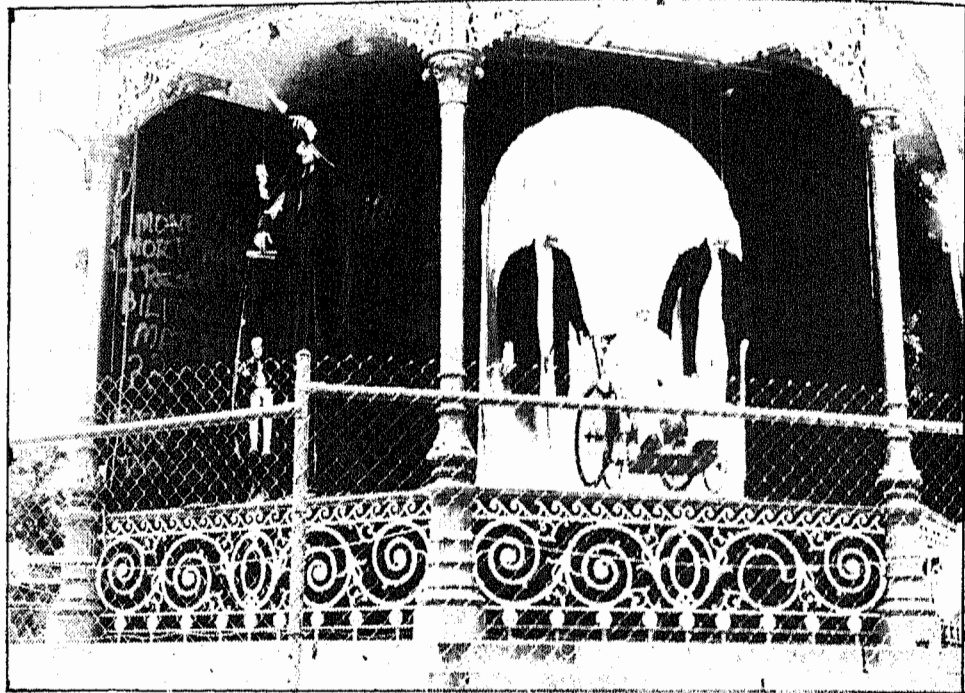
Other problems? Well, we've heard that the crowd was too big, the sound too loud; the stage too low, the bouncers too rough, the service too slow, the toilets too messy, the moon too bright, the temperature too hot (or cold) ... all things of course which we have ultimate control over.

Rather than be over-exhaustive in explanations let me say this ... Yes there were problems with the 1982 O Ball, but to my mind they were minor ones. I congratulate Nick Murray for directing an O Ball which the majority of people enjoyed, and which made enough money to fund many other activities for the Students' Association in 1982.

And if there are some people still not happy, well, remember, nominations for Director of the 1983 O Ball open in October. Hope to see you apply ...

— Paul Klaric
SAUA President

This causes offence



This causes allergies

It didn't quite make the headlines but nonetheless there it was, page three of "The Advertiser", six sentences into a story about the Festival of Light's reaction to Mark Thompson's and Micky Allan's Festival exhibition in the Elder Park rotunda.

"An exhibition on fourteen full-length photographs painted in oils by artist Micky Allan called the Family Room is in the rotunda, but has not been criticised by the Festival of Light," *The Advertiser* journalist reported. Now here was a strange turn of events; the Festival of Light not criticizing a Festival event.

The rest of the article was predictable enough; the Festival of Light Director, Mr S.J. Stevens outraged by Mark Thompson's "portrayal of the pregnant woman with legs open and genitals showing." Had *The Advertiser* trumped up another story appealing to the sort of narrow-minded prejudice which most of us thought even parochial and wowsyish Adelaide had outgrown twenty years ago. There was certainly no sign of the Festival of Light picketing Elder Park or beating on their parliamentarians' doors in a pious rage. Had *The Advertiser* approached the Festival of Light? — yet another example of the "wanna comment on a dirty post-card" school of journalism.

But these matters aside, Mr Stevens' comments had raised an even more curious issue. At the height of his rhetoric he had noted: "If Sir Thomas Elder, who presented that rotunda in 1881, could see what use is being made of it today, I am sure he would regret very much having given that money."

Here surely there is more than reason enough for all latter day

donators of public works to pause in their civic mindedness. If Sir Thomas's expectation of shiny buttoned, immaculately uniformed municipal bandmen huffing and puffing to his memory on their various instruments can, in the short space of one hundred years, give way to this public spectacle of filth and depravity, well then no public fountain, plaza or annex, though funded today in all burgherly good faith, can be sure of escaping the future deprivations of such Godless, vice-bent misanthropes.

It was clear from Mr Thompson's reply that he was unperturbed by the Festival of Light's attentions. But what of Micky Allan? To be singled out in this way for Festival of Light approval.

"It's just not fair," she told Bees-knees yesterday.

"It was just bad luck. I just don't happen to have anything to offend them this time, well at least not overtly. If they had any understanding of art at all they would find plenty to criticise in my work."

Ms Allan said that the Festival of Light's comments could have severely set back her artistic career.

"It's disgraceful that these people make these sorts of statements where other artists, arts administrators and critics can read them. It's no wonder their membership is dropping.

"If I'm seen by my colleagues to be keeping this sort of company, well there's no way of knowing where it will all end; perhaps even with an invitation to participate in the next *Advertiser* Open-Air Exhibition."

And so in a possibly vain attempt to redress some of the wrong done to Ms Allan, Bees-knees set out to discover what other Festival exhibitions had not been criticised by the Festival of Light.

Unfortunately, Mr Stevens was unhelpful. Bees-knees had to do its own research and after a thorough reading of recent editions of the *News* and *Advertiser* and the Festival of Light's own publications, and some monitoring of local radio news bulletins, we feel we can say that the Festival of Light has not criticised the Burnside City Council's exhibition of pottery

and craftworks. Flower Day, Unley Rotary Art Exhibition 1982, Historical Adelaide — Pen and Ink sketches by Trevor Lyons and "Six Self Taught Artists" ... at least not at the time *On dit* went to press.

(Readers please note. While Ms Allan's comments, when contacted last week, were in accord with the sentiments attributed to her above, your columnist admits to fabricating most of the statements purportedly hers.)

Scoop Report

STOP PRESS: On dit investigative team reports.

A mature aged student who has been lost in the Barr Smith Library for the past fifteen years, was discovered yesterday in the Old Newspaper section. A rescue team of police, civil defence workers and library reshelving staff was called in after a member of the Anthropology Department claimed to have found the remains of an Aboriginal campsite in the 320's.

A Library spokesperson had earlier told the *On dit* team that Library staff had known for some time that something was amiss on the lower levels. Since the late 1960s students had been reporting strange happenings in Sociology through to 18th century French Poetry. She said certain volumes had had to be re-ordered up to twenty times after

replacement copies continued to vanish. On a few occasions horribly mutilated periodicals had been left on reshelving bays.

She said a member of the University Science Fiction — UFO Club had produced a photograph of a heavily bearded hippy complete with Vietnam Moratorium badges and headband ... and what appeared to be two antennae. The photo had however been shown to be a fake.

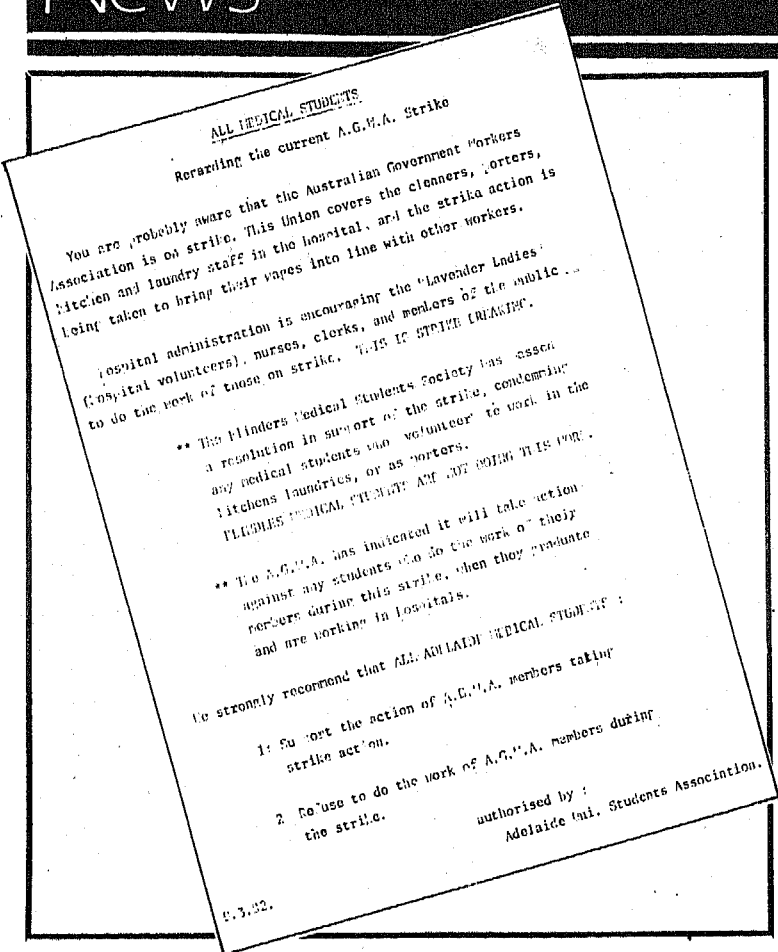
The student, Mr Percival Knight, who has recently completed the PhD in Arthurian Romance, told *On dit* he would not leave the Library. He said he was looking for something he believed had been incorrectly catalogued and he wouldn't leave until he found it — even if it took until the Vietnam War ended.

Journalistic Survivors

This week's entry in the Bees-knees annual award for devotion above and beyond the call of duty to Australian Journalistic mediocrity is supplied by Mr

Tony Butcher of Murray Bridge. Mr Butcher is a former *On dit* columnist and is currently blazing trails in the journalistic wilderness of the *Murray Bridge Standard*.

He writes: "I have a late entry for the Bees-knees journalistic award. Television is not exempt from making occasional blunders as Channel 10 newsreader Gary Davey demonstrated a few weeks ago when he said (in reference to the Newfoundland oil rig disaster), 'I is expected that no survivors will be left alive.' He paused, winced and then continued reading."



Uni Report on Women's Status

A controversial report on "The Position of Women at the University of Adelaide" is now being debated by the University's Education Committee.

The report was initiated by a group of staff and students who got together last year to work for a better deal for women on this campus. The group has also organised a lecture series on Women's Studies later this term with the aim of making people more aware of the need to include material on women in university courses.

Report on Women

The working party on women at University found that the existing bias in institutions inside and outside the University restrict women's subject choices and hence their likelihood of going on to further studies and greatly reduce their prospects for academic careers.

Some of the major recommendations of the working party are (1) a centre for women's studies, (2) a procedure to deal with complaints of sexual harassment, (3) guidelines for use of language and teaching approaches which are non-sexist, and (4) the need for student services to cater for women, particularly the provision of after hours child care on campus.

Perhaps the most controversial issue is a recommendation for academic appointments committees to use affirmative action to increase the proportion of women in tenured academic positions. This procedure applies to either sex, so if there is ever a situation where there are less than 25% of the tenured academic staff in a department are men, they will be favoured.

After a limited debate at its last meeting the Committee decided to refer the report to

departments for discussion. This means it will be reconsidered at the next meeting of the Education Committee meeting on 24th March at 2 pm in the Council Room, Level 7, Kenneth Wills Building.

Women's Studies

The recommendation to establish a centre for women's studies has been referred back to the working party for further consideration. This will be one of the issues discussed at the first in a series of Women's Studies Lectures to be held during first term and is likely to be discussed at Women on Campus meetings in the next few weeks.

For those who are simply interested in hearing the lectures on Women's Studies, go along on Wednesdays at 1.10 pm to Lecture Theatre 101, Napier Building. — Mandy Cornwall

Women's Studies Lecture Series First Term Programme

Wednesday 24 March
Mandy Cornwall: *Report on the progress of the Working Party on Women's Issues set up by the Executive Committee of the University of Adelaide.*

March 31
Alison MacKinnon: *Women and Education.*

April 7
Margaret Allen: *Women and Australian History — A Re-assessment.*

April 14
Deborah White: *Women and Architecture.*

April 21
Rosemary Wighton (Women's Advisor, Premier's Department).

April 28
Report on the progress of the Women and Labour Conference (to be held at Adelaide University and SAIT June 4th, 5th and 6th).

May 5
Sue Sheridan: *Women and Literature.*



Britain Outlook

It was only a few years ago that the era of the 'single record' was declared almost dead in Australia. Ever since then, Long Play (LP) albums have consistently outsold the single.

One would expect Australia would be behind the British music scene in this aspect of the industry. Well, this certainly isn't the case.

To appreciate why this is so, we only need look at who the purchasing public is in this country. The major supporters of the fantastic black plastic industry are the younger teenagers.

After school and on a Saturday morning, hordes of these young jivers flock into their local record shop to check out the latest produce. It's more than a purchasing exercise, it is a social interaction of some significance to these kids.

But, the story doesn't end there. These youngsters are pampered and gently pressured into feeling as though the next single by their favourite group is direct from heaven.

Over here, the big time stars like *Police*, *Adam and the Ants* etc. aren't just mass media images of people living in a distant land, they are right here on your door step. And, brought to you as often as possible, by courtesy of your local record company.

There are badges, posters, clothes, bags, books and so on which remind us all of who is on the top of the pop pile. Of course, the TV and radio pump out an endless stream of information and music provided by the various stars.

The rock station of the UK is the BBC 1 radio station. This, together with BBC 1, TV's *Top of the Pops*, supplies the nation's youth with their daily fix of pop music.

A casual tuning into either of these stations during the pop hours provides the last, and major, clue as to why the single disc is here to stay in the UK.

I would doubt whether there is any turntable at either of these stations which can accommodate a 12 inch disc. Apparently albums are for those who are well past their sexual prime. It is the Top 40 which is pushed and pushed persistently. Albums are almost never mentioned.

To finish off, a few words on Australia's Oz Rock in UK. The biggest Oz band to hit UK is AC/DC. They are a major draw card at concerts and are pushed heavily.

Amazingly enough, I came across a *Mental As Anything* album the other day.

All in all, Oz Rock hasn't really made the scene here. It is a pity because groups such as *Australian Crawl*, *Mondo Rock*, *Red Gum* and *Sports* are quite easily in the same league as the latest new breed of top groups over here.

— Kerry Hinton

SAUA Apology

NOTICE TO ALL MEDICAL STUDENTS

Last Monday, a leaflet commenting on the AGWA Strike was distributed to Medical Students in Adelaide University.

The leaflet, written by a Medical Student familiar with trade unions, was incorrect in some ways.

Firstly, it stated that the Flinders Medical Students' Society had passed a resolution "in support of the strike".

This was not so.

The Flinders Medical Students' Society passed two motions:

Motion 1: "That the Flinders Medical Students' Society

deplores any medical student involved in strike breaking."

Motion 2: "That the FMSS condemns any union in essential services who go on strike without leaving a skeleton staff."

Clearly, these motions show that the Society is neither for or against the strike.

I apologise on behalf of the SAUA to the Flinders Medical Students' Society, and to the Medical Students from Adelaide University for allowing a document with incorrect information to be issued in the name of the Association.

— Paul Klaric
SAUA President

BUYING LUNCH? TRY

THE MAYO TAKE-AWAY

For those who have only 20 minutes for lunch and who want no more than something to fill a hole.

CHIPS, FISH, PIES, PASTIES, FRESH FRUIT, FULL MILK BAR SERVICE, PIZZA SUBS, ASSORTED HOME MADE PIES

THE UPPER REFECTORY LEVEL 4

For those interested in a relaxed lunch with a choice of cheap nourishing and satisfying meals for less than \$3.

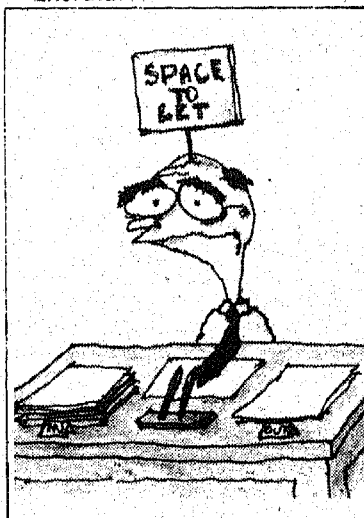
LASAGNES, ROAST BEEF, CREPES, WHOLEFOODS, MOUSSAKAS, SPAGHETTI BOLOGNESE, FRESH FRUIT, FULL MILK BAR SERVICE.

THE STUDENT BISTRO

For all students who want to eat in the pleasant surroundings of the Bistro with full Bar service for around \$5.

STEAKS, FISH, THE \$3.50 BISTRO SPECIALS. USE YOUR VOUCHER.

AT LEAST ONCE THIS WEEK
BREAK THE PIE & CHIPS ROUTINE
AND
EAT A BETTER MEAL IN THE UPPER REFECTORY



Vacant Positions

Were you ever a student representative at school? Do you think that you have the ability to make decisions on behalf of others? Are you interested in helping students? Are you a student?

If you answered yes to any of the above questions, then you may be interested in joining the Students' Association Committee. There is a by-election coming up in early April for those positions vacated over Christmas and nominations open next Monday.

Interested? If so, feel free to come into the Student Activities Office and have a chat with me about what you'd like to do (exciting, eh??).

— Paul Klaric
SAUA President



Ken's Column

Last week I wrote about how Union Council is trying to generate more income by using the Union as a convention centre. Towards this end, we are considering air-conditioning some or all of the Union Building. This would further improve our position as Adelaide's biggest and best convention centre.

The volume of air is very large and therefore the costs would be very high. However, I'm confident that Union Council will refer the matter to students at a General Union Meeting (GUM) before any decision is taken.

General Union Meetings give you the opportunity to directly control your Union.

By-elections

The grapevine indicates that a number of positions on the 19-member Union Council will be vacant through resignation by the time of the by-elections early next month.

If you'd like to be a candidate for Union Council, contact me or someone else involved in the Union to find out what's involved.

If you're not interested in standing yourself, read the policies and make sure you vote.

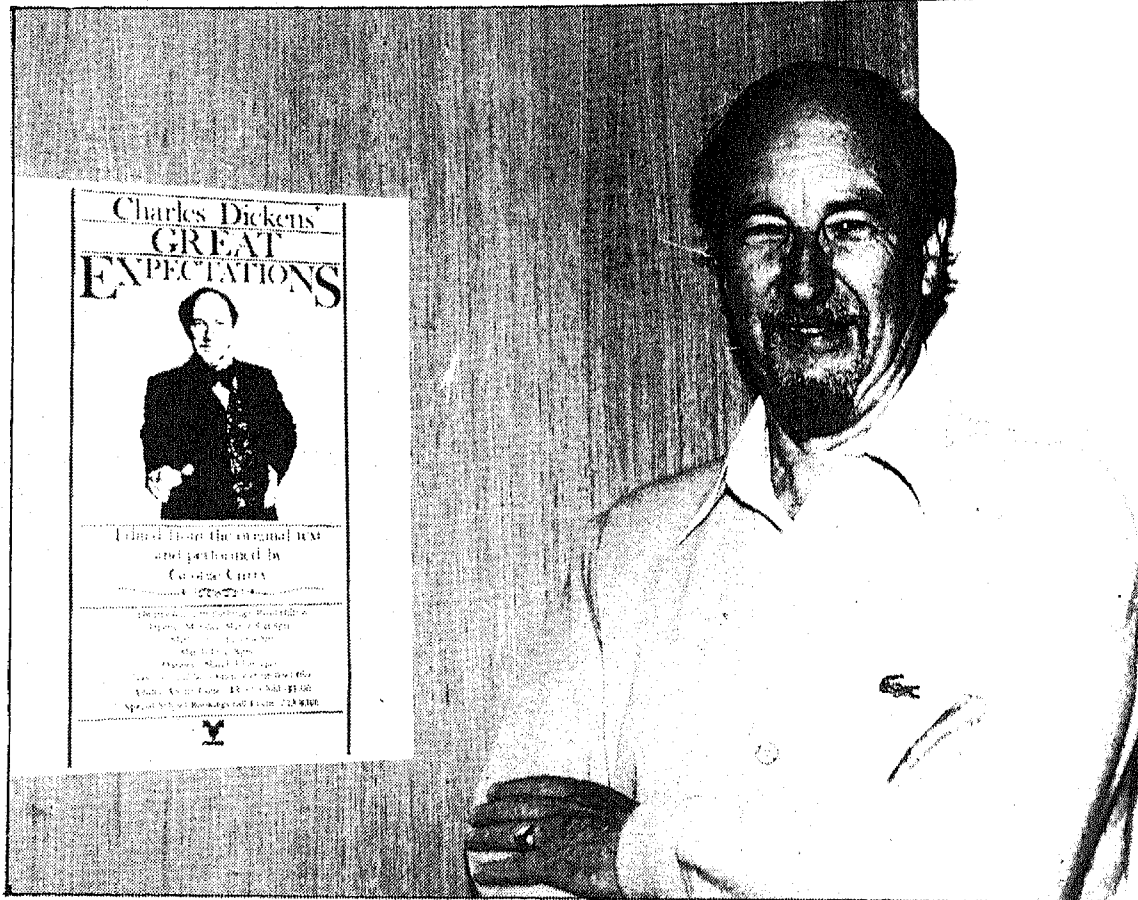
Union Vouchers

The best way to give yourself a tour of the Union's facilities and services at the beginning of each year is to use the large sheet of promotional vouchers you get at enrolment time. Not only are the discounts worth quite a lot themselves, you could win any of the great prizes, including trips to Singapore and Union Fee refunds.

Barry Salter (Union Activities Director) and Michelle Mobbs (Union Graphics Designer) have done a great job again this year so forget the Pools and 'Get Your Vouchers In!'

See you next week.

— Ken McAlpine
Acting Union President



George Curry - professor and theatrical performer

Curry is Hot Stuff

One afternoon last week I had the pleasure to talk to a visitor to the Department of History. He is Professor George Curry, a British born naturalized American with a high opinion of Australia.

He has been first a Professor of History then a senior administrator of the University of South Carolina and he was a historical advisor for some Hollywood films. He has been involved in the Festival Fringe doing a one man Dickens production.

Why are you at Adelaide University?

I finished being a senior administrator of the University of South Carolina and wanted to return to teaching and research. I have been to Adelaide twice before; Australia is an interesting country and I have a long standing admiration for Adelaide University.

How long are you here for and are you doing any teaching?

I'm here for one term. I'm doing first year tutorial work and I'm giving special lectures at the request of my academic colleagues.

How do Australian universities compare to American universities?

Hard to say, but the standard at Adelaide University is high; the

University has good students. There is a high vibration here; the students are interested and the teaching staff are very interested in teaching and care about their students.

You have done a lot of work as a historical advisor for films; what sort of films?

I have been interested in the making of classical films and have helped with films of books by Jane Eyre, Dickens, Bronte and Robert Louis Stevenson. Between 1969 and 1973 I worked with Pinewood Studios editing publications which come from films.

Did you enjoy being a historical advisor for Hollywood?

Yes, I have always been fascinated by film, being the liveliest of arts. I have learnt a great deal about the production and financing of films, which is very satisfying.

Were the films you were involved in true to history?

The Stevenson film presented a true to history picture of the 1745 Rebellion. We concentrated on getting the atmosphere right in *Jane Eyre* and we got the Dickensian London correct. Films are not historical documents and drama comes first before history, but in recent years films have become more authentic due to more mature

audiences. Historical nonsense doesn't go over so well any more.

What do you think of Australian films?

I am very fond of Australian films; they make an interesting impact. *Breaker Morant* is very popular in America and is considered an exceptional film.

You are involved in the Festival Fringe presenting readings of Dickens. Why?

I am interested in Dickens' work and not just as a writer but also as a performer. He took to the road and read his works, showing considerable skill as a performer. He was a good mimic and actor. I am not the first to perform Dickens' work as a one man recital but I have tried to take works not taken before such as *Great Expectations*.

How long have you been doing one man shows of readings from Dickens?

I have presented readings from *Great Expectations* a dozen times in the United States but I've been doing readings from Dickens' works for many years.

What have your audiences been like?

My shows went over well in the United States. In Adelaide I have had a great response from schools but my evening performances have small audiences.

What do you think of the Adelaide Festival and the Fringe?

Well the Fringe is very lively; there's so much to do and see!

Surprise Visitor

Eminent author and historian, Professor Manning Clark, was a surprise guest at the History Club's Pancake Luncheon on Friday 5th March.

Through communications with Dr Bill Gammage, Professor Clark heard of the Club's first major function and honoured us with his presence. A group of about seventy students and academics, seduced by the aroma of sweet and savoury pancakes, also joined us in celebrating a late Shrove Tuesday.

The Pancake Luncheon was followed by the inaugural meeting on 10th March in the Common Room. About fifty onlookers saw the Chairman of the History Department, Dr John Young, cut the ribbon and announce the birth of the New History Club.

At the Annual General Meeting on 24th March at 1 pm in the Common Room, the Club will decide on a programme of activities for 1982 and form the Committee.

I believe your wife, Ruth Curry, is an agitator on behalf of women in business management. What does she think of Australian women's opportunities in business management?

I wish my wife was here to talk to you. *Knock, knock. A woman enters.* Ah! Ruth, just talking about you.

Introductions, smiles, etc. I restate my last question which Ruth Curry answers.

I have not been here long enough to get a full picture of Australian women in business management, but from the statistics Australian women are no better off than women in the United States and probably their situation is not as good as ours.

During this discussion Professor Curry proudly tells me that his wife has lots of academic experience in *Economics, Marketing and Women's Studies*.

EEKS! 3.15 pm! It's been great talking to you but I must race off to a lecture.

I raced off to my lecture smiling. It was good to speak to a couple who are busy and involved in life and are happy to offer their talents to Adelaide people. It's a pity that there are not very many Australians who share George Curry's admiration and appreciation of Adelaide University and Australia. Indeed the first year history students who have Professor Curry as their tutor are very lucky.

— Amanda Rogers

Education Action Committee

If you walked into the Students Activities Office last Thursday lunchtime you would have seen a group of people seated around the tables. No, they weren't filling in their student cards — it was much more exciting than that! — Yes, it was the first Education Action Committee meeting for this term. It was great to see some new faces who decided to take up the offer to attend our open meetings and take part in deciding what happens with our \$2,000 budget, and which issues are raised on campus.

We started the meeting with an explanation of our role within the Students' Association, and then proceeded to talk about our campaign for this term — Assessment! We have been invited by the English Department to conduct elections for their student representatives — so English

students watch out for this. We also discussed action to be taken with regard to the Working Party on Women. A petition for submission to a meeting on March 24th will be circulating this week.

The organisation of Peace Week (March 29 - April 2) on campus as a forerunner to Disarmament Week and the march on April 3 is well underway. Banner and placard making will be done after our meeting this Thursday.

On Wednesday 17th March at 7.30 pm in the Purple Lounge at Flinders Uni, the first AUS Regional Conference will be held. This meeting is of people from all member campuses in SA (and Broken Hill) and open to all. Agendas are available in the Student Activities Office.

Prior to this meeting will be a Regional Women's Policy Collective in the same place at

6.00 pm. All women are welcome.

Attending EAC meetings is an excellent way of keeping abreast of what's happening around here and outside. Everyone is welcome to participate — maybe to organise one activity or become an elected member. Your level of involvement is up to you.

See you Thursday 1.00 pm in the Student Activities Office.

The EAC as the people who have been working in support of AUS policy, were very concerned that one of the Students' Association members, namely A.P. Cronin, was dissatisfied with the policies of his National Union. Therefore we are inviting him to our meeting on Thursday to discuss this dissatisfaction.

— Jackie Wurm
Chair of Education
Action Committee



cranks

salad bowl

Vegetarian Restaurant

Tasty health salads and foods, all prepared naturally on premises daily, will continue to be a speciality at CRANKS, the daytime vegetarian restaurant with a difference.

SHOP 39 HINDMARSH SQ.
OPP. RAA — 132 GRENFELL ST.

MON. - THURS. 11.00 am. - 6.00 pm.
FRI. 11.00 am - 9.00 pm. LATE NIGHT
SHOPPING IN THE CITY.
SAT. 10.00 am. - 1.00 pm.

NO SMOKING PLEASE!

Something for Men

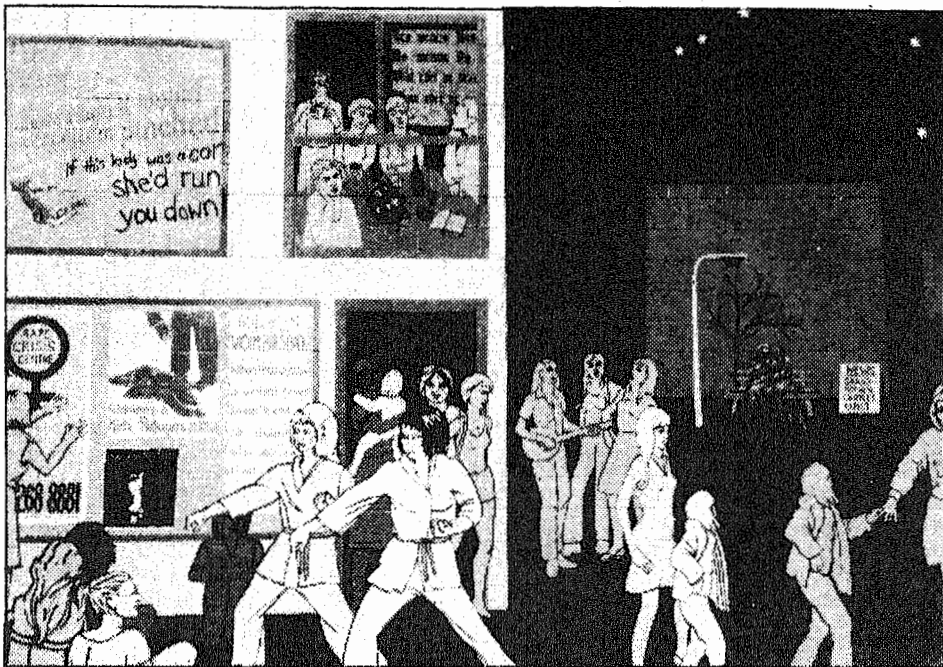
Quality Clothing and Accessories

Shop 17, The Mansions Arcade Pulteney Street

15% Discount on all Non-Sale Items

Reclaim the Night

March 19



emotional overemphasis on the 'ordeal' suffered by female complainants at the hands of defence counsel ... Having regard to the law as it now stands, I do not agree with militant groups that claim the law is slanted against women and is not strong enough to protect them ... Rape is an offence these days usually associated with youth ... Involvement of youths on many occasions results from an attempt to gain status within the peer group ... Frequently the youth involved is a person of grossly deprived background and very frequently he is a person of little or no moral training. In addition one of ten finds he is a person of little sexual experience ... In my experience a great many of the allegations of rape made by both older and younger women are without substance. It is a very well-known fact that the police 'blow out' about 75 per cent of all such allegations."

1. Department of Continuing Education Seminar on the Exploitation of Persons. The section on rape was presented by Ms Anne Deveson and selected and condensed extracts follow.

Rape is one of the most controversial and least reported crimes. Women are its main victims, yet such are our present laws and procedures that many women in rape trials are made to feel as if they are the accused. Pressure for reform has coincided with the growth of movements concerned with the status of women and many see rape as yet one more example of the way in which society tends to relegate women to the position of chattels. In the words of Kate Millet, 'traditionally rape has been viewed as an offence one male commits upon another — a matter of abusing "his woman"'. According to criminologist Duncan Chappell, a male-dominated system of criminal justice sustains this attitude, failing to prosecute or convict all but a handful of rapists and subjecting their victims to a host of indignities if the case is reported, and particularly if it comes to trial.

One of the problems associated with rape under all current Australian laws, is that there is still no provision for graded offences. Rape can range from a woman being forced to have intercourse with a man she knows and might even like, to a stranger leaping from the bushes and beating her half to death. It is time for a redefinition of rape, with varying penalties according to the severity of the assault.

But even if legal definitions are broadened, this still does not resolve the central issue of what society means by rape, and herein lies the basis of controversy. Public attitudes to rape vary greatly from those who believe there is no such thing as rape, to feminists such as Susan Brownmiller who see rape as nothing more nor less than a conscious process of intimidation by which all men keep all women in a state of fear.

Two factors seem important in trying to understand rape. In the first place, biologically men possess the strike capacity, women do not. Secondly, and

again for biological reasons, women were until recent times totally dependent upon men for their protection. As a consequence, they became part of the male estate. Nowhere is this seen more than in times of war, when invading armies plunder women's bodies as part of their territorial conquest, as attested by the rape atrocities of both World Wars, the Congo, Bangladesh, Vietnam and Timor.

No one would suggest that legally rape is still condoned. Opinion polls tell us that nearly all Australians find rape an abhorrent crime, but it seems that our abhorrence is somewhat hypocritical. From drinking songs to bar room jokes, the view is continually presented that rape isn't to be taken too seriously, because deep down it is everything the little woman desires.

On the other hand, Beatrice Faust is impatient with a feminist viewpoint which constantly portrays female sexuality as passive, there being no concept that a woman might want to accept sex, let alone seek it out. That being acknowledged, the fact remains that as long as there is an imbalance of power between the sexes, women are likely to remain sexually vulnerable.

Another commonly held view than that rape victims 'ask for it', or initiate the crime. They are held to be the ones at fault. Dr Paul Wilson in a research study for the Commission on Unreported Rape, found that most of the people he interviewed about attitudes to rape describe rape victims in perjorative terms. Rape victims were 'those who wear mini dress', or who 'went out alone or drank at hotels', or 'had good figures'.

The same viewpoint that women themselves contribute to rape has been reflected in rape trials. The remarks in the Commission's report from a New South Wales QC, though trying to dispel this attitude, tends to reinforce it. He states: "It is respectfully felt that there has been an

**Reclaim the night
And win the day
We want the right
That should be our own
A freedom women
Have seldom known
The right to live
The right to walk alone
Without fear**

March the 19th is the date set for this year's Reclaim the Night march.

The evening is to begin with everyone gathering in Light Square at 8.00 pm. Once assembled there is a walk through Hindley Street to Rundle Mall. There will be a break in the march at the fountain (around 9.15 pm) in the Mall when there will be a speaker, songs and poems.

The speaker this year is Areti Devetzidis who will be talking about the first ever Reclaim the Night march in Athens last year at which she was present. After this the march will return to Light Square via North Terrace and Morphett Street.

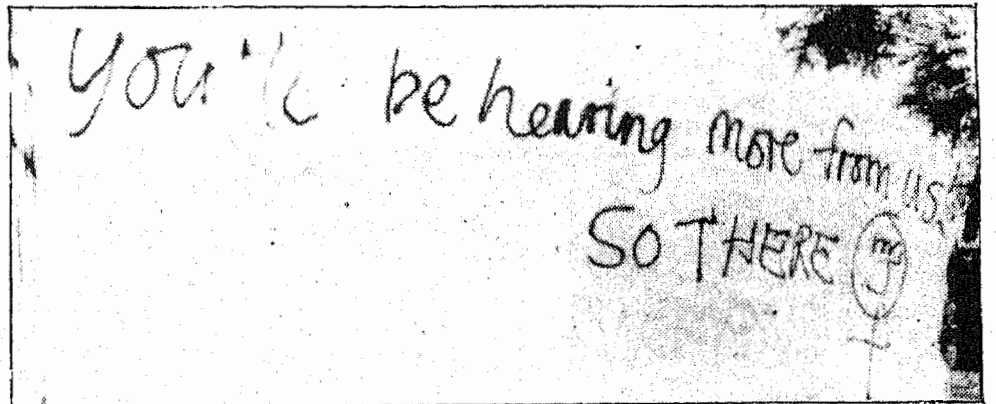
Marches like this are held the world over and it will be Adelaide's fifth. The purpose of the exercise is to raise awareness of women's continual fear of attack/harassment and to challenge community assumptions and experience about walking at night.

There is also a certain element of celebration in the night — of how wonderful it is not to be afraid to walk on the streets at night. Any female student who has left the Library and rushed through the deserted Uni. grounds to catch a bus can understand this aspect.

Hindley Street is deliberately chosen. It has a reputation as being one of the places where it is normal procedure to harass women. This is part of the usual 'swagger and bravado' culture of the males who inhabit the street.

For this reason, women make a point, at least once a year, of marching in large numbers through Hindley Street particularly, to challenge that culture.

If previous years are any guide, it will be a great night.



STUDENT RADIO THIS WEEK

Monday 15th: Interview with Anne Gooley, Education Research Officer on Student Loans. Interview with *Los Trios Ringbarkus* and *Snert and Lucille*, comedy acts from the Festival Fringe Cabaret.

Wednesday 17th: The informative words

SR TOP 12

STUDENT RADIO TOP 12 11.3.82

- The Higsons** — *I Don't Want to Live With Monkeys* (Romans In Britain).
- The Cure** — *Charlotte Sometimes* (Fiction)
- U2** — *Gloria* (Island)
- Silent Movies** — *I'm Bored* (Result)
- Stray Cats** — *Cross That Bridge* (Arista)
- Asphyxiation** — *L'Acrostique D'Amour*
- Oingo Boingo** — *Little Girls* (A & M)

of social commentator Wong hit the airwaves.

Thursday 18th: 10 o'clock schlock including Student Radio's Top 12.

Friday 19th: Requests from 10-11 pm.

Coming soon: *Do Not Erase Show* — A programme about Adelaide bands with interviews and music.

- Bad Manners** — *End of the World* (Magnet)
 - Fun Boy Three** — *The Lunatics (have taken over the asylum)* (Chrysalis)
 - Boomtown Rats** — *Don't Talk to Me* (Mercury)
 - Depeche Mode** — *Now This is Fun* (Mute)
 - The Angels** — *Night Attack* (Epic)
- Student Radio Top 12 — Thursday night 10pm on 5UV Student Radio.**

THE BEST TV

Monday 15

ABS2

9.00 pm *Tenkō*

8.00 pm (Repeat of) *Fawlty Towers*.

SAS 10

7.35 pm *John Law's World*

The story of the building of the Sydney Harbour Bridge.

Tuesday 16

ABS2

7.30 pm *Our World*

Another story about the Sydney Harbour Bridge.

ADS 7

8.30 pm *The Professionals*

What's happened to *Not the 9 o'clock News* at 9.30 pm?

NWS 9

8.30 pm *Little Big Man*

Movie with Dustin Hoffman and Faye Dunaway.

SAS 10

10.35 pm *Cash McCall*

Stars James Garner and Natalie Wood.

Wednesday 17

7.30 pm *Ark on the Move*

Gerald Durrell's show.

8.55 pm *Ireland — A Television History* Between 1914-1916.

Thursday 18

ABS2

10.40 pm *Swimming Highlights*

Australian Championship Highlights.

Friday 19

ABS2

8.45 pm *Friday Theatre*

Detective Waiting

ADS 7

9.30 pm *Someone Behind the Door*

(If you're into violence and Charles Bronson.)

10.20 pm *The Two Missionaries*

(If you like Terence Hill and Bud Spencer.)

NWS 9

10.30 pm A Movie called *Hoffman* starring Peter Sellers. Could be worth watching to see Peter Sellers in a different role.

Monday 15

8.00 pm *Elizabeth of the German Garden*

Tuesday 16

11.15 pm *Nuremberg International Organ Week*

A series of seven weekly programs.

Wednesday 17

10.15 pm *Books and Writing*

Report of Adelaide Festival Writers' Week

Friday 19

7.30 pm *Portrait of a Composer:*

William Lovelock

Saturday 20

7.30 pm *World Theatre*

The Caretaker

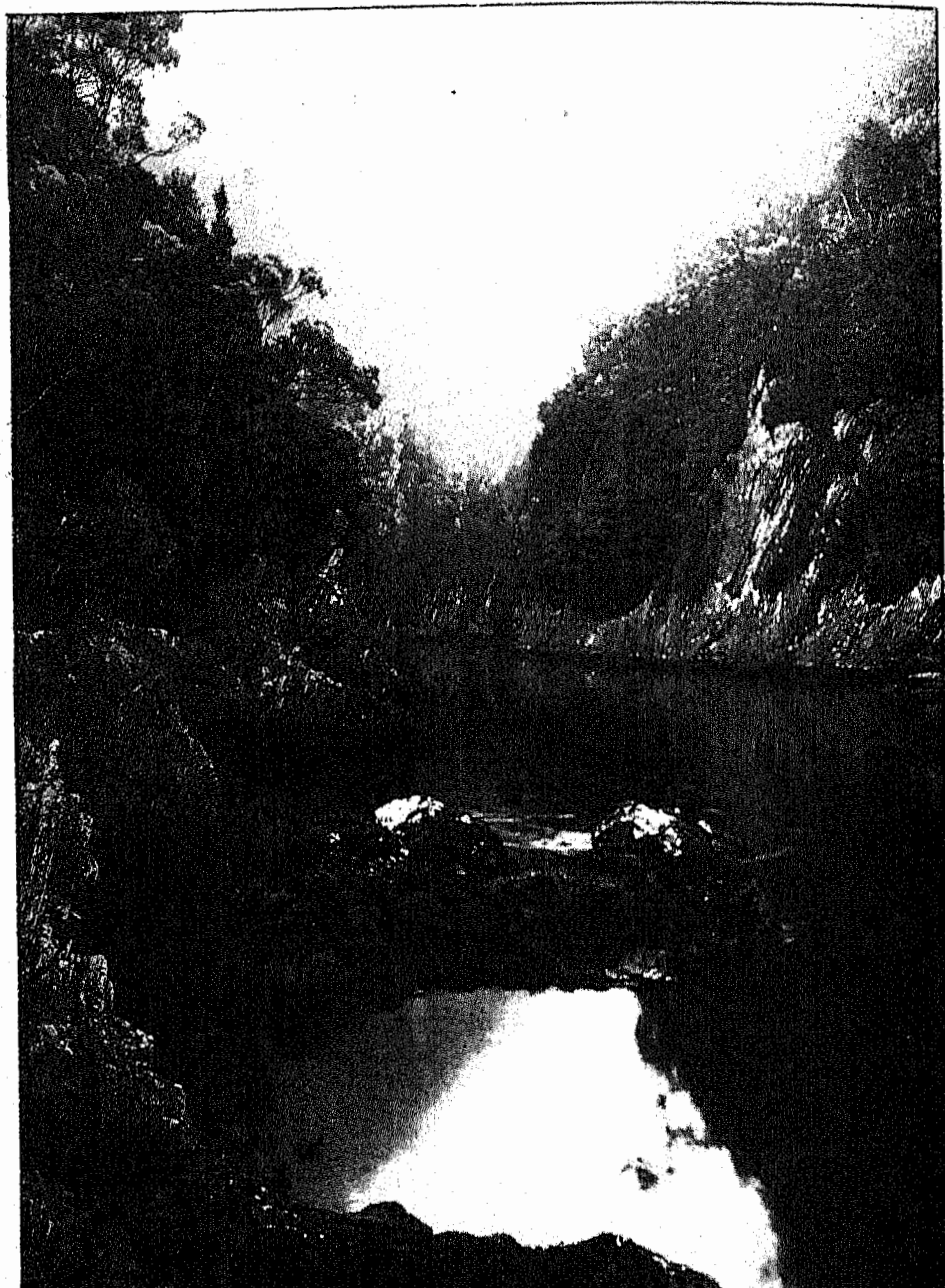
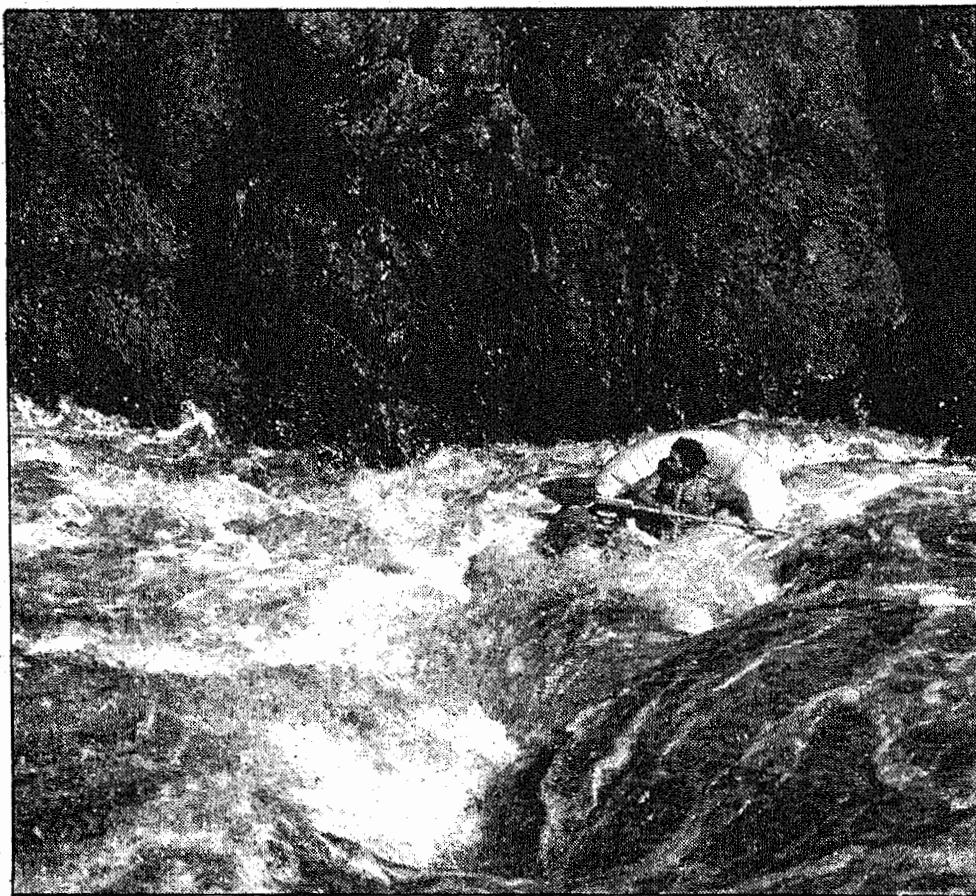
Sunday 21

4.00 pm *Poet's Tongue*

Ben Johnson

Tasmania's Wilderness

by Andrew Grulich



If you read the papers, you've probably heard quite a bit lately about the Franklin and Gordon rivers and the plans to dam them. These Tasmanian rivers have proved to be the most divisive issue ever in Tasmania. Within the next few weeks they are likely to bring about the downfall of the Tasmanian Government, and their future is becoming very much a national issue.

What is it that is so important about these rivers?

The Area at Stake

The Franklin and Gordon rivers are located in South-Western Tasmania, an area so rugged that up until recently it was of no use to man. As recently as twenty years ago, no roads penetrated this quarter of the State. The beauty of the place cannot be understated. It is unique in Australia in being the only place with the true grandeur of mountain scenery, with rocky bluffs rising over 1400 metres, virtually from sea level. The mountain ranges are intersected by deep gorges, including the famous Gordon Splits, where the Gordon River, Tasmania's largest, flows straight across a mountain range through a gap a few metres wide and 150 metres high. The Franklin, too, carves many deep ravines on its Southward journey to the Gordon from

the central highlands, and in many places the winter flood level can be seen 15 metres above the river as the summer rafters see it. South-West Tasmania is also unique in Australia in being a large area of temperate land untouched by man.

However, the South-West has not always been uninhabited. There have been some amazing archeological finds in the region in the last few years, including one in Fraser Cave in the lower Franklin valley, which has been described as "one of the most significant finds in the South Pacific Basin". Aboriginal artefacts found here were dated as being 21,000 years old — before the last ice age.

The value of the South-West has been recognized nationally — the entire area is on the register of the National Estate, and by this October, if we have not destroyed the area by then, it will almost certainly be given the status of a World Heritage Area. Only two other areas in Australia — the Great Barrier Reef and Kakadu National Park — have been given this rating. Dams in the South-West would be akin to an oil spill on the Reef, with one major difference — dams cannot be mopped up.

The Issue

The destruction of the South-West began in the early 60's when a road was pushed deep into the wilderness, so that

the hydro-electric potential of the area could be assessed. Much secrecy shrouded these operations, and by the time a conservation movement was begun it was too late. By the early 1970's, two huge new artificial lakes had been built, destroying a large percentage of the wilderness, including Lake Pedder, with its dazzling white quartzite beach, easily big enough to land a light plane on. The furore over the drowning of this lake became a national issue, which many older readers will remember. The Federal Government offered economic compensation to save Lake Pedder, but this was refused — Tasmanian politics is never easy to understand.

Now, more Hydro-Electric Commission (HEC) proposals for power development threaten to complete the destruction of the South-West, begun by the creation of Lake Gordon and New Lake Pedder just ten years ago.

The Federal Government offered economic compensation to save Lake Pedder, but this was refused — Tasmanian politics is never easy to understand.

In October 1979, the HEC released a report which took several million dollars to make, recommending the flooding of the Franklin and lower Gordon rivers for Tasmania's next power scheme. Their "integrated scheme" would have involved a dam on the Gordon below its junction with the Franklin, a dam on the Franklin below its junction with the Andrew, and a dam on the King to divert its water into the Franklin, creating two almost continuous lakes slicing through 100 kilometres of the South-West Wilderness. As "mopping up" developments, the HEC estimated a few extra megawatts could be gained by damming the Franklin at the Irenabyss (Chasm of Peace) gorge, and by diverting the Davey into the Gordon, completing dams from near Bathurst Harbour in the south to over the Lyell highway in the north. This scheme could generate 339 megawatts of electricity (Torrens Island generates 1280 megawatts) at a cost of \$1,353 million. By the HEC's estimates, this would satisfy Tasmania's electricity needs for six years, after which Tasmania would have to look outside hydro-electric power, because there would be no more

rivers for major hydro-electric schemes left undammed. For this six years' extra electricity, the three Gordon Splits, the Olga valley, the lower Franklin valley (including Fraser Cave and other unexplored cave systems), many of the gorges of the upper Franklin, the Darwin meteorite crater and other natural wonders would be submerged.

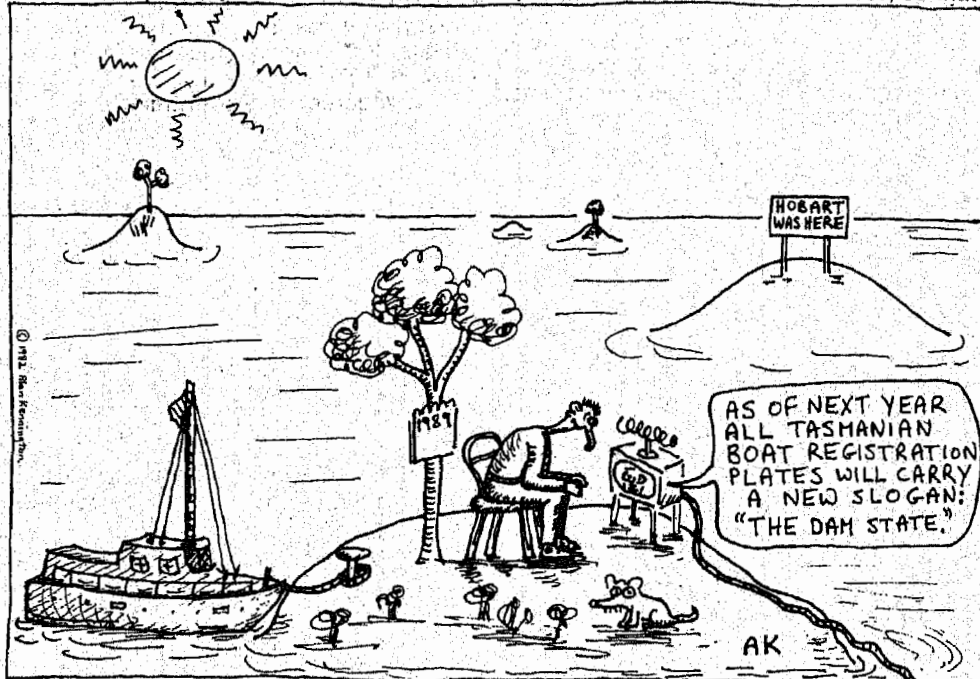
The Hydro-Electric Commission is so powerful in Tasmania that it is often called the "second government".

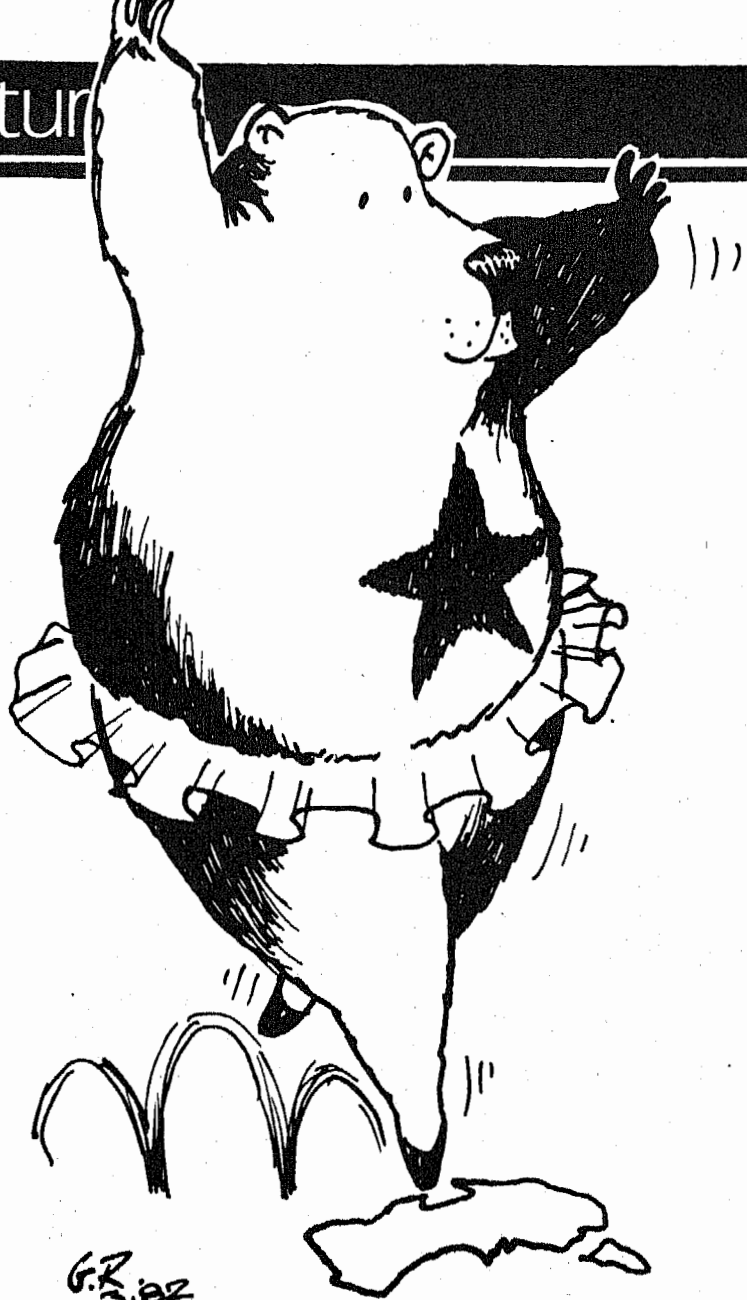
The task of preserving the South-West was a daunting one, as a Tasmanian Government had never gone against a HEC recommendation. Indeed, the HEC is so powerful in Tasmania that it is often called the "second government". However, this time it was not solely the conservationists questioning the HEC's decision.

In May 1980, the government-formed Evers Committee found that the Franklin should not be dammed, because the electricity from the scheme could not be produced quickly enough to meet Tasmania's demands. Instead, it recommended the building of a thermal power station, plus the smaller Gordon above Olga scheme. This dam would leave the Franklin untouched, but would still submerge a large area of wilderness, including the Gordon Splits, and would involve a road built across rugged mountain ranges which would be visible from much of the South-West.

In July 1981, the Labor government, led by Doug Lowe, decided to go ahead with this dam, and implement an energy conservation programme — Tasmanians have the highest per capita rate of electricity consumption in the world. Linked with this, the Franklin would be preserved in a wild rivers National Park. The Franklin had been saved, but at the same time the Liberal opposition decided to support the Gordon-below-Franklin scheme.

The conservative Tasmanian upper house did not ratify this decision, but appointed a select committee which recommended the flooding of the Franklin (followed by its inclusion in a National Park!). In December 1980, it rejected the lower house's decision, at a time when only 30% of Tasmanians supported flooding the Franklin, creating a par-





The Russians Again

A Hungarian mama politely asked the Soviet press attache, Mr Lev Koshliakov, why her country could not have a free election. "Each country in the Socialist camp decides on its own how to organise its affairs," he replied earnestly. A Polish man offered Mr Grigory Karasin a "Solidarity for Solidarity" pamphlet. The latter declined, answering:

"Let Poland be Poland. We agree." The secretaries from the Soviet Embassy, sporting the inevitable grey suits and short haircuts, were in Adelaide on the Tuesday of O-Week and addressed a meeting in the Little Cinema organised by Young Labor. The audience was by far the most interesting aspect of the meeting. On the one hand, the numerous middle-aged and elderly Eastern European

emigres challenged the guest speakers bitterly and in thick accents. In the foreground of the audience were a smaller band: members of the waterfront unions controlled by the SPA — the pro-Soviet Australian Communist Party. If a hint of emotion crept into the voice of any of the emigres when they were asking questions, there was always an ocker-accented retort or sneer from the front seats. The various brands of Communist in the audience provided Dorothy Dix questions which were so fulsome in their praise of Soviet society that even Mr Koshliakov had to correct them on one occasion.

Mr Karasin's speech and the answers to questions turned up very little that was new or interesting. Asked what was the difference between the American policy in El Salvador and the Soviet policy in Afghanistan, Mr Karasin wittily replied that one was in Central America and the other was in Asia. Karasin and Koshliakov defended the Soviet naval presence in the Indian Ocean as a necessary adjunct to their merchant fleet.

They said that the nuclear arms race was the paramount issue, linked as it was to the problem of the survival of mankind. SALT (the Strategic Arms Limitation Treaties) have established military parity. They proposed a moratorium on the placement of new missiles in Europe. They also pointed out that 95% of expenditure on the Space Shuttle is Pentagon (American Defence Department) money. The Reagan administration's hawkish policy is, for them, nothing less than a renewal of "a long history of attempts by the capitalist world to suppress Socialism". Asked by Tim Dodd whether the Soviet Union would fire on American bases in Australia in the event of a nuclear war, they replied: "It is not a good gesture to comment on the policies of the government you elect."

After the meeting we spoke to Mr Koshliakov. We observed that a number of major Western writers were not available in Russia. He said that publishing was a nationalised enterprise. Hence, many authors whose work is freely available here but rumoured to be banned in the Soviet Union is not really proscribed but merely low on the priorities of the State publishing corporation. Others, such as Orwell, are not published because the resources of the State should not be used to spread anti-Soviet ideas.

We quoted a recent statement by Premier Bjelke-Peterson that Amnesty International was a communist-controlled organisation. Mr Koshliakov, oblivious to the joke, said that on the contrary, Amnesty was in the hands of Western secret services, though it did do an admirable job in Latin America.

The interview turned to the Katyn Forest massacre ("a Goebbels lie") and the Nazi-Soviet pact which lasted from September 1939 until the Nazis repudiated it on 22 June, 1941. He said that we in the West frequently portrayed the Soviet military role in fighting the Nazis as secondary. His final comment was that some Russians revered Stalin as a great leader while many others believe that he was responsible for the deaths of millions of Russians. Mr Koshliakov described the latter as popular folklore, while not entirely agreeing with the former, which represents the official truth under Brezhnev.

Lev Koshliakov is a good diplomat. In conclusion, we would like to correct a false impression which may have been given by Tim Dodd in his article last week when he referred to "the expected coterie of Eastern European refugees". These people were *not* a coterie but a disparate group of individuals scattered throughout the cinema, strangers who spoke different languages. They cannot adequately be lumped together as conservatives, much less as fascists, because opposition to the Soviet Union's dominion over Eastern Europe has been characteristic of nearly all renowned writers, intellectuals and leaders in the West for over thirty-five years. When Leszek Kolakowski, the Polish historian and author of the three-volume *Main Currents of Marxism*, was hectorred by the British equivalent of our ocker-accented communists because he described himself as an anti-Soviet Socialist, he replied:

"You are right that we, people from Eastern Europe, have a tendency to underestimate the gravity of the social issues democratic societies face, and we may be blamed for that. But we cannot be blamed for not taking seriously people who, unable though they are to remember correctly any single fact from our history or say which barbaric dialect we speak, are perfectly able to teach us how liberated we are in the East ..."

— Mick Atkinson and Giles Tanner

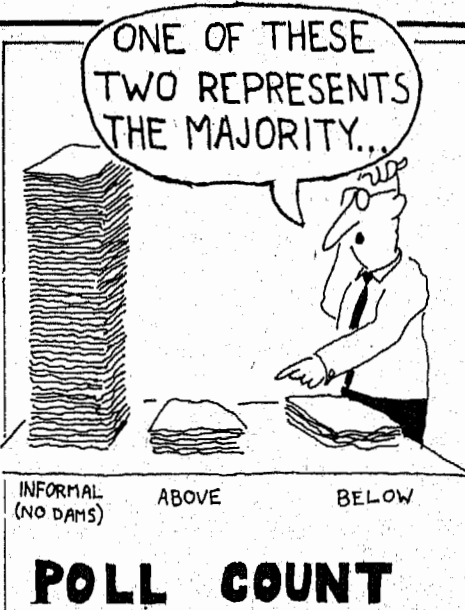
liamentary deadlock.

This deadlock continued for six months, during which another conflicting report was released, this time by the Tasmanian Directorate of Energy. Entitled *Proposals for Future Power Development in Tasmania: A critical appraisal*, by Professor John Burton, it was an analysis of the initial HEC report to flood the Franklin. It found the HEC's conclusions "biased and incomplete", their treatment of factors "selective, piecemeal and inconsistent", and their coverage of feasible alternatives "too restrictive". At last people were beginning to see what conservationists had been claiming all along. However, little notice was given to the report.

The No Dams option was excluded, in a decision that was condemned across Australia. The reason given was that this option would probably win.

In June 1981, Mr Lowe announced a referendum would be held on the issue as a way of breaking the deadlock. Initially, he promised three choices; the Gordon-below-Franklin scheme (which would leave open the possibility of the entire integrated scheme), the Gordon-above-Olga scheme, and a No Dams option. Under pressure from conservative Labor members, and some powerful unions, the No Dams option was excluded, in a decision that was condemned across Australia. The reason given was that this option would probably win!

Meanwhile, a report by Shann Turnbull for the Business Association for Economical Power, was released, and it recommended that no dams be built, and that a thermal station would provide cheaper power, because of recent discoveries of coal in Tasmania, and of rises in interest rates which had greatly increased the costs of hydro-electricity schemes. Conservationists had found an unlikely ally in the business world. The National Parks Minister, Mr Lohrey,



publically expressed his support for this report, and was demanded by the Premier to either retract his statement or resign. He resigned.

The Premier, Mr Lowe, had now become so unpopular over his vacillation on this issue that he was sacked and replaced by a known supporter of the Gordon-below-Franklin scheme, Harry Holgate. Lowe resigned from the party to sit on the cross-benches with the lone Australian democrat, Norm Sanders. When the Government whip, Mary Willey, followed a week later, the Holgate Labor Government became a minority government, with three members on the cross-benches vehemently opposed to the Gordon-below-Franklin dam.

The farcical referendum was duly held on December 12th, with conservationists campaigning for what had become an informal "No Dams" vote. After a recount, final results were 8% for the Government supported Gordon-above-Olga scheme, 47% for the Gordon-below-Franklin, and 45% informal (approximately 35% had "No Dams" written on the ballot paper). This was the largest informal vote ever. The "No Dams" vote would have been even larger if people had not been led to believe

that it was no option.

The Labor Government, now fervently pro-Gordon-below-Franklin, faced a dilemma. If it supported this dam, it might be forced to an election by a no-confidence motion put by the cross-benches and supported by the Liberal Party (although the two major parties now agree on this issue). Faced with this, Holgate suspended parliament to March 26th, ostensibly to decide Labor's new policy on the issue which was announced as expected on January 29th this year.

Despite this tactic, it does not appear that the Holgate minority government will last long. The members of the cross-bench have said they will move a no-confidence motion as soon as parliament resumes, and it is almost certain the Liberals will support this. To avoid this, Holgate may even call an election before parliament resumes, even though he is loath to do so as opinion polls have shown his support hovering around 30%. However, it is unlikely the Liberals will gain a clear majority, as it appears many independents, including conservationists, will be elected. For the sake of two rivers, Tasmania's period of political instability will continue for quite some time.

This issue is becoming more and more a national one. In a few weeks, a federal Senate enquiry into the South-West Tasmania, forced by the Australian Democrats and Labor, is due to report, and is expected to find that the area should be retained as a Wilderness area. Just a few days ago, the Federal Department of National Development and Energy told the committee that the HEC had over-estimated the growth in electricity demand, and that Tasmania would need no more power until 1995.

Whoever ends up governing Tasmania, they are likely to support the Gordon-below-Franklin scheme, and soon they will have to come to the Federal Government for the funds to build it.

Mr Fraser has been mumbling lately that this is a State matter, and the Federal Government has no role to play. However, as a recent editorial in *The Age* pointed out, Mr Fraser is morally and legally wrong

in saying this. He has a moral responsibility because it was his government that placed South-West Tasmania on the National Estate, and it was his government that nominated it for World Heritage status. He is also legally bound to protect the area, as the Australian Heritage Commission Act forbids a federal minister taking action which would damage the National Estate, such as approving loan funds.

What You Can Do

With a State government bent on destroying the South-West and a Federal Government which is trying to ignore the issue, the South-West needs your support as never before. You are *not* powerless in this issue! It was only the thousands of letters from concerned mainlanders that spared the Franklin in the July 1980 decision, and the same must now be done again. Two suggestions for action are:

1. Write to Mr Fraser and remind him of his responsibilities to protect the National Estate. You may like to remind him of his June 9, 1979 statement,

"No decree of Government can turn back the clock and save a lost species or a lost wilderness. This is why a Federal Government has a national responsibility to make decisions on any issue that affects our heritage. This is a responsibility that our Government has accepted."

Write to:
The Hon. J.M. Fraser
Parliament House
Canberra
ACT 2600

2. Join the Tasmanian Wilderness Society, a national body which has been the most vocal defender of South-West Tasmania. For \$7 (students) or \$15 (non-students) you will receive a regular newsletter about the latest happenings in Tasmania. Post to:

Tasmanian Wilderness Society
129 Bathurst Street
Hobart
TAS 7000

Tenants

The Law is on your side— Or is it?



It appears that the *O Guide* article 'Tenants — The Law is on your side' had some inaccuracies and out of date information. As the Residential Tenancies Act affects many students, an updated and slightly revised version is given here.

The Act applies to most tenancies throughout South Australia. There is, however, a distinction drawn between metropolitan and outer metropolitan areas. Security bonds received in respect of premises outside the metropolitan area do not need to be lodged with the Residential Tenancies Tribunal (RTT).

In the event of a dispute and need for information, the RTT staff are generally helpful. Their office is on the Eleventh Floor of the Grenfell Centre at 25 Grenfell Street, Adelaide. The phone number is 228 3260.

The Residential Tenancies Tribunal

The actual administration of the Act is carried out by the Residential Tenancies Branch which is part of the Department of Public and Consumer Affairs. Investigations and enquiries carried out by officers of the Branch do not bind the Tribunal, but merely form part of the evidence considered in any matter. This is so that the Tribunal may be seen to maintain its judicial independence.

The Tribunal's procedures are relatively simple and often an application (available from 11th Floor) or hint of an application, is an effective means of controlling a landlord's behaviour. However before putting in an application there must be an alleged breach of agreement or a dispute arising under the agreement.

Once an application is lodged the Tribunal must try and hear it within fourteen days or as soon as practicable. This should be kept in mind by tenants as a delay can make life very uncomfortable if the landlord is irate about an application being lodged in the first place.

Any person can be commanded to appear before the Tribunal and all must produce books, papers or documents, if so requested. Furthermore, an oath or affirmation of truthful answers can be requested.

The landlord and the tenant must both be given reasonable written notice of a hearing.

Although the Tribunal hearings are less formal than other courts and lawyers are only permitted in special circumstances, it has wider ranging powers. Not only can it enforce payment of money due but grant injunctions and/or order specific performance. (This compelled someone to do what he/she has agreed to do and money would be inadequate/inappropriate).

Failure to comply with an order of the RTT can result in a fine of up to \$100.

Tenants with Children

A landlord may not refuse tenancy to a prospective tenant on the grounds that the tenant intends that children will live on the premises, unless the landlord lives adjacent. Nor may landlords advertise that a premise is not available to tenants with children.

Starting a Tenancy

The tenant is entitled to vacant possession of the premises on an agreed date, plus the landlord must admit any legal barrier to the agreement.

Locks and keys must be provided by the landlord and may not be changed by either party without consent:

Tenants must be provided with:

- an inspection sheet on which the condition of the premises is recorded by both the landlord and the tenant (Form 6).
- an information sheet (Form 5)
- a receipt for each rent payment made
- a lodgement of Security Bond Form (Form 3).

The Tenancy

The tenant has the right to exclusive possession, peace, privacy and enjoyment of the premises, including the land, buildings, attachments and any other items provided for the use of the tenant.

The landlord shall not permit or cause any breach of the tenant's right to quiet enjoyment of privacy.

A tenant does not have to obtain the landlord's comment to sublet or assign the agreement unless it is a term of the agreement that consent be obtained.

Fixtures may be removed provided no irreparable damage is caused. Putting up new fixtures, making renovations, alterations or additions to the premises may only be done with the landlord's written permission unless the agreement provides otherwise. However the landlord must not withhold consent without a good reason.

The Tenant

- must keep the premises in a reasonable state of cleanliness;
- shall notify the landlord either personally or in writing of any damage to the premises.
- must not intentionally or negligently cause or permit damage to the premises
- not use or allow the premises to be used for any illegal purpose(s)
- nor can the tenant cause or permit a nuisance.
- the rent must be paid when it is due
- pay for gas, electricity and excess water
- must give written notice to quit of at least 21 days
- it must be remembered that the tenant is vicariously liable for any act/omission of another person lawfully on the premises.

The Landlord

- is responsible for health, safety, cleanliness and maintenance of the premises.
- may not permit or cause any breach of the tenant's privacy, peace or quiet enjoyment in the premises
- shall provide and maintain locks to ensure that premises are secure
- must pay for all service charges except those payable by the tenant
- must give written notice to quit.

The length of notice depends on conditions at the time.

New Landlord

If a new landlord takes title to the premises, the tenant must be notified within seven days. The tenant may apply to have his/her tenancy re-affirmed.

Real Estate Agents

If the premises rented are up for sale any agent must give reasonable notice of his/her intention to show people through. "Reasonable" is, in this context, 24 hours.

Landlord's Right of Entry

The landlord has the right of entry in the following circumstances only:

1. In an emergency
2. To inspect the premises, having given the tenant between 7 and 14 days' notice, but not more than once every 28 days.
3. To collect rent, with the tenant's agreement, at a reasonable hour only.
4. During the last 28 days of tenancy at a reasonable hour and having given the tenant reasonable notice, to show the premises to prospective tenants.
5. To carry out repairs, having given the tenant 48 hours' notice.
6. To show the premises to a prospective buyer, at a reasonable hour and having given the tenant reasonable notice.
7. With the tenant's consent.

Written Agreements

These must be consistent with the Act and if they seek to limit a tenant's right they are invalid and carry a maximum penalty of \$1,000.

If the landlord requires a written agreement, he/she must bear the cost. If it is the tenant who requires the agreement, the cost is a matter of negotiation between the landlord and the tenant.

Furthermore, stamp duty must be paid on any written residential tenancy agreement. The Stamp Duty Act does not specify who is to bear the cost and although it is open to negotiation it usually falls on the tenant.

Security Bonds

Only one bond is permitted, which can be an amount up to the equivalent of four weeks' rent. Where the weekly rent exceeds \$150.00, there is no limit on the security bond.

The landlord must supply a receipt immediately and provide a form 'Lodgement of Security Bond' which both parties must complete. The landlord must forward the bond and form to the Tribunal within seven days (agents within 28 days).

The Tribunal should send a receipt to the tenant within fourteen days.

At the end of the tenancy, the tenant and landlord can arrive at an amicable division of the bond on a Form 4 — 'Claim for Refund of Security Bond'.

If the division is agreed upon the Tribunal will post cheques as the Form directs.

In cases where an agreement is not reached, either party may apply to the Tribunal for an order.

Rent

The landlord may only call to collect rent with the tenant's agreement and at a reasonable hour.

The rent can only be varied after sixty days' notice which must have been in writing.

Furthermore it cannot be increased during the first six months of a tenancy and within six months of a previous increase.

Different conditions attach to houses which have had a Housing Improvement order revoked.

Post-dated cheques cannot be used to pay the rent and the landlord is not allowed to or even attempt to seize the tenant's possessions in lieu of rent.

Maintenance

The landlord is responsible for the upkeep of the premises. However, the landlord is only required to compensate the tenant for expenses incurred in maintaining the premises where the tenant carries out the correct procedure.

The tenant must notify the landlord of the state of disrepair. The disrepair must not be caused by a breach of the agreement by the tenant or anyone he/she has allowed on to the premises. Furthermore it must be likely to injure or cause undue inconvenience to the tenant. The tenant may have the repairs carried out by an appropriately licenced trade person and claim the cost of repairs from the landlord after submitting a report from the tradesperson.

Where the tenant goes through the appropriate procedure and has the repairs carried out by an appropriate tradesperson and the landlord fails to compensate the tenant, he/she cannot withhold the amount owed from the rent. The best course is to apply at once to the Tribunal for an order either that the landlord pay the amount or that the rent be reduced accordingly. If the tenant withholds the amount from the rent of his own volition, that could give the landlord grounds for giving the tenant notice of termination of the agreement for arrears of rent.

If damage renders the premises unfit for occupation, the landlord or agent may terminate the agreement. The landlord must give seven days' notice and the tenant two days.

Termination

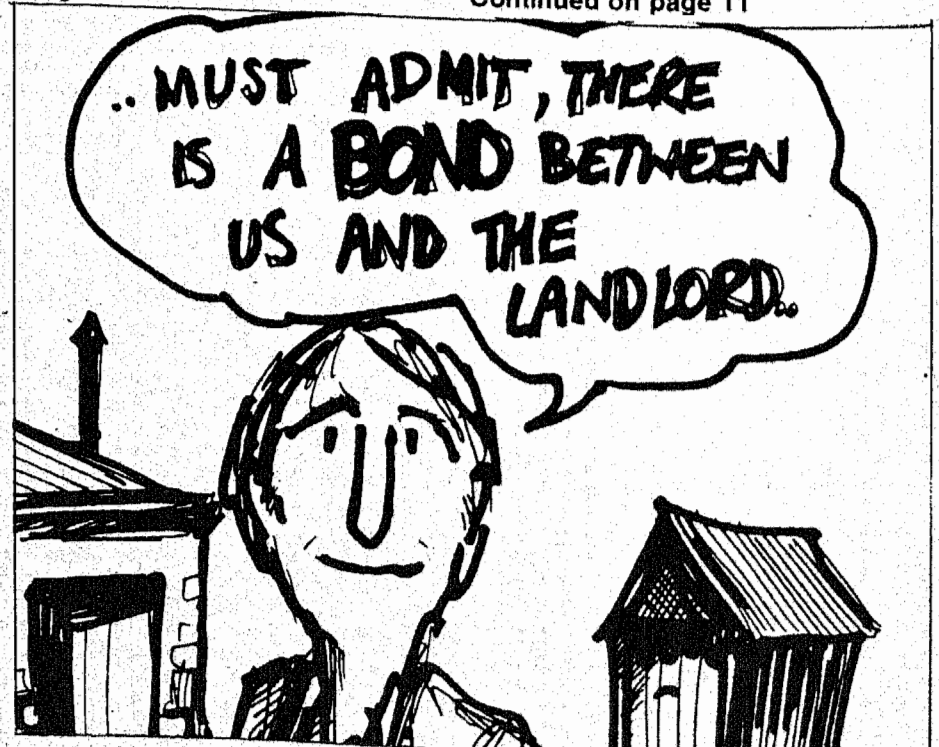
A notice of termination must be in writing, specify the premises, date and be signed.

The tenant must give 21 days' notice whereas the landlord is bound to give 120 days' notice to quit unless the tenant has breached the agreement for or in the following circumstances:

1. The premises are required by the landlord for demolition for major renovations (60 days).
2. Landlord wishes to give possession to a member of his/her immediate family (60 days).
3. The landlord has signed a contract for the sale of the premises under which he is required to give vacant possession to the purchaser (60 days).

If the landlord falsely states any of these reasons he/she can be fined.

Continued on page 11



Housing Referral Agencies

by Giles Tanner

Housing agencies such as Centalet, Homelocators and Housing Referral Agency are gaining a monopoly on rental accommodation, Mr Glazbrook (Liberal, Brighton) alleged in State Parliament recently.

His constituency is a marginal seat with a large Housing Trust population, an enormous turnover of inhabitants and a high percentage of single parent families. Acutely conscious of the housing crisis, he made his views public to "give the agencies a prod".

"If they offered more, perhaps people would not look upon them as opportunists ... There would be nothing wrong with a fee for service, if the service was there. What concerned me ... was the fact that a number of lists supplied by some companies were obviously outdated, obviously almost prostituted from other ads."

He also alleged that poor people who paid \$120 to the three main agencies sometimes had to go to the Emergency Housing Service for bond money. Thus, the State was footing part of the agency bill.

"It has been put to me that those who can least afford it, the unemployed and disadvantaged, are being penalised and required to pay several lots of forty dollars to a number of agencies without any guarantee of help other than to be given permission to look at a property which, in some cases, has been let prior to the date of the enquiry," he told *The Advertiser* recently, neatly summarising a quandary that many of us have found ourselves in.

Housing referral agencies offer free advertising to landlords, and charge prospective tenants a fee to inspect the properties they have on their books. A large agency like Centalet charges \$40, with a 25% discount for pensioners and the unemployed, for a "policy" which lapses after three months and must be renewed before one can view further properties. Homelocators offer four months. Ashford Agency, although it stamps "three months" on its policies, will provide you with properties "so long as you keep in touch".

Although the word "policy" implies an insurance contract, there is no guarantee; you are merely supplied with the addresses and telephone numbers of landlords. The agencies do not arrange appointments or introductions so you must still do your own footwork.

The three most conspicuous agencies daily publish long lists of houses in *The Advertiser*, and it is perhaps the size of these lists and the scarcity of landlords who do their own advertising which has

led to the monopoly allegations. But this is deceptive. The agencies' lists are compiled from a great many sources and much of the agents' time and money is spent procuring houses to advertise.

On the one hand, there are landlords who give their business exclusively to the agencies in return for free advertising. Some ring up all three or four agencies, causing the lists to double up. If this were the universal practice then it would be true that agencies had a monopoly on rental accommodation.

But there may be cheaper and simpler ways of contacting a landlord. To illustrate this point, I advertised a house to let in Unley giving my own number, and two of the agencies rang me up that morning offering to send people along and (presumably) add me to their lists.

Twice weekly, the agencies ring round to property management firms (companies which look after properties on behalf of landlords) asking if they have any houses to let, and these are then added to the list. The property managers themselves may provide you with the same addresses for no charge. Some also do their own advertising, and one I spoke to refused to deal with any of the referral agencies because he had so many complaints from tenants about them.

The receptionist of Hicks and Co., a property management firm, described a free dinner given by Centalet just before Christmas last year to which staff of many property management firms were invited.

"We're their bread and butter," she commented. Hicks and Co. advertise their own houses, but also give the addresses to any agency that rings them. She advised homeseekers to look on their own first rather than rush straight into a referral agency.

(Commenting on the Christmas dinner, Mr Molnar of Centalet said that it had brought more properties their way and consequently raised the standard of their services.)

Mr Glazbrook described another method of acquiring properties. "If you look at *The Advertiser* ... you'll very often see such adverts as: 'Nurse looking for accommodation, references provided'; 'Homely pensioner couple seeks accommodation' ... if one looks at these ads and checks the phone number, you'll realise that they come from Ashford Agency.

"Having spoken to several landlords who have, as they put it, 'fallen into the trap' of answering these ads, the people who actually come down and look at the accommodation do not necessarily fit in with the description ..."

(Ashford Agency's receptionist told me



that ads are sometimes inserted on behalf of policy-holders. So far as I know, no other agency offers this service.)

Clearly the agencies do not yet have a monopoly of rental accommodation. But as Mr Glazbrook told me: "If it is made easy for those people who have goods to offer, the agencies will invariably end up with a monopoly on the accommodation and force people to use them."

He commented on the fact that the service was principally to the landlord. "I asked one agency who they considered they were acting for, the landlord or the tenant, and they believed, wrongly, that they were acting for the landlord ... Because it is the client who is paying, they are the agent of the client, not the landlord."

"They are morally an agent of the people who pay them."

Mr Molnar, of Centalet, claims that he offers service to both landlord and tenant.

On the one hand, they make it easier for landlords, but they also save clients a lot of running around. For instance, they would not send students on a wild goose chase when the landlord had clearly stipulated that he wanted working people or a married couple.

Rebutting the monopoly allegation, he said: "We are a free service to landlords. The landlords and agents are quite free to advertise as they wish as well as list properties elsewhere, as indeed they do. So there is no monopoly." His service was aimed at those too busy to do the footwork themselves and as such it was a convenience rather than a necessity.

"We just make it easier."

I put it to him that *The Advertiser* classifieds had been a very good marketplace without the intercession of middlemen such as Centalet. Was his firm simply obeying market forces and inserting itself between landlord and tenant?

"No. 'The whole question has arisen because things are tight at the moment ... and of course you get the unemployed people

course of their duty.

Where the premises have been rent-controlled, either by the Tribunal or through a Housing Improvement order, the landlord must satisfy the Tribunal that this is not the reason for seeking eviction.

The Tribunal can refuse to accept a termination notice if it is satisfied that the landlord has sought eviction because the tenant has sought to enforce his/her rights in the previous six months.

The termination notice must specify the breach.

The Tribunal may refuse the application if a tenant has remedied the breach.

The tenant can be evicted under this section if he/she is more than fourteen days in arrears. The landlord need not make a formal demand for rent.

The tenant can be evicted under this section if he/she has caused or is likely to cause serious damage, intentionally or accidentally, to the premises or the premises adjacent.

The Tribunal may not terminate an agreement for a breach of the Act if the tenant has not had reasonable written notice of the hearing.

Termination of Fixed Term Agreements

A fixed term agreement cannot be terminated before the end of the term unless: Both parties agree;

who can't afford to move into high-rental property ... There are cases where these people have got to have houses, and they're finding it hard. These are where the complaints are coming from."

If people persist in unrealistic expectations of the service, Centalet will give a full refund: a fact they don't publicise "for obvious reasons".

He said that Mr Glazbrook had raised the issue for a "political reason" which he refused to divulge. But he warned me that "politicians tend to be politicians." (Mr Glazbrook pointed out that there were many poor and itinerant people in his electorate, and that it was his job to represent their grievances.)

"We are not the problem," Mr Molnar stressed.

"People should get down to the root of the problem and that's the people who aren't doing the job. I'm not prepared to mention any names.

"A lot are in it for profit not service."

I heard a number of allegations that "certain firms" are responsible for all the trouble, but no one was willing to point the finger in public. Mr Glazbrook told me: "If allegations are true, in that one agency has probably up to 200-250 people calling per week at \$40 each time, that's an awful lot of money for a service which perhaps couldn't be regarded as a service."

When I asked him if he meant Homelocators, he said: "Well, you're close to the mark in what you say. I wouldn't name the company simply because I have not been told by them what their figures are."

A lot are in it for profit not service.

I had a friend on *The Advertiser* ring Homelocators, and though they were forthcoming on other matters, they refused to disclose their turnover. A number of people have privately pointed the finger at Homelocators, who are a Canadian company with offices in a number of cities. But when I rang the Commissioner for Consumer Affairs, Mr Noblet, he assured me that there had not been sufficient complaints to justify his speaking with any of the agencies.

At the moment the field is unlicensed and unregulated. Licenses which are anti-competitive and require cumbersome administration, are seen as a drastic solution. Mr Glazbrook would like to see some kind of voluntary self-regulation. He believes the marketplace is a fair judge, that thieves will not ultimately prosper in business and that when an agency offers a genuine service to its clients (he suggests counselling and interviews arranged with landlords on behalf of clients) word will get round. When I asked him whether agencies should be outlawed, he replied that there was always a place for entrepreneurs offering a genuine service to the public.

Before going to an agency, he recommends that you try the newspapers, ring around to Property Management firms (in the yellow pages under Real Estate) and perhaps try the voluntary services available through the Department of Community Welfare. However, the DCW switchboard told me that such services, if they existed, were useless in the face of the current housing crisis. The experience of people at large is that the agencies are gradually cornering the market, and if this is the case we must learn to sort the good from the bad.

Continued from page 10

In these days of capitalist recession, having your rent reduced or controlled is a good way to save money. If the landlord appears to be overcharging, and you have kept your part of the agreement, why not have a go?

The tenant can apply to the Tribunal, and a member of the Tribunal or the Consumer Affairs Branch will call to inspect the premises. If it is satisfied that the landlord is overcharging, bearing in mind the state of repair of the premises and relative market values, the Tribunal will fix the rent for a twelve month period. The landlord must apply for an increase if he/she repairs major problems. Otherwise, the rent may not be increased.

The landlord cannot evict a tenant from premises which have been rent-fixed by the Tribunal or under the Housing Improvement Act without seeking the Tribunal's consent. If the Tribunal gives consent, the landlord must apply again to re-let the premises in the following six months.

A tenant cannot be evicted if the Tribunal is satisfied that the tenant has been victimised or seeking fair rent.

Simply hinting (or politely threatening) that you might complain to the Tribunal about the state of a premises can result in reduced rent.

Termination for Breach of the Act

Both the tenant and landlord may apply for the agreement to be terminated if it can satisfy the Tribunal that the other party has breached the Act, and that the breach is serious enough to warrant eviction. Where the agreement is terminated because of a breach, fourteen days is the minimum notice.

Where the landlord has terminated an agreement under these circumstances, he/she may not re-let in the following six months without the Tribunal's consent.

A termination notice is not made invalid by the tenant paying rent.

A termination notice does not have to specify a rent day as the day to deliver 'vacant possession'.

A landlord may not enter the premises to terminate the agreement (penalty \$1,000).

If damage renders the premises uninhabitable, the landlord or tenant may terminate the agreement. The landlord must give seven days' notice, the tenant two days.

The Tribunal may appoint bailiffs, who can be assisted by the police and may use 'reasonable' force to effect an eviction. The tenant may not obstruct the bailiff and must answer his/her questions (penalty \$200). The bailiff and police are not liable for actions carried out in the proper

Random Raving

by Chris Barry

Random breath testing (RBT) was introduced on 15th October 1981. This fulfilled an election promise of the Tonkin government and it was widely believed that if drunken drivers were discouraged from using the roads it would help to reduce the State's road toll. The fact remains that as of Tuesday 2nd March the death toll on the roads was only one less than for the same time (1st Jan to 2nd March) in 1981.

This raises many questions, some of which have never been answered, if indeed they have an answer. Discussion on RBT is vital as the Act is only with us for three years. It is known as sunset legislation — it must be reviewed after an initial period and assessed during that time.

It has never been conclusively proved that alcohol causes accidents, although the phrase is often used in arguments and became a cliché during the campaign leading up to the introduction of RBT. The empirical data shows alcohol actually increases the likelihood of accident involvement.

The difference may at first appear to be purely semantic but there is more to it than that. To say that alcohol causes accidents and leave it at that overlooks other contributing factors, thereby leaving them unaltered.

The Adelaide In-Depth Accident Study¹ shows many of the contributing factors and puts alcohol into its relative position. If you can bear with the figures, they are illuminating.

Pedestrian accidents: There were 43 case studies and of these 6 had been drinking. Admittedly 5 blood alcohol contents (BAC's) were unknown and 11 were under the age of fourteen so not tested.

Environmental factors such as obstruction to vision by vehicles, poor street lighting, the relevant weather conditions and carelessness contributed to the accidents far more than alcohol. In fact it was stated that while it is not possible to demonstrate conclusively that some of these accidents would not have happened had the striking vehicle been travelling 10 km/h slower, it is likely that a reduction in the urban area speed limit from 60 km/h to 50 km/h could result in a reduction of perhaps one-tenth in the overall frequency of occurrence of pedestrian accidents.²

Push bikes: "Alcohol intoxication was not a factor in the causation of the 22 accidents studied."³ Primary factors were whether the riders were experienced or familiar with the bike they were riding and prevailing traffic conditions.

Commercial vehicles: Once again alcohol did not play a prevalent role, particularly in accidents involving one vehicle.

Motor cycle riders: In this section many factors were listed — alcohol contributed to 21.7% of the accidents studied. Higher contributing factors were failure to respond appropriately in an emergency situation (23.2%) and the ambiguous category of 'no definable area' with 27.5%. Two other factors, though less than alcohol, were significant. Failure to respond to visual restriction and engaging in a secondary activity both rated 11.6%.

Cars: Here alcohol was a major contributing factor in single car accidents. It was still reasonably high for multi-car collisions but below 50%, so there are other factors which, put together, outweigh alcohol.

To say that alcohol causes accidents is like saying bullets kill people not guns. It would be possible to replace the cliché with 'cars kill people'.

There are so many contributing factors — why is alcohol singled out? Political justification for RBT is based on the "if we save one life we have done some good" principle. If these people are really worried about deaths on the road why isolate one issue and leave it at that? Why not introduce a compulsory defensive driving course so that drivers know how to react in an emergency? Why are there no regular motor vehicle safety checks? Why are cars still manufactured for use on the roads which can reach speeds of 150 kph? If cars should not be used, why is the public transport system inadequate and inoperative after midnight when most people drive home from hotels, restaurants and parties?

Any changes in these areas would not be totally effective if such things as 'blind corners', inadequate street lighting and markings remain. Surely RBT is missing the forest for the tree.

Furthermore, RBT can only be effective if it acts as a deterrent. Numerous academics have spent many years working on deterrent theories. The end result, for criminal offences, would appear to be in favour of the view that when people commit a crime they do not think they will be caught. If the Australian Law Reform Commission's Report is correct, this reasoning will be the same for the potential drunken driver. The Report states: "It has been said that the knowledge that persons may be stopped at any time or any place and be required to submit to a screening test would act as a strong deterrent to drivers... However, this assertion has simply not been established by statistical or other empirical data." It is further stated that "the argument is put and is unfortunately fallacious, that because present countermeasures are ineffective, new measures such as random testing will work."

Whatever the contributing factors, and deterrence value, alcohol does play a part



in accidents and it is definitely related to much misery in families, jobs and health. There can be no doubt that alcohol is a potentially dangerous substance yet we live in a society which actively encourages the consumption of alcohol. (It is ironic that the government which introduced RBT has spent vast sums of money promoting the South Australian wine industry interstate.)

Maybe it is time to stop advertising alcohol or for people to stop thinking that whoever can drink the most on a Friday night is a hero. Perhaps South Australia should follow the Northern Territory "Boozers are losers" campaign rather than pursue RBT.

The fact remains however that alcohol is socially acceptable and in Adelaide we have the highest number of restaurants per head of population in Australia. The effect of RBT on jobs in this industry should, indeed must be evaluated — South Australia is in no position for more jobs to be lost.

However, this will have to be an independent study. Before RBT was introduced the News ran an anti-RBT campaign — any information which stems from this campaign should be treated with caution.

It was stated in Parliament: "I will quote from today's edition, although it could be from yesterday, the day before or any other day. Today's edition of the News states: 'We do not approve it because we are a mouthpiece for the pub keepers, the restaurateurs, the licensed club operators and any other of the State pressure groups.' What the News forgot to mention was the South Australian Brewing Company. Sir Norman Young, who is a leading light on the Board of the Adelaide News, is also a leading light on the Board of the South Australian Brewing Company... He is using his clout, and he has a right to do that in a free society. I do not condemn him for that... However, I believe that he is selling death and destruction, which is how he became rich and received his knighthood."

Despite this apparent bias, rumours still abound that restaurant and hotel attendance is down by anything up to 50%. Surely if this was the case the relevant union would step in and try to prevent its members losing their jobs. (This is not an unreasonable assumption as seventeen unions with members working for TAA who were faced with retrenchment were prepared to do this recently.)

Whatever the facts may be, it is possible that RBT has, or will, affect jobs in the 'hospitality industry'. It should be considered when discussing RBT.

RBT cannot be raised without mentioning the civil liberties aspect. Unfortunately this can be and has been taken to lengths which make the entire area appear absurd. There has never been a right to drive — driving itself has always been controlled by legislation. People are only at liberty to apply for a licence to drive. Even then the age of a potential driver is stipulated.

Who is concerned about truckies' civil

liberties when they are made to stop at weighbridges? Maybe it is the 'randomness' of these tests which is being objected to. Where were the civil libertarians when on the spot fines were introduced?

This argument quickly becomes one of an increase in police powers and should remain there. By concentrating on RBT alone the slow yet continual increase of police powers is defused.

A final point which needs discussion is the arbitrariness of the level of .08.

This level varies in different people. An 'experiment' was conducted at an Adelaide restaurant in November 1981 in which various people drank measured amounts of alcohol, ate a meal and were then tested to check their BAC. The results were quite startling.

The divergence in the readings for three of the males was startling. Two of them had consumed a similar amount, yet one read 0.135% whilst the other read 0.06%. The third who admitted to having drunk a substantial amount of alcohol before the dinner and drank solidly during it, only recorded 0.02% at the end of the night.

Two women who had drunk the same amount also recorded very different readings. One was 0.35%, the other 0.09%.

This leads to another point — the effect a menstrual cycle has on a woman's drinking capabilities. Although this subject is taboo to many people, it is very relevant. It is common for many women to become quite 'tiddy' on two glasses of wine one night and a week later for the same amount to have little effect. Although some people have acknowledged the fact that menstrual cycles do affect women's readings, it has never (to my knowledge) been published, nor for that matter discussed.

Why not stagger the levels of alcohol according to age? Especially as the statistics tend to give weight to the belief that it is the younger, inexperienced drinker and driver who is at a greater risk of having an accident.

If an arbitrary figure is to remain, why can't people measure their own level? Part of the concept of RBT is supposedly to educate people not to drink and drive. The educational aspect will remain negligible until all drivers can know when they have had enough and learn that they can only safely drink a certain amount.

It can be seen that there are many aspects of the legislation which were not acknowledged nor discussed in the debate leading up to the introduction of the legislation. Over the next two and a half years it is vital that people think about the issues raised and demand answers from the appropriate people so that a well-informed public can decide about RBT.

1. Adelaide In-Depth Accident Study 1975-1979, The University of Adelaide Road Accident Research Unit which was sponsored by the Office of Road Safety, Commonwealth Department of Transport and the Australian Road Research Board.
2. op cit., Part 2, at page 61.
3. op cit., Part 3 at page 10, reiterated on pages 17 and 29.



We are all living under a shadow

For a very long time all of us of my age have been living, if we have any imagination whatever, under a terrible shadow. Our attempts to speak up, our attempts to get something done, have always been met in Australia at least, and in most other areas of the world unfortunately, by misrepresentation, division, disunity and lack of capacity to meet and to tell each other how we have felt about what was happening to the world.

Tonight, with so many of you from different organisations already deciding to come together, my hopes are that we may form a kind of focus for people all around Australia, and elsewhere, finally to speak as one about what affects us all, and what has been, for me at least, one of the darkest and most nightmarish memories of my time. Not everyone here, of course, was even born at the time of Hiroshima. Many, many of you, know nothing of the horror that swept anyone with imagination at that time. Since then, it seems to me, we have been given chance after chance, almost beyond belief, to stand up and to prevent the Hiroshima nightmare from happening again.

First in Korea. That was 1951-1952. My daughter was then a year or two old; she had been born four years after Hiroshima. At that time it seemed — it still seemed — as though our memories had impressed us so deeply that, in every truth, we would be able to band together to stop any more of this madness. There was a very great deal, as you may remember, of nuclear testing going on then, and later in the northern hemisphere. After the war, there was protest to such an extent, in the Aldermaston Marches and other manifestations of the way people were feeling, that nuclear testing in the air, in the northern hemisphere did largely stop. That was the first minor sign that people, ordinary people, could do something about a machine that was running away and rapidly gaining momentum. We can do it, too. We can — but only if we have enough imagination and enough concern.

Korea looked as though that would be the moment when the second major nuclear catastrophe occurred. Most people have forgotten that that was a nightmare to many of us. It was then that I wrote a poem for my daughter which began:

"Bombs ripen on the leafless tree
Under which the children play;
And there my darling, all alone,
Dances in the dying day."

Many of us felt like that at that time — our children seemed extraordinary precious to us.

Gradually, as the balance of power, as it was known, swung to and fro and seemed to settle, and little more happened, we got the feeling that perhaps, perhaps, the balance would work and the memory of horror would last. Then came Cuba.

Anyone who was in America at the time of the Cuban Revolution and the Bay of Pigs disaster will remember that New York practically went into a total panic. Robert Lowell spoke and wrote later of lying awake all night long, listening to the bells chime the hours and wondering whether



each would be the last. For everyone thought the Soviets had a bomb which could destroy New York.

That nightmare too passed, and people again forgot. The human race has a very short memory and a very small imagination, and those facts may be our doom.

Then began testing, this time in the southern hemisphere, since protest had virtually stopped atmospheric testing in the north. The British used Australia. There was the Montebello Islands test, there was Maralinga, there was Woomera. Perhaps the authorities were afraid of protest here too; we did not protest. Indeed, their tactics were so banal it might have seemed funny. A new cartoon strip appeared in the newspapers, which

starred a pair of twin boys, born at the time of the first testing and proudly Monte and Bello, to signify our happy acceptance of our role as testing-ground. The strip ran as long as the British continued testing, then died.

Yet I wonder, how many people knew then, and know now, that there have already been deaths directly caused by atomic testing in Australia. The Maralinga test caught a band of hunting Aborigines in their own territory. The black cloud, as they called it, swept across them and all of them died except a little boy of nine. He is now manager of a station owned by Aborigines in the north of South Australia, but he is totally blind, and has been so from that day. We have always put the Aborigines in the forefront of our victims;

and that was the only forerunner of what we are doing to them with uranium mining in the Northern Territory.

Somebody asked me today, at a press conference, whether I thought that ordinary people could do anything about nuclear armaments, whether it was possible to arouse Australians, who after all were so far from the centre of things, to take action. You, this audience, know that we are not in fact away from the centre of things, that we have become a major target; but not everybody does, and not everyone reacts with anything more than stunned apathy. Some think Australia is so big that the bomb, if it falls here, won't affect more than a small area. Yet remember that black cloud which swept across the Aboriginal band in Central Australia. That cloud finished up, I rather fancy, crossing the coast of Queensland, where a very curious out-of-season cyclone killed the leaves of trees for 25 or 30 miles along the coastline. No doubt we shall never know how many cancers followed. We are not immune wherever we are.

Perhaps over these past few decades we in Australia have fallen into the smug illusion that nuclear hazards were no concern of ours; that we, with no nuclear reactors to speak of and (we have been assured) no nuclear capacity of our own, could hide in a safe hole and let the rest of the world go on its way. We know now that what is being planned for us includes both nuclear reactors and the capacity to make our own nuclear weaponry. We are in fact suspected by other nations of having that capacity already. And we are now part of the immensely dangerous current of terror and political manoeuvres that circle the world.

My answer to that question, whether we in Australia could be roused to action over world nuclear armaments and whether that action could be in any way effective, is that only people can now change the dreadful course of events. We are being told by politicians and military authorities that this renewed escalation of the arms race is the only way to keep the peace. We can yet stand up, all of us around the world, and reject the way to death.

— Judith Wright
from *National Newslink*

The Australian Peace Movement

by Dennis Atkins

As the world edges closer and closer to nuclear war the peace movement is experiencing a rebirth.

During the last period of cold-war, in the 1950s, the peace movement grew in Europe out of widespread concern about the proliferation of weapons, especially nuclear weapons.

That movement saw the growth of the Campaign for Nuclear Disarmament, the strength of which was demonstrated in such famous events as the Aldermaston march which attracted hundreds of thousands of people. Now, Europe is again the centre of a re-born peace movement, growing out of a fear of nuclear war, fueled by the election in the United States of the aggressive Reagan administration, the beginning of a new cold war and the break-down of detente between the super-powers and talks on arms limitation.

Such things as the proposals to stage neutron bombs in Europe, the lunatic buying of multi-war head missiles such as the Trident, Cruise and SS-20 by the US and the Soviet Union have made the cry of fear and anger the loudest noise in the whole of Europe. And it is growing.

At the same time people in Australia realise they are not removed from the threat of nuclear war. They see the American bases, the involvement of Australia in the nuclear fuel cycle and its risks of weapons proliferation, French bomb testing in the Pacific and Soviet nuclear war ships in the Indian Ocean as being all too close for comfort.

So in Australia we have seen the re-emergence of the peace and disarmament

movement, which many say will eclipse the Vietnam War moratorium movement in size and impetus.

The accent of the movement, represented in Adelaide by a broadly-based community group, People for Peace, is on making people involved.

It is only by getting people, particularly young people, participating in the process of peace that a nuclear holocaust can be avoided. The issue is too immediate and crucial to be left just to politicians.

In Melbourne last year a rally was held which attracted 20,000 people. In Adelaide 3,000 people marched. This April will see a week of action around Australia during which we hope to see hundreds of thousands of Australians on the streets rallying for an end to the arms race.

The movement has links with many community-based groups, including the United Nations Association of Australia, various churches, anti-nuclear organisations and the Sydney-based Association for International Co-operation and Disarmament, Australia's oldest disarmament group.

The movement is bringing back into public focus many of the people who have long involvements with the peace movement including politicians such as Tom Uren, unionists like Laurie Carmichael, and religious leaders, one of whom is Bishop W.E. Murray, Chairperson of the Catholic Commission for Justice and Peace. There are some others who have rallied to the cause, among them Pat O'Shane, the Director of the NSW Aboriginal Affairs Department, singer Jeannie Lewis and writer Patrick White.

The emergence of this group in


Australia is a response to the vital need for a disarmament movement to be truly international, with each country working towards influencing local leaders of the urgency of the matter and also co-operating in a world-wide movement. Australia is not isolated from the cold-war rhetoric being espoused by the super-powers, with the US having something of a monopoly, or from the front-line threat of nuclear attack being presently perceived in Europe.

The answer to the cold-war rhetoric is to reject the language and logic which is pervasive at the moment; a language and logic which pre-supposes the inevitability of nuclear war and which talks about surviving such a holocaust.

It is incredible nonsense and must be challenged. Challenge can only come from resistance and this can only come from the people. It is abundantly clear that politicians will not provide the resistance. There is no solution in the type of "civil defence" advice being handed out in Western Europe which tells people to find the most isolated spot in the house, pull a few doors off the hinges, whitewash the windows, stuff wet jackets and other thick clothing into cracks and about your person and sit inside with a radio and a couple of weeks' worth of food. Such advice is stupendous nonsense and threatening.

If people wish to slowly cook as they sit under a door eating contaminated carrots and listen to Jeff Medwell gurgle his way to the grave, that is their business. There is another way. In the words of one of Britain's leading historians, E.P. Thompson, PROTEST AND SURVIVE.

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THE AUS DEBATE

Is AUS Council good value?

Grudgingly AUS

In *Empire Times*, Vol. 12, No. 4, F. Mesura wrote, after attending AUS Council 1980 ... "A worthwhile ... and exciting experience which should not be missed." Thus I attended Annual Council 1982 which was held in Melbourne.

Fortunately I arrived on Thursday (14.1.82) in time for the Education session. It was here that I discovered the sham that AUS is. Although at a campus level AUS bleats Education as a top priority, I found much evidence to the contrary.

The most observable fact supporting this claim was the emptiness of Council Chamber and discussion, literally. During the Education session a bare quorum existed. (A quorum is the minimum number of members needed to transact Council.) Or translated, two-thirds of the Chamber was empty! Further, the level of enthusiastic discussion on Education was only surpassed by that limited number of delegates.

Interestingly, during the Education session, a motion was put calling for AUS to adopt the ALP policy on TEAS (E51), where TEAS would be increased to the 1974 level (in real terms), the means test be liberalised and for TEAS to be indexed. This motion was rejected as being too conservative!! Why has AUS let its most important area — Education and the student (which are synonymous) — deteriorate, is beyond comprehension.

In discussions with some delegates during Council, I discovered that the 'political' sessions, held earlier, were wholeheartedly represented by student campuses. Apparently the Council Chamber was full. This was a stark contrast to the feeble Education session. However, what was most disturbing was the type of motion that AUS was accepting.

A motion condemning Amnesty International for not supporting the IRA (152(iii) 180 for to 42 against) was passed while 165 Action motion where AUS declare its support for Solidarity and its programme for reforming Poland, lapsed. This year AUS did not support a pro-PLO line; however D. Cook (NSW Regional Organiser) stated in January, "We would all like to support Palestine sometime in the future ...!! AUS is, or should be, a student union wholly concerning itself with issues affecting students. These issues should focus in on Education. Yet here we see AUS passing radical political policies which have no direct or indirect advantageous gain for the student. Further, whether such political policies held by AUS really be representative of views held by the majority of average students is dubious.

It was disappointing to see that during

the whole Council approximately 50% or 29 campuses from AUS were present. This meant basically that 50% of AUS affiliated

campuses failed to make an appearance at all. Could it be said that the students from these missing campuses were well represented at Council by their elected delegates? I think not. In addition to poor attendance, mention must be made of the enthusiasm of those delegates present. Council was consistently without a quorum because of delegate absences. Although Council was to start each day at 9.30 am, never in the time I was present did proceedings begin until just before lunch. This could be just an indication that AUS Annual Council is a waste of time. As in the words of a delegate from ANU, "The best thing about 1982 Annual Council was the food."

Students' Assoc.

A.P. Cronin's article 'Grudgingly AUS' is yet another attempt to discredit the Australian Union of Students, particularly its Annual Council this year.

First of all, it's probably worth stating a few facts about AUS Council which are mysteriously forgotten in Mr Cronin's somewhat rabid article:

1. All AUS policies are determined only by student delegates elected by students on each campus.
2. All AUS policies are available to all students as is the AUS Budget and expenditure.
3. Because AUS is probably the most democratic national union in Australia, any student on any campus can move to change AUS policy and can have their motions voted on nationally.

It is apparent from 'Grudgingly AUS' that the author has limited knowledge of how AUS works. There was no sole Education Session at Council as he intimates; there were four sessions concerned solely with 'Education'. Moreover, at law, and as defined by our own Constitution, AUS can *only* have policies which promote the health, welfare, Educational and other interests of students. To say that Education was a low priority at Council is a gross distortion. On a more mechanical level, it's a simple fact that Education sessions had more time devoted to them than any other 'policy' area.

Mr Cronin continues his blatant misrepresentation when he discusses policy on Poland, exhibiting a woeful lack of comprehension concerning normal meeting procedure. The policy he refers to

Possibly the poor attendance could be an indicator of the types of motions passed, some of which were unrealistic. Consider N1 Composite (b) where, "AUS ... demands the repeal of the ... WA Police Act." In other words AUS demands the abolition of the West Australian Police Force. Or where the Women's Department session successfully passed for the sixth year running a motion calling for the overthrow of capitalism (W2-(b)). In turn they do not suggest a worthwhile alternative to replace it, while right of the individual for enjoyment of private property was not supported (N2(2)) unless that individual was an Aboriginal (R3). Even so, this support to the Aboriginal community was hollow when:

- (a) a donation of \$20,000 to the Brisbane Black Community School was rejected (R5) (even though a sum of \$100,000 has been hidden in AUS Income).
- (b) the payment of \$200 to the South East Australian Lands Council, as rent for property on which AUS headquarters are situated, was also rejected (R6).

Further, you the student as a member of

AUS are required to break the law to stop uranium mining (N10(ii), 209 for, 76 against, 8 abstentions).

Finally the crescendo of AUS Annual Council 1982 was the budget session. The total actual expenditure for 1981 was \$400,002; of this \$26,514 was spent in 1981 but not budgeted for! The Treasurer, Tony Lang, at Annual Council, refused to say where the monies actually went. Further, three AUS General Executive Members, Joe De Simone, Ed Dermer and Clara Staffa, moved an Extraordinary Resolution censure of the Treasurer for covering up knowledge of an extra \$100,000 within AUS income which has not been budgeted for in 1982 (*Newsweekly* 24.2.82). In the Budget Session there were too many figures unanswered.

AUS Annual Council is definitely an 'experience' which should not be missed. In ending, our President of AUS, Paul Carrick, had this to say: "[he was] sorry Council was such a wank but it always is ..."

— Anthony Cronin

Reply

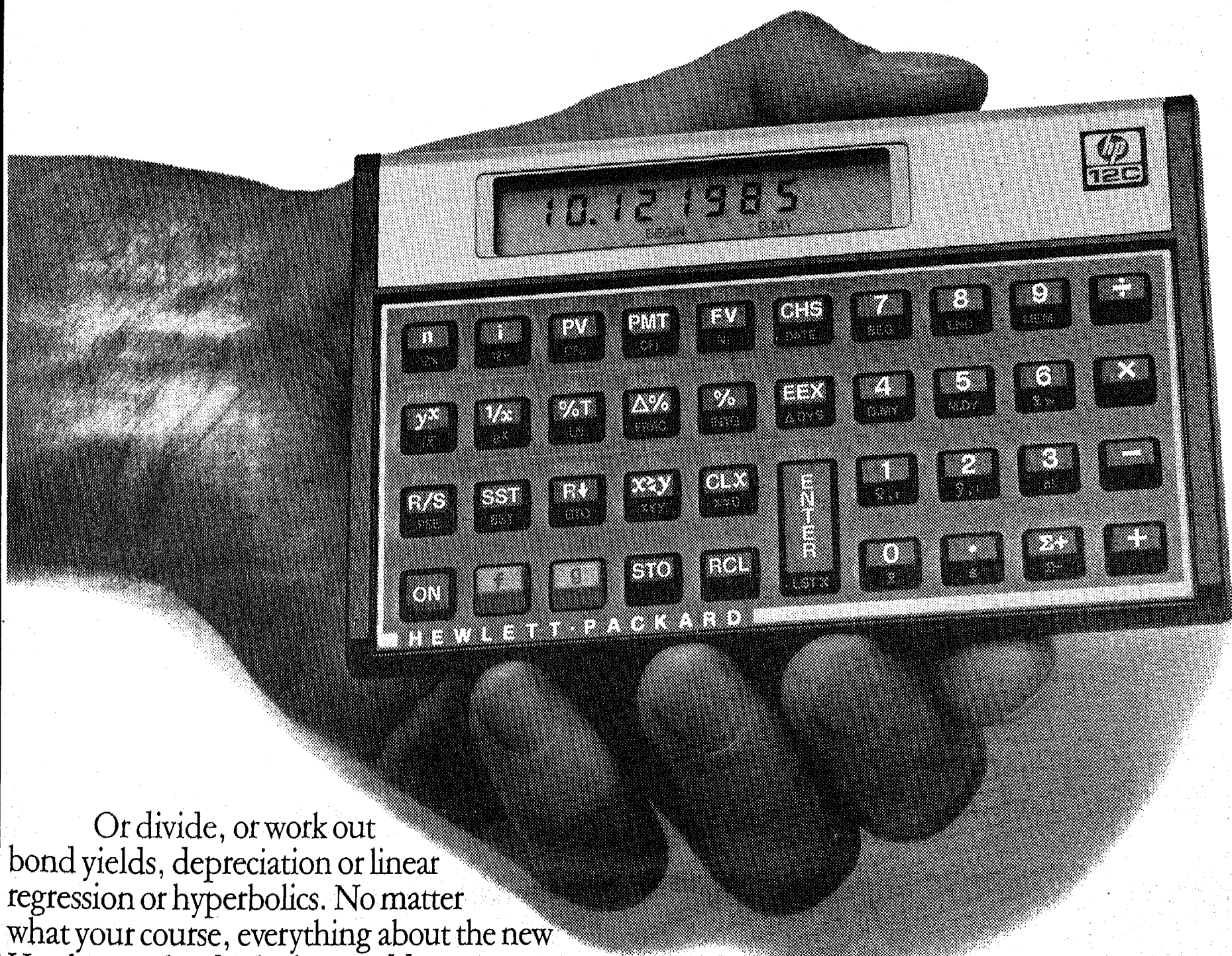
and refused to support the human rights of prisoners in H-Block. In fact AUS said nothing about the IRA. And while we're putting the record straight — with the notable exception of right-wing delegates, Council unanimously supported a motion which had this to say on Poland:

"In line with its support for trade union and democratic rights, AUS condemns the suppression of the independent trade union 'Solidarity' and the Student Union 'NZZ' and supports the struggle of Polish workers and students for the restoration of these rights."

We could reply to the other inaccuracies and misrepresentations in A.P. Cronin's article, but to do so would require too much space at this stage. The views he expresses in this article, and also in the leaflet *Moderate Student*, must not be allowed to pass unchallenged. They reflect those of National Civic Council (NCC) a secret right-wing organization based in Melbourne, and as such concern those of us interested in student control of student affairs. Mr Cronin has been invited before to Executive meetings and we here extend that invitation once more.

If he has such overwhelming criticisms of his national student organization we believe it is only correct that he raise them with the Executive at least, or preferably in a public forum before students. A concern for students' interests should extend beyond snide and inaccurate union-bashing — it demands recognition of the democratic functioning of students' organizations. Otherwise people may think Mr Cronin's intentions are purely destructive.

— Executive of the Students' Association



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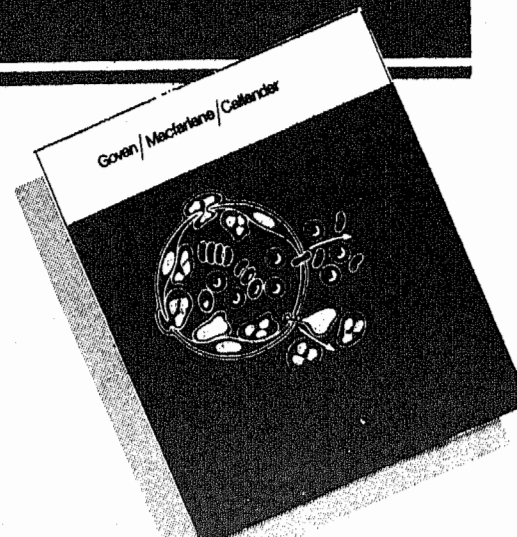
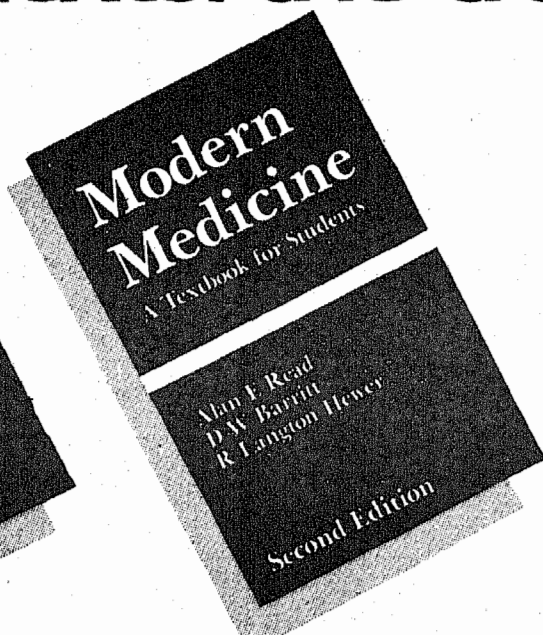
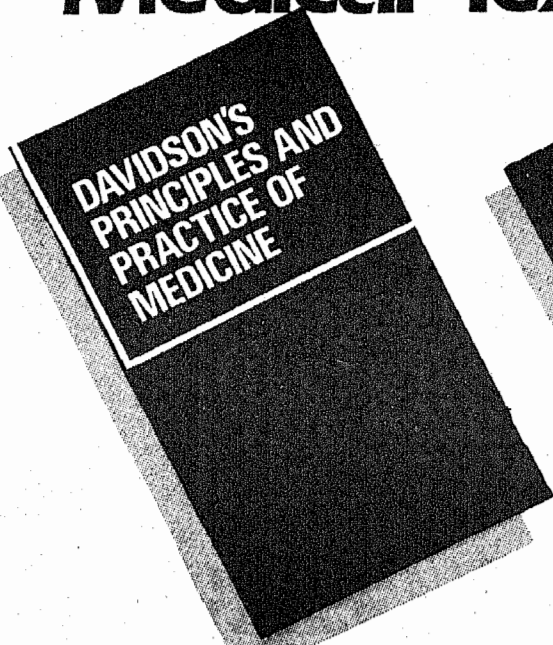
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Medical Texts: the crucial choice



Davidson's Principles and Practice of Medicine

J. MacLeod, ed.

Churchill Livingstone 13th Ed. 1981
943 pp \$29.00

For many years Davidson's has been the recommended text of Internal Medicine at this University. This text is a comprehensive textbook of medicine designed and written for the medical student, and more than adequately fills the gap between very basic introductory texts and the far more comprehensive reference texts available.

As in previous editions this one also lacks diagrams and tables, instead opting for the use of the written word in presentation of subject matter. The text does however lack conciseness, requiring a lot of reading to get the main points you require. However it is reasonably clear as long as you allot yourself enough time to sit and read it.

This edition has had some substantial alterations and some chapters differ markedly

from the 12th edition. The chapters on diseases of the blood, connective tissues, joints and bones, as well as the one on acute poisoning have all been rewritten.

This edition has retained the very useful descriptions of the normal anatomy and normal physiological function of an organ or system, which are found at the beginning of most of its chapters, so rarely is there any necessity to refer to other texts for this information. Davidson's has probably removed the necessity to take copious lecture notes. Since most lecturers give out reasonable printed notes and adhere to the format of Davidson's, lecture notes are only required to give you some indication of the relevant material necessary to learn.

All things considered, this is a remarkable text covering just about everything the medical student needs to know about general medicine. The cost is, as far as prices go for medical books, a very reasonable \$29 (not including student discount). Davidson's is very good value for money.

— Bruce Forrest

Modern Medicine: A Textbook for Students

by A.E. Read, D.W. Barritt and R. Langton Hewer

Pitman Medical 1979, 2nd Edition
653 pp \$35.00

On first impressions the text appears to be lacking in its content. However upon closer examination it is seen to be a very concise textbook of medicine written for undergraduate students. This text has been produced with the intention of introducing students to the principles of medicine without overburdening them either with excessive fine detail or the use of wordy descriptions of diseases so often found in medical texts. What has been achieved is a very well organized, clear textbook.

The text uses larger print than other similar books and with its useful subheadings makes it very easy to read. This is supplemented with superb diagrams and excellent topic summaries.

The diagrams are mainly used to illustrate physical signs of a disease or condition and this makes it easier for the student to remember them. The drawings also clearly illustrate certain anatomical aspects relevant to the treatment of a disease process and its physiology.

Clinical features are presented in well labelled tables; these sometimes compare various diseases which may have a common major presenting complaint.

The text tries to present the maximum amount of information as concisely as possible, often resorting to simply listing important points.

Unlike Davidson's *Principles and Practice of Medicine*, there is only a very limited amount of normal anatomy or physiological functioning of organs or systems, so at times it may be necessary to brush up on these using other texts or notes.

Although *Modern Medicine* is a less comprehensive text than Davidson's, it does include chapters on venereology, adverse drug reactions and chronic disease and disability. Davidson's has been the recommended text for some years and the lectures are structured around it, but if you don't like pages and pages of unbroken print, *Modern Medicine* is worth looking at.

If you are footing the bill, at \$35 it is possibly a little overpriced in comparison to Davidson's (which is only \$29, for a later edition). But with its conciseness and clarity of text for easy reading, *Modern Medicine* is a fine alternative.

— Bruce Forrest

Pathology Illustrated

Govan McFarlane and Callender

Churchill Livingstone 1981 1st ed.

866 pp, \$39.00 paper back

This new book provides a refreshing alternative to the constipated prose of the standard pathology texts by Robbins Angell and Kumar *Basic Pathology* (\$35.50) and Anderson Muir's *Textbook of Pathology* (\$49.95).

Information about etiology, pathogenesis and complications is given concisely in note form. Frequent use is made of flow diagrams, conveying a dynamic view of pathologic processes. Any discussion of morphology always involves the use of well labelled drawings. These factors add up to make an extremely readable and easily comprehensible introduction to the subject.

Compared to Robbins it does have a few drawbacks however, and these bear consideration. Subjects such as genetically based disease and biologic effects of radiant energy which comprise significant portions of the 3rd year medical course in Pathology, receive an inadequate passing mention in this book. Robbins devotes several chapters to these. Also Govan's coverage of the clinical manifestations of disease is erratic. Robbins consistently discusses this in a few concise paragraphs for each disorder. Finally Govan's treatment of etiology is a good deal less detailed. Robbins mentions a constellation of research findings for each condition that is not helpful to the student approaching an exam. This information does however enable the student to follow the reasoning behind the conclusions. Govan is more didactic, simply stating the range of theories that are most prominent without summoning up any evidence for each.

Govan is by far the most readable pathology text on the market. It will serve students well in both third and fourth year medicine. Because of its higher price however, I doubt whether many will opt for it in place of Robbins.

— Andrew Fagan

Gray's Anatomy

P.L. Williams and R. Warwick

Churchill Livingstone 1980, 36th ed.
1578 pp, \$95.00 hardback

Revised and updated for the first time since 1973, this reincarnate doyen of Anatomy reigns supreme as the only reference available that distinguishes between verified experimental observations and the theories they generate.

The oldest surviving book in the game, it was published first in 1858. But don't worry, you won't fall apoplectic under a suffocating cloud of formalin upon prizing apart the brittle leaves of this grand old geriatric; 124 years and 36 editions have lapsed since the days when lexicomaniac Henry Gray first penned this monster at the cadaver side in St George's Hospital London. The style of presentation has kept good pace with the explosion of information since that time. For medical students led to believe that Anatomy is a subject that has changed little since Hippocrates, this may come as a surprise. The increase in knowledge has come of course mainly as a result of studies of development and ultrastructure.

However is such a gargantuan encyclopaedia of anatomic fine print needed by the undergraduate medical student? Certainly not for the purpose of regurgitation in exams. Simple concepts are all that is required for these, such as are readily available from Snell's *Clinical Anatomy* (or Med. Students) (\$41.95) or the recommended text, Grant's *Method of Anatomy* (\$44.95). Gray's is comprehensive, surveying most of the experimental observations (albeit concisely) before suggesting theoretical concepts. This makes slow reading and will probably prove confusing for anyone studying anatomy for the first time.

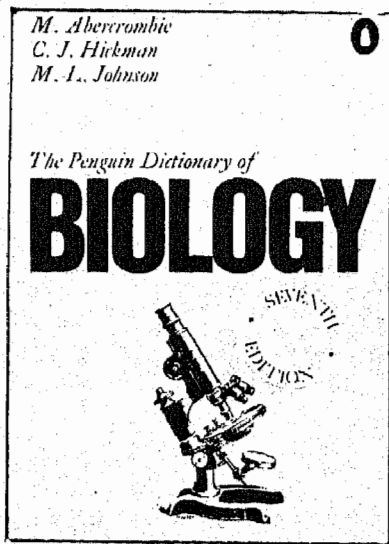
The book is not designed for an anatomy lecture course either. It is a reference work and as such reflects the vague borders of the discipline itself. The text strays into Biochemistry and Physiology in an effort to steer clear of compartmentalization.

For those who have already studied Anatomy once however, and by some freak of nature have retained a perverse interest in the subject, Gray's is most illuminating. Much of what you were led to believe as gospel (particularly in the areas of cytology and embryology) you now discover is mere fancy based on the tenuous evidence of a few experimental observations.

That's education I suppose, an annoying process in which one is led like a sheep from the particulars to the general, only to find that it's not so general after all and one needs to take particulars very seriously again.

— Andrew Fagan

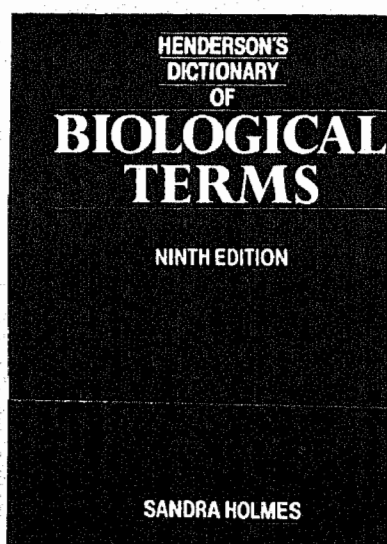
BIOLOGY



Penguin Dictionary of Biology
edited by Ambercrombie, Hickman, Johnson
7th edition, 323 pp
\$4.95 rrp

No novice biology or medical student stumbling through the maze of new terms that proliferate in the biological sciences will need to be convinced of the value of owning their own dictionary of biology. The only question is which one to buy, and how much is it worth investing? This review looks at one of the cheapest, *The Penguin Dictionary of Biology* (ed. Abercrombie), recently issued in a new 7th edition, and *Henderson's Dictionary of Biological Terms* in its 9th edition compiled by Sandra Holmes.

Both these books have been around for a while and are continually being updated, which says something for their popularity. However there's a considerable price difference — \$4.95 for the *Penguin* as against \$27.90 for *Henderson's* (AU Bookshop prices). What do you get in *Henderson's* that justifies the increased outlay? For at start, it's in hardcover, well bound, stays open at the page you open it to, and isn't likely to fall apart in the first year. To be fair the *Penguin* is larger than the old *Penguin* size and the pages stay put with a bit of persuasion. *Henderson's* has clear dark type headings and double column text. In addition it gives Greek, Latin and other etymologies of all its terms, which is its greatest selling point if you happen to be a language freak and like to remember biological terms by analysing their



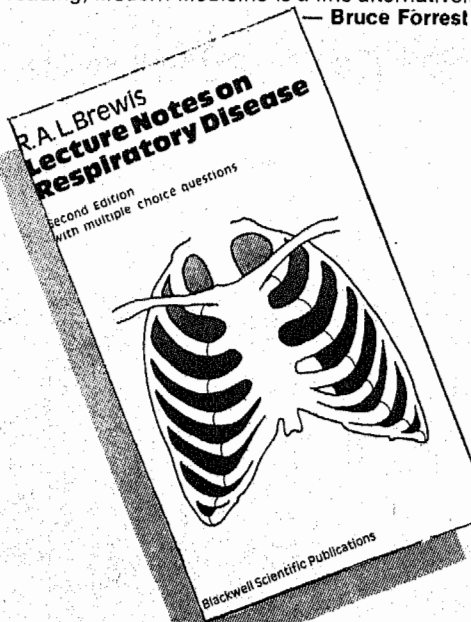
Henderson's Dictionary of Biological Terms
compiled by Sandra Holmes
9th edition, Longmans
510 pp, \$27.90 rrp

linguistic origins.

However, apart from these formal considerations, there is a major difference which lies in the way terms are presented. *Henderson's* is much more the true dictionary, giving concise entries sufficient to define the term, indicate areas of application, and list synonyms and cross-references. *Penguin* is much more explanatory. Which approach is better depends on your individual needs I suppose. But my personal experience is that for a beginner any entry in a biological dictionary contains so many unfathomable new terms that you're better off with as short an entry as possible or you'll be chasing up cross-references until you run out of fingers to mark the places! Besides, if you want a fuller explanation of a term, you can go to a textbook and find a less condensed explanation. Another plus for *Henderson's* short entries is the correspondingly larger number of entries — 22,500 in all. *Henderson's* also includes an appendix summarising plant and animal taxonomies.

Before you make up your mind, check what else is available — for example, McGraw-Hill publish an illustrated Dictionary of Biological Sciences (which we might review later if they send us a copy!). But be warned, it's even more expensive than *Henderson's*.

— Frank Schaer



Lecture Notes on Respiratory Disease
R.A.L. Brewis
Blackwell 1580, 2nd ed.
312 pp, \$18.95 paper back

Respiratory disease is not by any means a major component of the fourth year course. For that reason, and because the relevant section in Davidson (the recommended Medicine text) is quite adequate enough, this book may be excessive for the student.

Its main advantage over Davidson is that it is better organized and therefore easier to read and remember. Plenty of helpful illustrations are provided and the text is well broken up by subheadings.

Its coverage is also marginally more thorough. Pathology and Physiology are treated in much more depth. Initial recommendations for treatment are given in a way that is very easy to apply. Drug dosages are given (Davidson does not always give these) although you don't really need to know until sixth year.

Brewis is better than Cole's *Essentials of Respiratory Disease* (recommended by the lecturers) on three accounts. First Cole is out of date (1975). Second Cole is not as well set out and is difficult to read. Thirdly Cole contains a lot of information about management of complications, specialist information that is largely superfluous in fourth year.

If you already have Davidson, you won't need this book to pass. But I couldn't direct anyone seeking an initial understanding of respiratory disease and its treatment to a more readable and informative book.

— Andrew Fagan

Exiles at Home



Australian Women Writers 1925-1945
by Drusilla Modjeska
Sirius Books (Angas and Robertson)
\$19.95 rrp

Exiles at Home not only fills a gap in the history of women writers during the years 1925-45, it increases the stock of published information about women who lived and worked at that time. Until recently, if mentioned at all, they were only seen as adjuncts to male writers of the time. In fact the period is normally remembered for misogynists such as Norman Lindsay.

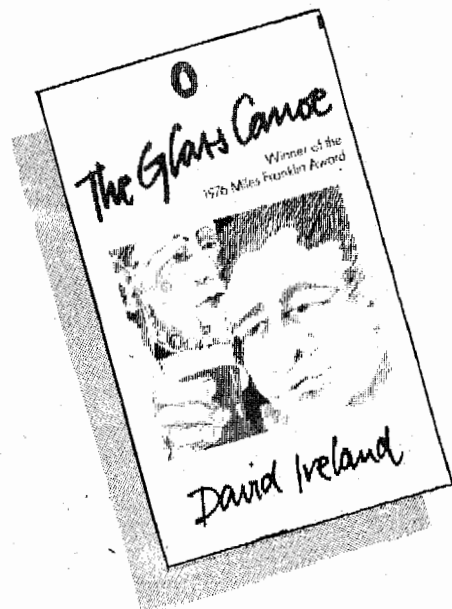
It strings together the lives of writers like Nettie Palmer who has always been overshadowed by her husband although she was an accomplished critic in her own right.

Katherine Prichard, Jean Devanny, Marjorie Barnard and Dymphna Cusack to mention just a few, emerge in a new light. The book explains how their lives, friends and work were influenced and changed by the political upheavals of the time, their intense opposition to the war and the need to leave Australia if they were to receive any recognition.

Christina Stead is brought to life. Until recently the few people who had heard of her usually did not know she was Australian. It is only now that her work is being promoted.

Miles Franklin is given "a chapter of her own". It is unfortunate that this section does not mention the book *On Dearborn Street* (although it was probably published just after *Exiles at Home*). This chapter is comprehensive but incomplete due to this omission.

This book provides interesting, informative reading, not just from a feminist perspective on the neglect of women's writing but also on the neglect of Australian literature in this country.
— Chris Barry



Ireland Novels

The Glass Canoe
by David Ireland
Penguin, \$4.95 rrp, 235 pp

City of Women
by David Ireland
Penguin, \$3.95 rrp, 169 pp

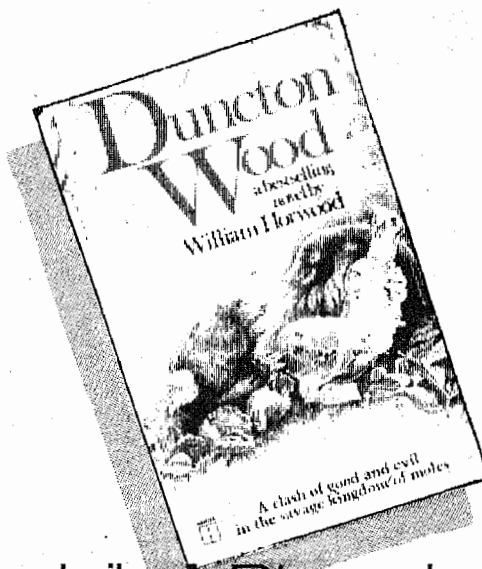
City of Women is disjointed, hard to read, and boring. The book is about a future Sydney where the women have excluded men and built their own society; however this is now decaying, and Ireland could be saying that this gruesome mess is where selfish, exclusivist feminism leads.

The characters lack depth and credibility, the print is uncomfortably small and Ireland's non-understanding of women is patently obvious. Why he attempted the novel in the first place is a mystery to me; the result, though short, is tiresome in the extreme.

On the other hand, *The Glass Canoe* was fascinating. This novel portrays a male-dominated modern lower class through the world of the pub. Ireland's crisp original images bring to life an odd diversity of characters. However, happenings at the pub are central, and though anecdotal the book moves well. There is fighting, mystery, weird sex and an intellectual condemnation of the power of industry and money. Overall, *The Glass Canoe* is as interesting as *City of Women* is abysmal.
— Melissa Hardy

This book has a lengthy but helpful introduction, illustrated aptly with Chinese and Japanese black and white drawings, and the type is attractive and clear.

For students doing Introduction to Japanese Literature and for the general reader this paperback has much of wisdom and truth to offer. It is an enjoyable book to curl up with on autumn nights and will repay re-reading.
— Gillian Burfield



Like Blood from a Stone

Duncton Wood
William Horwood
Hamlyn Paperbacks 1981
730 pp, \$5.95

I n this his first novel, Horwood ponders the phenomena of good and evil as expressed in the lives of some English moles.

The story is told of the runt Bracken. An outsider because of his weakness, he grows through his suffering to great strength, eventually becoming a leader. Bracken finds his strength in "the Stone", a megalith that dominates a hill above Duncton Wood.

Bracken's growth to maturity is a long and exhausting one. Living in a time of terror, fear is instilled in him at an early age. Later, on achieving political power he gains an inflated view of his own importance.

What brings him back from both these positions is the discovery that "all things go to the Stone". He arrives at these conclusions partly as a result of the counsel of others and partly as a result of moments of insight of his own.

The tale begins with Duncton Wood under a reign of terror instilled by Mandrake — a mole of monstrous size and ferocity. It appears through the course of the book that the scourge of the colony's woes is in its attachment of value to things temporal. "The Stone needs to be listened to"; the stone symbolizing that which is constant and outside of time.

The stone's identity is however confused. It is acknowledged to be the guiding hand behind the moles' lives, yet when confronted it is always inert. Moles "pray" to the stone for "help and guidance", yet the stone is never seen as having any personality. It is an external object of faith, yet all the significant events in the character's growth are internal.

There is no real relationship to the stone. The pseudo-religious behaviour of the moles is merely an expression of a monist conviction.

It is said that Horwood (an ex journalist for the *London Daily Mail*) lived for eighteen months as an ascetic in a one-roomed shack in the forests of Oxfordshire while writing the book. His behaviour is certainly consistent with this conviction.

Yet it doesn't help the credibility of his characters. Their optimism in the face of tragedy and violence is hard to believe. All it is sustained by is the occasional insight into the unity of all things. This mysteriously and unaccountably pops into their heads like a spiritual pep pill, rekindling faith in "the Stone". This faith is never given a substantial basis.

Good and evil are never actually articulated or accounted for. On the one hand the battle is internal; "one's greatest and perhaps one's only enemy is oneself." And yet this battle seems to be worked out against the background of guidance by a benevolent but impersonal "Stone".

This "Stone" is somehow the source of "love, healing power and ... silence." There is a confusion here that arises from the inadequacy of impersonal "nature" as an account for the personal. It has resulted first of all in a misunderstanding of personality. Silence, though beneficial in small doses, is ultimately anti-theoretical to personality. Secondly it has resulted in an irrational view of nature, suggesting animism and at times a bit of nature worship.

Horwood is however a master of landscape. His writing is descriptive rather than analytic, with the occasional offering of didactic statement of his monist motif. He shows penetrating insight into the vicissitudes of friendship and the agony of coping with the aftermath of unsustained intimacy. His story unfolds slowly however, only becoming truly engaging in the latter half when it develops a good atmosphere of adventure with a compulsive blend of tragedy.
— Andrew Fagan

A Bohemian Literati

Miss Silver's Past
by Josef Skvorecky
Picador, 251 pp
\$6.95 rrp

I was attracted to *Miss Silver's Past* by the author's name, Josef Skvorecky — of course? — there can't be many novelists who have come from Bohemia.

Skvorecky's personal history added to the value of the novel, as he worked in Czechoslovakia as a publishing house editor — the job of the narrator of the novel. The characters and events are related well to outsiders, ignorant of life in a socialist country.

However the author maintained that his "detective story ... serves two purposes: to discover the murderer, and to divert the reader." He achieved the latter so successfully that even after the belated murder occurred, thirty pages before the end of the novel, the murder and murderer seemed irrelevant.

The ideologies of the different people working in the publishing house cover a wide spectrum, but the restrictions of building a socialist society produce reactions from drivelling submission to radical opposition, and are well portrayed. The narrator, a washed out poet, used his talents to remain on the 'correct' side of the literary gurus, but abandoned all sensibilities when he decided he'd fallen in love with the mysterious Lenka Silver. His underhand vulgar 'love story' expounded a dialectical process but he remained unchanged and his individualism was accentuated at the end. The finale exemplified the inconsistent and confused style the author used. The narrator's only intention in revealing the murderess was to rape her — which he did!

The author is bitter towards the imposition on the literati in Czechoslovakia, which does occur, a recent imprisonment being that of



Jirina Siklova, a dissident woman writer.

The end showed that the fight for exciting, innovated literature would continue — regardless of the governing system but as some parts of *Miss Silver's Past* are counterproductive in this respect, I doubt whether it would pass.
— J. Lyons-Reid



Zen Subtlety

The Penguin Book of Zen Poetry
by Lucien Stryk and Takashi Ikemoto
Trans. and Ed.
Penguin, rrp \$5.95, 16 pp

Zen is an Eastern philosophy and this is evident in the beauty of the poetry in this book. Part One concerns itself with Chinese poems of enlightenment, and death. There are many beautiful poems here, by Chinese poets such as Hakuyo, Shofu and Kishu, some humorous, some philosophical, most in a serious vein.

Parts Two and Three deal with Japanese poetry — the poetry of the Zen masters, then the haiku. These latter convey a wealth of meaning such as the poem:

Forty years —
how sharp
the insect's cry
(Shirao)

Lastly, there are poems by S. Takahashi, a contemporary Japanese master of poetry whose poem *Shell* is exquisitely conveyed:

Nothing, nothing at all
is born,
dies, the shell says again
and again
from the depth of hollowness,
and the horror and mystery of
I saw in the snake-head
my dead mother's face.

STATISTICS

Mathematical Basis of Statistics
by J.R. Barre
Academic Press
\$50.90

Barre begins his book with the notion of a statistical space, and systematically develops this concept in a breath-taking twelve chapter tour of Mathematical Statistics. Gee Whizz! As the author modestly admits in his preface, "This book is intended for graduate and postgraduate students". No kidding, as Barre devotes chapters to Sufficiency and Freedom, Statistical Information, Inference, Hypothesis Testing, Estimation, the Multivariate Normal Distribution and Random Matrices (amongst other topics).

The fact that the book is an imported hard-cover volume helps to explain the expensive price tag, and like most thoughtful textbooks comes with appendix (containing assumed results on conditional probabilities), index, problems to engage the reader at the end of each chapter, and a list of references so interested persons can chase after more information on specialized topics.

Those who like to take their statistics with mathematical rigour (but with less of the abstraction of Barre's approach), will find plenty to stretch their minds in Kendall and Stuart's *Advanced Theory of Statistics*. (Multiple copies of the latter adorn the shelves of the Barr-Smith Library). And it doesn't cost

\$50.90. The great value of Statistics lies in the fact that it makes possible the systematic collection and interpretation of experimental data, and mathematical precision is important; for many people the mathematics has intrinsic aesthetic appeal. Personally I decry the highly theoretical approach that Barre has taken — with no reference at all to real data. Admittedly Barre was considering the "Mathematical Basis of Statistics" — but Statistics is more than Mathematics.

Real progress in Statistics and its foundations will come about through the statistician's intuitive understanding of the experimental situation, as well as through an elaborate mathematical theory. I happen to be delighted by Pure Mathematics and enjoy the abstract. However, it is only a statistician's insight into the actual set-up that will prevent the incorrect application of the theory and the drawing of incorrect conclusions. Such an insight will enable the statistician to gauge whether or not the assumptions of the mathematical theory are actually being satisfied in practice; whether or not there exist factors unaccounted for by the theory.

No doubt there will be those who wish to dispute these assertions, coming as they do from this third-year student. Even so, my experience of Statistics, albeit limited, supports my conclusions.
— A.F. Mich

COOKING THE HONDURAS WAY

How glad I was to see the rain last week! Winter is surely the time of the great chef, the time when cooks huddle closer to the stove sharing some of its warmth as it gives birth to new and marvellous creations, a time when guests, the cook's audience, clamour for food and shout for encores, the second helping.

Hunger, it is true, is the best sauce and the colder it gets, the hungrier are the flock. All that energy being used to heat the body must come from somewhere and that somewhere is *stodge*. Don't get carried away with stodge — you still need a balanced diet with plenty of all sorts of foods. However, you're not going to start putting on weight after the odd pile of mashed potato or indeed a good old fashioned pudding with custard every once in a while, so eat without fear.

With thoughts of carbohydrates running through my mind, I went shopping last week and came up with something that few of you may have seen — bright green lasagne. Never being able to resist a challenge, I set about trying it out. Lasagne is a fairly cheap dish but very filling and, when one considers how many serves one will get out of a batch, quick and easy. Of course it relies on "stodge power" to much of a degree, but eaten with a salad and a bit of garlic bread it makes a rounded and delicious meal quite enough to give to some friends over the odd flagon of red.

In any case, the recipe that follows uses the bright green version of the pasta. Give it a try — it certainly makes a good conversation piece!

Ingredients

Large sheets of pasta (20cm x 10cm)	8
Milk	600ml
Butter	1 Tbs.
Eggs, beaten	4
Cornflour	70g
½ carrot, finely chopped	
1 stick of celery, finely chopped	
1 small onion, finely chopped	
Minced beef	250g
Dry white wine	6 Tbs.
Bacon with fat chopped off, diced	1 cup
Tinned peeled tomatoes	400ml tin
Salt and pepper	
Grated parmesan	1½ cup
Butter	2 Tbs.

Heat 2 tbs. of butter in a frying pan and cook the vegetables and bacon for a few minutes over a low flame. Then add the mince and brown it thoroughly, stirring to avoid lumps.

Raise the heat and add wine, cooking until it has evaporated away. Then either run the tomatoes through a blender or just mash with a fork and mix them in.

Lower the heat and add salt and pepper. Cover and cook for about an hour. If the sauce is getting dry, add some water or stock.

While the meat sauce is cooking, prepare the lasagne by boiling it in about

3½ of salted water for seven minutes. Stir it occasionally to make sure no sheets are sticking together. Drain it off.

Now make the Bechamel sauce. Mix the cornflour with some milk to make a saucepan and when warm, add the 1 tbs. of butter. Bring it *almost* to the boil. At this time pour in the beaten egg and then slowly add the cornflour mixture, stirring all the time. When thick and smooth, stop stirring and let it cool.

Once the meat sauce is cooked, it is time to arrange the ingredients in a large greased baking tray. First add a layer of pasta. Then spread a thin layer of meat over this, add a thin layer of Bechamel and sprinkle on a little parmesan. Continue until the pasta is used up. The top layer of the pasta should be covered in meat alone with a lot of parmesan, or alternatively a layer of sliced mozzarella. Dot the last surface with butter and bake for 25 or 30 minutes in a hot oven (250°C). Serve with salad and garlic bread.

Salad

As a hint, Enrico suggests that you try one of the commercially available Italian dressings sprinkled over lettuce, tomato, onion rings or spring onion, cucumber, celery and the odd olive. Not having to mix dressings makes one much more likely to make up a salad which is good — all that shaking and messing up cups often seems just too much trouble if you are cooking

for yourself.

Garlic Bread

This one has been around for so long that I expect everyone knows its simple formula. Just in case however, I'll repeat the age old chant.

Take a French stick (preferably with sesame seeds on top) and cut it *not quite through to the bottom* into serving slices. Then on a dish take plenty of soft butter and crushed garlic to taste (about a clove per 3-5 slices of bread depending on how many people you have to kiss in the next 24 hours). Mix this all around and then stuff it bodily between the slices, attempting to spread it a bit. Wrap the whole in foil and put it in a medium oven for 10-15 minutes, or until crisp.

To make good garlic bread, you ought to experiment a bit. If you're off garlic, try herb bread which is the same but with a bit of dried basil or oregano (or anything) replacing the garlic. Oh, and garlic bread is very nice if you're eating alone — just do three slices at a time.

Well that is another week in the continuing Honduras saga. Next week I'm going to look at BYO uni. lunches and what to do to make them more attractive and cheaper than a pie with sauce. We'll also be dropping in on the new and exciting (and close) coffee vendor, Al Frescos on the Terrace. Until then, Adios Gringos.

MADDERN ON THE

by Peter Maddern, Chair, Catering Management Board

For some years now the food provided by the Catering Department in the Union for its students has been, despite a broadly based acceptance and consumption of it, lambasted as garbage, even 'execrable' by a string of critics who seem at times totally committed to the art of adverse criticism. Although we have 'at last' done something about the food, the new Upper Refectory food set up as detailed in last week's *On dit* was nonetheless, and perhaps not unexpectedly, in receipt of criticism from the current campus jurists on food. All the truths of the matter however have not yet been explored.

The Catering Board is a committee of the Union comprised solely of students (and not staff as last week's article suggested), many of whom have given service to the Board for a number of years and who have therefore seen the current proposal evolve over the last twenty years from a desire to improve the standard and variety of food for students and keep down the Department's burden on the Union fee. This evolution has been in part comprised of the commissioning of a number of reports and market surveys of student likes and dislikes in their food and assessed in the face of declining refectory trade.

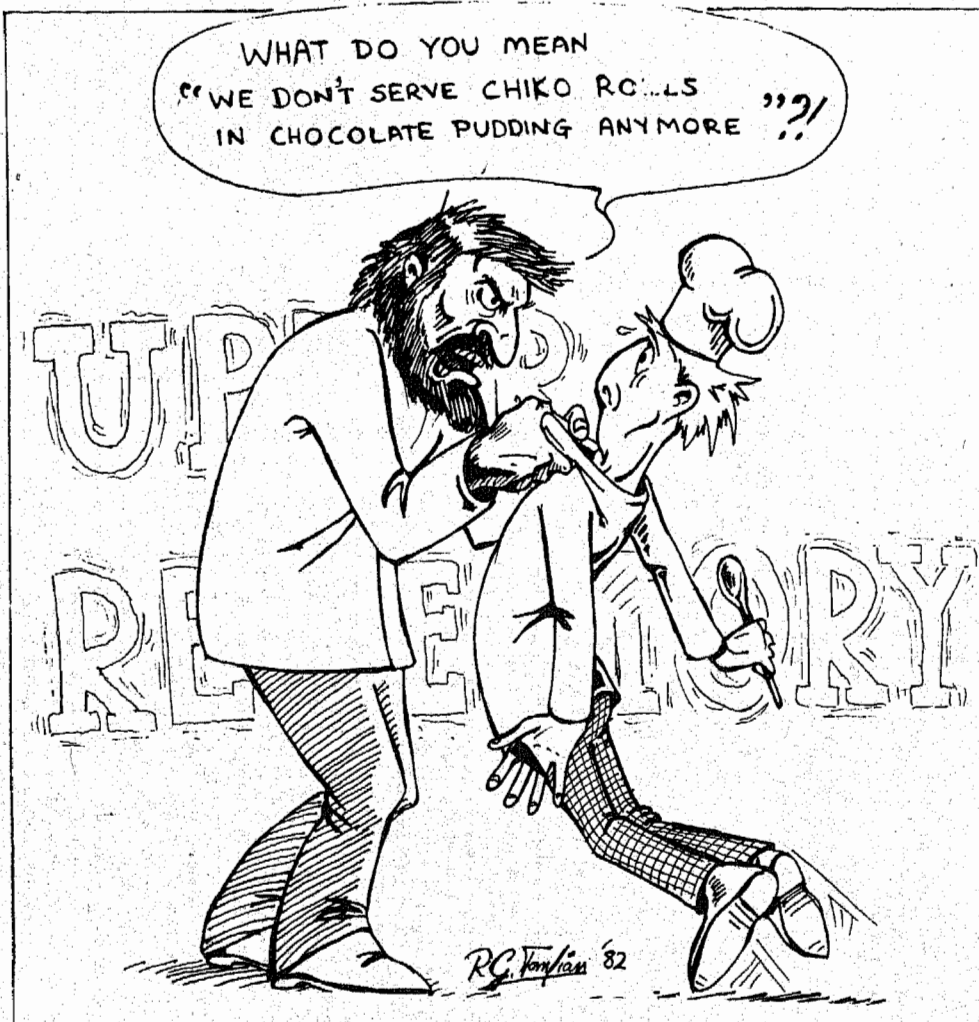
In an attempt to eliminate that cost of refectory food the Board, after consideration of the reports, decided to split the refectory/lunch time food routine into a three tier system with the Upper Refectory both catering for the person who wants a better quality lunch for a very reasonable cost and, most importantly, offering students a broader range of those better meals (lasagnes, crepes, roasts, spaghetti bolognese, etc.).

Although this new system will eliminate some duplication of services which gave students the choice of two refectories for basically the same food, it is hoped that the new 'better meal' system with its consequent effects in the Mayo will, by offering an increased range of food, encourage more students to buy lunch in the refectories, greatly decrease the time spent behind serveryes and decrease the costs of labour.

Although it is early days the results for the refectories have been encouraging both financially and in relation to the length of queues in the refectories. Hopefully no longer will students have to be

MESS

Not so cheap but better value



frustrated into bringing their own lunch from home because 'I had to stand in a line for twenty minutes for a pie'.

The criticisms expressed in *On dit* last week need then some consideration.

The cost of \$2.20 is not unreasonable. It is a rare food outlet indeed where you can receive, for example, soup, roast lamb and potatoes, sweet corn, beans, gravy and mint sauce for \$2.20. Indeed this price is no more than the price which students paid for the same wholefood meals last year — a 10% saving after accounting for inflation.

As for proving unpopular the meals in the Upper Refectory, both wholefood and the Chef's own meals, have sold out in the first two days of term with the added advantages that students now get to eat their hot meals hot.

For those who enjoy the non-smoking area but who have to now go downstairs to get their choice of meal, I am afraid there is no alternative to this inconvenience. The truth of the matter was that the Upper Refectory, despite its 'faithful clientele' was not financially viable and the Board had to choose between the old clientele, duplication of service and continued loss and this new better meal set up which our research suggests will be more popular with an increased number of students and therefore more viable. The Board sympathises with those who are disgruntled, but to put it bluntly, we do not meet every month to practice dance steps — a better more relevant and financially viable food and general catering system for students is our goal and it is to that goal that we have acted here.

The final criticism is the notion that the new Upper Refectory means having to buy or being expected to buy \$11.00 worth of lunch each week. This is simply ill-conceived. The Board knows only too well how much money students have to spend. We are all students ourselves. But we also know that sometimes we want something better to eat than a pie and chips for which we have also been prepared to pay a little extra, but have had nowhere on campus to find such a suitable meal. All we are doing in this new food system is to offer students the choice of meals which do not cost that much more, are more wholesome and nourishing and are on offer in a more pleasant and serene setting. All we hope is that at least once a week students will break the pie and chips routine and eat a better meal in the Upper Refectory.



Mr Stanley I Presume

As the lines to which I shall refer come from a play, famous and popular for two hundred years, and as the quotation that I shall link with them has been a household phrase for over a hundred, one would think that the odd connection between them would have been noticed again and again. Surprisingly this doesn't seem to be the case. It is some years since I came across this curiosity and in that time I have met nobody who knew about it; so I thought it would be worthwhile to write it down.

The quotation is: "Dr Livingstone, I presume". The secret of its fame is of course the absurd contrast between the genteel formality of the words and the savage circumstances of the meeting. One visualizes Stanley and Livingstone, top hatted and frock coated, exchanging grave bows in a circle of naked cannibals.

I shall now suggest that it was nothing like this at all. The remark was witty and was in fact a parody on lines from Sheridan.

In *The School for Scandal*, old Sir Oliver Surface has returned from India to decide to which of his two nephews he will leave his immense fortune. He hasn't much of a choice, Charles, though good-hearted, is a rake and a waster and Joseph is a very unpleasant hypocrite. Neither of the young men knows his uncle by sight, so to test them before either realizes who he is, he visits each in turn in an

assumed character. To Charles he is Premium, a pawnbroker, and on Joseph, he calls as a poor relation called Stanley (a curiously normal name amid all those Teazles and Backbites, Snakes and Sneerwells). In Act V, Scene I, Joseph Surface enters to meet the supposed poor relation and says:

"Mr Stanley, I presume."

It is reasonable to suppose that Stanley had attended performances of *The School of Scandal* as often as the rest of us. The lines, though not important in the plot, would certainly have stood out to a man called Stanley. We are tuned to hear our names even in the hubbub of a crowded party, and declaimed over the footlights it must to him have been memorable. I can easily imagine some companion repeating them in the actor's booming delivery as they left the theatre, and perhaps it becoming a private joke between them — "Mr Stanley, I presume" — "Miss Jones, I presume".

Perhaps I presume too much. Stanley is no longer here to tell us, so all this must be conjecture. But the coincidence is very neat and it is amusing to think that the famous greeting quite possibly was not as we have always thought, the quintessence of Victorian stuffiness, but was actually an early American wisecrack.

— John Dowie

Theatre Guild Season

Adelaide University Theatre Guild has been in existence for forty-four years, during which some 230 major productions, including world premiers of three Patrick White plays, have been presented. The Guild considers its production of Peter Barnes' ten-year-old play, *The Ruling Class*, the first show for the '82 season, to be a South Australian premiere, and perhaps the second production in Australia.

The Ruling Class may have been viewed by some in its film version starring Peter O'Toole. It is a vicious satire, sending up the British aristocracy, as well as being a black comedy. The play explores the deep, dark depths of modern psychiatry. The play revolves around the fourteenth Earl of Gurney (to be played by D. Glyn Roberts), who suffers the ultimate delusion of grandeur: he thinks he is Jesus Christ and even has a giant cross installed in his living room. With a little psychiatric help this delusion fades and a more sinister one replaces it: the 14th Earl of Gurney becomes Jack the Ripper.

Peter Goers, who has been appointed the Guild's artistic director for 1982 and is one of Adelaide's best known directors within the theatre circuit, will direct *The Ruling Class*. A Flinders Uni. arts student for eight years, Peter has also been closely associated with the "Q Theatre" where he directed several successful

plays including *Lady Be Good*, *The Matchmaker* and *The Glass Menagerie*. His experience and talent will no doubt prove invaluable in the promotion of the Guild's shows for this year.

The four other Guild presentations for the '82 season are: the lyrical *Playboy of the Western World* by J.H. Synge (an absolute MUST for English I students!), *The Devils*, a tragedy by John Whiting controversialized by Ken Russell in his movie, Shakespeare's fantasy *The Tempest* and an Australian play by Peter Kenna, *Furtive Love*. All will be directed by Peter Goers, with the exception of *The Tempest* which will be directed by the Guild's guest director (and avid Shakespeare fan!) Kim Durban who last year directed an innovative "new wave" version of *Romeo and Juliet* for SACW Phoenix.

Despite the very high quality of the Guild's shows and the concession the Guild offers to poor, destitute uni. students, it receives relatively little support from the students which it represents. Membership to the Guild costs, for students, a mere \$1.50 per year and entitles members to half-price tickets, invitations to the Ensemble's play readings and closed workshop performances, a regular newsletter and a voice in the Guild's General Meetings. Unbeatable value for culture-minded students, or just for those who enjoy an occasional entertaining night out. Enquiries can be made by ringing 228 5999.

The Guild's seasons for this year will be:

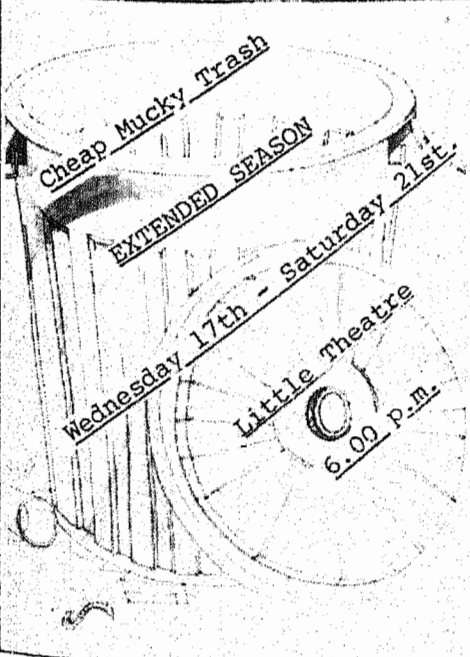
The Ruling Class Tues.-Sat. from March 16-27 at 8 pm, Little Theatre.

Playboy of the Western World April 20-May 1, Union Hall.

The Devils July 7-24, Little Theatre.

The Tempest September 22-October 9, Little Theatre

Furtive Love November 24-December 11, Little Theatre.



Correction

Last week's edition of *On dit* (Vol. 50, No. 2) contained a preview of the Contemporary German Glass Exhibition in the Union Gallery. It was stated that one of the sponsors was the Union Foundation. This is incorrect. This sponsor was the University Foundation, a body unconnected with the Adelaide University Union. The mistake resulted from misinformation given to *On dit's* reporter.

MEN AT WORK

Check one, two, three, says Colin Hay (lead vocals and guitarist) of *Men at Work* whilst Ron Strykert (guitarist) tunes the harmonics on his guitar, and Jerry Speiser (drums) tests out his bass drum and the acoustics of the Uni. terrain. A gathering of pre-pubescent girls giggle as Colin jokes around during their sound check. A couple in their 30's ask each other, "Is that the guy who sings *Down Under*?" whilst a man repossessing cans prepares for a feast tonight! This is the extent of *Men at Work's* success — they have double ... oops, triple platinum (150,000) sales of their debut album *Business as Usual*, and it sold 5,000 copies in its first week of release in Canada.

I found the boys (I mean 'Men') backstage whilst they were trying out a song. To see Greg Ham (sax, flute, vocals and other fiddly things) is to see a remarkable musician, playing sax with one hand, keyboards with the other, and paying a trip to his microphone-synthesizer every so often. John Rees (bass) is minus his John Donne beard.

Greg: We exposed the telegraph lines on purpose.
 Ron: It was just a stupid cameraman.
 Greg: The black men were our roadies. It says something about colonial imperialism, I think, after I saw it, you know, the white supremacy.
 Colin: Greg had just seen *Zulu*.

Men at Work recently won in *Ram* magazine's Rock Poll, awards for: Best New Group, Best Oz Single (*Down Under*) and Greg Ham won awards for Best Horn Player and Best Other Instrumentalist.

What do you think of your awards in the Ram Rock Polls?
 Greg: (jokingly) I think they were well deserved!
 John: It's better than Norman Gunston [last year's Best Other Instrumentalist].
 Greg: It's just a readers' poll, it doesn't mean anything; it certainly doesn't mean that I'm the best sax player in the country [understatement of the year]. It just means that I'm part of a band that's getting a lot of exposure ... it's good.

The interview took place on the steps of the Union Hall after they had finished their sound check.

Is your forte in live gigs?
 Jerry: Yeah, as far as recording goes, we're amateurs.
 Greg: Yeah, still, because we've only done one record, but we've had two years of live work. Live music is realistic, that's where Australian music is.

The first and second singles had completely different styles; was that risky, or ...?
 Greg: Risque actually, because we actually recorded the second song totally in the nude. I think it affected the sound; certainly it affected the sound of the saxophone.
 Colin: It got a natural sound!

Was there any message in *Down Under*?
 Colin: No, no, no message at all ... The message was eat more Vegemite.
 Greg: That's right, we're 'Kraft' spies.

What emphasis do you place on film clips?
 Colin: It's good fun, it's another area that we had real fun doing and we didn't discover till we did it.

Was there any significance in the last scene in *Down Under* on the sand dunes, with the white men towing the black men, and the power lines?

At this point in our discourse, we were rudely interrupted by an *IN XS*-sive sax player who pierced the tranquility of the placid atmosphere with his rendition of *Beautiful Noises*.

Greg: Oh God! What's that noise? Get a new reed! I wish they'd stop doing that! ... I think that if we hadn't have won best single, it would have been, er ... I don't think it would have been fair because I consider it to have been enormous. [The wailer continuous *IN XS*-santly!]
 Colin: This 'proud of' business, it's just something you get, it's a nice feeling, but we're proud of our music more than our awards. [All said with a degree of sincere modesty.]

Live, *Men at Work* looked and sounded professional, although with their confidence waning in the crowd, their enthusiasm seemed to lack the fine edge they've shown before. Perhaps the crowd were more interested in smoking their local Virginia brand of cigarette rather than enjoying the musicianship of these Melbourneites. So what if they sound like *The Police* and *Dire Straits* at times, at least they can quell that with their own originality and exuberance. The guys from *Men at Work* were 'down to earth' (pardon the expression), and quite veracious, and not in the least like one band led by Mick's alter ego, who all thought that they were walking over water instead of over the Barr-Smith Lawns.

— Tony Mazzocco

ENERGY CONNECTION



RIPPLES

UNION HALL.

SEASON

Late Shows
 March 16, 17, 18, 19, 20 at 11.00 pm
 Matinee
 March 20 at 2.00 pm

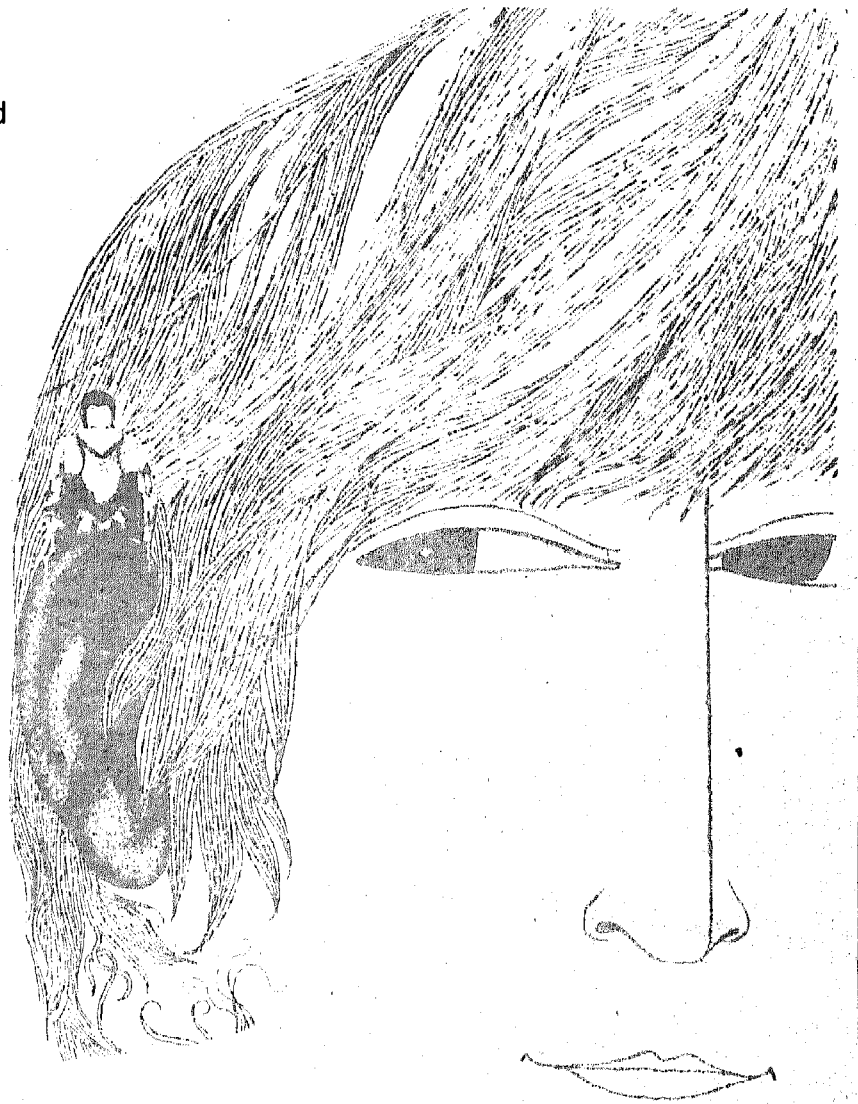
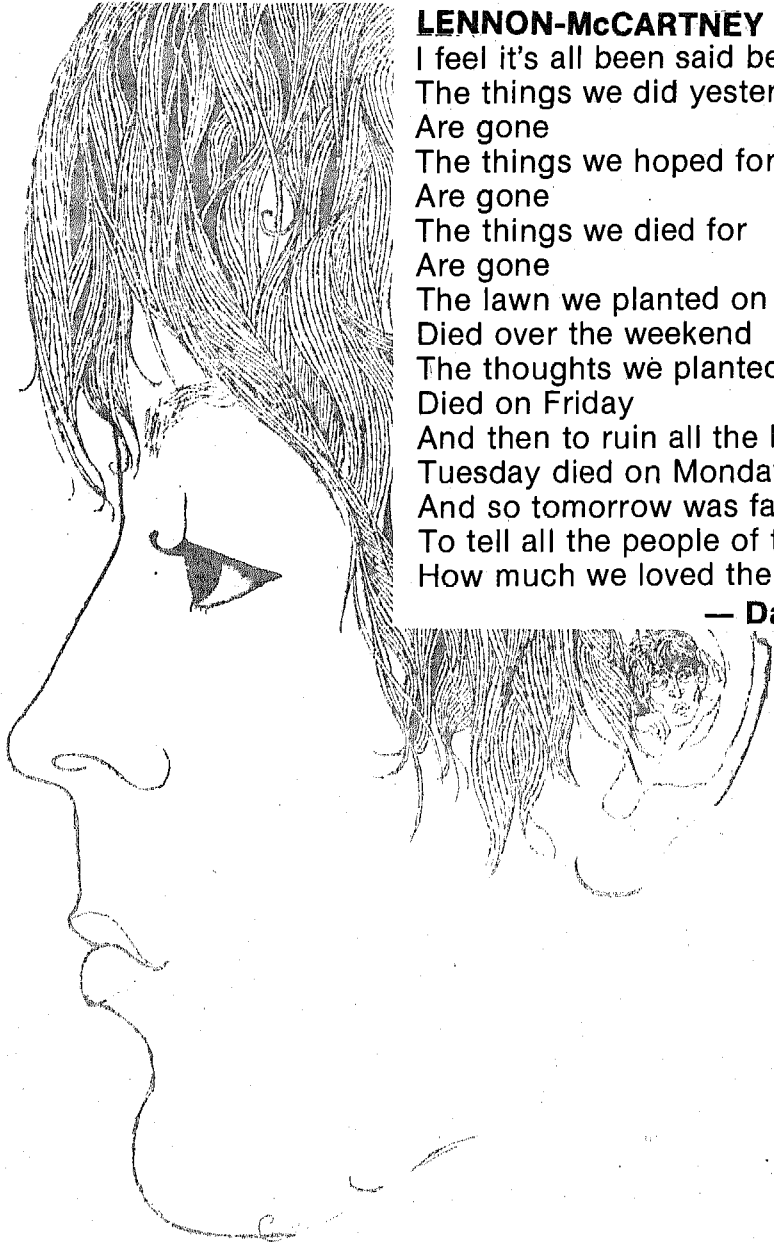
PRICES
 Adults \$4.00, Concession \$2.00
 Bookings at all BASS agencies and the Focus-Fringe Booking Office.

POETRY

LENNON-McCARTNEY

I feel it's all been said before
 The things we did yesterday
 Are gone
 The things we hoped for most
 Are gone
 The things we died for
 Are gone
 The lawn we planted on Friday
 Died over the weekend
 The thoughts we planted over the weekend
 Died on Friday
 And then to ruin all the best laid plans
 Tuesday died on Monday
 And so tomorrow was far too late
 To tell all the people of today
 How much we loved them yesterday.

— David J. Thornley



FINGER TIPS

semaphors of destiny
 and dulcimers of balm
 my hands reach ever
 for your morse-code conversation
 and clammy touch of love.

— David Mussared

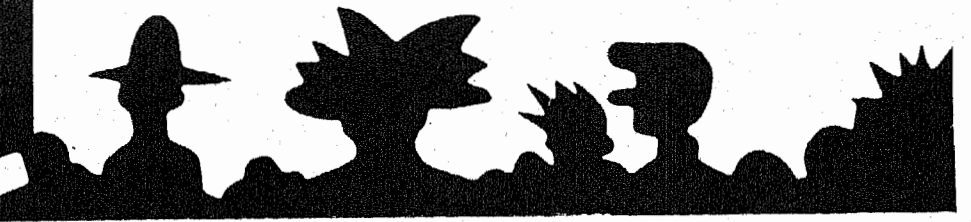
to Ronald Reagan

and in some nether world,
 or future life
 the halls will murmur with the feet
 of millions on the move;
 heads down,
 pale bare soles
 shuffling beneath their dirty rags.
 and as they near
 each shall turn two glassy eyes to you
 and in unexpectant silence pass you by.
 Not all your retching, pleading and praying
 will bring a flicker of interest to those eyes.
 and you will feel your clothes rot on your back,
 your shoes peel off,
 your pockets empty
 and your stomach bloat.
 and, in moving to join their ranks
 you will trip
 and, face pressed into the cold linoleum,
 you will hear the sputtering of the wick
 as your eyes go out.

— David Mussared



ADELAIDE FESTIVAL



Lift Out

INSPIRING

The World of Edward Hopper

The Art Gallery is currently showing *The World of Edward Hopper*, being 'Selections from the Collection of the Whitney Museum of American Art'.

As America's foremost realist painter this century, the collection costs only 50¢ to students (\$1.00 others) to view. It is well worth seeing, Hopper's early works showing the promise which was later to be fulfilled. His self-portrait (1902) is magnificent, his fog scenes memorable, his later oils sharply depicted and colourful as are his watercolours. His prints alone are worth seeing, and his drawings well-constructed, his early nudes being almost perfect in form and texture.

"Cape Cod, early evening" (1939) I felt was the best of his drawings with its nostalgia and feeling of loneliness. His ballet pictures and the large "Twenties" scene including a pierrot, capture the eye and add human interest to the collection.

On Tuesday 30th March at 8 pm in the Basement Theatre, State Administration Centre, a film on Hopper's life will be screened. This will give insights into Hopper's paintings and drawings.

I came away feeling inspired to revive my interest in art, surely a compliment to Hopper and his impact on viewers.

— Gillian Burfield



Söndersträm

The Makropulos Affair
State Cinema
Festival Theatre
March 8

Hats off to the State Opera Company — this is one out of the box. With the last night on March 15, it is still possible to see, or, rather, to experience this remarkable production which (mostly) leaves one groping for superlatives. Normally restless friends have reported being riveted to seats.

Set in the 1920's, but dressed in the 1930's, *The Makropulos Affair* is based on a play, which probably accounts for its wordy libretto and conversational style (unlike the usual 'aria' style of traditional opera), which Janacek treats in an almost Schoenberg-ian manner, verging on the latter's 'song-speech', with lots of intervallic leaping around. The consequently confused melodic line reflects the general confusion of the plot, which starts shortly before the end, and ends with the beginning of the story. The story concerns a three hundred year old opera singer aged forty (herein after referred to as E.M., since she keeps changing her name around these initials, so no one will realise her continuance), who is attempting to locate a secret formula for the elixir which will keep her going. Her quest lands her in a lawyer's office in the first act, which also introduces most of the principals, who are attempting to unravel the inheritance of the estate of one of her previous lovers of a century or so ago, which is being contested by her illegitimate great-great-grandson by this union, who immediately falls in love with her. Our heroine helpfully suggests the hiding place of a will in his favour, which she also secretly believes to contain the formula, which she lent to the lover who made the will in the first place. He, however, doesn't appear to have used it, as he is dead. One begins to suspect that it isn't entirely pleasant being three hundred years old and possibly immortal, although, due to having had three centuries of practice (gaspl), our heroine has perfected her operatic technique, and is in great demand.

The second act discloses the aftermath of a production of *Alda*, and the confusion increases ten-fold, as yet another ex-lover (this time alive, though barely) creeps into the action, drawn by the resemblance of EM to the lover of his youth (which she was), and also falls in love with her (again), as does the son of the rightful heir of the first ex-lover (the dead one). Black humour, appropriately clad in a black set, prevails, with some notable dialogue, as when the son protests his love, to be told, "Then kill yourself!" The effects of three hundred years on one's emotional development begin to become apparent. EM, however, is still in serious pursuit of her formula, to achieve which she makes a

bodily deal with its current possessor, the heir.

The third act begins with the morning after, and wills and formulas whizz through the air as EM's extraordinary longevity is finally sorted out, and everyone realises that immortality has its disadvantages — one can immaterially 'wear out'. The impending death of the heroine more or less represents a happy ending, and the rest of the cast destroy the formula, in the interests of life.

The setting of the opera was uniformly stunning, taking full advantage of the size of the Festival Theatre stage, within a basic arch of immense proportions, thus lending the production a spaciousness which is not possible on the often-crowded Opera Theatre stage. The essential gloominess of the plot was underscored by the visual darkness and starkness, using black, white, and grey, the only colour coming from the red lining of EM's coat in the first act, and from bouquets on the floor in the second act. By the third act, colour had fled entirely. The lighting, however, was somewhat extreme, with aggressive spotlights aimed at the audience at the beginning, and a very distracting naked light on stage for almost all of the second act.

The singing was resoundingly excellent — dropping an actress/singer of Ellsabeth Soderstrom's experience into the State Opera Company seems to have set everyone alight, especially in terms of acting intensity and coherence, and in response to Elijah Moshinsky's direction. Unfortunately, however, the singers seemed to be fighting a losing battle with the orchestra for much of the production, which isn't surprising, considering how heavily the odds were stacked against them, viz. singers 11, orchestra 78, in addition to which, the orchestra always improves in dynamic richness when it plays in the pit, since much of the sound disappears in the roof over the stage, and the Theatre acoustics are notoriously dry. Our Festival Director solved this problem two years ago by enclosing his *Death in Venice* in a three-sided, highly reflective 'sound screen', which the present production would have done well to have remembered. A desirable musical balance could alternatively have been achieved by having the orchestra on the stage and the singers in the pit! As it was, it must have been hard work for the singers, especially as they were singing such verbose libretto against a rich, even lush, orchestral accompaniment, which was frequently going in the opposite direction. Incidentally, there are 'tunes' — they are with the orchestra, rather than the singers.

As an intensely vivid audio-visual experience, however, *The Makropulos Affair* should not be missed, but, by the time you are reading this, it might have been booked out. Definitely worth the attempt and the expense though.

— Osman Minor

Visual Comedy

Comic Strip
at Royalty Theatre
March 16-20 at 9.00 pm
March 19, 20 at 11.00 pm

Somehow seven new-wave comedians who made their debut in a tiny Soho nightclub seem out of place, playing to a well-dressed Festival audience.

Their behaviour is vicious and is especially directed towards middle-class trends ("Hampstead is a cross between North Adelaide and the Festival Centre — full of wankers") but it has no sting, perhaps because it is trendy to knock trends and the hand that feeds it wants to be bitten.

Alexei Sayle as compere kept up a fusillade of abuse throughout the show. Comments such as: "The Social Democrats are the K-tel of British politics — same old shit — different package" were great. Also enjoyable was his "Das-Kap-Rap" with backing music provided by the Marxist-Leninist funk band. Sayle's rendition of a miming folk artist put him on a par with Marcel Marceau in the mime-stakes.

The first duo on stage were *The Outer Limits*.

These two specialize in visual comedy and the 'world's first hard porn airline disaster movie' (coitus in the closet, drawn-out death in the control room) was hilarious. Great sound effects and visual gags.

French and Saunders are the token female offerings in *Comic Strip*. They do searing send-ups of American psycho-drama freaks (with clenched teeth they talk of relieving tension: "watch out, you just walked through my aura"). They also highlighted the slick bitchery of female consciousness-raising groups: "Have you got your caesarean on video? We'd just love to see you suffer ... oh ... I mean, we'd love to be able to share the pain with you."

The Dangerous Brothers are manic, but I won't say anything more.

The vaudevillean set is simple but effective — long strips of silver foil and two kentia palms. The venue however is too big for this type of comedy, which depends on an intimate and electric atmosphere. If you intend to go make sure you get seats near the front or in the middle and be awake as the pace is fast and accents thick.

— Monica Clements

Family Feud

Curse of the Starving Class
Space Theatre
March 15, 17, 19 at 8.00 pm

I went to see Sam Shepard's play *Curse of the Starving Class* last week. It was like being in the mid-west and on the east coast of the USA all at once. The family members' accents didn't quite coincide with those expected of typical Californians. Apart from the accents the acting was great. The one-set play depicts a family on the treadmill of hopelessness during the 1950's in California. The father is a drunkard and the son appears dense at first but later seems to be the only one who has his act together. There is a gum chewing, cigarette smoking mother and a "straight A" daughter who belongs to 4-H (equivalent of Girl Guides).

Mom has decided that she wants "out" of the depressing situation — there's no food in the fridge and her daughter is having her first period. Secretly Mom plans to sell the house and land with the aid of her "lawyer friend" and move to Europe.

The daughter has dreams, a little closer to home, of being a mechanic, a short order cook and a novelist on the side. Dad is also planning to sell the house and land secretly, to pay off his debts and move to Mexico. The son seems to be the only one without an impossible dream. He wants to go to Alaska — "the last frontier" — despite all the ice and the rapists.

The plot thickens as we discover that the con-man who Dad bought his desert-land "investment" from is also Mom's lawyer friend, who incidentally may be receiving more than a

monetary commission for his efforts on her behalf.

I think the lamb was the luckiest member of the family, even if it did have maggots, because it was the only one who got any loving attention. It's strange how some people shower more love on their animals than on their fellow human beings.

There is a confrontation of sorts over who is selling the house and to whom; eventually both buyers leave, including the lawyer/con-man who incidentally ends up in Mexico.

The father's one night stint of sleeping on the kitchen table is like a worm's sleep cocoon. He awakens and feels reborn and a sense of hope invades the audience. He does the laundry, cooks the breakfast, walks around the property — it's like seeing the light at the end of the tunnel. He feels a sense of belonging. He is full of grand ideas which are rudely shattered by his son who throws the blunt reality of his future and past in his face. The family which almost had it together falls apart at the seams.

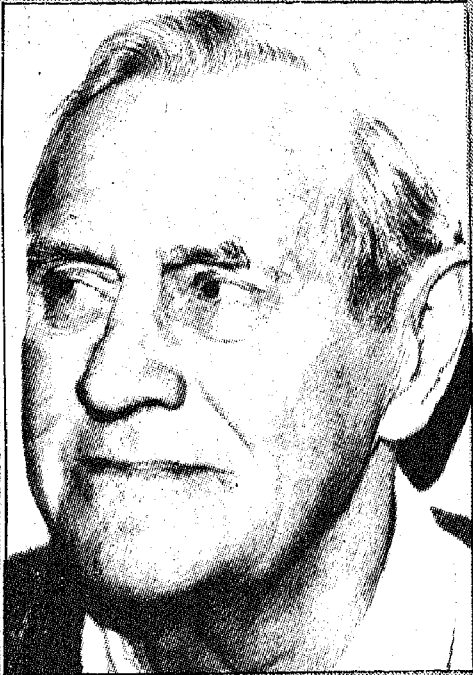
The play comes complete with gangsters, sex, drugs and violence and a good dose of humour. It, to me, reinforced the idea that there is little or no hope for escape from the 'starving class'. It is cursed and the poison (envisaged here as alcohol and poverty) flows from one generation to the next as if it were a part of the family's genetic make-up. Eventually, as in the father's story of the battle between a cat and an eagle, they destroy each other in the effort to survive in the rat race of humanity.

— Bronwen Evans

ADELAIDE FESTIVAL

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Please see original document for better detail.

Not Quite White



Signal Driver
Playhouse

March 15-19 at 8 pm

Lighthouse, the new name of the State Theatre Company of South Australia, is an apt name for a company staging Patrick White's new play *Signal Driver*. A lighthouse sends regular signals to direct the course of ships, signals which are understood by seafarers. The signals emitted by the Lighthouse performance were not as easily understood, which is unfortunate because I fear that there is a danger that some of White's lines would rival Australia's rugged coastline.

White's latest play was written expressly for the 1982 Festival, a vindication, most commentators seem to point out, for the non-appearance of another play submitted to a previous festival. The publication, and success, of Patrick White's self portrait *Flaws in the Glass* last year, will ensure large audiences at all performances.

Throughout the play we were treated to excellent production, a feature which kept the play alive. Neil Armfield was Director of *Signal Driver*, a man who has experience directing plays in the same vein as this. That is, plays

which are without dramatic external action but rather seeking to develop the characters internally. The play opened with overhead tramlines sparking as the sound of a tram moved across the stage, clever and realistic.

With two intervals (and at Festival Centre Bar prices that's not nice!), we were treated to three distinct periods in time, c. 1920, 1950 and 1980. The setting remained a tram/bus shelter throughout, the stop being near the home of Theo and Ivy, a married couple. Open spaces behind the shelter changed to billboards and vandals had got to the lights by 1980. The shelter had a shallowness which served to reflect the characters in the play.

Melissa Jaffer played Ivy in an inevitable role, as from scene to scene she changed from a passively nagging wife who wanted to be a mother, to the successful businesswoman socialite seeking the attentions of other men, and finally to the frail old woman determined to signal the bus driver. John Wood played Theo, the husband, whose fixation for his mother left many a person in the audience unsympathetic. Wood's portrayal of Theo as an old man was excellent.

I was left with a feeling of a one-sided attack on the institution of marriage in Australia, that White had deliberately portrayed Theo in a most favourable light and had you been a marriage counsellor ordered to sort things out, custody of the shelter would have gone to him.

During the play, Theo and Ivy were being watched by a pair of mystics, dressed as derelicts, who were able to warn us in advance of each new turn in the play. They were played by Kerry Walker and Peter Cummins. The costumes these two wore were obviously a delight for the costume designer but would have been very difficult to put on! These two danced, sang, climbed atop the shelter, in fact anything to relieve the monologue between Ivy and Theo. One such exchange between the mystics was:

"They shoot Presidents don't they?"

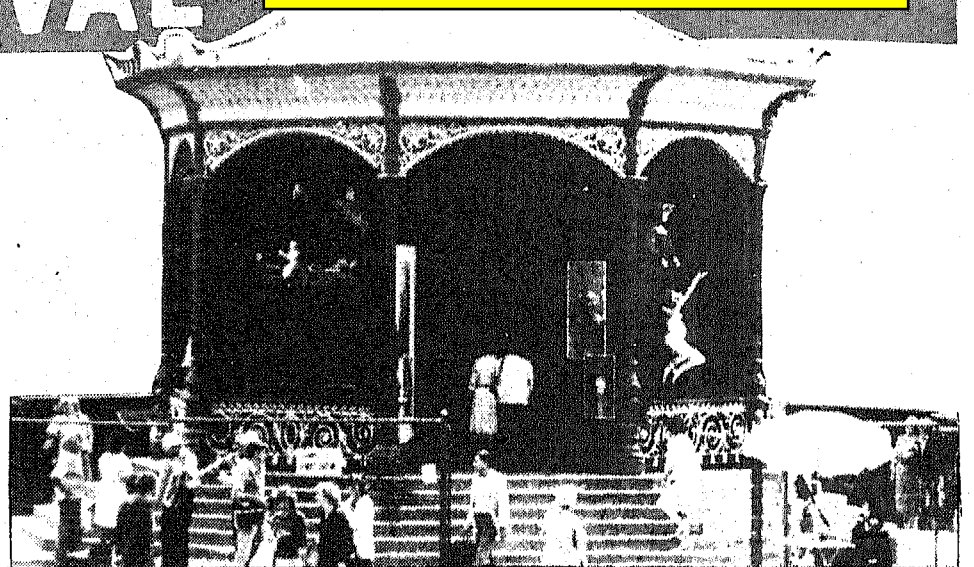
"We haven't got a president."

"No, not yet, but we will."

The play was Australian in most aspects, but I hope it was not meant to reflect the Australian marriage. If so, I am without much faith in White's impression of heterosexual relationships.

Had White lived in Adelaide the play might have been named *Hail Bus Here*, but I doubt whether the messages and signals would have been any clearer to the Adelaide audience.

— Melanie Little



Life in 1990

Offcut Utopia
Unley Theatre

Until March 27 at 8.30 pm

One of the major Festival attractions has been publicized with the comment that "a map of the world which does not include a glimpse of Utopia is not even worth looking at". Troupe's contribution to the 1982 Festival, *Off Cut Utopia*, proves the validity of this statement.

This production was devised, written and directed by the Company, and both succeeds and fails to succeed. The concept and imagination behind the piece are excellent although the execution occasionally falters. Such problems, however, are only to be expected from a company which, in its first full year after the departure of Keith Gallarch, is placing a commendably greater emphasis on evolving productions from within the Company.

Off Cut Utopia deals with life in 1990. Through an imaginative use of the space by the designer, the Unley Theatre is transformed into a world of people who go without, and have to live in illegal squats. The play takes up the familiar theme of the oppressors and the oppressed, but the writers, by giving this theme a new social context, have maintained audience interest in the situation.

The acting throughout the piece was solid, if

unspectacular. At times the pace was allowed to slacken too much, while David Kirk uncharacteristically stumbled over a few lines. However, there were some clever moments of comic timing, with Ron Huenig particularly noticeable in his role of Star, the only character to attain any real personal enrichment.

When first seen, he is a nearly comatose drunk, while, by the end of the play, he has come to comprehend the importance of "dignity". Ultimately all the other characters are still ruled, to some degree, by the maxim of "don't trust anyone".

The overall directorial concepts were quite imaginative, particularly so the disarmingly simple and effective live sound effects. I was also pleased with the consistent new lingo created by the authors for the world of the future. (It is interesting that Troupe feels that the word "dickhead" will be extant in 1990.)

Troupe's version of Utopia, then, is of a far from stable society, one in which repression of the individual is so great that one man cries out in reference to his workmates, "I don't want them to love me, I just want them to ignore me." In any international arts festival, it is especially important to see an unashamedly local company producing a commendable product and *Off Cut of Utopia* is well worth a visit to the Unley Theatre.

— Colln Mann

RedShed Transformed

Mass for Dead Dancers
Flinders University

This is a good production of a good play — well worth seeing. The cast work hard and well together, and give the performance life. Often you think a play you've seen would be better as a movie. The very essence of theatre today is that it is *live*. If the potential of a live performance is not used, the advantage of theatre is wasted. We may as well wait for it to come on TV. *Mass for Dead Dancers* is alive; it reaches out to you, literally. It is good theatre.

The play is new, written by Noel Purdon, senior lecturer at Flinders. Derived principally from the book, *Montailou*, the story is of a village in the Pyrenees in 1308. The central event is the arrest of the whole village by the Inquisition. Purdon plainly aims to draw parallels between this village and modern life. The programme notes ask, "As the people of 1982, who are we? The village or the Inquisitors?"

Purdon builds this question through the play. First we see village life. We can identify with the ordinary lives of its people. Gradually, however, within these lives so similar to ours, we find other elements not so readily identified with, homosexuality, hypocrisy, stupidity. We turn away from the villagers, but it's too late. The juxtaposition is gradual, skillfully woven into the fabric of village life. We are trapped into recognizing ourselves, warts and all.

The style of the play works to establish the village as a cohesive community. Individuals may like or dislike each other, but they all know

each other very well, like family. They can't deny each other. The play opens with all the village talking. It is hard to follow what is going on, who is who. Characterization only comes later, for a few central characters, who are firmly established as part of the village. The play suits the ensemble-style of the production. It is obvious all the cast have worked hard together; they are obviously comfortable with each other on stage. While individuals stand out — good and bad — the performances are generally good and support each other. It would be wrong to single anyone out; the play derives a lot of energy from its collectivity.

The setting and design is very simple yet imaginative. The Red Shed was transformed into a primitive theatre in the round, with scaffolding, planks and tons of dirt. There were hardly any props or additional sets. Costumes were just shorts or simple dresses, not period pieces. There was an obvious attempt not to distance the action from modern times by dressing it up. You could smell the dirt and touch the people, see them sweat. The total effect was of involvement, something impossible to achieve on film. The message was clear, but not simple.

The production does have shortcomings. Some performances were not up to the generally good standard. The second half is too long and simply reiterates itself. Overall, however, it was very good. It is encouraging to see such hard work from a student group, and pleasing to see *someone* in Adelaide is still trying to be interesting.

— Colln McKerle

Horrific Accents

The Typists
The Q Theatre

Tuesday to Friday
March 15-19 at 1.00 pm

If you have a spare lunch hour, *The Typists* is a play worth seeing, particularly for anyone who has ever worked in an office.

The scenes and dialogue are all too familiar. Thwarted ambition, hopelessness and ultimate submission to the routine are very convincingly portrayed. Try as hard as they like, Sylvia (Beverley Stobie) and Paul (Brian Wellington) cannot break away. Every time one tries the other reminds him/her of the financial necessity of work.

Of course the stereotypes are there as well. The office supervisor just happens to be a 'spinster' who lives with a nagging 'mom'. Paul, the male typist who is trying to put himself through law school, keep off the booze, hates his wife but will stay with her for the children's sake.

Aristotle would applaud the way in which the passing of time is performed. Everything

happens within 24 hours yet it is their entire life. To elaborate would spoil the effect. Suffice it to say it is this aspect which gives the play its biggest punch and points to the futility of the office routine, if not lives in general.

There is one major flaw with the play however — the accents. They are horrific. As *The Typist* is an American play, an attempt is made at a twang. However the Q Theatre usually does English plays and the two actors had an American accent one moment and the next a cross somewhere between Yorkshire and Cockney.

It is beyond me why small theatres in Adelaide continue with the farce of pseudo-accent. They are rarely executed correctly (*La Mama* being the exception) and detract from the overall effect of the play.

In spite of this it is worth seeing. People who have never worked in an office may learn a thing or two. For all of us who have escaped the typist's routine it is worth seeing — just to remember.

— Chris Barry

World Premiere

A Map of the World
at Opera Theatre
March 15-17th at 8.00 pm
March 17 at 2.00 pm

A Map of the World, which is having its world premiere season in the current Adelaide Festival, is a profound and complex play, as British author/director David Hare presents a dual vision of the world by examining the absurdities and hypocrisies of social and political ideals in terms of the private experience. It is unfortunate however that the Sydney Theatre Company's production does not realise either the throbbing power or the caustic cynicism that is suggested by this theme.

Set in Bombay in 1976 at the UNESCO Conference on World Poverty, the central action of the play is the conflict that arises between two participants: a cynical, right-wing expatriate — Indian intellectual, Victor Mehta who views the entire exercise of the Conference as futile, and Stephen Andrews, a passionate, aggressive English journalist who maintains an idealistic hope for the economic future of the third world. This conflict is complicated by the presence of a beautiful American actress, Peggy Whitton, who challenges the men by offering herself as first prize in an ideological debate between them.

This debate becomes the central dramatic event of the play. While superficially a debate of issues, it is clearly prompted by a sexual motive and significantly we see fact and emotion, the public and the private merge as one on the scale of what matters most in the world today.

The complexity of such utopian ideals as economic, political, artistic and sexual freedom are explored to reveal both their hypocrisy and their necessity and argument itself is revealed as futile because of its emotional nature. As a result the only conclusion reached in the play is that self-deception is the only truth, and it alone is man's worst enemy.

Such a poignant conclusion is further undermined however by another dimension in the play which exposes a film crew and a retrospective Victor attempting to assess the situation. In an ironical and bitter twist they reduce the complex truth to the basic lusts of the modern cinema-going audience — lusts for blackmail, sex and violence.

The play clearly operates on many levels giving ample demonstration of Hare's skill with dialogue. It is elaborately verbose as the

characters discuss everything from political generalizations to specific motivations and in consequence is dramatically static. We are told in the programme notes that "frustrations are stimulating"; that "the duller the debate in our meetings and the more boring the better" and in the cynical and witty structure of the play itself this appears to succeed. Unfortunately the production lacks that edge that holds this effect in the balance and in the less inspired moments (and there were a few) the "boredom" became less stimulating and more of the traditionally dull variety.

For while *A Map of the World* has the potential of a great play, the production appears to suffer from being directed by the author. It is too well crafted and too static and as a result the production lacks any fire of inspiration. Roshan Seth gave a polished and skilfully controlled performance as the cynical Indian writer but seemed a little too slick, lacking the necessary power of his convictions to clarify the essential issue of the debate. Penny Downing as the beautiful Peggy Whitton was equally elusive. Competent but neither moving nor deliberately unmoving.

In contrast however, Robert Grubb gave an inspired performance as the intense Stephen Andrews, possessing all the wit, anger and passion of his character's youthful vision and enough gay abandon in the film scenes to undermine the total effect. He alone succeeded in capturing all the tedium, poignancy, wit and cynicism that is suggested in the play and by the statement that frustration can be stimulating. Sheila Scott-Wilkinson also deserves mention for her mingling of calm strength, wit and vibrancy within her role of the objective American reporter, Elaine Le Fanu.

But these criticisms are only of input not of potential and my opinions are no doubt coloured by the dreadful acoustics of the Opera Theatre which made it necessary to strain to hear what was being said (even in the stalls). *A Map of the World* is an interesting and worthwhile academic experience.

If at times a little flat and uninspired, the complexity of structure and wit of Hare's writing coupled with the power of Grubb's performance, makes for an enjoyable evening's entertainment.

The UNESCO scenes into a film studio promise an enjoyable, if restrained, evening's entertainment.

— Julianne English

ADELAIDE FESTIVAL

Credit to Performers On The Stage

Under Milkwood
La Mama

March 15, 16, 17, 18, 19, 20 at 8.00 pm

Dylan Thomas' *Under Milkwood* is at once a humorous frolic and a sobering piece of theatre. It is set in the small Welsh town of Milkwood, a seaside village brimming with idiosyncratic characters. By spanning twenty-four hours of Milkwood existence, Thomas introduces us to the characters — the multi-plot of their ambitions, sins and frustrations.

Many of the town's inhabitants are at risk of being little more than stock characters — the henpecked husband, the local gossips, the town drunk, the postman who steams open letters. However, Thomas' poetry, Knez' subtlety and directional skill and some fine character-acting, give such roles originality and effect.

Edwin Duranco is memorable as Rev.

Jenkins, Organ Morgan and the sleep-walking postman, while Arthur Giannopoulos catches the eye as the tortured husband who reads *Lives of the Great Poisoners* with a mind to his wife.

Lincoln Tyner is outstanding as first voice and Catherine Hanger supports well as the second. Their combined performance as narrators reflects the excellence of the production as a whole. The Welsh accents of lead characters stood up well to my colonial ear (although some of the minor characters sounded a bit suspect) and a well-designed set hardly even wobbled.

Pervading it all was a sense of silent futility, epitomised by the blind captain's constant presence on stage. *Under Milkwood* is a credit to its performers, its director and La Mama Theatre.

— Moya Dodd

Madman or Genius

Percy and Rose
The Stage Company
Arts Theatre

March 15-20 at 8 pm
March 20 at 2 pm

Madman or genius or both, Percy Grainger is a most complex and interesting figure. Consequently one that can be too easy to ridicule. However Rob George, who was commissioned by The Stage Company to write a centenary play about Grainger manages a witty and balanced portrayal which celebrates his eccentricities and genius without detracting from his dignity.

Percy's personal life and career were dominated by his mother Rose. She was the animus behind his genius. But their love was so intense that Percy was unable to enjoy a mature relationship with other women. From his first piano lessons to arranging his sexual partners and fiancée, and the decision to go to America to

avoid the rumours circulating about their supposed incestuous relationship, Rose directs and shapes Percy's life. Unusual as Percy's sodomasochistic sexual tastes might be however, his relations with his mother were never carnal.

The acting of the principals is superb. Dennis Olsen as Percy has the versatility to convey the duality of his character whose sexual tastes contrast strongly with his sensitive lyrical compositions and Nordic ideals. Daphne Gray is a brilliant Rose: in the first half wilful, passionate and subject to sudden shifts to humour and debunked laughter, in the second half suffering physical and mental decay. Gray is also completely believable as the young, coquettish Ella Strom.

Though not high drama, *Percy and Rose* is a warm, sensitive and enjoyable portrayal of a fascinating character.

— C.J.C.

Who's Perversity?

Worse Than Perverse
Old Unley Town Hall

March 17, 18, 19, 20 at 11 pm
March 21 at 6.00 pm

Well, that dynamic duo Elizabeth Drake and Jan Cornall are back in Adelaide for another fun time at the Festival. The 1980 Festival saw this pair send shock waves through Adelaide with the cabaret version of *Falling in Love Again*.

Two years later with another success on their hands, Elizabeth Drake and Jan Cornall are offering us *Worse Than Perverse*. Don't take the title too literally; the perversion is not in the revue but in the audiences' imagination. The show blends the musical talents of Elizabeth Drake with Jan Cornall's lyrical genius and comes up with a smorgasbord of entertainment.

The revue is a satirical look into women's relationships which in the most are not male oriented.

I found the show very professional and tight, with Jan Cornall's energy a real shot in the arm.

The mood of the audience and the way in which they receive the humour affects the shape of the revue. Jan Cornall feeds off the positive energy of the audience, becoming stronger and more energetic with a receptive crowd.

Seeing the show on two nights gave me a chance to see the difference the crowd makes. Last Friday on opening night the crowd was predominantly women. It was a brilliant performance. Because the audience was receptive Jan Cornall was able to build on to the show and sent the adrenaline rising.

The following Sunday the crowd was more male dominated (in more than one way!) and the dynamic duo's energy seemed to wane.

My only criticism of the revue is the absence of an interval. I found I needed time to consolidate and to take a break from the constant bombardment of funnies.

My advice to you is if you want a fun night out, leave your males and male orientations at home and go and see *Worse Than Perverse*.

— Sally Carter

Definitive Fringe

Brighton Theatre Company
at Price Theatre

Brighton Theatre, one of the few international attractions in the Fringe, presents a fully worked piece, previously toured in Poland, Sweden and the USSR. The experience is one of total theatre. You are caught up with the character and not let down. The mastery of Mr Crane's performance is complete.

Gogol is almost the definitive Fringe show. (More people would have discovered this if the review had been in on time — Eds.) A small podium and a stool is the set, with minimal lighting and basic costume. The production demonstrates how much can be done with almost nothing. Crane is alone on stage. Shifting round on the stool, he keeps the whole audience involved. His timing and characterization are exact. Through just fifty minutes he gives a complete picture of this self-contained man. The play is both a work of art and an excellent piece of craftsmanship.

Gogol is an original response to the life and works of Nikolai Gogol. Loosely based on his short story, *The Overcoat*, the play is not about Gogol as such. The sole character is a clerk in the Electricity Board in England. He is Mr Average, but without wife, car, pets or garden —

self-contained. His friend is his overcoat, which he wears continually. His obsession is his nose. He has "his father's nose" according to his mother. However, he is illegitimate and does not know his father. He lives with the fear that, one day, his nose, apparently on loan, will be repossessed.

There is no wastage in the play — a reflection of this obsessive man's life, scheduled by the minute. The weekdays take care of themselves. Saturday is filled with household chores, but Sunday is always waiting. Sunday is a void, a threat to his systemized life, when distressing thoughts may intrude. To avert this he talks to himself. Thus, his week's system is complete. Sunday's monologues allow him to keep pace with himself. As far as possible, he will never digress from this system. It provides the backbone of his life.

Over the course of three Sunday monologues, we discover the man and his system. We come to understand his security and his obsessions, his fears. But one day, he digresses, see the world crumble as a result. The system he has served so well turns on him.

Gogol must be seen to be understood, but it is easily accessible. It has wit and humour, kindness and insight. It is a very good production.

— Colin McKerrell

A New Adelaide

Heaven on a Stick
at the Warehouse

(39a Rundle St, Kent Town)
March 19, 25, 26 at 8.15 pm
March 20, 27 at 8.45 pm

The Bomb has dropped. In the rubble, four derelict survivors — a former world famous ballerina, a great tenor, a sassy comedienne and a scared clown — get together and relive the good times. With a group of musos who've been hiding nearby in a bomb-shelter, they stage a talent quest they have titled the Ecstasy Sweepstakes. The first prize is a lifetime in Adelaide, the city they will rebuild as ... *Heaven on a Stick!*

This show captivated us in true Warehouse tradition (*Stardust Room Cabaret*, *The 1912 Show* and *The Ritz Radio Show*) and increasingly we consumed more alcohol. In cabaret style, various Adelaidian institutions and peculiarities are mocked, e.g. *Cocktails for Two* — an old favourite — is sung with a background slide of Benjamin's Restaurant, and *Black Magic*, another eternal tune, is performed before images of police victimisation and corruption.

The troupe possess a range of talents: Julia Cotton plays a tough Tinkerbell in her ocker rendition of *The Sugar Plum Fairy*, Bill Rough

appears in many guises, most notable being a German scientist and a very effeminate God. John Francis fumbles his lines magnificently in *The Daring Young Man on the Flapping Trapeze* and the husky voice of Lyn Shakespeare singing Bacharach's *Is That All There Is?* provides a poignant final note.

The two women, bragging about Op-shop bargains (striking very close to the bone) and fancy food, send up the trendy Australian in *Anything You Can Do*.

The Warehouse venue is perfect for cabaret — comfy couches, as well as chairs grouped around tables and tasty food and drinks freely available. A good place to relax and laugh in.

The band — *The Fabulous Hot Boys* — deserves a special mention. Riding high in their battered Cadillac they help keep the pace — which took a little while to pick up. They also heckle a bit which helps audience participation — essential to good cabaret.

The show is worth seeing, if you can afford the \$4.80 (concession) or \$6.80 (adults), and will be on at 5.15 pm, 8.15 pm and 8.45 pm on various days till March 27 at The Warehouse, 39a Rundle St, Kent Town.

But be warned, this show contains mastication, frontal violence and nudity and may offend!

— Monica Clements and Jackle Wurm

Vics Go Home

Melbourne University
Architects' Revue
Fringe Dwellers
Little Theatre

Jim Sharman's advice for potential Festival enthusiasts: pick the things you want to see and a couple you don't — you may be pleasantly surprised. Well J.S. can't always be right as we found out somewhere between 11 pm and 12.25 am on Monday night.

The Melbourne University Architects obviously have talent but sadly this show, *Fringe Dwellers* did not extend their potential even though they continually extended other things: the sperm bank sketch was noteworthy.

The Revue, in its sixteen disjointed sketches, managed to take off staple revue themes but did so in a trite, boring and uninspiring manner. The Mr Squiggle sketch — number fifteen —

barely saved an otherwise disastrous hour and twenty-five minutes.

This is one show where one's watch is a trusty companion. The Architects themselves had more regard for time than their audience — at the show's end we were curtly told to "piss off home". It is doubtful, however, whether any audience member would have wanted to loiter around the scene of the disaster.

The audience itself was small, consisting it seemed, of comp. ticket holders and those of Footlights who couldn't find their way out of the Little Theatre. The homegrown production of *Cheap Mucky Trash* was on earlier in the night — we certainly picked the wrong show.

In future we strongly advise the Architects to stick to erecting nothing other than buildings — in Melbourne.

— Karen O'Keefe

Traditional Jazz

George Melly and the Feetwarmers
Adelaide Town Hall
Tuesday 9 March 1982

After getting right into the swing of things with the *Feetwarmers*, I was extremely disappointed to see this man in a ghastly striped jacket and a large paunch arrive on stage — until he opened his mouth to sing one of the many traditional jazz numbers *George Melly and the Feetwarmers* were to blast out that night.

The *Feetwarmers*, consisting of a drummer, cello-player, piano-player and John Chilton on trumpet, were a magnificent backing to the voice of George Melly, a voice very much in the style of old greats such as Louis Armstrong.

The band was allowed plenty of room for improvisation during the different numbers and used their talents to perfection.

After an interval which "allowed us all to get pissed" (George Melly), Melly came back in an even worse looking suit and continued to belt out such numbers as *Blue Heaven* and *Let's Do It*, all coming from the 20's and 30's, that is, Original Blues.

Such a night of brilliant trad. jazz is bound to get anybody going and only too soon we had to trail back out to the cold air of Adelaide and hope that *George Melly and the Feetwarmers* will be back in the near future to once more transport us to the speakeasies of America in the 1920's-30's.

— Anne Pye

Comic Touches

Double Take
The Last Laugh
At the Warehouse
March 15-18

The Last Laugh is a piece of theatre inspired by the private detective mysteries by the American author Raymond Chandler. It is a parody of the typical thriller involving the obligatory private detective, crooks, intriguing females and murders. However the somewhat confused plot is not important to the play — it serves as a thread linking the standard detective novel scenes, twisted to produce situation comedy.

The three actors, from the Ecole Jacques Lecoq in Paris, never faltered during a fast-moving performance which kept the audience rapt. They used a minimum of props, relying on their considerable miming skill to convey much

of the action. In particular the use of shadow miming (where the actors are behind a screen on to which their shadows are cast) was very effective for both comic scenes and dramatic scenes.

Brilliant comic touches included the mimicking of the sounds of a vacuum cleaner, during a scene with the detective and a cleaning lady. The simulation of cars using a kazoo during another sequence was also hilarious.

More humour was provided by the perceptive exaggeration of common mannerisms of people, and their interactions with others, such as infectious yawning, people fidgeting while waiting, and similar. All of the above elements combined to produce a very funny, entertaining show which is definitely worth seeing. By the time you are reading this you will have missed the first week — do yourself a favour and don't miss out on the second week!

— Simon Rockliff

ADELAIDE FESTIVAL Music

The Four Bach Lute Suites Guitar Recital by Brian Lewis At Pilgrim Centre March 8 at 1.00 pm

Performing all four of J.S. Bach's Lute Suites at one concert is an interesting concept (and perhaps unprecedented). The guitarist, Brian Lewis from Canberra, and the large audience, seemed to agree that it was a worthwhile idea for a recital.

Unfortunately the performance failed to live up to its expectations for the first half at least.

Before the interval, during which he played *Suite No. 1 in E Minor* and *Suite No. 2 in A Minor*, Brian Lewis was technically unsound, especially in the left hand during difficult or fast passages. There were quite a number of ugly buzzes from incorrect fingering. He also seemed to be rather nervous. This could be attributed to the fact he was attempting to play all four from memory and was unsure of himself. In *Suites No. 1* and *2* he didn't use the full potential of the guitar, dynamic range was lacking and the upper register was muted.

Before interval the only outstanding moments were the quiet, sensitive sections. For example, his interpretation of the Sarrabone in *Suite No. 1* was brilliant, his style of playing exactly suiting the full, mellow, lovely melody of the piece. But in places demanding power and volume, such as the Fugue in *Suite No. 2*, these factors were lacking.

In the fast or difficult sections there seemed

to be no balance of violent emotion, only a desire to finish it and play it correctly.

After the interval, Brian Lewis pulled on a jumper and returned a new guitarist. He was more secure, happy, confident and forceful. He explored the full potential of the guitar, and none of the previous technical problems were evident.

Suite No. 3 in A Minor was a joy to hear. It was by the, clear and brilliant with a balance between treble and base, not at all cloyish as the first two suites had been. Brian Lewis' own enjoyment showed in his playing and the emotions he imparted upon the music.

The concert definitely improved as it progressed. The *Suite No. 4 in E Major* was the highlight of the concert. It was magnificent. Brian Lewis gave it a brightness and lightness that hadn't existed before. His interpretation of the suite was also good, especially his application of the tunes produced by the right hand. He revealed his true skill as a guitarist and musician with the two Minuets of *Suite 4* being the peak of the concert.

The concert was well worth the cost even though for the first half of the recital Brian Lewis' playing had been stodgy and his sound lacklustre, for after interval it was the reverse. He used the guitar properly and to its best. Brian Lewis' performance of the last Suite definitely befitted the *Canberra Times'* accolades mentioned in his programme notes — it did have verve.

— Armon Hicks, Rikki Kersten



Grimethorpe

Grimthorpe Colliery Band
Festival Theatre
March 7

In which a bunch of beefy coalminers played a variety of opera and ballet music on assorted instruments, lending the entire evening a vigorous, if somewhat incongruous, air.

After a late start, due to the tardiness of Her Majesty's representative (not, alas, representing the courtesy of kings!), and the mandatory *God Save* played with its usual solemnity, it took a little while to adjust to a Verdi Overture in which the usual strings consisted of a variety of brass noises.

It all came together, however, in the second piece, with a beautifully lyrical cornet solo pretending to be the tenor in *The Barber of Seville*. With the excerpts from *La Traviata*, the full potential of a brass band finally materialised, and one realised why the conductor was complimenting us on the acoustics of the Festival Theatre, which, due to its prevailing dryness, must be one of the few places where a brass band can be unleashed with safety.

By contrast, the spot of Dvorak revealed the mellow properties of the flugel horn, which was ideally suited to baying at the moon, and with the last two items in the first half, the band settled down to its stroke, admirably displaying the propensities of its various instruments, few of which are to be found in a conventional orchestra.

The second half started with a rousing rendition of the March from *Tannhauser*, of which Wagner would have thoroughly approved, with his predilection for large brass instruments (shades of Wagner tubas), and the sound was of truly Wagnerian proportions. This was followed, by contrast, with a very poignant and pathos-ridden 'clown's lament' (or, laugh while it hurts) on a soprano cornet.

A highlight of the evening was a virtuoso euphonium rendition of Figaro's aria from *The Barber of Seville*, which fully exploited a vast richness of sound, which was, nonetheless 'topped' by a very vigorous and noisy version of Stravinsky's *Firebird Suite*.

Unfortunately, by the time you are reading this, their concerts will all have happened, but if brass bands are your cup of tea, you shouldn't have missed this one.

— Osman Minor

What a Hoot

The Grimethorpe Colliery Brass Band
In Concert at Memorial Drive
Monday 8th March

Well, that's a name you would never forget for a group. A publicist's dream. Redolent of D.H. Lawrence himself, cloth caps, neck rags and blackened faces, and with a hint of the lamented Jeremy for good measure. And the reality? A superb brass ensemble.

Brass bands are no longer of popular appeal in this country; indeed, a critique in what passes for a daily paper in our city compared the audience to a soccer match crowd of proles in industrial England.

What I heard and saw was the pursuit and achievement of excellence.

Mind you, the venue is unfavourable. Megawatts of amplified piano-accordion music coming across the river from an Elder Park concert, and the last of a fresh gale that blew through the previous night made for a cold evening.

Most of the 29 players were youngish, in their twenties, and surprisingly, all worked at the colliery, some indeed at the coal face.

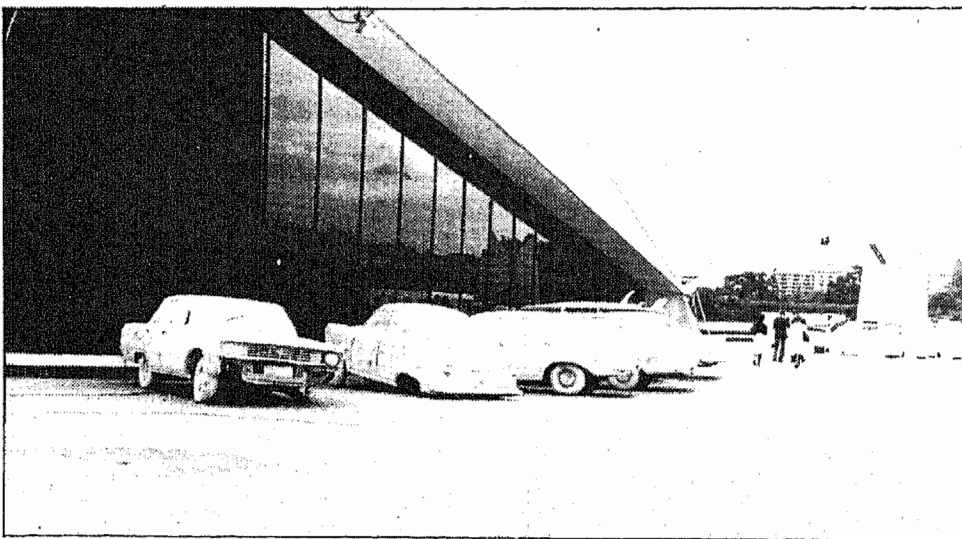
The concert at the Drive was of pop style; they played Ellington and Glen Miller, amongst others, but did the Miller brass ever have the soaring purity and clarity of these people? I doubt it.

The twelve cornet section (yes, that's right, twelve), gave us ruffles and flourishes to make Reagan's Marine Corps Band in the Rose Garden sound like second raters.

Anyone into sound and music would have loved it. And pray where the hell were all you lot on the night?

Good on you Jim Sharman, more power to your elbow.

— Jeff Dodd



University of NSW Ensemble Edmund Wright House Sunday 7 March 1982

Messiaen and Bartok were the two contrasting composers played so well by the University of NSW Ensemble in a rather hot Edmund Wright House last Sunday week.

The two works performed were Bartok's *Contrasts* and Messiaen's *Quartet for the End of Time*, similarly scored chamber music written within three years of each other (1938 and 1941).

Contrasts was presented by John Harding (violin), Murray Khouri (clarinet) and David Bollard (piano) in a somewhat vigorous but nonetheless rhythmic and cohesive fashion.

Messiaen's *Quartet for the End of Time* was the second work performed by the above three, this time with David Pereira on the cello. This eight movement piece was more graceful than

the first and the individual solo movements (particularly the cello) added to the beauty of it. Never having heard these pieces before, I cannot compare the Ensemble's performance to any other, but even so the ease with which they conveyed the directness of Bartok and the suggestiveness of Messiaen (in such sweltering heat) predicts a bright future for them.

— Anne Pye

Aloys and Alfons Kontarsky (Piano Duo) Town Hall March 16

Brothers of fifty odd years,
Order, precision prevailing;
Rarified restraint, without
Incendiary taint —
Nullus animus,
God save us.

— Osman Minor

Australian Chamber Orchestra Adelaide Town Hall March 11

The Australian Chamber Orchestra presented a diverse and, at times, unexpected performance in the Adelaide Town Hall on Thursday 11th March. The Orchestra covered a wide range of material, from Mozart to Bartok — Classical for the purists through to twentieth century music, to satisfy the more adventurous.

The evening began with the *Sextet from Capriccio, Opus 85*. This opener was bright and lively — an excellent choice on the part of six piece ensemble. It successfully conveyed a spirit of enthusiasm and left us feeling quite refreshed.

A complete contrast to this was Arnold Schoenberg's *Transfigured Night*. During this, the ensemble settled into a more cohesive interpretation. Conflicts within Schoenberg's work were expressed by the cellos' hollow tone, matched with the haunting quality of the violin.

After interval the full orchestra played a splendid Mozart — *Adagio and Fugue in C Minor K546*. The precision timing lent tension to the fugue, but therein lay its beauty. An intensely dramatic tone prevailed.

Bartok's work, *Divertimento for Strings* was full of surprises. Melodic pieces were interspersed with staccato and unusual chords. Flowing through the three movements were the echoes of gypsy folk dance melodies.

We were surprised and delighted to be treated to encores — Britten's *Variations on a Theme*. The triple-time romance stood out for its sheer beauty — an unexpected and wonderful finale to a very enjoyable evening.

— Delyse Bartholomeusz and Karen O'Keefe

Sydney Symphony Orchestra Festival Theatre Saturday March 6 at 8 pm

One of the Festival's undoubted aims is to inject some culture into our lives. With this perhaps in mind, the Sydney Symphony Orchestra performed for just over two hours, distributing (a not harmful) largish dose of culture in the process.

The Sydney Symphony Orchestra is undoubtedly a first class symphony orchestra; in Adelaide it was conducted by young and energetic Belgian conductor, Ronald Zelman. To find fault on technical grounds would seem a hard task and, if necessary, is perhaps best left to experts (Christopher Hunt!).

The first half of the concert consisted of four works by the contemporary Australian composer Richard Meale (a lecturer at this University). The first three of these works (*Viridian, Clouds Now and Then, Images*) all had a distinctly Eastern form and sound and weren't the most satisfying works to perform for an audience that has been conditioned to classical Western music. Why these works were performed, one can only guess, but there is probably a certain amount of symphonic snobbery in performing relatively unknown experimental works ... but then, it is the Festival.

The Orchestra, and two excellent operatic singers, completed the first half with a rendition of a very pleasant excerpt from Richard Meak's (Western) opera, *Voss*. The second half consisted of a performance of Richard Strauss' *Thus Spake Zarathustra*. This enjoyable work provided an orthodox ending to a concert which, if not very popular for the content, was worthwhile for the same reason.

— Mark Nicholls

Sydney Symphony Orchestra New Music from Australia March 5th

In many ways this was a strange opening for a Festival. Jim Sharman had taken the gamble of programming the first orchestral concert of the two weeks as a trio of world premieres by Australian unknowns, and his conservative audience refused to book for it. Seven hundred free tickets were then given away in an attempt to salvage some pride, and you couldn't help noticing the complete disgust in which the paying audience held the freebies. The whole thing became hilarious at intervals as the great unwashed mingled with the lonely tuxedos, including the entire State Cabinet for padding — quite literally.

As a result, the whole concert was much more informal than I'd expected, and the big name of the evening, the Belgium conductor Ronald Zollman, turned out to be a beaming marionette type — he needed a box to stand on to see the orchestra — who conducted with obvious ability and understanding and without unnecessary flourish. He didn't get in the way of the music which consisted of three pieces, *Salambo* by Gerald Brophy, *Across The Swan's Riding* by James Franklin and *The Rain Forest* by Graeme Koehne.

Frankly, I wasn't really looking forward to the music itself. Contemporary orchestral music usually means very little to me — but that night was an exception. *Salambo* was a work inspired by a novel by Gustave Flaubert of the same name. I'm certain no one in the audience had heard it — but were told about its "hothouse atmosphere" in the programme. Even the name was enough to give your thoughts something to

play on: jungle drums (obvious Bodgies influence) and lots of deep-pitched pizzicato helped to make it a real success.

Across the Swan's Riding was very different — not just in its scoring but in its entire outlook. The composer, James Franklin, was a student until last year and the whole piece smelled a bit too much of academia for me. It was a work for piano and orchestra, and the strange title is part of a line from *Beowulf*, the Anglo-Saxon epic poem, picked for pretentious effect more than anything, I'd say. The theory of the piece followed the image of the line — the swan was taken as the solo piano, and the swan's riding as the background to its flight. It concentrated first on one, and then the other, the piano moving from foreground to background, and vice versa. Perhaps a good idea, but it seemed too much like an essay on the piano concerto to me, and my mind wandered.

The Rain Forest, the final work, was, I think, the best of the night. In a very simple note on the piece, Graeme Koehne said it had been inspired by the rain forests of northern NSW and attempted to counter all the ideas of nostalgia as a country of desert. It was brilliantly done. I'd never seen Graeme Koehne's rain forests, but I'd seen some in Tasmania, and his music — strong, continuously twisting and falling and melodic — seemed absolutely right for his subject.

The Sydney Symphony played so well I forgot them at times for the music itself, which is the highest compliment I can pay it — and Zollman and the Company deserved all the applause they got. I had a good time — it was worth the gamble.

— Robert Lawton