

378.07
05
012

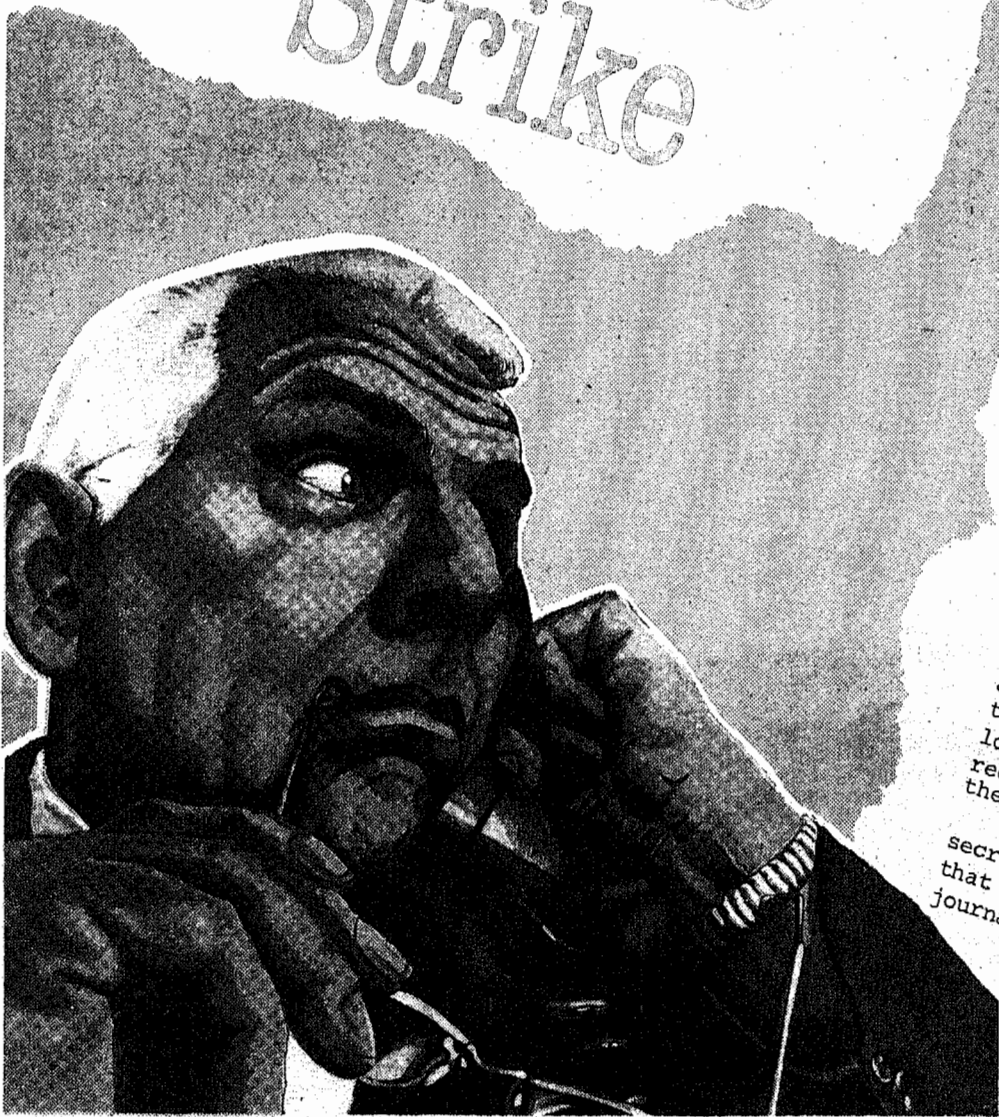


On dit

Adelaide University Student Weekly

Monday August 30, 1982 Vol 50 Nr 15

Journos' Strike



You won't read all about it in the newspapers but the nation's print journalists are currently locked in battle with management over a pay claim.

Journalists are seeking a 25 p.c. wage rise and a management group made up of representatives from all major newspapers is offering only 4 p.c. Rolling stoppages around the country have seen editions hitting the streets hours late, States have had to be dropped and one eastern newspaper missed a complete edition last week.

In Adelaide "News" journalists went out for four hours on Thursday morning and "Advertiser" journalists for a similar period on the previous Thursday evening.

Both newspapers still came out but with notable errors and omissions. The News had the same story printed twice side by side on the same page, by-lines were repeated in the Advertiser and weather details were omitted.

Perhaps the most telling omission in the Advertiser was that of the week-end's football team line-ups, an item of the most compelling importance to most of this paper's readership.

The proprietors are claiming that they simply cannot afford any more than the 4 p.c. - more will lead inevitably to a loss of jobs. In reply the journalists point to the Advertiser's 27 p.c. profit increase in the first half of 1982.

The Advertiser has in fact taken something of a national lead in poor industrial relations in recent months.

It was the only newspaper in Australia to attempt to take punitive action against journalists after the 1980 strike by acting to have the days on strike deducted from holiday and long-service leave entitlements although a recent Federal Court decision has compelled the Advertiser to back down from this action.

Local Australian Journalists Association secretary, Bill Rust said at the week-end that the stoppages would continue until journalists received a better deal.

this week

Protest Rebounds

PAGE 9

Censorship: Censorship, inside libraries and outside of them, was an issue which arose at the Libraries Conference last week. Journalist Stewart Cockburn and Roslyn Phillips from the Festival of Light, participated. Jenni Lans reports.



PAGE 10

The Federal Budget: The sugar coated razor sliced into Australians two weeks ago. Students haven't lost entirely but they are far from doing well.



PAGE 13

The Woman's Lot: The University has just adopted new guidelines in the area of sexual harassment, sexist language and the position of women in the University. This story explains.



PAGE 15

Far East: Peter Rummel talks to the director, the producer and an actor from this new Australian film. It is director John Duigan's first foray out of Australia.



"It's not doing the movement any good," said Kerry Hennigan, Secretary of Greenpeace SA.

She was commenting on the actions of the fifteen anti-uranium protesters who threw ping-pong balls on to the floor of the House of Representatives last Wednesday.

MPs found themselves bombarded for a few (all-too-brief?) moments before police removed the protesters from the public gallery. The behaviour of the fifteen does not seem calculated to convince federal politicians to change their thinking on the uranium issue.

As Ms Hennigan pointed out, the

conservation movement generally is dependent on good PR, aiming to portray itself as responsible and concerned. "It's not the sort of thing we like to hear about," she said.

On Thursday, *The Advertiser* asserted that all protesters had assured the Sergeant-of-Arms, Mr John Bellechambers, "that they

would not create a disturbance".

However, Trevor Daly, a member of the protest, told *On dit* that only one person had given such an assurance, and that person had made it clear that the rest of the group were not being spoken for. The peculiar form of the protest, he said, had been conceived as an effective way of putting a message across; the balls, it seems, had anti-uranium slogans painted on them.

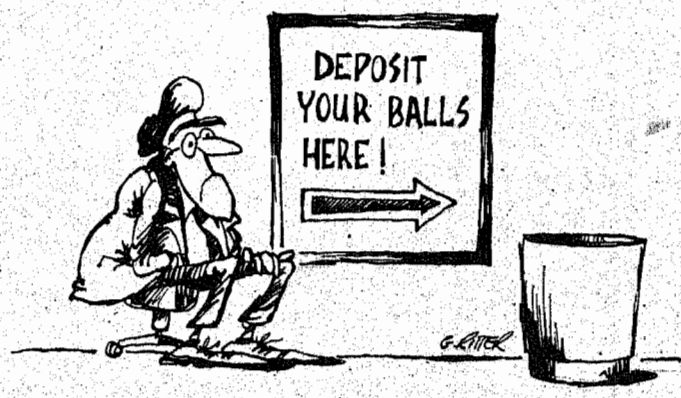
"The aim was peaceful, non-violent protest," he said. "Ping-pong balls can't really hurt anyone."

But damage has been done, not only to the anti-uranium movement's credibility, but also potentially to the atmosphere of the Australian Parliament.

There is now a proposal to erect a bulletproof screen between the gallery and the House proper, a proposal which, if followed, would ruin the atmosphere of the House. Never has it been intended that the public gallery be a forum for public protest.

Soon the people who want to see our democratic system (however slow) in action, may have to watch from a distance.

— David Walker



Monday August 30, 1982
Volume 50, Number 15

Budget Thrust Hurts Students

It would be interesting to find an economic monetarist with the courage of his or her convictions. All over the world people of this economic persuasion are realizing that they live in glass houses and that it's time to abandon their doctrinaire aggressiveness.

Reagan's economic somersault is the most clear example. But Malcolm Fraser has just done the same with the sugar coated monetarist budget his government brought down two weeks ago.

The result is that Fraser is not cracking the whip over Australians with quite the same severity. The fact that Fraser appears to be keeping his options open on an election this year probably has a lot to do with it.

In any case, students have derived some benefit. A 20% increase in the level of TEAS and a relaxation of TEAS means test that keeps pace with the rate of inflation.

Postgraduate students have gone some distance toward receiving a reasonable living allowance.

But what Mal giveth Mal also taketh away. Looked at closely, students are still picking up the thin end of the wedge.

The most generous of the increases in student allowances are just enough to match inflation in the last couple of years. And where the budget has been vicious to students it has cut with a vengeance.

Looked at more closely the government's apparent largesse to students fades into illusion. The TEAS allocation for 1982-83 is a 4.7% reduction in real terms on 1981-82.

The introduction of the student loans scheme makes more reasons for cynicism. Once introduced the student loans scheme has a foot in the door and with the present government in power it is easy to predict the victor should it come to a contest between adequate TEAS and student loans.

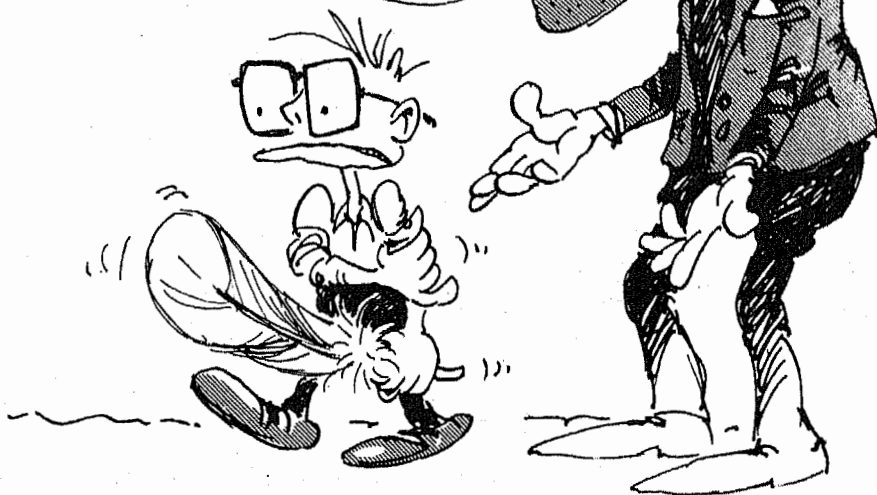
Paper War

The paper war returned with full force in the

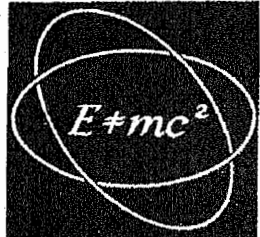
student elections in July. Last year strict limits were imposed on the amount of paper that candidates could splash over the campus. It had the advantage that all candidates had potentially equal publicity opportunities, and that coming into a generous inheritance was not a prerequisite for a candidate to pay his or her printing bill.

The SAUA should begin thinking now about some workable proposals to put paper limits on future elections.

NOW GET OUT THERE
AND SHOW 'EM THAT
WE'RE SERIOUS
ABOUT TAX-EVASION !!



G. RITTER
29-8-82



Potentially Different

Science with Giles Tanner

A vocal member of the anti-nuclear lobby recently told me that the glasshouse effect — one of the conjectured hazards of long-term reliance on oil and coal — was "science fiction".

Not so, say the overwhelming majority of scientists in the field. In the United States, the National Research Council recently concluded that the best estimate of long-term, global warming due to a doubling of atmospheric carbon dioxide is still 3° (plus or minus 1.5°) Celsius, though dissenters remain.

Meanwhile the squandering of the world's fossil fuels and the destruction of much of the world's forests continues, and the percentage of carbon dioxide in the atmosphere has already increased one seventh, though no carbon dioxide induced temperature change has been detected.

(Science, 13 August 1982)



In a piece of diplomatic fence-mending by the Reagan administration, the US is to go back on its own Nuclear Non-proliferation Act. To cap Mrs

Ghandi's recent visit to the country, Mr Reagan announced that supplies of low-enriched uranium fuel for India's Jarapur reactor are to resume. In return, Jarapur will remain under international nuclear non-proliferation safeguards.

Under the Nuclear Non-proliferation Act of 1978, the US won't export fuel or equipment to any country which doesn't have nuclear weapons unless that country accepts full-scope nuclear safeguards on all nuclear facilities. India, which has exploded a plutonium bomb, is a non-signatory of the nuclear non-proliferation treaty and won't allow inspection of Indian-built facilities by the International Atomic Energy Authority.

Fuel supplies to Jarapur were interrupted after the passing of the

Sweeping nationalisation of industry and the largest and fastest-growing nuclear power programme in the world are evidence of the French will to go their own way. Contrast the government's decision last month to invest \$20 billion in the electronics industry over the next three or four years with the Australian government's dabbings in the field.

Ten French policy-makers are to move over to California, partly to learn what they can in "Silicon Valley" and partly to sound out the US market.

On the other hand, such a massive state-led catch-up programme has already resulted in conflict and confusion in France. Some of the big French electronics firms, still smarting after their

nationalisation, are now seeing their own links with the US market severed at government insistence. (Nature, 11 August 1982)

The British Ministry of Defence is to clean up Gruinard Island, which was the site of biological warfare tests during World War Two that left its soil impregnated with anthrax spores. A number of chemical eradication techniques are to be tested. This marks a turnabout for the Ministry, which had previously posted warning signs all over the island and proposed to leave it deserted for several hundred years.

Gruinard, off the Scottish coast, was catapulted into the headlines recently when a group calling itself Dark Harvest threatened to dump anthrax-infested soil from the island all over Britain, and revealed its capacity to do so by dumping a sample in the grounds of a scientific research establishment. The guerillas accused the British Government of doing nothing to clean up the island.

(Nature, 11 August 1982)

— Giles Tanner

SO SHOW THAT UP YOUR
GAS-PIPE AND
SMOKE IT —
LEONID !!



Inside every
Superman
there's a
Clark Kent

Join the On dit News Team

'On dit' has extended its news coverage to provide an alternative view of Adelaide. We need a large team of reporters prepared to learn the fundamentals of news gathering. Professional journalists will provide advice and instruction on all aspects of reporting. Leave your name in the 'On dit' office or ring 'On dit', 223 2685.

Reporting Workshop
Wed. Sept. 1, 6.30 pm, On dit Office

Production

Editor and Publisher: Tim Dodd
Postal Address: On dit, University of Adelaide, Box 498, GPO Adelaide, 5001.
Telephone: (08) 223 2685, (08) 228 5404.
Circulation: 5,500
Typesetting: Chris Gradolf
Printers: Bridge Press, Murray Bridge
Advertising: David Mendels, Moya Dodd

Cartoons: Richard Dall, Gerhard Ritter, Mark Koerber, Penny Locket

Thanks to: Mark Davis, David Mussared, Nouhad Aoukar, Jenni Lans, David Walker, Moya Dodd, Andrew Fagan, Peter Hockney, Phillipa Fox, James Williamson, Debbie Kapelis, John Olsen and Ego for the loan of their waxer.

Anthropologists Distort Aboriginal Women's Role

Australian Aboriginal women tended to pity white women for their subservient role in white male-dominated society and believed that Aboriginal women had much greater independence and freedom, an anthropologist who has worked with Aboriginal communities in the Northern Territory for six years said last week.

Dr Diane Bell, who was addressing the annual conference of the Australian Association for the Study of Religion in Melbourne, said that it was only under the influence of white society that Aboriginal women's independence was being undermined.

"The women would often say to me, 'you poor white women, having to stay at home with the children all day, you are prisoners,'" she said.

She said that Aboriginal women in the area she had studied in Central Australia still maintained an independent residential base in a single women's camp which was out of bounds to men.

"All the respected ritual leaders, their children, widows, who are estranged from their husbands, those who are sick, those who don't want to enter a new marriage — any women who have chosen not to be with men live there.

"It's a base for their independence, where they can discuss their problems, lay down the rules, carry

out their religious life.

"The single women's camp has a lot of functions which parallel the women's shelter or refuge in white society but it's much more than that because it's not a defensive reflex which the society needs to create.

"It's part of the system that each individual has a right to a room of their own."

She said, however, that the attitudes of white society had led to an eroding of Aboriginal women's independence.

"The early anthropologists were men who brought their own prejudices to bear on Aboriginal society," she said.

"They couldn't perceive the dual nature of Aboriginal society.

"When they went to men for information about religion and social structure and sacred sites, they got the men's side and assumed that was the whole story when it was only half of it.

"They saw Aboriginal women solely as wives, mothers and daughters.

"The women's camps were seen as 'hot-beds' of gossip, women's

religious life as peripheral and pre-occupied with 'love magic'."

But originally the women had collected 80% of the group's diet, she said.

"They collected the food and distributed it as they saw fit.

"Women had a very clear economic independence and with it a distinct political role."

She said that the move from hunting and gathering to settlement living had meant that women tended to lose their economic base.

The people now depended on social service hand-outs and the Social Services Department created the nuclear family, a household with a male head by handing the unemployment benefits to the man.

"And now men have a niche in the emerging political order which is more secure than the one that women have been able to establish," she said.

"As the women insist on having an independent living, moving more and more to the women's camps, they are being excluded from the various advisory councils and hence pushed out of the political process." — On dit Staff



Dr. Bell: Blacks look on white women with pity

Advertiser Buries Boss

Media watchers have noted some interesting anomalies in reporting of the Owens case.

Mr Peter Owens, managing director of the *Advertiser* newspapers group, was found to be in contempt of the South Australian Supreme Court.



A survey of metropolitan dailies on 12 August shows that in Melbourne and Sydney the Owens story was major news while in Adelaide, where the story broke, it was regarded with considerably less enthusiasm.

Melbourne's *The Age* ran a report of the Supreme Court judgement as its leading front page story, with banner headlines and a large photograph. The *Sydney Morning Herald* featured the Owens story prominently on page 3, and *The Australian* on page 2.

But Adelaide's *The Advertiser* had a different perception of the story's news value and ran it on page 6.

The story was given a different treatment in Adelaide: *The Age* and the *Sydney Morning Herald* identified Owens by name and as an *Advertiser* company executive in the opening sentences of their reports while the *Advertiser's* introduction referred only to "an Adelaide company director".

In the *Hobart Mercury* and the *Brisbane Courier Mail*, which both take the *Advertiser's* wiring service, the *Advertiser* introduction had to be rewritten to identify Owens as "an *Advertiser* Newspapers executive".

The Owens case didn't become front page news in Adelaide until over a week later when Owens was jailed on 24 August.

— On dit Staff



SHELL AUSTRALIA POST-GRADUATE SCHOLARSHIPS

Arts & Science/Engineering

Two Shell Post-Graduate Scholarships providing for fees and living costs plus cost of travel, are offered to provide post-graduate study at a university in the United Kingdom.

The Shell Post-Graduate Arts Scholarship is open to honours graduates of an Australian university in arts, commerce, economics and law. The Shell Post-Graduate Scholarship in Science or Engineering is open to honours graduates in science or engineering.

Applications for scholarships, which are normally tenable from October 1983 close on September 24, 1982. Prospectus and application form may be obtained from the Registrar of the University or from the Personnel Manager of The Shell Company of Australia Limited.

55 O'CONNELL STREET,
NORTH ADELAIDE 5006
TELEPHONE: 267 2127
ADELAIDE ARCADE
ADELAIDE
TELEPHONE: 223 4535



- 24 Hour Service
- BEST Quality Prints

at **1/2 PRICE**

If you're paying more than 1/2 Price you're paying too much

THE RIGHT PRICE IS 1/2 PRICE

55 O'CONNELL STREET
NORTH ADELAIDE 5006
TELEPHONE: 267 2127
ADELAIDE ARCADE
ADELAIDE
TELEPHONE: 223 4535

Swan Studio's
Pty. Ltd.

- Wedding and Portrait Specialists
- Remember Us When Your Graduation Comes Around
- Student Discount Available

PUT A LITTLE LOVE ON YOUR WALL

Library Conference Copyright Law Questioned



Susan Acutt discusses endangered male bookworms

The amendments to the 'Amendment of the 1980 Copyright Law' reflects the inability of copyright legislation to stay abreast of technical development.

These findings emerged out of a discussion on copyright at the Library Association's of Australia biennial conference in Adelaide last week.

The discussion was led by Mr Peter Banki, Legal Research Officer of the Australian Copyright Council and Mr Derek Fielding, University Librarian at the University of Queensland.

Mr Banki claimed that the copy-

right law had to constantly re-assess and develop new formulas to fit an ever changing situation. These new formulas had to define the rights of the people involved. They must express the relationship between librarians, owners and users of copyright.

Copyright is a type of property founded on labour and invention. It is designed to prevent the appropriation of the work of an author by others.

He said that the new formulas had to adapt to the introduction of new technology such as audio-visual equipment. The problem lay in the time lag created by new technology and the introduction of new legislation.

A consequence of this process of legal adaptation is that the law has become complex and difficult to interpret.

One commentator compared the copyright law to a modest Queen Anne house to which there have been Georgian, Victorian, Edwardian and Elizabethan additions, each adding embellishments in the style of the time.

Mr Banki said that a new system of definitions and practices had to be introduced to meet the requirements of the situation. A system whereby the librarian would be responsible for keeping a record of all the relevant copied material.

This means that in the future a librarian may be responsible for interpreting the copyright laws. Traditionally it was left up to the user, student, lecturer, etc. to determine where they fitted into the legal framework.

These records would then be used as the basis for negotiation between owners and users over possible remunerations.

Mr Fielding said that this record keeping approach may have problems in that it would increase library costs at a time when libraries are facing cuts in funding. Also he said that access to such stores of information may lead to infringement of an individual's rights to privacy. Such information may encourage a variety of forms of industrial and publishing espionage.

— David Green

librarians who clapped, booed, hissed and blew whistles at every opportunity.

The mood of the debate was quickly set by Ms Susan Acutt who began her talk, "Madam chair, ladies and endangered species," and defined the word man by quoting Mark Twain:

"A creature made at the end of the week's work when God was tired."

Drawing on the Darwinian theory of the survival of the fittest, Ms Acutt stated that the day of the male in librarianship was over and the three specimens of male librarians on the stage were ample evidence of the weak, tired and pathetic male librarian. She then lucidly elaborated on the ample flaws of "Lustreless" Levett, "Lifeless" Linklater and "Hypertension" Horton.

She concluded her talk by stating that not only was the day of the male in librarianship over, but his nights were at great risk.

Mr Bill Linklater, first speaker for the negative, summed up their argument with his comment, "men and women both exist exclusively for the happiness of man" and stated that as the proportion of women in a profession increased,

the credibility of the profession decreased.

On the whole the negative argument was based on sexual innuendo and the third negative speaker, Mr John Levett, left one wondering just what goes on in libraries during those rainy Saturday afternoon shifts.

Stating that librarianship was formerly a chaste profession until the subversive female librarian entered the scene, he claimed it was time to put an end to the unmentionable practices being supplied in technical services, the practical uses of oral history and fornication among the folders.

On the whole both sides argued well but the affirmative argument was more cohesive and convincingly won the debate.

It certainly left little doubt of the changing public image of librarians and was ample evidence of the hidden talent in our libraries.

It's a good thing that within the sober atmosphere of the library the librarians are able to control their demonstrated enthusiasm and liveliness and become the keepers of sobriety or think of the problems the security men could face.

— Nouhad Aoukar

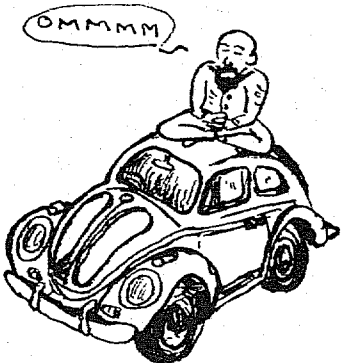
Man's Place Not in Library

The day of the male in Librarianship is over. This was the motion argued and passed at a debate held at the Festival Theatre as part of the Library Association's 22nd Biennial Conference.

Speaking for the motion were Ms Susan Acutt, Executive Director, LAA, Ms Meg Cameron, Chief Librarian, Deakin University and Ms Helen Tait, Deputy City Librarian, Canterbury Public Library.

The debate was lively and amusing and the public image of the staid and sensible librarian was quickly dispelled, not least due to the active participation of the audience, made up largely of

Against the motion were Mr Bill Linklater, Librarian, Swinburne College of Technology, Mr Allan Horton, Librarian, University of New South Wales and Mr John Levett, Head, School of Librarianship, University of Tasmania.



Classic Quotes No. 4

"There is a theory which states that if ever anyone discovers exactly what the Universe is for and why it is here, it will instantly disappear and be replaced by something even more bizarre and inexplicable."

— Douglas Adams, 1981

"There is another theory which states that this has already happened."

— Ibid

AYRES HOUSE RESTAURANT
South Terrace, Adelaide

presents one free drink to each patron on presentation of this card. Offer closes August 6, 1982.

The bogus Ayres House drink vouchers (check the spelling), one of which somehow found its way into each copy of the Monday Snail Prosh Rag, apparently inspired some enthusiastic aspirants to social prestige to try their luck at a (totally unrelated) establishment on North Terrace.

A spokesman for the Ayres House (spelling again) Restaurant said that "four or five" people had

Brass Orchids

by David Mussared

tried to trade in their paper credit for liquid assets with limited success. Apparently the whole thing was received by the Ayers House staff with good humour and polite refusals.

Remember 'Gelignite Jack' (so named for his habit of punctuating his erratic successes with the odd stick of gelly tossed into disused out-houses) and the Redex and Mobilgas 'round-Australia trials of the late 1950s?

Back in those halcyon days of colourful drivers and indomitable machines, a Chamberlain Champion tractor earned itself the nickname of 'Tail-end Charlie' and a reputation all of its own.

'Tail-end Charlie' was the pick-up vehicle, and covered the course of every trial from 1955 onwards — often as not towing one of the glory-grabbing competitors forlornly behind. 'Charlie's' list of feats is impressive, and now that determined product of Australian engineering is all set to finish yet another marathon drive.

The aging tractor has been taken out of retirement and rebuilt as a promotion gimmick for John Deere Farm Machinery. 'Charlie' is presently somewhere 'out West' completing an 11,400km journey around Australia from Mossman (Queensland) to Perth.

Gay athletes around the world have come out of their closets with a vengeance on their latest venture; a full-scale international Gay Olympics in San Francisco.

According to the Melbourne Age (21/8/82) Australian athletes are

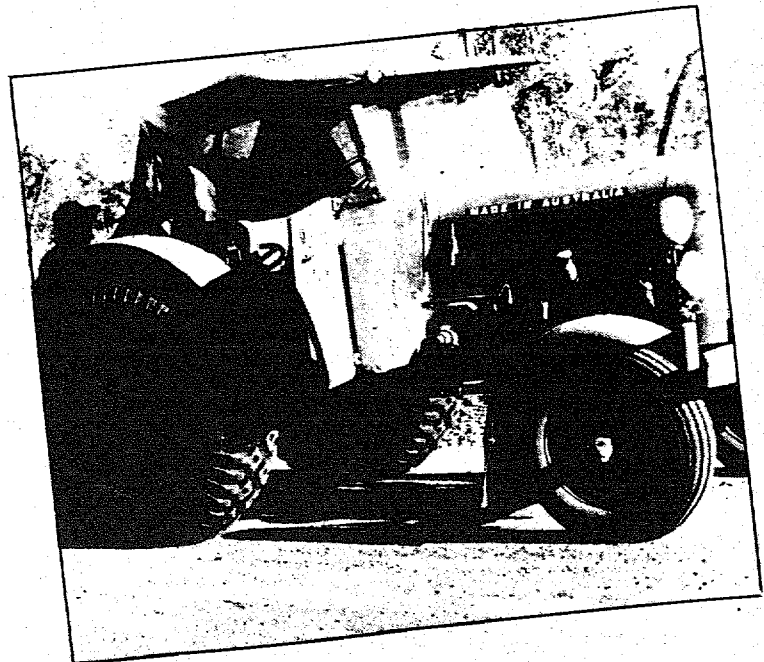
taking the view that sexual preferences should not and do not enter into team relations, but sporting officials are apparently not so liberated. Judy Patching, Secretary-General of the Australian Olympic Federation, is reported as saying "They'll probably be playing powder puffs instead of javelins."

Predictably, lesbian separatists (denouncing all form of contact with males) have objected, but the

international gay community seems to be firmly behind the idea.

Those students who thought that Prosh was just a big joke obviously did not closely examine the political implications of their actions before donning the garb of the roaring (raging) twenties and trotting off to the Brideshead Revisited Ball at the Adelaide Railway Station.

According to a group of disgruntled women at Adelaide Uni. the Ball was "disgusting" in that it was "celebrating a period during which women were oppressed." Badges bearing the slogan 'Smash



the Brideshead Ball' were duly issued and doubtless the odd hapless teddy bear was burned in effigy.

And apparently the bubbly served at the (\$8.00 per head) event was not even real champagne. Which did not seem to bother the crowd of some 500 decadent English aristocrats in the slightest.



Last Thursday's Age reports an unusual case in industrial relations. Zookeepers at the Melbourne Zoo could be in danger of being deafened by the din of hungry monkeys calling for their early morning feed.

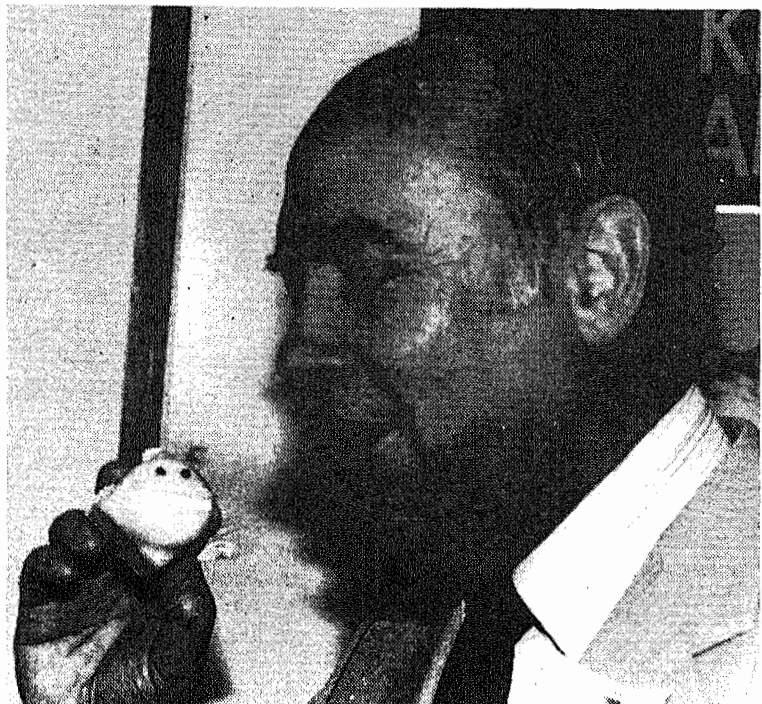
Apparently the Miscellaneous Workers' Union has sent an investigation team to measure noise levels during the apes' breakfast-time at the Zoo. The major culprits are the chimpanzees, who allegedly yawn at enough decibels to put a rock group to shame.

A bar attendant at the Adelaide Uni. Bar commented that it is "nothing new to have a lot of hairy primates clamouring behind bars," and indeed it might be an idea for the Miscellaneous Workers' Union to send investigators to other loud gatherings of mindless simians — such as the next sitting of Federal Parliament.

The Words of the Prophets
"Reality is a four letter word."
— Men's toilets, ground floor, Napier Building.

Blue Blood on the Torrens

-Popeye a firetrap



Premier Tonkin - a frog in his throat.

Premier Launches FROG Project

A local research project is resorting to a public appeal for funds after having exhausted a once-only grant from the state government.

The project is being led by Mr Michael Tyler, a senior lecturer in zoology at Adelaide University, and has attracted international recognition.



That dammed frog again!

Mr Tyler's team is investigating a rare "gastric brooding" frog, *Rheobatrachus silus*, which has a form of reproduction unique in the animal kingdom. The female swallows her fertilised eggs, halts the production of gastric acids and broods her young in her stomach. Upon maturity, the small frogs enter the world via the mother's mouth.

Research into this phenomenon could yield important medical benefits for humans. An understanding of the mechanism by which gastric acid production is halted would benefit peptic ulcer sufferers.

The funding appeal, Project F.R.O.G. (Funds for Research of Gastric Acids), was launched last week by the Premier, Mr Tonkin. The appeal is being backed by the Savings Bank of South Australia which has made a donation of \$4,000. A series of newspaper and television advertisements will solicit donations from the public.

— Mark Davis

'On dit's' enquiries into the reasons behind the change-over to new diesel-driven Popeyes has revealed some interesting facts.

It seems that Adelaide's floating tourist attractions could have been floating death traps.

The use of unmodified, inboard petrol engines, operating in an enclosed space without adequate safeguards, has resulted in the destruction of many similar craft in the past.

Petrol vapour collects around the engine and a single spark from a generator or starter-motor is enough to cause a violent explosion.

Such craft have been banned in South Australian waters by the Department of Marines and Harbours, but apparently the Torrens River is the only stretch of navigable waterway in SA which does not come under the Marines and Harbours jurisdiction.

The Adelaide City Council, which is responsible for all Torrens River craft, says that no complaints about the safety of the Popeyes have been received.

However, *On dit* has established that several years ago the engines were modified in a great hurry when it came to the notice of the (now) Metropolitan Fire Service that they contravened all accepted standards of safety for passenger vessels.

Apparently Council Regulations require a cursory inspection by the Water Police, who were satisfied if the vessel was floating; the Parks and Gardens Department of the City Council issued licenses on this advice alone.

The proprietor of *Popeye* says



1958, and the Queen Mother is all set to upstage Lord Mountbatten

that allegations that his craft may be dangerous are "a whole lot of bullwash", and points out that they have been operating since 1935 without serious mishap.

He claims that complaints that the old boats were dangerous had no influence on the decision to order the new diesel vessels, and that he had applied for permission for the changeover from the Council before the modifications were suggested.

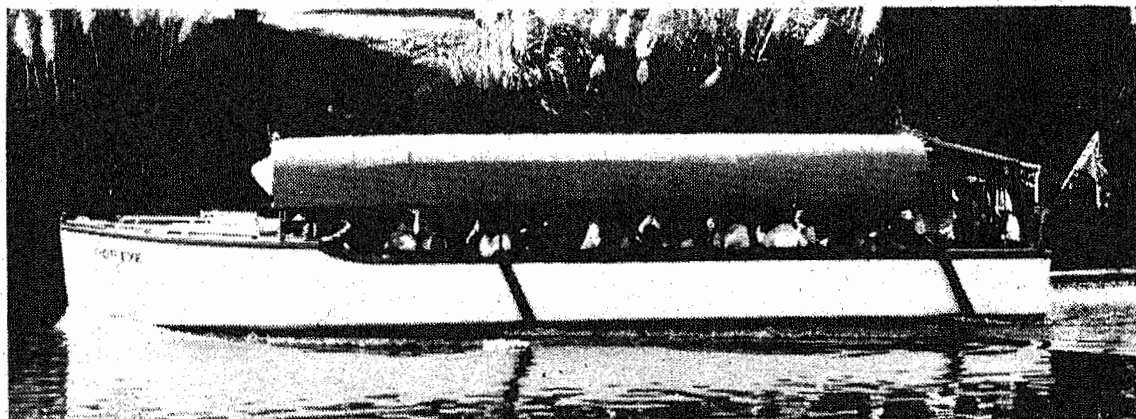
Thousands of passengers, including many young children, have travelled on the *Popeye* in the last 47 years, blissfully unaware

that they could have been a mere millisecond away from oblivion.

The Queen Mother is amongst *Popeye's* list of celebrity passengers. During her visit in the late 1950s a special seat was built on the back of one of the boats and dramatic lighting was arranged for the night voyage. Preceded by a floating brass band and floodlit from every conceivable angle, the Queen Mother chugged gently down the river, smiling gamely all the while.

"It was," as one fire brigade source remarked, "all set for a Viking funeral."

— David Mussared



The floating deathtrap itself - but the tourists don't seem to mind

Libel Law Change

Outdated legislation which provides protection for newspapers against defamation when reporting court and parliamentary proceedings, is being amended.

The amendments extend the protection to the electronic news media.

The Attorney-General, Mr Griffin, said that under the current Wrongs Act, framed in the 1930s, the reporting of such matters is privileged only if published in a newspaper.

"The attention of the Government was drawn to this imbalance of privilege granted to one form of news media rather than another," Mr Griffin said.

"This fails to observe that radio and television also provide a medium for dissemination of information," he said.

"Accordingly, the amending Bill extends the same privilege as applies to newspapers to include radio and television reporting.

"This means that fair and accurate reporting of matters which may be defamatory in, for example, court proceedings, Parliament and Royal Commissions, if published contemporaneously, will be privileged for newspapers, television and radio," said Mr Griffin.

— On dit Staff

Archi. Students Denied TEAS

The restructuring of Adelaide University's Architecture Course means that some students who undertake a normal course of study are not eligible to receive TEAS.

Two students have been placed in this invidious position this year.

The Architecture Faculty is in the process of changing from the old single degree course to a new double degree course.

Students who enter the architecture course initially enter the Bachelor of Architectural Studies which is a three year course. Those who wish to obtain full architectural qualifications must transfer to the Bachelor of Architecture course at the end of second year.

The regulations also permit graduates in other faculties to transfer directly to the Bachelor of Architecture, and skip the first two years of the course.

The two students who have been refused TEAS are in this situation. TEAS regulations regard them as having commenced a second degree.

It is not regarded as a double degree as, for instance, Law/Arts or Law/Economics.

Student representatives say that the Faculty of Architecture was aware of the situation from before the new course was implemented.

According to the Faculty of Architecture, academic considerations take priority over matters such as TEAS when decisions about courses are made.

— Tim Dodd

MIDWEEK AT SCOTS

(directly across from the Uni., cnr Pulteney St., North Tce.)

Every Wednesday, Scots Church will be holding lunch-hour services

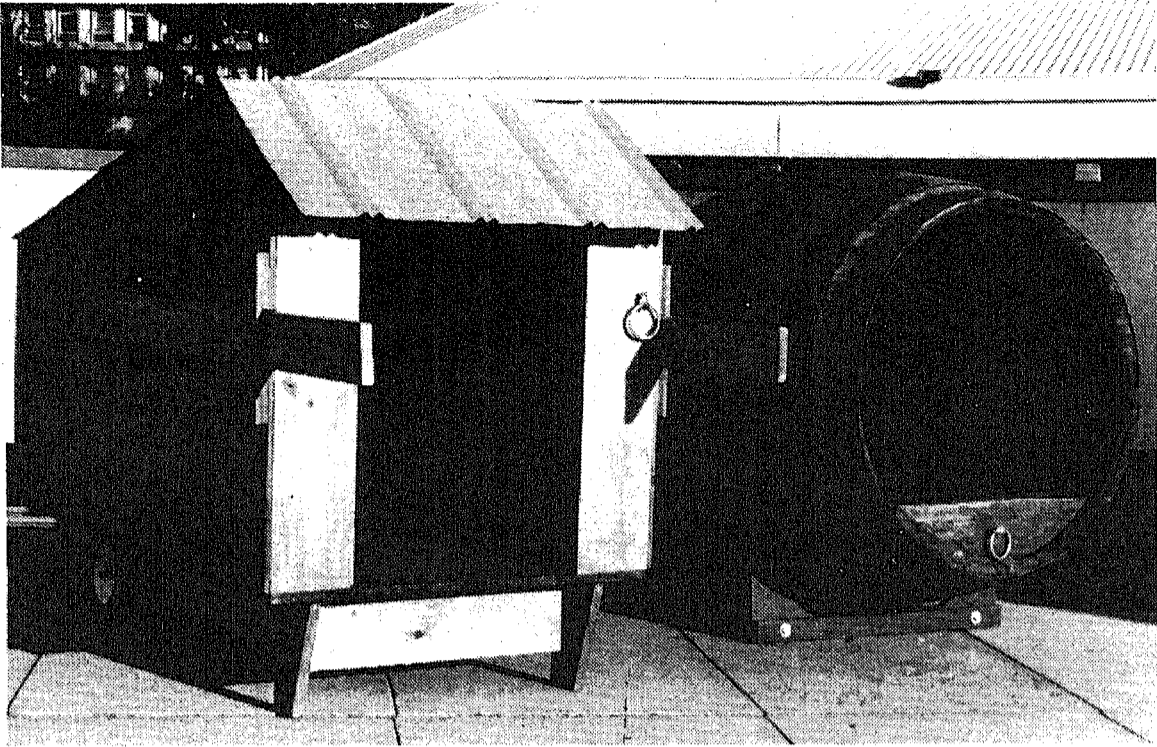
Time: 1.15-1.50

These services will be of particular interest students of the University. All are most welcome.

Brave New Book

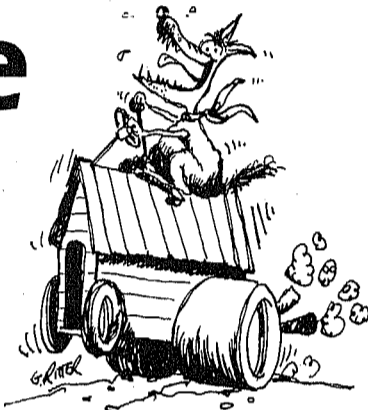
- ... new text & professional shop, Mansions Arcade (walk through from our Rundle Mall store)
- ... new computing, professional & business titles
- ... new literature titles
- ... magazines (video, computing, photography, beauty)

Standard Book
136 Rundle Mall



XOS kennel purpose-built for Norm

Students Make Norm a Doghouse -BLF Perks



The photo accompanying this story displays the end result of a term's work for a group of Adelaide Uni. architecture students.

Second year students who participated in the design studies course were asked to build a Norm Gallagher doghouse on wheels.

The project was chosen after design studies lecturer Judith Brine spotted an article in the Melbourne Age. According to *The Age*, the Royal Commission into the Builders' Labourers Federation was presented with evidence that builders had attempted to construct a doghouse for Mr Norm Gallagher's dog Tiger. Working within the requirements of Mr Gallagher that the kennel must be mobile, builders made two tries at a suitable canine residence. They were finally dissuaded when the wheels fell off on a trial run.

But careful academic study has resulted in four solutions to Mr Gallagher's dilemma.

In developing a programme for

the project, students had to consider the use of technology and resources, the architect's social role and their own aesthetic base.

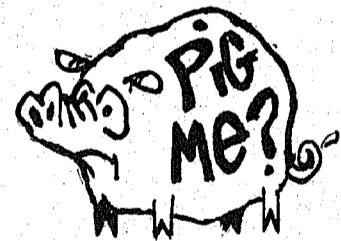
Mrs Brine commented, "I think it's been a good project ... you like seeing a finished product."

She noted, however, that none of the test pooches employed to determine the effectiveness of the design would go near the kennels.

And will she send one to Mr Gallagher? "I dare not," she said, as we suddenly imagined BLF heavies invading campus.

"Lots of people say they'd like one, but I think we'll give them to the RSPCA and let them rattle them off."

— David Walker



Is there no end to Japanese ingenuity? Their robotics whiz-kids seem able to come up with a never-ending stream of cybernetic marvels.

Robots for tending the sick, window-washing robots, robotic golf caddies and even a tree climbing robot equipped with chain-saw are no longer cause for exclamation.

But a recent report in a widely distributed Japanese trade journal indicates that an element of the satirical has been creeping into Japanese robotic design.

One company now manufactures the "Micro Mouse", a robot designed to negotiate mazes with its sensor eyes and ears and micro-computer brain.

Are the Japanese tilting at Western psychological practice or



Hallo Norma Jean

are they planning to render the laboratory rat redundant?

But the *coup de grace* comes surely with the "Monroe Doll", a cybernetic Marilyn Monroe look-alike.

"This electronically-controlled robot, designed to simulate human behaviour as close as possible, can sing torch songs and make passes at men around her," the manufacturers claim.

Suicide may soon be decriminalized in South Australia.
Introducing an amendment to the Criminal Law Consolidation Act to Parliament last week, the Attorney-General, Mr Griffin, explained that suicide is currently an offence equivalent to murder.

Survivors of suicide pacts can be found guilty of murder, while attempted suicide carries a maximum penalty of two years' gaol.

"There can be no case for treating this supreme manifestation of human misery as an offence against the criminal law," Mr Griffin said.

In 1970 the Law Reform Committee stated that attempted suicide should no longer be a crime and in 1977 the

Criminal Law and Penal Methods Reform Committee recommended that neither suicide nor attempted suicide should be crimes.

"There are no good reasons for retaining suicide as an offence and it should cease to be one," Mr Griffin said.

Mr Griffin explained that under present laws where two or more people enter into an agreement to commit suicide and one person kills the other but himself survives, the survivor is guilty of murder.

Suicide to be Decriminalised

justify this by pointing out that TEAS is not meant to support students but rather to supplement student income. But I ask, what other income is TEAS supposed to supplement? The days of students "working their way through uni," are long gone — not because of students' laziness, but because part-time or casual jobs are extremely difficult to find these days.

For example, a survey done on this campus last year indicated that there were on average 2-5 applicants for every job that appeared on the "Work Action Board" outside the Student Activities Office. Obviously, there are not enough of these jobs. So where can students get other income?

"Parents," say the government. The fact that TEAS is harshly means tested proves this. And yet, are there many parents from the lower socio-economic echelon of our society who can bear the financial burden of a tertiary student for at least three years?

Surely the attitude of the government in keeping TEAS at its meagre level equates a lack of responsibility for ensuring that all Australians have the opportunity of an education.

And yet, to classify this package as "Help for students" indicates a cunning political move designed to blind students with select facts that do not reveal the true situation.

Come on Malcolm, who are you kidding? Isn't it bad enough that students have to bear these sorts of conditions without being told that they're good for us?!

— Paul Klaric
SAUA President

"Sometimes the circumstances surrounding the survivor are tragic and it would be unrealistic to expect a jury to find the survivor guilty of murder," he said.

"Accordingly, the amendment provides for a jury to bring in a verdict of manslaughter in those circumstances if they believe that the accused was a party to a genuine suicide pact. The Judge would then be able to impose an appropriate sentence based on the facts surrounding the suicide."

— Mark Davis



PYGMY PROMETHEUS

One assumes that the feminist movement doesn't have a loud voice in the Japanese robotics industry but surely it's only a matter of time before we are presented with the "Germaine Greer Doll", ... "puts men down at parties ... rewrites women back into the history of Western art."

From Harare it has been reported that the Zimbabwean Government has passed new legislation which requires all witch doctors to be registered and entitles them to use the letters RTMP or RSM after their names.

The letters stand for Registered Traditional Medical Practitioner and Registered Spirit Medium.

If the witchdoctors have an organisation equivalent to our AMA, their reaction will surely be to deplore this trend towards socialized medicine and to denounce the new registration

scheme as the first step in the introduction of a 'voodoo-bank' system which will lead to the breakdown of the traditional doctor-patient relationship.

University anthropology departments on the other hand, will applaud the move as a job-creating measure. Hundreds of new researchers will be needed in the field to rewrite the classic studies of witchcraft, oracles and magic.

There are three entries for this week's Pygmy award for devotion above and beyond the call of duty to Australian journalistic mediocrity.

Two of the candidates, however, cannot be named — the perpetrators of this nation's headlines are unfortunately anonymous.

From a Sydney tabloid:
TONSIL DEATH DAD BANKRUPT
The Adelaide News rises to previously unscaled heights of oracular obscurity with:
PLUCKY DANTE ACES HORROR TENT-PEG MISHAP

(The story told how a young Master Dante recovered after being struck in the chest with a tent peg to play in a tennis tournament.)

Finally, *The Advertiser's* new political reporter, Matt Abraham, weighs in with a — dare I say lyric — report, covering the Roxby Downs Indenture Bill debate:

"The bloody defeat of the Roxby Downs Indenture Bill early yesterday morning should have seen all the elements for an early State election fall into place as surely and predictably as autumn leaves."





Prosh breakfast finds Maddern out of his depth

Prosh March Returns

Prosh Week the last week of second term, raised \$3,870 for the Aboriginal Community College.

Proceeds from the sale of the Prosh Rag, the *Monday Snail*, amounted to over \$2,000.

Approximately three hundred students took to the streets led by Vice-Chancellor Don Stranks in a Birdwood Mill Museum fire engine. Floats from the Biology Society, the Wargaming Club, St Mark's College and Roseworthy Agricultural College followed behind. Over \$300 was collected from bemused spectators during the course of the march.

Two stunts performed this year might nearly take their place in the Prosh Hall of Fame.

On Sunday night, August 1, members of the Mountain Club climbed the spires of St Peter's Cathedral and strung a banner between them.

On the morning of Prosh Day, Friday August 6, a police car was placed in the Torrens.

The Prosh Procession this year was the first for ten years. Organisers of Prosh hope to build on its success this year and return it to its position of the centre of Prosh festivities.

— On dit Staff

McAlpine Survives No Confidence Vote

A vote of no confidence in Union President Ken McAlpine came within one vote of being passed at a Special Union Council meeting on August 13.

It was the first meeting of the new Union Council which was elected in July.

The vote on the motion, moved by Peter Maddern and Liberal Club President Graham Edmonds-Wilson, was tied 8-8.

Darryl Watson, the chair of the meeting, abstained from voting. If Watson had exercised his vote against McAlpine the no confidence motion would have passed and McAlpine deposed.

Watson is known not to be a supporter of McAlpine.

Watson told *On dit* that it was "historical" that the Chair preserves the *status quo* when faced with a tied vote.

"On such issues the chair should vote for the *status quo*," he said.

In moving the motion Maddern said he did not believe the current president was an officer in whom a number of councillors had confidence.

He claimed to be surprised that Mr McAlpine was prepared to continue as President given the election results. He believed the Council was about to set off in a new direction.

In reply, President Ken McAlpine warned that to remove a president half way through the term of office was to set a serious precedent. It would give leave to each new Council to remove the incumbent president, he said.

McAlpine stated he had not heard any substantial complaint or criticism of the way he undertook his duties. He would not resign.

— Tim Dodd



Ken, in deep water (again)



Britain Outlook

Have you ever found yourself driving behind someone who really doesn't know quite where they are going? It gets quite frustrating and even more so if, for some reason, you have to justify that driver's changes in course.

If you can imagine that situation, then you will have an idea how Margaret Thatcher feels about Ronald Reagan's economic policies.

On one hand Thatcher has to agree with the majority of Reagan's economic package since she is using a similar one herself. But, Reagan's methods weren't working too well and he's always changing them. Further, Maggie doesn't want to take too much blame for Britain's sluggish economy. So, on one hand she has to say Reaganomics is the only way, but on the other blame the US for not keeping its economy on an even keel.

How does she pull off this aerobatic act? Basically by not accepting questions on these issues herself but leaving such inquiries to the relevant minister. So, one says this, the other says that and all told no one says anything.

That is, until recently, when the Northern Ireland Secretary (Mr Prior) opened his mouth. He publicly stated that the present levels of unemployment in Britain (over three million) are unacceptable. As a result of this statement, various back benchers (and right wing newspapers) have called for his resignation. So much for freedom of thought and speech.

Prior's statements were not unprompted. He was, in a sense, reacting to a recent report by the Confederation of British Industry (CBI). This body represents the manufacturers and general business community in the UK. As one would expect, they generally support the Tories' policies and ideals. However, they are an independent group and recently proved their independence.

In their report, the CBI stated outright that not only was the British economy in bad shape, but it is most likely going to get worse. This is diametrically opposed to the predictions of the Chancellor of the Exchequer (Sir Geoffrey Howe).

Sir Geoffrey claimed that the recession in Britain is bottoming out and the future looks better. Similar remarks were made by Norman Tebbit (Secretary for Employment) although he admitted unemployment will stay high for a while longer.

So, what can we believe? On one hand the CBI's claim is supported by the survey of businessmen upon which it is based and on the other Howe and Tebbit just say "the figures" show they are correct. I for one am not too sure what "figures" they are referring to.

One figure which is in their favour is the falling interest rate. Over the last four months there have been at least three downward adjustments in mortgage rates and general interest rate totalling about 2-3%. No doubt this is good news for companies and home buyers, but the question now is "will it last?"

Kerry Hinton
in Newcastle-Upon-Tyne

No Awards for Academy

Cinema concession cards will only be issued to students for one week during the rest of this year.

The Academy Cinema Centre, where the cards are distributed, has suspended the issuing of cards because of claimed abuse of the system by students.

Cards which students currently hold will remain valid but students who wish to obtain a card will have to do so from September 20-24.

Academy Manager, Mr Peter Nicholl, claimed that the present method of distributing concession had become unworkable because too many students were abusing the system.

He claimed that students were applying for more concession cards than they were entitled to and that these extra cards were going to non-students.

Students have had seven months to get their cards, Mr Nicholl said.

Those who have not bothered to get their cards yet must not be very avid film goers. He believes it is doubtful that these students want or need a concession card.

Academy Cinema originally proposed to end issue of cards completely for the rest of this year.

Only after negotiations with Students' Association President Paul Klaric, Academy agreed to relent for one week.

A system should not be discarded simply because it has been abused by a minority of individuals, Mr Klaric said.

Klaric believes it would have been unfair to stop issue of concession cards without warning and that many students would have been deprived of cinema-going

opportunities over the Christmas holidays if cards were unavailable.

The Academy Cinema claims that eight hundred students have received more than one card. Academy has sent letters to those eight hundred. A spokesperson for the cinema said that 75% had not replied.

According to the cinema, those cards were blacklisted. It was impossible for ticket office cashiers to check such a lengthy list so Academy decided to stop distributing cards on August 5.

Paul Klaric says one should look at this figure of eight hundred students in relation to a body of 16,500.

Student abuse had not been established, he said, because it is possible that some students lose cards and wish to obtain new ones.

Presently the major cinema groups — Wallis, Hoyts and Greater Union — are developing a new concession system based on student Union cards.

It will be necessary for the Students' Association to indicate full-time or part-time status on the Union card if students are to be eligible for a concession.

— Tim Dodd, David Green

The Academy Cinema will be issuing student concession cards between 10am and 5pm from September 20-24.

"Que?"

The pro-Union campaigners made their words stick during the election campaign. The little green and black labels are still dotted all over the Union Building. You can't pull the bloody things off. Now you can order such stickers from printing houses in peel off and non-peel off versions. These are obviously the latter. Unfortunately it's up to the Union's staff to scour them off.

The stunts performed by the art crowd here last week for the Festival of Australian Theatre do have that air of *deja vu*. Yes. They bear an uncanny resemblance to the stunts that were performed just for the sheer hell of it during Prosh Week. Of course FAST did their stunts all for the cause of artistic integrity. That must be the difference.

Every week the state government produces for the press a lavish document which summarises the statements each minister has made in the preceding week. On each page it invites reporters to contact the relevant press secretary. One conversation with a press secretary working for the Chief Secretary John Olsen went something like this.

"I can't say," he replied when asked what were certain complaints of prisoners in Yatala Labour Prison.

What channels were available for prisoners who have complaints, he was asked? "They go to their prison officer and complain."

Asked why, if the officers were willing to listen, did the prisoners take more drastic action, he said, "I don't know. I'm not a psychiatrist."

So you don't know why they did it, said *On dit*, still unfazed reporter. "No, you'll have to ask the inmates that," was the reply.

Will that be possible? "No," he said. "I'm sorry I couldn't be of more help," he concluded.

I've got a new idea for a column, said Lance Campbell Arts Editor of *The Advertiser* as he bounced into his office one day.

"You know Fawley Towers?" he asked a bemused colleague.

"And Manuel. He always says que. That's it, que." The column now appears in the review section of the *Saturday Advertiser*.

In June *On dit* produced conclusive evidence that *The Advertiser* copies *The Age*. Now it copies *On dit*. What next? *Bread and Circuses?*

Censorship in Libraries -shelve it!

The arguments for and against censorship are complex and subtle. Can true freedom of speech be attained only through limited censorship? Who is to judge the moral rectitude of children's and adult books? JENNI LANS attended a seminar during last week's Library Conference which explored these and other issues.

"The four children, Julian, tall and strong for his age, Dick, George and Anne, were busy planning a camping holiday. George was a girl, not a boy, but she would never answer to her real name, Georgina. With her freckled face and short, curly hair, she really did look more like a boy than a girl."

(Five Go Off To Camp, Knight Books, 1974)

This is an extract from one of Enid Blyton's stories, fortunately now enjoying a resurgence of popularity as readable material for children; having previously been removed from the shelves of most public libraries.

Enid Blyton, along with the *Biggles* collection of stories and the *Noddy* series were censored, that is, taken from the libraries as material unsuitable for children to read. The reason for their removal is unclear, although "badly written" is one pertinent comment, and why books are taken off the shelves is purely a matter for the librarian to decide at this point in time.

Censorship was one of the topics discussed at the 22nd Biennial Conference of the Library Association of Australia (LAA) held this year at Adelaide Uni. Sandra Gapper (an advisor of the Central Southern Regional Education Office of the South Australian Education Department) discussed the problem of censorship as it now appears not only in schools, but libraries as well.

The banning of books in America and Canada has been achieved by undue pressure being placed upon teachers, librarians, and other relevant authorities by such radical religious groups as the Moral Majority. They have banned books such as *The Grapes of Wrath*, *To Kill a Mockingbird*, *Catch 22* and *Huckleberry Finn* on the grounds of being "anti-family", "anti-moral" and "anti-American". Other books under fire include those dealing with subjects such as parent/child conflicts, drug use and abuse, sex, homosexuality and teenage pregnancy, for example the realistic diary *Go Ask Alice*.

Ms Gapper realises that complaints concerning books cannot easily be ignored, and that "every school system needs a statement of its aims and objectives and a stable philosophy" to deflect such complaints away from the organised and diplomatic running of the school. She believes that censorship restricts learning and is repressive, and "in a thriving democracy that depends upon the selective, intelligent thinker and reader," it is a damaging process.

The subject of censorship in

itself is a debatable issue, and as Adelaide University is an institute of learning, it is one which everyone should be concerned with. The types of books removed from shelves is not a matter for librarians only, who may have their own bias and restricted ideas on certain relevant moral and social issues. But who is to decide why a book is to be removed?

Stewart Cockburn, an experienced and controversial journalist on many issues, gives us his "personal statement on censorship by a non-academic writer." He rejects "freedom of liberty and speech" in today's permissive society, because "liberty has degenerated into violence and pornography." Cockburn gave explicit and detailed examples of the type of pornography he was referring to, and the reasons why he gave up the completely free, anti-censorship stance of his youth. The pornographic material he discussed morally equalled real crime and violence against women, and the censorship of this material was essential as "women are the principal victims of what I'm talking about."

Cockburn submitted his ideas as to why pornographic material like

this had not been censored and removed from the market, basically due, he believed, to "financial profit and overwhelming greed." He reasons that alcohol, tobacco and pornography should be taxed even more heavily than at present "if the subject matter is still readily available." The censorship of

The censorship of pornographic material is not a topic that should be discussed; pornography should simply not exist, as it denigrates the position of women and sometimes children in society, presenting them as subordinate and stereotyped.

Roslyn Phillips, of the Festival of Light, a former teacher with an interest in child development, agreed with Cockburn on the topic of pornography, saying it was "seditious" and morally indecent.

Ms Phillips believes that all librarians are censors. "I think they

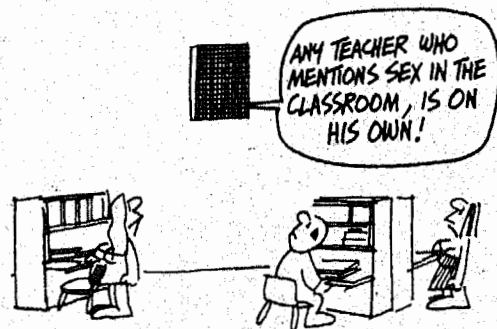
should be proud of their work, because it is for the general good, and the laws were put there for the general good." She believes that books on the shelves, available for buying and borrowing, should be of "good quality" and written by "people of authority". This raises a number of questions: what is good quality writing; and what is good? Must people possess an individual concept of "good".

Ms Phillips, with her own Christian, ethical conception of "good", used a Nazi account of World War II as an example of unsuitable reading material. She also

went into great detail about the number of pro-abortion books on library shelves (as opposed to the stance taken by the Right to Life movement), and used the controversial "How-to-do-it" manual on sex, *Make it Happy*, as an example of reading matter for teenagers that was morally and socially harmful.

Ms Phillips' final example was entitled *How to Commit Suicide* which she believed could cause many a potential suicider to take that final, daunting leap off the bridge.

— Jenni Lans



One step forward, two steps back has been the AUS reaction to the Federal Budget brought down by Treasurer John Howard two weeks ago.

Modest increases are the hallmark of this year's money allocations to students. Increases which offset the inflation rates of recent years but which are not sufficient to reverse the long term trend of plummeting student allowances.

The government has also introduced a loans scheme, the bogey which was foreshadowed by the Razor Gang which student organisations have feared for some time.

The Tertiary Education Assistance Scheme (TEAS) has been increased at a flat rate of 20% for 1983. Students living at home are eligible for a maximum allowance of \$38.65 and students living independently can receive a maximum allowance of \$59.62.

The means test for TEAS has been relaxed by 11%. The living allowance for students on post-graduate awards has been increased by 48% to \$6,850 a year.

The value of this award has been static for many years and the money is classed as taxable income. However, the number of post-graduate awards offered would increase from 800 to 900.

TEAS in 1983

Living allowances under TEAS will be increased by 20% for 1983. The new rates for 1983, compared with the 1982 allowances are,

Table 1: Comparison of TEAS allowance 1982, 1983

Type of Allowance	1982	1983
At-home	\$1,675 pa (\$32.21 pw)	\$2,010 pa (\$38.65 pw)
Away-from-home	\$2,583 pa (\$49.67 pw)	\$3,100 pa (\$59.62 pw)
Independent	\$2,583 pa (\$49.67 pw)	\$3,100 pa (\$59.62 pw)

Table 2: 1983 TEAS Means Test Scale

Adjusted Family Income 1981-82	Annual At-home Rate	Annual Away-from-home Rate
\$12,248	2,010.00	3,100.00
15,000	1,322.50	2,512.50
17,500	697.50	1,787.50
18,997	325.00	1,415.00
21,000	325.00	1,415.00
21,000	-	912.50
23,357	-	325.00

The means test will also be liberalised for 1983. The level of family income at which maximum benefits will be paid in 1983 — known as the marginal adjusted family income (MAFI) — will be increased by 11% from \$11,034 to \$12,248.

Where the adjusted family income, that is gross parental income in the previous financial year minus deductions for other dependent children in the family, and for deductions allowable under Sections 51-54 of the Income Tax Assessment Act, exceeds the marginal level, the allowance will be reduced on a sliding scale as in previous years. The cut-off level where the adjusted family income does not exceed \$18,997 for an at-home allowance of \$23,357 for an away-from-home allowance. These cut-off levels of income are about 16% higher than those applying in 1982. If income exceeds these amounts no payments are made.

There is a special concession in the means test where there are two or more students in a family undertaking a full-time tertiary course. Where there are two students in a family studying away from home for example, a partial allowance will be paid in 1983 provided the adjusted family income does not exceed \$34,467.

When a student is married, the means test is applied to the spouse's income in the previous financial year. The maximum benefit will be paid in 1983 provided the spouse's income does not exceed \$12,248. This limit has also been increased by 11% over the 1982 limit. Where the spouse's income is between \$12,248 and \$17,849, a partial allowance will be paid on a sliding scale in 1983.

Other benefits provided under TEAS are an allowance of \$42.70 a week for a dependent spouse; \$10

a week for each dependent child, and an incidentals allowance (\$100 if attending a university; \$70 if attending a college of advanced education; and \$30 if attending a TAFE college). TEAS recipients living away from home may also receive fares allowance entitling them to three return trips a year between home and the educational institution.

The government expects expenditure on TEAS to be \$194m in 1983 compared with \$165m in 1982. This is an increase of 17%. Its projections indicate that 89,000 students will receive benefits in 1982, an increase of 2,500 on 1981.

Anne Gooley, the former Union Education and Welfare Officer, paints a less sanguine picture of the government's handling of TEAS. See her analysis this page.

Postgraduate Awards Up

Postgraduate Awards provided by the Commonwealth assist people studying for Masters and Ph.D. degrees on a full-time basis at universities and colleges of advanced education. Awards are tenable for up to two years for Masters courses and for up to four years for Ph.D. The awards are competitive. They are made available free of a means test, but benefits are taxable.

There are three types of Postgraduate Awards — Research Awards for Masters and Ph.D.

graduate research funding to anything like its historic levels of the 1960's and 70's and secondly will be arbitrary and discriminatory in their effects," he said.

The increase was less than half of what was necessary to return postgraduate researchers to the real income they enjoyed under the Gorton administration, he said.

"The increase in number of places similarly halves the figure necessary to regain historic levels."

Mr Thornton criticised the government for leaving dependants allowances at their present level. Postgraduates and their families were already disadvantaged by being forced to live substantially below the poverty line, he said. "The government's refusal to increase dependants' allowances shows a callous disregard for the plight of these researchers."

He points out that over half the postgraduate research scholarships in Australia are funded by universities and the government has provided no extra funds to universities to increase those.

The gross level of the Postgraduate Award has been increased from \$4,620 to \$6,850 p.a. The after tax level of the Award is \$6,174 p.a. The gross increase is 48%, but the net increase is only 37.6%. Merely to have kept pace with inflation from the beginning of 1981, the previous stipend level would in any case have to stand at \$5,600 at the beginning of 1983. Before the increase even becomes effective the Consumer Price Index will have risen by over 4%, as the government expects an inflation rate of 11.4% for the year 1982-83.

The increase goes little of the way towards restoring Commonwealth Awards to their historic level of 77-93% of a University Research Assistant's salary. The salary of a Research Assistant formed the benchmark for determining levels of CPA between 1959 and 1973. The latest increase has brought Awards up from 36 to approximately 46% of the salary of a University Research Assistant, although they now have another increase pending.

The Thesis, Incidentals, Travel and Establishment Allowances have again not been increased, implying a further decline in their real value.

The number of new CPAs in 1983 is to be increased by 100 to 900 (the same number available in 1975 and 1976).

While any increase in the level and number of the Commonwealth Postgraduate Awards is to be welcomed by the university and postgraduates, the 1982-83 Budget increases do little to index the Award in line with increases in the CPI. Postgraduates will continue to experience financial difficulties with concomitant effects on research, particularly since any further increase cannot now be expected for some considerable time.

Overseas Students Hit

Overseas students studying in Australia collected the rawest deal in the budget education allocations.

They have reacted angrily to the increase in tertiary tuition fees announced in the budget. The basic rate has gone up \$150 (8.8%) to \$1,850 p.a. This follows a 13.3% rise in last year's budget.

The Minister for Immigration and Ethnic Affairs has stated that the objectives of the private overseas study programme are "to foster cultural exchange and develop international goodwill by increasing the number of people with a knowledge of Australia" (DIEA Report, Annual Report 1981, p. 60). The monetary pressure which the government places on these students sits uncomfortably with this statement. The Minister of Foreign Affairs also linked the involvement of Australian educational institutions with training third world students to Australia's humanitarian duty and enlightened self interest.

Foreign students will further suffer from the government's decision to abolish the taxable income threshold for foreigners in Australia. Thus foreign students will have to pay tax on every cent they earn in this country. When trying to scrape together enough to pay the \$1,850 tertiary tuition fee this is a bitter blow indeed.

AFTER THE BUDGET

Student finances

revisited

OVERDUE INCREASE IN TEAS

The budget resulted in a 20% increase in the levels of the TEAS allowances and 11% increase in the means test cut off points. No alteration was made to the dependants allowance, the personal means test, nor the amounts that can be received from other scholarships.

The extent of the increase in both the level of the allowance and the means test must be viewed with caution. The increase in the level of the allowance is the first since the 1979 budget, when TEAS was raised to its current level of \$49.67. Consequently the increase of 20% for the 1983 allowances does not compensate for the level of inflation over the last two years. The CPI has risen from 90.4 in December 1979 to 114.5 in June 1982, an increase of 24.1 points. If TEAS had been indexed since the last increase it would now be \$62.91, yet in Janu ary 1983, after another six months' inflation it will be \$59.62.

Similar problems arise with the means test. The means test was last adjusted in the 1981 budget and while it has been indexed to take into account inflation for 1981-82, average weekly earnings have risen by 14%. Consequently, while the adjustment to the means test is welcomed, it is insufficient.

The increase of 2,500 in the estimated number of students to receive TEAS in 1982 is welcomed, but this number still falls well short of the maximum number in receipt of TEAS, which occurred in 1977.

The inadequacies of the increases are best attested to by the TEAS allocation for 1982-83 of \$179,311,500 which is a 4.7% reduction in real terms of the 1981-82 expenditure. The 1981-82 financial year also recorded an underspending of the TEAS allocation, a trend that has existed for a number of years.

by Anne Gooley

Table 1 No. of students in receipt of TEAS

1975	81,000 (approx.)
1976	95,803
1977	99,153
1978	98,220
1979	93,559
1980	91,571
1981	91,521 (preliminary)
1982	86,200 (estimate)
1983	88,700 (estimate)

Table 2: TEAS allocation and expenditure

	Allocation	Expenditure	Underspending
1981-82	171,015,000	169,434,160	1,570,838
1980-81	163,580,000	163,443,772	37,228
1979-80	164,400,000	157,790,026	6,609,974
1978-79	167,264,000	157,500,217	9,753,783

Comparison of New Gross Level of Commonwealth Postgraduate Award with Australian Council of Social Services Poverty Line

Status of Award Holder	Old Gross Level (\$ per week)	New Gross Level (\$ per week)	Percentages Increase (\$ per week)	Poverty Line	Different Between NGL and Poverty Line
Single	88.85	131.73	48.27	113.64	Plus 18.09
Married with Dependant Spouse	131.15	174.43	33.09	152.04	Plus 22.39
Dependant Spouse plus 1 child	141.15	184.43	30.66	182.64	Plus 1.79
Dependant Spouse plus 2 children	151.15	194.43	28.63	213.36	Minus 18.93
Dependant Spouse plus 3 children	161.15	204.43	27.16	244.06	Minus 39.65

* All figures are before tax



THE LOANS SCHEME :don't bank on it

by Lance Worrall

The budgetary measure of greatest long-term significance for student financing is the student loans scheme. This is because the government has indicated, both in the Razor Gang Report and in correspondence between Mr Howard and the Australian Bankers' Association, that the loans scheme would to a very considerable degree substitute for increases in the levels of TEAS and postgraduate awards. The loans scheme will make available a minimum of \$500 and a maximum of \$1,000 p.a. for a period of up to eight years for undergraduate and postgraduate students.

The interest rate for loans under the maximum rate for loans under \$100,000, 14.5%, subsidised by five percentage points. Thus the current interest rate payable by the borrower is 9.5%. However, the

maximum rate for loans under \$100,000 has increased by 2% over the past year and the Budget provides good reason to expect further rises. Moreover, it should be noted that the actual rate of interest will in any case be considerably higher than the nominal rate of 9.5%. Borrowers will pay a compound rate of interest calculated on a daily basis. Applicants for a loan must be enrolled full-time students, and must either be in receipt of TEAS or a Commonwealth Award or meet means test criteria of less than \$5,000 a year. In addition, however, to be successful in applying for a loan, the student must "not have a bad credit rating". The assessment of this is to be "determined by the bank", the position of the banks throughout negotiations with the government over introduction of the loans scheme makes it clear that "a bad

credit rating" does not simply, or even mainly, refer to a history of previous default. It refers primarily and most significantly to potential borrowers who are considered less likely to obtain employment on graduation, or whose future earning capacity is considered to be too low, or whose working life after graduation is considered to be too short. The banks will thus discriminate in the provision of finance against women (who experience higher unemployment and lower wages on graduation), mature age students (who have a shorter working life on graduation) and against students enrolled in non-professional courses (with lower wages on graduation). The reverse side of this coin is that the loans scheme will encourage a distortion in the choice of courses and subjects by enrolling students. Quite apart from this overt discrimination under the scheme,

loans will further restrict the already limited access to university students from low income backgrounds. By imposing the burden of debt repayment at high (and rising) rates of interest, students from low income families will be deterred from enrolling. This is particularly so since the loans scheme is likely to be expanded in future to avoid pressure to increase TEAS and CPAs in line with inflation. Moreover, the burden of debt repayment will discourage graduates, from continuing on to do postgraduate research. The loans scheme will be discriminatory in restricting the access of many people to university education. Moreover, it will distort the selection of academic courses by enrolling students. Finally, it will seriously harm the research capacity of Australian universities.



Agent for the Australian Union of Students.

NOW AVAILABLE WITH
STUDENT TRAVEL AUSTRALIA

Level 4, Arcade, Adelaide University 5000
Phone 223 6620

Union, Flinders University, Bedford Park 5042
Phone 277 8092

CHARTERS

**Last year
our charter flights
sold out in
one month.**

Don't miss out this time.
Our charters for Dec 82/Jan 83
are now open for booking.

SOME OF SWITZERLAND'S
BEST RESORTS. NOV.-APR.
FROM \$98 FOR 7 NIGHTS
WITH BREAKFAST AND
EVENING MEAL INCLUDED



ON THE SWISS-ITALIAN
BORDER. NOV.-APR. FROM
\$70 FOR 7 NIGHTS.

SWISS SKI ITALY

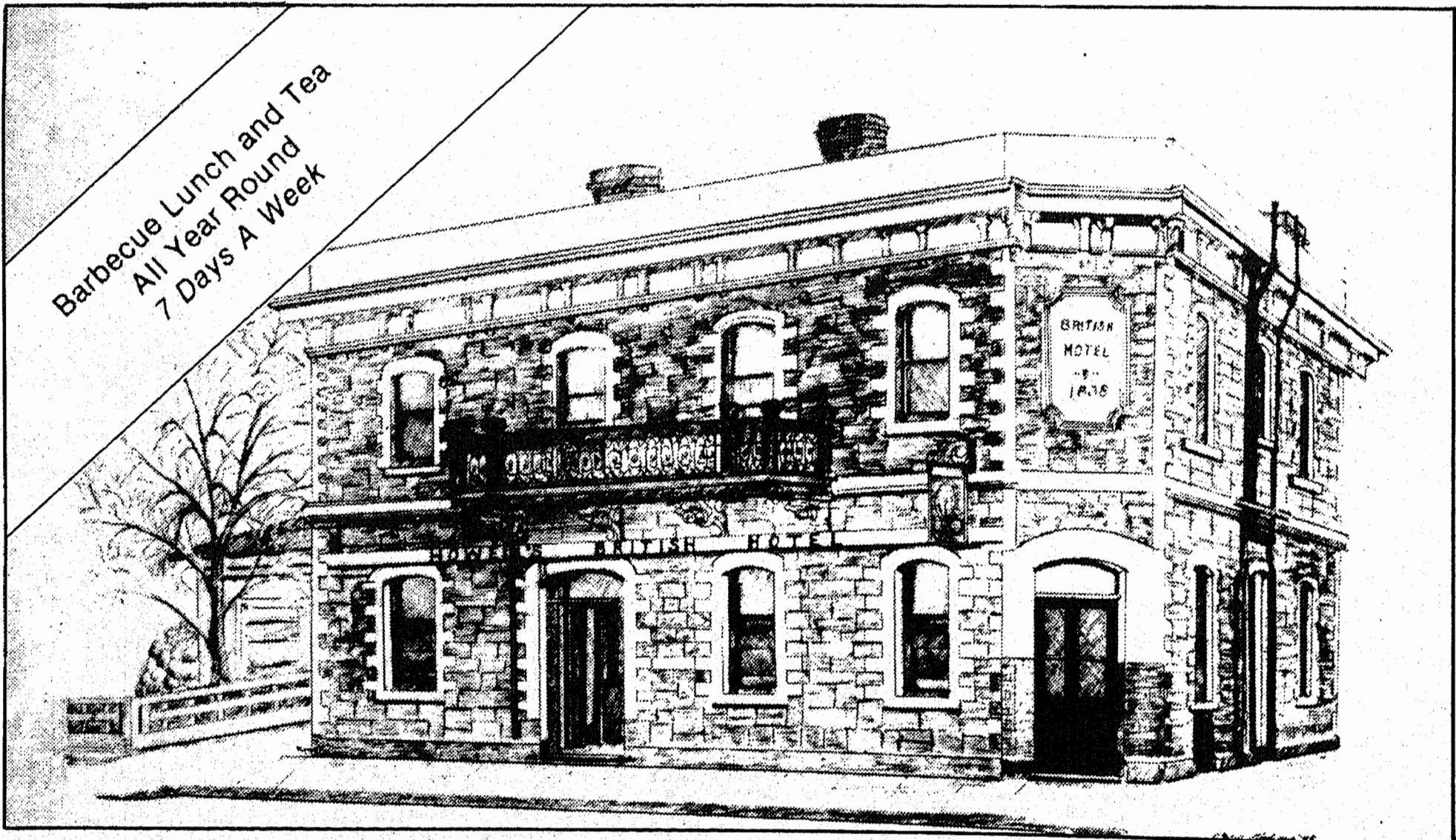
Don't pay more

Please forward a copy of the STA 'Travel Holiday '82.

Name _____

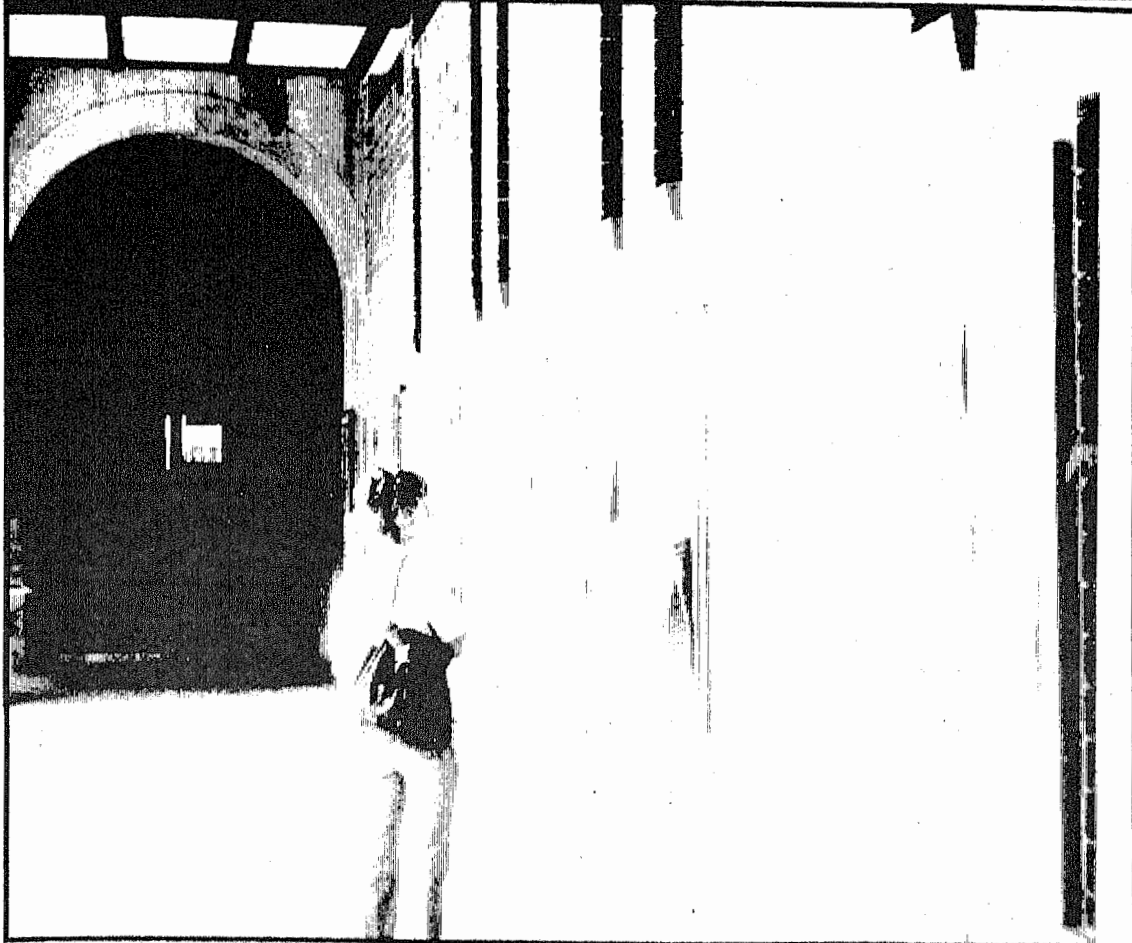
Address _____

Barbecue Lunch and Tea
All Year Round
7 Days A Week



BRITISH HOTEL

38 Finnis St., Lower North Adelaide.
supports student employment



University Recognizes Position of Women

Adelaide University is in the throes of officially recognizing an equal position for women lecturers and students on this campus. NOUHAD AOUKAR and TIM DODD compiled this report.

Education practices at this university have recently come under close scrutiny in an attempt to eliminate sexism in the dealings of the university with

its staff and the staff with university students.

If academic staff do indeed conform to the guidelines suggested by a university working party,

students will notice great differences in the behaviour of many lecturers and tutors.

Academics are encouraged to ask themselves

- am I clear about my attitude to sexism?
- have I declared my attitude to students?
- is my behaviour in all my

relationships with students consistent with my declared attitudes?

The working party on 'Women at the University of Adelaide' was appointed by the Executive of the Education Committee to report on the position of women on university committees, discrimination in courses offered to students and means of action the university might take to eliminate sexual discrimination.

Most of the committee's recommendations have been officially recognized by University Council.

The major concerns of the working party were sexual harassment and the use of sexist language in tutorials and lectures. Sexual harassment does not refer to occasional compliments. It refers to behaviour which is personally offensive, which debilitates morale and which therefore interferes with work effectiveness of its victims, the working party concluded.

Sexual harassment includes sexist jokes, offensive and unnecessary physical contact, subtle pressure or threatening demands for sexual favours. Whilst it does not appear that sexual harassment in its more serious forms is extensive, nevertheless it takes place with sufficient frequency to require definite measures, according to the working party.

The working party recommended that a committee consisting of four people be appointed by the Vice-Chancellor to hear cases of sexual harassment. Two of these members should be women.

University Council approved this motion in principle and decided to establish a committee of two men and two women to recommend on its implementation.

This committee has not yet reported. Presently it is collecting information about how other universities and organisations deal with sexual harassment complaints.

In about one month's time the committee will discuss setting up the complaints machinery for cases of sexual harassment. Such

is the pace of university bureaucracy.

The committee will deal with all types of perceived sexual harassment. The working party expects most of the situations to be seemingly trivial. However, it believes that when a student is embarrassed or his/her academic prospects are prejudiced by such behaviour, the situation should be treated seriously.

The committee is expected to produce a guide to staff behaviour to assist in raising the consciousness of members of staff in this matter.

Sexist Language

The working party strongly believed that sexist language reinforces stereotypes about women and their public capacities.

The following guidelines on sexist language have been endorsed by University Council.

Language used in written examinations should recognise the full equality of the sexes. Many conventional language traits are often unthinkingly perpetrated and have been so deeply embedded in the language that it requires conscious effort to avoid them.

Titles which describe marital status should be eliminated as it is only women who are identified in this way.

The race or sex of a person should not be mentioned when irrelevant to the context of what is being written.

Other recommendations were the elimination of the indiscriminatory use of the pronoun he in written documents and the retitling of jobs so as not to exclude women.

Many women feel that this blanket use of masculine gender pronouns gives people the lasting impression that the educational, administrative, business and political worlds belong to men only. Sexism is not dependent solely on the values and behaviour of individuals, rather it is an outcome of a number of different forces including, for example, the values of our society and the sex composition of staff in the university.

UNION FEE UP?

\$159

Following the Union elections in July, a new Union Council has been installed. It's first major action may be to overturn the \$159 Union fee for 1983 set at the last meeting of the old council. Union Councillor, DARRYL WATSON, argues that the fee should be raised to \$163 in the 1983 budget. The numbers on Council are now such that the vote might run that way. On this page Watson sets down his reasons for wanting to jack up the fee. Union President, KEN McALPINE, defends the \$159 Union budget.

The fee will be decided one way or the other at the meeting of Union Council tonight, Monday August 30, at 5.30 pm in the Union Dining Rooms.



Watson on the offensive



McAlpine for the defence

\$163

The level of the statutory Union fee for 1983 received a fair amount of airplay in the recent Union Council Elections. A group of Union Council hopefuls, campaigning under the 'Pro-Union' banner, made it well known that they supported the \$159 fee agreed to by Union Council in July.

Unfortunately, the budget that included this fee is inadequate for the short and long term objectives of the Adelaide University Union. This new budget covers these inadequacies.

What are the changes?

The revised Budget '83 will see the Union's income increase by 22% over that for 1982. The Statutory Fee increase of 7% (up \$11) and the abolition of the 25% fee for part-time students, brings about some of this change, but the adjustment of the Joining Fee, which has been fixed at \$20 for eleven years to a new level of \$30 gives the income boost our Union needs.

Where does the increase go?

Associated groups of the Union all submit their own budgets to Union Council and its committees. Unfortunately, the last Council unfairly chose the Sports Association and Non-Collegiate Housing budgets as the only ones to be cut. This revised budget shows decreases in grants to the Sports Association, Students' Association and the PGSA budgets.

This allows the Non-Collegiate Housing budget to be maintained and provides for a \$7,000 grant to the Centre for Physical Health, which will allow both groups to maintain their service to students.

Most importantly, the Union will increase its level of reserves to \$160,000. In 1979, reserves were at a boyant \$163,000 and since then Union Council has unwisely allowed this fund to run down. This run down has brought critical comments from the Union's Auditor and a suggestion from the University that reserves should be significantly boosted.

Reserves allow the Union to look forward to the future and guarantee the Union's financial stability in case of major breakdown of equipment. First year students, who are hardest hit in this revised Budget due to the timely increase in the Joining Fee, will be the ones to benefit from this Budget's long-term planning.

What happens now?

On the first day of 3rd term, Monday August 30, the new Union Council will have its first and last chance to change Budget '83. Constitutionally, Union Council must recommend a statutory fee to the University Council by 31 August, and unless the revised Budget '83 is accepted, the irresponsible statutory fee of \$159 will persist. For the sake of the Union's future, I trust the Union Council will recommend \$163 as the statutory fee and give our Union financial stability for the future.

The 1981-82 Union Council set a Union fee for 1983 of \$159. This was the result of a very long process of investigation of possible areas of saving in order to keep your Union fee to the lowest possible level while maintaining the Union's sound financial position.

The general rate of cost increases expected in the Union between 1982 and 1983 is about 12%. This would have taken the Union fee to approximately \$170. In addition, the Union decided to increase the allocation to Capital and Reserves by 42% to guard against major breakdowns of equipment. This would have meant that the Union fee would have been \$174.

However, by rationalising the Union's administration and taking a number of other steps, the old Union Council cut enough out of next year's expenditure to keep your 1983 fee down to \$159.

These measures included:

1. A cut of \$36,000 in administration salaries.

2. The amalgamation of the Education Research Officer and Welfare Officer positions.

3. The staffing of the Games Room from the Gallery.

4. The abolition of the 25% fee level for part-time students.

These measures have meant a saving of \$106,000 which kept the fee down to \$159.

Despite the very small increase of 4½% in the fee, the following increases have been made in grants to associated groups:

- Sports Association — 5%
- Students' Association — 2%
- Clubs and Societies — 10%
- Post-graduate Students' Association — 9%

Any proposal to alter the level of the fee or the budget for 1983 since the election of the new Council would be a serious breach of the long-standing convention that the budget is set before the annual elections. The new Council — elected in July — gets to set the 1984 budget.

It would also be a very serious breach of faith for anyone to move an increase in the Union fee without having explicitly stated that they would do so during the annual elections.

The Card Lady

Room 415, 4th Floor
Edments Building
Gawler Place
Tel: 223 5792

Entertainment
and enlightenment
Group bookings at
concession rates

Typing done in my home
Reasonable rates, paper supplied.
Will pick up and deliver. Please
telephone 278 1739.

For all your cycling
needs from cotter pins
(Campagnola) including a
wide range of touring
bikes and accessories

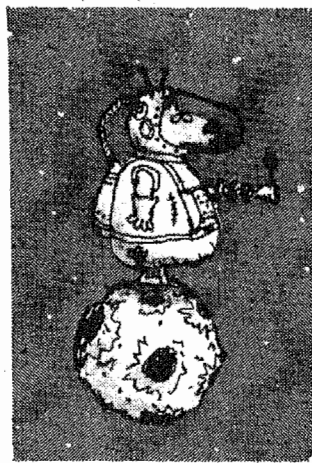
see Europa Cycles
221 Morphett St
Adelaide

Tel: 51 3055

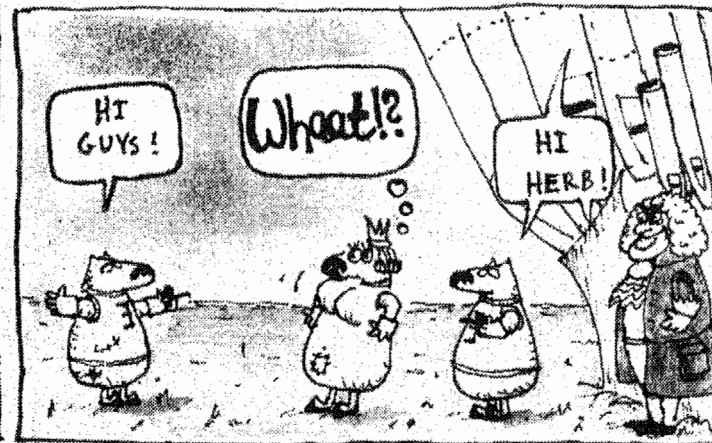
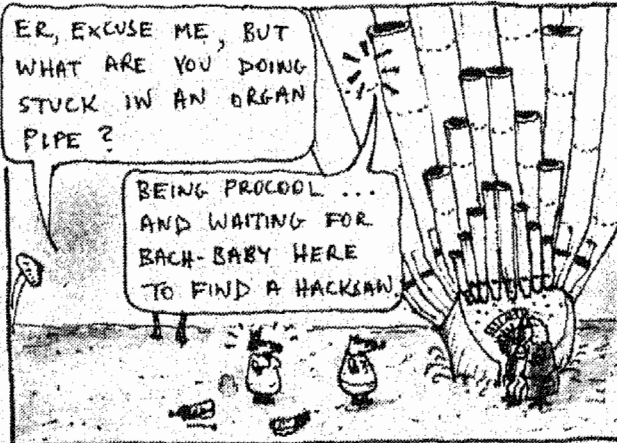
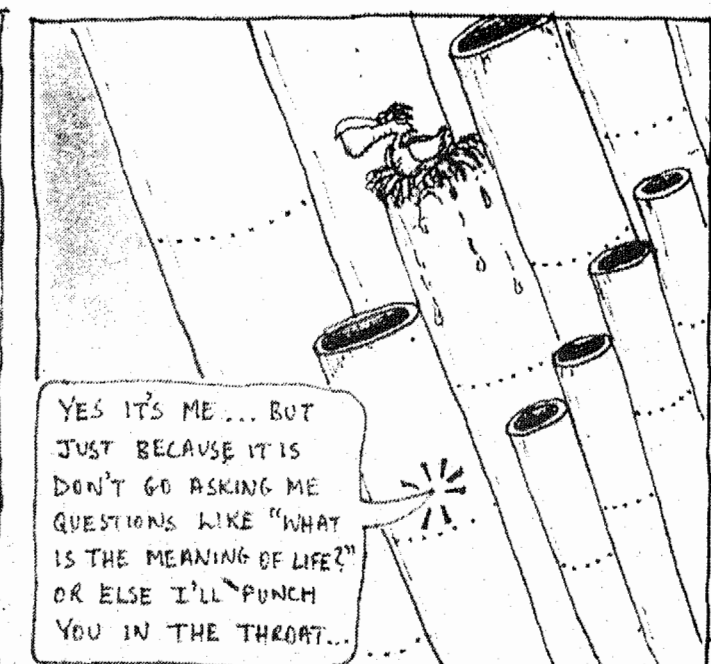
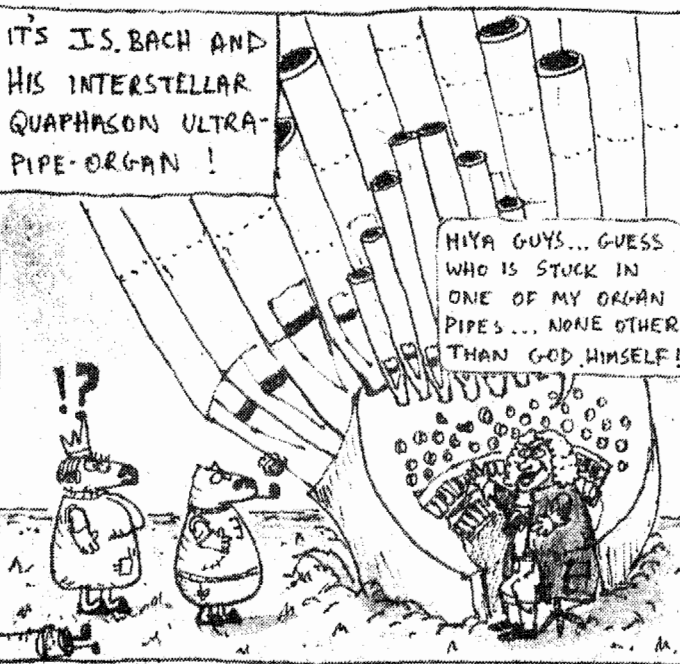
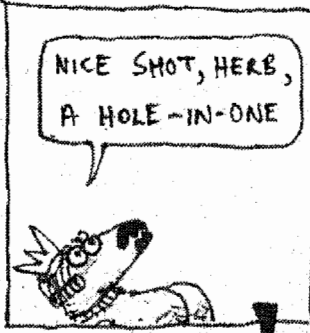
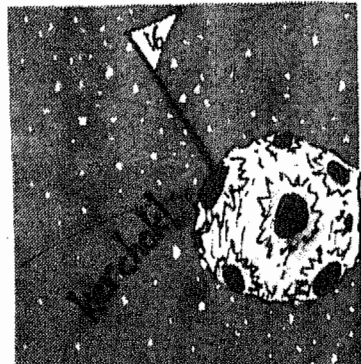
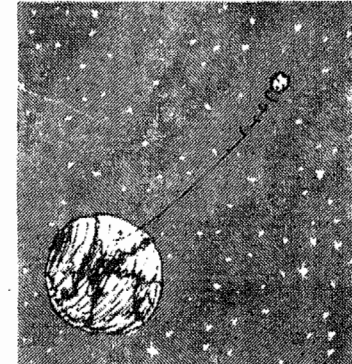
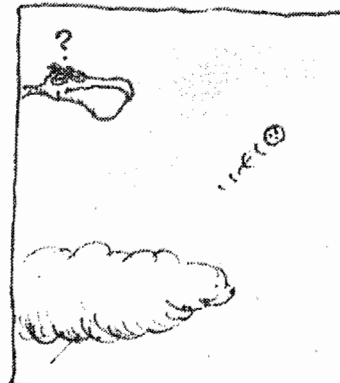
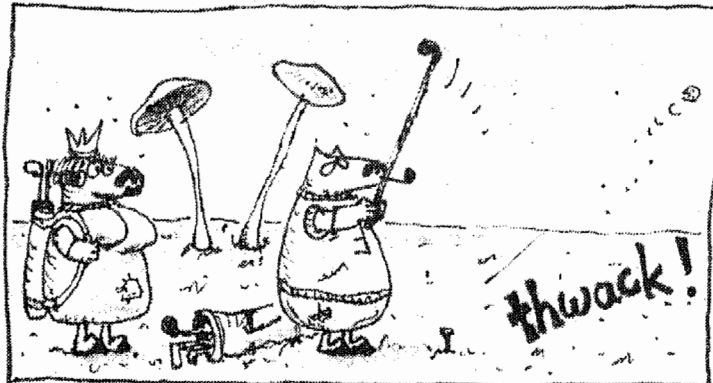
The Amazing Existential Wombat

The story so far...

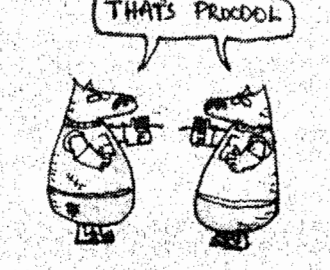
MARTHA, AFTER HEARING OF BILL'S UNUSUAL ACCIDENT, COULD NEVER EAT WATERMELON WITHOUT THINKING OF THE TIME WHEN HERB RAN INTO A "VOYAGER" SPACE-PROBE ON BOARD WHICH WAS A CALL FOR HELP FROM THE OPPRESSED WOMBATS OF EARTH AND WHICH SUBSEQUENTLY LED TO A MARSUPIAN RESCUE MISSION BEING INITIATED. BUT FIRST HERB HAS HIS HOLIDAY ON (SUNNY) MARSUPIA.



WE FIND HERB WITH PRINCESS ODDON ON THE GOLF COURSE. HERB TEES OFF...



HULLO THERE. THIS IS YOUR CONGENIAL PHILOSOPHER AGAIN, SPEAKING TO YOU FROM ATOP BACH'S ULTRA-PIPE-ORGAN. HULLO, AS IT WERE YOU MAY BE WONDERING ABOUT THE "GÖDEL-GO-ROUND" ... WELL, YOU SEE, MR. GÖDEL WORKED OUT THERE ARE IN SPACETIME CLOSED TIME-LIKE CURVES WHICH ALLOW ONE TO TRAVEL THROUGH TIME. A "GÖDEL-GO-ROUND" SIMPLY EXPLOITS THIS THESIS. NOW IT HAS BEEN CONTENTED THAT TIME-TRAVEL IS IMPOSSIBLE BECAUSE YOU CAN SHOOT YOUR GRANDMOTHER BEFORE SHE EVEN MEETS YOUR GRANDFATHER AND THAT SORT OF THING. HOWEVER, ONLY YOOMANS ARE CAPABLE OF THAT SORT OF THING AND THAT'S WHY THEY ARE NOT ALLOWED ANYWHERE NEAR TIME-MACHINES TO SPOIL EVERYONE ELSE'S FUN. WELL, GOOD EVENING, AND THANKYOU FOR LISTENING.



THIS IS NOT A PIPE. by a Marxist Kleptomaniac TO BE CONTINUED...

Cinema. Theatre. Books. Food. Records.

Back pages

Far East: we talk to the creators

A year ago writer/director John Duigan scored a major personal and critical success with the widely acclaimed *Winter Of Our Dreams*, a thoughtful evocation of a one-time student activist approaching the twin crises of early middle age and a decidedly un-Marxist degree of personal affluence.

During the intervening months Duigan has been far from inactive, having taken on the directorial and writing responsibilities for the political thriller *Far East*, once again working in tandem with his *Winter Of Our Dreams* producer, veteran documentary maker Richard Mason.

Since leaving his job as a university instructor, Duigan's rise within the Australian film industry has been rapid if not meteoric; *Far East* is his third full length project since the release of the controversial *Mouth To Mouth* four years ago. And among Australia's growing number of successful directors his work has retained an almost singularly contemporary touch in theme and continuity, objuring the recent colonial past and lingering projections of panoramic vistas in favour of the more mundane commonplace aspects of urban living.

During a recent promotion visit to Adelaide, Duigan, Mason and *Far East* cast member Raina McKeon spoke with *On dit* and representatives from the student media. This is a partial transcript of that interview.

What were your specific intentions in make 'Far East', John?

DUIGAN: We set out to try and give a mainstream audience a glimpse of Australians in a South-East Asian country, in fact in the Philippines. Rather than actually set

out to make a straight socio-political document, we've tried to wed the view of that country to a romantic thriller genre.

The sort of people we're trying to get through to are those who go on tours to South-East Asian countries, and if we can give experiences to them through the film, perhaps they'll have slightly different feelings about the situation when they go to a girlie bar in Thailand or Manila or wherever. Or if they have connections with an Australian company employing labour at virtually starvation wages, maybe they'll just have a slightly different view on that.

MASON: In another sense I also see it as a continuation of *Winter Of Our Dreams* in that there are statements about personal responsibility, about conviction and commitment. Each character has to face that decision making process and either accept or reject responsibility in relation to the world they live in.



Director John Duigan

DUIGAN: We chose the starting off point as being similar to a film like *Casablanca*, but the characters then go in very different directions because the world in which they live, and its moral issues, are far more complex and confused than the black and white morality situations of the Second World War. Likewise the relationships are different, they're not really romantic in the old sense at all. They are much tougher, more volatile and more cynical. And Richard and I are interested in confronting the characters with moral decision, and there is a kind of moral journey that they must all go on.

A lot of the pre-release publicity surrounding 'Far East' has emphasized the reteaming of Bryan Brown and Helen Morse, and this will undoubtedly be a major selling point. Were you wary that this could divert attention away from the merits of the film itself?

MASON: We didn't cast Bryan Brown and Helen Morse because we wanted to team them together again. We first cast Bryan Brown as the character of Morgan Keefe emerged, and as John developed the character of Jo Reeves, complete with French Indo-Chinese background, we remembered Helen's performance in *Picnic At Hanging Rock*. When we showed the picture to the distributors, they saw it at once; Helen and Bryan, together again.

The storyline of 'Far East' bears a certain resemblance to what I've heard of Peter Weir's 'The Year of Living Dangerously', and I was wondering if perhaps you felt that two films with such apparent similarities might cut into each other's potential audience. I don't know when Weir's film is due to be released, but could that be a possibility, especially with a film like 'Missing' currently screening?

MASON: I don't think so, the two are really very different. The one important similarity is the presence of a journalist, and even this is different in feel and in pace.

But people who haven't read the novel 'The Year of Living Dangerously' might not realize this, and having seen one may go to the other, thinking it could be some form of repetition.

DUIGAN: I think there are factors that would count against that. We're first out for a start, which probably puts us in a better position, but I think there is no doubt that a new Peter Weir film is going to attract a lot of attention. He's had enormous success with *Gallipoli* and other films, and I'm sure that audiences will approach his film quite differently to the way they're approaching *Far East*.

Do you think there is still reluctance on the part of many film financing bodies to fund films with an overtly political message, or at least with an underlined political message as in 'Far East'?

MASON: I think John and I are rather regarded as hot properties. After *Winter Of Our Dreams* they think we're a good team, and that could override possible reservations.

DUIGAN: There was a period of time before the availability of finance through the tax legislation when it was very difficult to get money for projects that were regarded as being non-commercial, and at that stage it would have been impossible to get films like *Winter Of Our Dreams* off the ground for similar reasons. But it probably is the case just at the moment that we could most likely float the majority of projects that we're interested in.

MASON: I don't know if you're aware of this, but money is getting very hard to find for films in general, and one or two really good scripts are having trouble raising the necessary finance.

The reason John and I don't anticipate any such trouble is because we make films very cheaply. The way we operate is comparatively low budget. *Winter Of Our Dreams* cost \$362,000, and *Far East* was done very cheaply too.



Raina McKeon

John, after 'Winter Of Our Dreams' and 'Far East' Richard was quite right in describing the pair of you as 'hot properties', but the old adage that an actor is only as successful as his last film seems to be equally true of directors. Look at what befell Michael Cimino after 'Heaven's Gate'. Are you worried by the prospect of such fluctuating fortunes?

DUIGAN: Yes, I'm very fearful of that situation, and it certainly is true to an extent. The projects I'm evolving at the moment are both very low budget and will hopefully escape the vicissitudes of whatever befalls *Far East*.

For myself, *Far East* is in a sense another stage in attempting to explore subjects which I feel are socially or philosophically important, to try and translate these ideas into a form which is accessible and interesting to as large as possible a public.

You seem to have followed a more traditional path into film making, more like such members of the old school of directing as Hitchcock or Huston, in that you didn't actually attend a film school and study specifically to be a director.

DUIGAN: That's right. I really spent most of my time at university doing drama, but philosophy and history were my subjects, and I took my Masters in philosophy.

At that stage, although I was always very interested in film, I never expected to actually work in that medium. It was a pragmatic choice in terms of audience size between film and theatre that was originally responsible for my moving into film. Although now, having worked in films for a number of years I really do love the film making process, and I find it constantly fascinating and exciting, which is a great bonus.



Producer Richard Mason

Cinema

Casablanca Fable

Far East
Bryan Brown, Helen Morse
dir. by John Duigan
Hindley Cinemas

Overly simplistic though my response to *Far East* may be, I can't help but look upon it as an only partially successful revamping of the *Casablanca* fable.

Director John Duigan freely admits to having been influenced by the 1943 classic when it came to assembling an opening scenario for his own characters, although he'd probably be less than pleased at the way in which *Far East* constantly harkens back to the more melodramatic elements of the definitive Warner Brothers' cult movie without ever really establishing its own credentials for more than a few minutes at a time.

Admittedly, *Far East* doesn't have an elegantly suave Claude Rains type police chief to exchange witticisms with the hero, but most of the remaining stock ingredients are present: an exotic setting; a weary expatriate bar owner (Bryan Brown); the former love of his life (Helen Morse); her idealistic, politically active husband (John Bell as an investigative reporter); and a barrel of assorted Fascist heavies.

There are, however, moments when *Far East* extends the promise of developing into a story in its own right, and these come Duigan's commendably sincere attempt to highlight the plight of Filipino factory and agricultural workers (especially in their attempts to form an effective trades union system) and of the population of the Philippines in general under the oppressive Marcos regime; although as with Costa-Gavras's *Missing*, all reference to the actual locale where the story unfolds remains strictly oblique.

A surprisingly strong synthesising factor in the presentation of this brand of social commentary is provided in the performance of former Miss India and one time model, Raina McKeon, as a local activist. For someone whose fledgeling career as an actress began with a stint in *The Young Doctors*, she performs with a striking blend of conviction and authority.

Male Road Fantasy

Running on Empty
Academy, Glenelg

Whatever happened to old Rockers? The answer, as well as a wealth of other information about street racing and teenage gangs are to be found in the latest road movie *Running on Empty*. A happy smorgasbord of cityscapes and bushland provide a backdrop for pacy scripting and often more than acceptable performances.

It may be unusual for this 'genre', but the subject of sexuality is brought from the periphery of the movie's concerns to the level of subplot. ("I believe in equal rights for women," says the hero, before giving his girlfriend a black eye.) Because the film does raise the question, it deserves some comment.

The heroine pretends to question the role of women as being something other than "easy lays" for the car-racing/hard working/macho posing men in the film. Ultimately the film answers her questioning by saying that that is all women are here for, and leaves her as the happy, subservient sex symbol to complement the hero's parading.

Max Cullen is the best thing the film has going for it, playing a blind and aging car fanatic. Along with him are a number of other pleasant surprises in this film about heroes and villains; just touches of thought from all concerned which rounds the picture off into a satisfying whole.

Except for the question of sexuality. Unhappily, most of the potential audience

The teaming of Bryan Brown and Helen Morse in the pivotal Bogart and Bergman roles makes for an effective enough romantic duo, although neither they nor the story quite match the standard of their earlier work together in the serialisation of *A Town Like Alice*. In fact, the Brown-Morse combination is generally overshadowed by the budding relationship that develops between McKeon and John Bell.

And to give credit where it's due, in his characterization of the heroine's altruistic husband Duigan has actually surpassed *Casablanca*. In *Casablanca* Paul Henreid's Victor Laszlo — although noble and likeable enough — existed largely as a dramatic device whose rescue from the Germans by Bogart enabled Bogart's Rick

to rediscover and reaffirm his own idealism. In *Far East* Bell is developed fully by the screenplay and is presented as an attractive and appealing character in his own right.

Even so, a certain predictability does detract from the good intentions of *Far East*. It is virtually guaranteed that Morgan Keefe (Brown) will finally emerge from his cocoon of political indifference and risk everything in order to break Bell out of a high security government interrogation centre, and that for reasons borne of pragmatism and self awareness, Morse will ultimately forsake her old love to remain with her husband.

— Peter Rummel

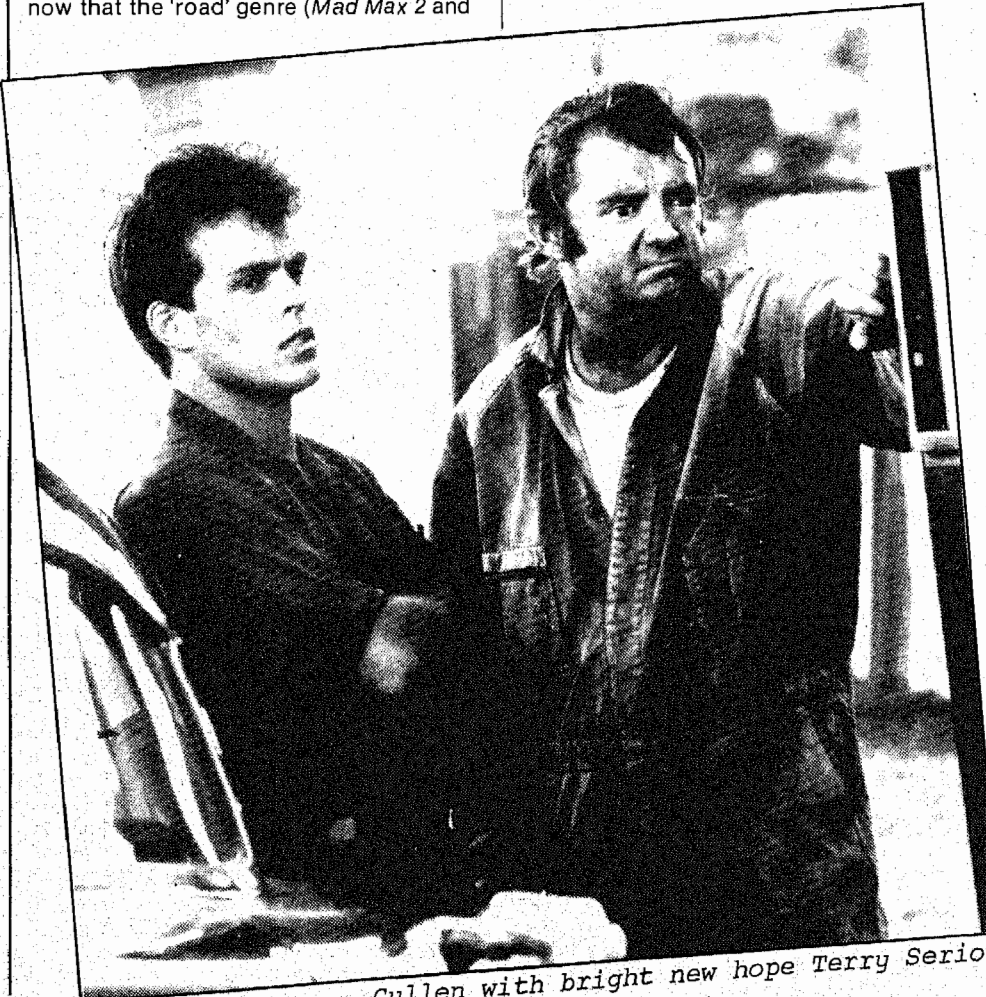


Brown & Morse in Far East: Bogey and Ingrid did it better, earlier

won't be concerned by it. After all, it is a 'cock movie', a male fantasy realised on screen. Unlike the wealth and detail that has gone into other aspects of the film, the investigation into this area is plastic tokenism in keeping with modern trends. But now that the 'road' genre (*Mad Max 2* and

Freedom being the others released in recent months) has at least mentioned the subject, I wait in anticipation for the movie that treats the question in depth, and with a nod towards reality.

— John McConchie



Cullen with bright new hope Terry Serio

The Good, the Bad, & the Ugly

movies this week

Far East: Directed by John Duigan (*Winter of Our Dreams*). *Casablanca*-style political thriller (surprisingly political), scores points for its comments on personal commitment and for re-teaming of Bryan Brown and Helen Morse. The pick of the new releases.

Poltergeist: Dir. Tobe Hooper (*The Texas Chainsaw Massacre*, which was banned in Australia). Stephen Spielberg — produced scare story with special effects overshadowing actors. Entertaining, frightening; gives horror movies a good name.

Running on Empty: Dir. John Clarke (making his film debut). Australian road movie *a la Mad Max*, quite adeptly done with a lot of new local talent. Max Cullen shines in a wierd role. Engaging;

Star Wars: George Lucas fantasy classic. If you haven't seen it, grab this chance.

Star Trek II: The Wrath of Khan: Dir. Nicholas Meyer (*Time After Time*). Pale by comparison with *Star Wars*; has William Shatner undergoing male menopause, Leonard Nimoy making final exit. Entertaining in places but not up to standard of old TV show at its best.

Rocky III: Dir. Sylvester Stallone (*Rocky I, II; F.I.S.T.*). Sylvester slugs it out again. If you like seeing people's brains knocked out, this is for you. Making big money in the US.

Firefox: Dir. Clint Eastwood. Clint in a less mechanical role as fighter-pilot cum spy. Watch for magnificent dogfight scenes by John Dykstra, the *Star Wars* SFX whiz.

The Man From Snowy River: Dir. George Miller (*Against the Wind*). Good clean fun in the *Star Wars* tradition; popular long-runner and deservedly so.

Porky's: Grosser *Animal House*, but you don't actually see much. A must for engineers.

Grease 2: Alan Carr sugary absurdo-nostalgic 1950's bubblegum movie for 13-year olds.

Escape to Victory: Adelaide's longest running film, but that's a reflection on Adelaide more than the film.

This Is Elvis: So who cares if it is?

The Pirate Movie: Kiddie-fodder, disowned by its screenwriter.

Feral Feline

Cat People
Nastassia Kinsky,
Malcolm McDowell
Dir. by Paul Schrader

It is entirely appropriate that Paul Schrader's latest film, *Cat People*, should be a joint venture between Universal and RKO, for it is these two studios whose histories are inextricably linked with the evolution of the modern horror movie.

During the silent era and the early talkies, Universal was the acknowledged pioneer of the genre, with a roster of talent boasting the likes of Lon Chaney, Boris Karloff, Bela Lugosi and renowned director James Whale.

And in the 1940's it was RKO who took the process of development in hand, updating and bypassing the standard gothic horror story, with its accent on shock value and hideous makeup, in favour of a more contemporary emphasis on subtlety and prolonged suspense.

Which brings us to *Cat People*, an explicit modification of the 1942 RKO production, and a hybrid of the two divergent styles that could only win qualified approval from purists of either bent. For while the cameras make full use of the moody, exotic allure of the New Orleans locale, they depict with equal relish the severing of a human arm by an irate leopard, complete with lingering close-ups

cont. p.17

Space Opera

Star Trek II: The Wrath of Khan
Directed by Nicholas Meyer
Forum Cinema

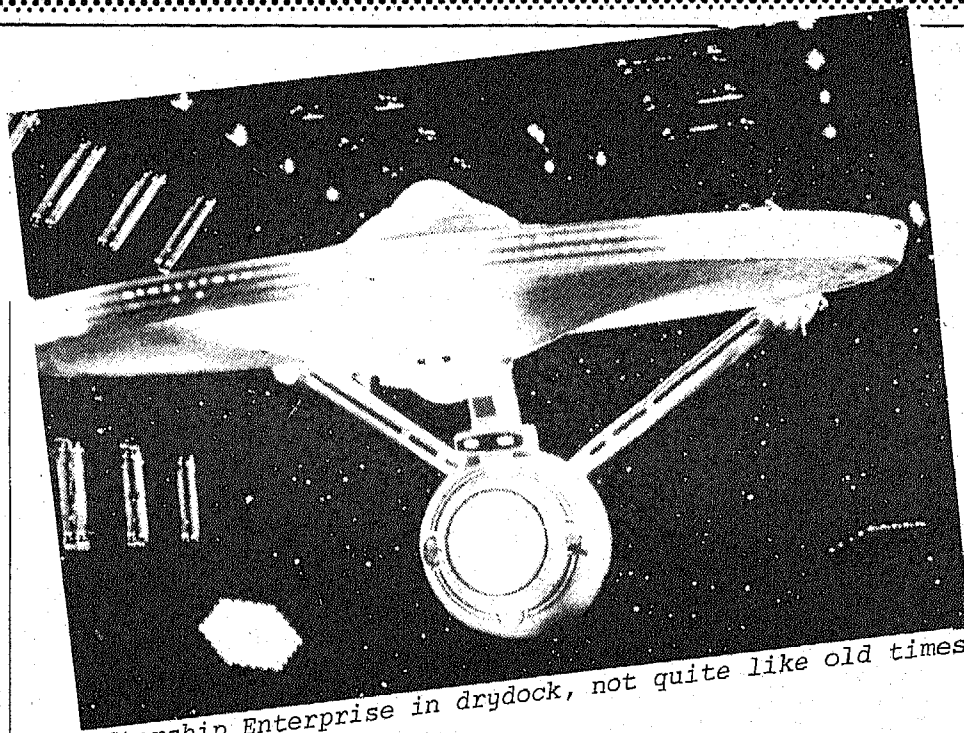
Do you remember a TV series called *Star Trek*? When it was created by a man called Gene Rodenberry back in 1966, and for several years after, it was one of the best things on television.

It was a space series which relied for its appeal not on special effects but on tight, dramatic, one-hour stories. It had many excellent scripts and a few brilliant ones, by people such as Harlan Ellison, Theodore Sturgeon, Norman Spinrad and Rodenberry himself, which were landmarks in filmed science fiction. It had three talented lead actors playing interesting, well conceived characters. It gave a generation a glimpse of what the twenty-third century might be like.

In 1979 the clamour of the fans for *Star Trek's* return provoked Paramount Pictures into releasing a \$40 million movie based on the series. That movie contained a quite astonishing number of writing, production, directing, editing and acting flaws. Yet it has to date earned Paramount almost \$200 million.

Small wonder then, that Paramount should release another *Star Trek* movie. This one is about two hundred times better than the previous effort, but that doesn't mean it's any more than reasonably watchable. The plot has Admiral Kirk (William Shatner) worried about his age and the loss of his starship, finally retrieving his command and charging off to fight an old enemy, the Khan of the title (Richard Montalban). Climax of the film is a starship battle in the misty interior of an interstellar nebula.

But what Paramount has failed to grasp about science-fiction movies is that they only really work when they are guided by the imagination of a single creative mind: George Lucas in *Star Wars* and *The Empire Strikes Back*, Douglas Trumbull in *Silent Running*, Stephen Spielberg in *E.T.* *Star Trek*, by contrast, is a movie about which



Starship Enterprise in drydock, not quite like old times

no one seems to have cared. It's as if the Hollywood movie moguls had just trundled out the sets from the first movie and said "Put some people in the chairs and let's go". Consequently, the movie contains a whole bunch of space opera cliches, and very little is fresh and new. The special effects are colourful but aged (many were also in the first film) and the sets are full of blinking lights. When the ship is attacked, panels explode on the bridge because in the twenty-third century everyone's forgotten about fuses. The musical score is dull ... in fact the aural quality of the film is generally low.

There are a lot of bad things about this film which pretty lights and loud music can't hide. As a villain, Ricardo Montalban is rather wishy-washy; I couldn't help feeling that Darth Vader would have made him look like the tooth fairy by comparison. But then Shatner seemed to have removed a lot of the backbone from his character of Kirk, so they work quite well together. And then there's the worst scene of all, Spock's funeral (yes, this time they get him), where the coffin goes down the tube to the strains of *Auld Lang Syne* on the bagpipes. Around me the audience couldn't help laughing.

There are also some good moments in this film. They occur when the special effects (and a horde of capable but forgettable guest stars) are pushed out of the way and Shatner is left to act with Leonard Nimoy and DeForest Kelley, who play Mr Spock and Doctor McCoy from the original series.

Then the sparkle returns, just for a minute or two. Stratner has remembered how to act (after the first movie I thought he had entirely forgotten) though he is not the artist he was in the 1960s. Nimoy remains quite brilliant, playing superbly the character he created seventeen years ago, and Kelley is likewise entrancing. But the movie centres on Shatner's Kirk, looks briefly at the guests, and almost ignores Nimoy and Kelley.

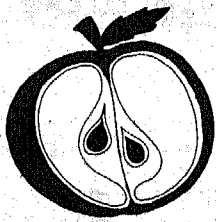
Doubtless this new *Star Trek* adventure will make money. Nicholas Meyer, the director, is a man who knows how to keep the action coming, which is more than could be said for *Star Trek I*. The kids will love the bright lights, and the adults may enjoy some of the better moments. But no one should go along expecting more than a sometimes amusing, sometimes embarrassing space opera.

— David Walker

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.

NO SMOKING PLEASE!

KOOL 4 KATS

FANCY DRESS HIRE
OUTRAGEOUS CLOTHES, STUDED BELTS
54 Pulteney St ph.223 5614

60's Clothes and All Winter Stock
½ Price

Cat People

of the victim's blood spurting all over the virginal heroine's white stockings.

The story opens with an uneasy Irena (Nastassia Kinski) arriving in New Orleans to be reunited with her long lost brother, Paul (Malcolm McDowell). Orphaned after the suicide of their lion tamer parents, and raised in a series of institutions and foster homes, she eagerly looks forward to the resumption of a normal, wholesome family life with her newly discovered sibling.

Little does the poor girl know. For Paul is a religious fanatic with certain nonconformist sexual quirks; instead of smoking afterwards, he sprouts fangs and devours his bedmates. He and Irena are the offspring of the notorious cat people, for whom non-incestuous sex literally brings

about the transformation into a ravaging beast, namely a marauding leopard.

Now little sister is understandably a bit put off by this shocking revelation, and resolves not to succumb to his unwelcome advances. Instead, she promptly loses her heart to misanthropic zoo curator John Heard, a cross between a shorter William Hurt and a younger William Shatner, and easily the most engaging character in the piece.

The question, then, is one of whether she will give way to her passions and run the risk of involving the terrible hereditary curse. As if you couldn't guess. But while making up her mind, Kinski's sinuous gymnast's body spends a good deal of screen time in its natural state — allegedly more time, retrospectively, than the lady herself would have liked.

Yet despite her striking, enigmatic beauty, her feline grace and a passable

Mary Brown's

COFFEE SHOP

For drinks, snacks or meals
at reasonable prices

8.30am-5.30pm, Mon.-Thur.

8.30am-9.30pm, Fri.

8.30am-12.30pm, Sat.

19a Rundle Mall (Upstairs)

Tel: 51 4638



TEQUILA SUNRISE

MEXICAN RESTAURANT

132 GOUGER STREET ADELAIDE

51 4096

Vegetarian dishes available.

Open 7 days a week from 6 pm
Lunch Mon.-Fri. 12-2pm

American accent. Kinski is by far the least convincing of the three principals.

She just doesn't express much emotion of any description, and certainly not enough vulnerability or uncertainty. Perhaps, at 21, she's still a little unnerved by the unanimous acclaim she received for *Tess*.

Anyway, there isn't any cause for complaint in Giorgio Moroder's marvellously evocative sound track, nor in David Bowie's rendition of *Putting Out The Fire*.

— Peter Rummel

Food

Tia Maria on the Terrace

La Terrace Restaurant
Hindley St

It seems peculiar to recommend to others, the decadent bourgeois experience of eating at an expensive restaurant, when it's hard to know where cash for the next 'Mars Bar' is coming from. Yet a meal at La Terrace has convinced me that even a once-in-a-lifetime indulgence, in such financial folly, can nourish the ego.

I decided to eat alone at La Terrace. Solo dining, particularly if you are a woman, can be a negative experience, depending where you eat. But far from relegating me to a dark corner, to be waited on perfunctorily, the staff were attentive, and very pleasant.

The menu is french, and uses the best local ingredients available, like scallops, Moreton Bay bugs, prawns, and lamb.

"Snails in Herb Butter" arrived steaming hot, their shells resting in a little, indented dish. A well-balanced "Scallop and Carrot Soup" arrived after that, proving the chef to be an artist, as the vegetable taste was blended perfectly with the juicy, tender, scallops.

Tiffany lamps glowed, catching the shape of a long-stemmed rose at each table. The service was excellent, and the crayfish I had, flamed with Pernod, was so tender its flesh parted at the touch of a knife. The vegetables that accompanied it were served imaginatively, though the tomato, filled with a vegetable and breadcrumb puree, had had too much steam.

As I sipped coffee and Tia Maria from a gold-rimmed glass, I wondered whether titillation of the mind, to the neglect of the senses, shrivels students' *joie de vivre*. This 'zest' is further shrivelled at university, by ugly lecture halls, in boring, functional campuses, the eating places at which, the food is abysmal. My experience at La Terrace led me to think that even just once, eating in a really superb restaurant can sharpen one's sensitivity to less cerebral needs.

Meal for one - \$30
When: open Tues. - Sun. from 6 pm
Where: Hindley Street

Georgie Downey

Records

Bored to the Beat

Jon English
Beating the Boards
Mercury (Polydor)

Beating the Boards is Jon English's double live album mainly compiled from gigs here in Australia. As a live album it is expected that it would be one of Jon's more powerful and raunchy collections but surprisingly enough this is not the case with most of the songs on this album being but light.

English did a live album to try and capture that special live something. Most of the songs don't have those special vibes. Only a couple on this album do, like *Move Better in the Night* and *Lay it all Down*. However, *Hollywood Seven* is pure magic.

The production on the album is fairly good with none of the loss of balance or lack of punch of the lead vocalist which sometimes happens to a song or two on a live album.

For someone looking for a heavy live album, I'd be a bit wary. Anyone else should give this double a listen.

— M. Roberts

Festival of Australian Student Theatre Adelaide Uni, Aug 21-28

The appearance last week of interstate faces, bizarre clothes, strange accents and audible discussion of dramatic matters, was due to Adelaide Uni. being host to the annual "Festival of Australian Student Theatre".

Its programme consisted of workshops in various aspects of the theatre, of impromptu street performances during the day, and at night performances of previously prepared plays. Organizers felt it was important that the students had choices in deciding what workshops to do.

A large chart in the Little Theatre showed when workshops in voice and

movement were being held, as well as publicising student performances and happenings. Classes were run throughout the week.

Some outdoor classes were held, but mainly work was done in various university refectories and theatres. Respected teachers and performers in Dance and Theatre in Adelaide presided over the workshops.

So last week the University really hummed with the sound of both gossip and intensive raves about the theatre and acting. The whole "show" concluded with a tremendous bash on Saturday night.

Sexpressing Oneself

"S.T.O.M.P.", Sydney University

Sexpressing Oneself, performed by S.T.O.M.P. is the most disgustingly funny play I've seen. The play is set in Siberia, where a man and boy change sexes and pretend to be mother and daughter.

The 'daughter' has not been going to piano lessons because she/he has been fucking the piano teacher's husband. The piano teacher, who has had a sex change and is now a man, is in love with his/her student. While the 'daughter' is in the process of losing his/her baby the piano teacher arrives at his/her house intending to ask the 'daughter' to run away with him/her to China that very night.

Finally the 'daughter' agrees to the proposal but she/he shits his/her pants and won't let either the 'mother' or piano teacher clean him/her up. The 'daughter' locks him/herself up in his/her bedroom and breaks his/her leg. The play ends in utter chaos after the 'daughter' has cut out his/her tongue.

S.T.O.M.P. had the audience rolling around the aisles in fits of laughter. Need I say more?

— Amanda Rogers

Let's Murder Vivaldi

Drama Students, WACAE

Let's Murder Vivaldi was performed for FAST by drama students from the Western Australian College of Advanced Education. It was written by an Englishman, David Mercer, and was directed by Ron Gisbourne. The play is of a genre known as 'Reader's Theatre', wherein during the actual performance, scripts are held and used as props.

Vivaldi was played on a bare stage, and minimal costume effects were used. Improvisation techniques, with which the actors created objects onstage, were therefore necessary. The only 'real' objects they had were thus their scripts and five stools, one for each couple and one for the Narrator. 'Reader's Theatre' is interesting in that the actors direct their lines not to each other, but out to the audience. It is only during climactic moments in both couple's final scenes, that they actually turn to speak to each other.

Mercer's major concept concerns the games people play in relationships and he does this by exposing their underlying emotional dependencies.

The dialogue follows both couple's attempts at "cheating" on one another, and the consequences of these "little murders". The threat of violence, in both relationships, is of a physical and a verbal nature. The effect of this makes the play reminiscent of the films *Scenes from a Marriage*, *Bob, Carol, Ted and Alice* and Albee's *Who's Afraid of Virginia Wolf?*

The acting was uneven, with the married couple, Gerald and Monica, being much more competently portrayed than their counterparts.

The cast in general took a while to "get into" the play, but when it did there were some fine, very funny moments, which were helped by Mercer's biting, idiosyncratic use of language.

The essence of the play was that the quality of a relationship is not based on what partners say to each other, or how many outside "affairs" they have. Rather, it depends on whether or not the partners are able to meet each other's needs. A truth very clearly revealed in the unexpected and rather grizzly twist at the end.

— Georgie Downey

Ashes to Ashes, Busk to Busk

QIT Drama Club, Queensland

Brisbane suffers vindictive laws against buskers so the Queensland Drama Club decided to perform a show focusing on the busker problem.

It wasn't a bad idea, but the show should have been performed in the Mall rather than in the more formal set up of the Little Theatre.

Unfortunately the show was pretty rough, needed more rehearsal and was corny rather than funny. There was a lot of singing and dancing but the performers did not keep together, either in their singing or movement, thus creating more of a messy effect than a humorous, entertaining impact.

resulting finale is comparable to a bawdy Elizabethan play, only more explicit.

— Jane Napier

Silence

by Harold Pinter

La Trobe University, Melbourne

Thunderbolt from La Trobe University gave an excellent performance of Harold Pinter's play *Silence*.

Briefly, the play focuses on a woman and her relationship with two men, one who is much older than her. From neither man does she receive fulfilling communication nor do they get what they want from her; thus they all suffer and are lonely. The plot is a cycle of action and a repetition of scenes and as the play progresses the pauses become longer and less things are said.

However, the silences express a great deal more than words. It is not an easy play to perform but 'Thunderbolt' coped with it extremely well, giving the pauses meaning and maintaining audience interest throughout the long silences. The performers' development of character was convincing and I was impressed by their movement, which helped tremendously in captivating the audience while not detracting from the text. 'Thunderbolt's' *Silence* was like a dance but the dancers were fully developed characters moving to words rather than music.

Amazingly the performers directed the show themselves. La Trobe's effort in FAST should be congratulated.

— Amanda Rogers

tolerate from USSR. America's response is nuclear war but what, the playwright asks, is ours?

World War 3 is a captivating mixture of sardonic humour, tragedy and sadness — memoirs, reflections and criticisms. Unfortunately on two occasions, towards the end of the play, Luke's direct contact with the audience was out of place in the development of the drama.

But there were many good aspects to the performance — I liked it.

— Amanda Rogers

A Season in Hell

Adelaide Uni. Theatre Organisation

A Season in Hell was adapted from Rimbaud's poem of the same title and performed in a derelict house in North Adelaide.

Indeed the production was unusual, with the performers leading the audience into four different rooms lighted only with candles. This poetical dramatisation was difficult to follow. However a hellish atmosphere was successfully achieved. Madness, religious fervour and comments on theatrical conventions were all effectively portrayed.

The performers and the originality of the production cannot be criticized; however the adaptation of the poem was obscure and tedious.

Seeing *A Season in Hell* was an experience but only because of its unusual presentation, not because of what it actually said.

— Amanda Rogers

Sing to Me Through an Open Window

by Arthur Kopit

Sydney University Dramatic Society

Sing to Me Through an Open Window by Arthur Kopit was performed delicately and sensitively in true professional style by the Sydney University Dramatic Society.

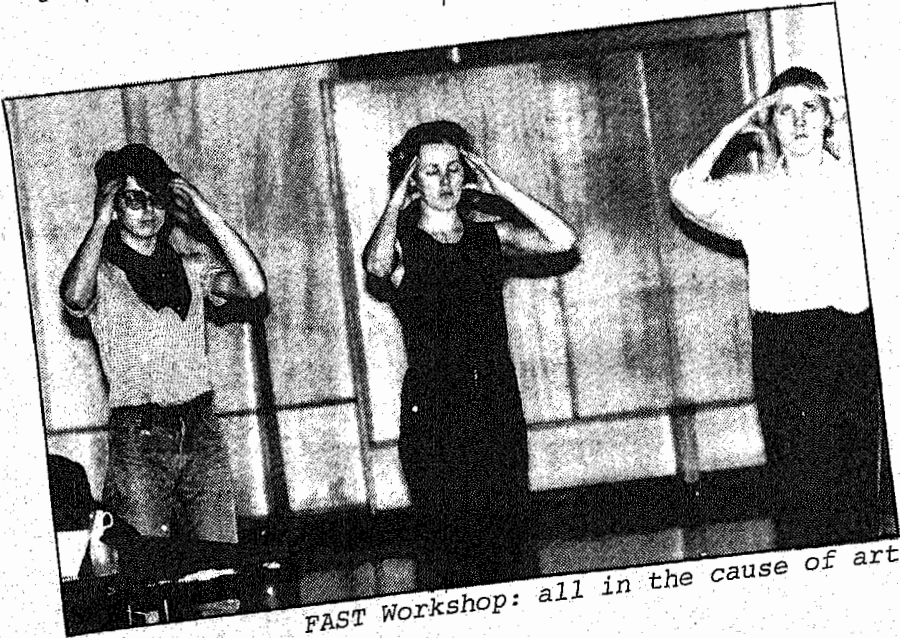
The play, with the traditional twin themes of alienation and isolation, the audience was left with the impression of soulful beauty and a sense of hope.

The play dealt with the relationship between a young boy, possessing all the shy curiosity and tender bashfulness that is youth, and an ailing old man, who, in spite of his pathetic decay, still has a trick or two up his sleeve for the boy's amusement. He surprises his audience by donning a magician's costume and performing a little hocus-pocus, only to be upstaged by the constant interruptions of his servant, significantly titled Loveless, who wears the cold mask of a strange clown.

Youth flies and the old man is alone once again. Spring passes, winter arrives and the changing seasons bring death. It is Loveless, in spite of his frozen expression and wintry manifestations, who performs one last humanitarian gesture of placing the body of his master, the magician, inside his coffin-like box of tricks to rest in peace.

The simplicity of the props, the soft luminous lighting, and the depth of feeling that the actors put into their roles, combined to bring spectators a most poignantly satisfying and refreshingly new insight into the old theme of the tragic twentieth century human condition.

— Jane Napier



FAST Workshop: all in the cause of art

The juggler in the show was funny and clever and perhaps the brightest spot of *Ashes to Ashes, Busk to Busk*.

Overall there were a couple of giggles to be had from the show but the QIT Drama Club is far behind the standard of our own Footlights Club.

— Amanda Rogers

The Beard

Tasmanian Student Theatre Co.

The Beard, performed by the Tasmanian Student Theatre Company, was a play to raise many a heated reaction from ardent feminists and straight-laced conventionalists alike.

The play was peculiarly reminiscent of Jean-Paul Sartre's *Huis Clos*. The two protagonists, in an effort to enact their sex fantasies in a timeless void, torture themselves with tedious verbal diarrhoea before getting down to the nitty-gritty. The dialogue repeated itself with such monotonous regularity that even the spectators began, as time wore on, to suspect that they were trapped; like the characters, in eternity and a never-ending circular pot-pourri of inane utterances. There was a good deal of swearing to spice things up, and a vigorous round of mutual insults which could have made for an exciting battle of wits but for the poverty of variation in the vocabulary. I mean, after you've heard the same conversation for the fifteenth time, it loses its novelty.

Eventually though, the woman, who has so far held out against the lustful cravings of the fantasizing male, gives in submissively to what we all know she really wanted from the very beginning. The

World War 3 Uni. of NSW "Dramasoc"

Mark Spang from the University of NSW performed an original drama about the sole survivor of World War 3. Luke Merryweather is a war shocked, battered soldier trying to come to terms with the destruction surrounding him and memories of the past.

World War 3 links a radiated wasteland with Australian society ravaged by American exploitation.

With irony Mark says, we accept this invasion, the very thing America won't



FAST devotees: lying down on the job

Books



A Figure of the Time

Nancy Cunard
by Anne Chisholm
Penguin 1981
480pp \$7.95 rrp

Nancy Cunard is a biography of an amazing woman who shocked and scandalized her society.

Nancy was born in 1896, the only child of an English baronet and an American "high society" woman. She had a childhood of Edwardian luxury but her parents gave her little heed and left her to the attendance of servants — except for when her mother entertained. Nancy loved her father, but grew to hate her mother and everything she exemplified. By the time it was Nancy's turn to enter society at the even of World War I, it is said that she had two instincts; "to escape from her mother's orbit and to make her life as different from her mother's

as she [could]".

She succeeded in both. During the war, Nancy married, which was her one attempt at convention, but the marriage soon ended in divorce. The next years of her life she spent chasing after ideas and trying to implement them. She broke the rules of class and mores and plunged into a bohemian life in Paris. She appeared to stand for wild living, and wild art — dada and surrealism.

She also adopted "wild politics", i.e. communism (as seen by Louis Aragon) and she took up the fight against racial prejudice. Nancy associated with black people and crusaded for the Negro cause, publishing a huge anthology called *Negro* in 1934. It was a brilliant book, which raised many questions which have not been answered today, but for the book, Nancy received only condemnation and harsh criticism.

From this time on Nancy became more confused. She spent the duration of World War II in England, and found that her home had been vandalised and looted when she returned to France. It was a very bitter blow.

She was still beautiful but she was crazy and an alcoholic. She still stuck to her ideals, but wanted everything to go her own way, irrespective of any other person. From the end of the Spanish Civil War her life began to 'go down' and with her crazy ways she seemed to condemn herself. In 1960 she suffered a mental breakdown and was certified insane. She had a persecution mania and thought that this had been done on purpose — she wasn't insane at all. Maybe, but Nancy never completely recovered from her breakdown. Perhaps this was the price she had to pay for living as she had, her drinking, promiscuity and restlessness. She had travelled almost constantly from her twenties through to her sixties.

In 1965 Nancy was 69, delirious and totally alone when she was taken to a hospital. She died there three days later.

Nancy was not a stereotype of the twenties but she was a figure of the time, and, some say, an embodiment of a certain mood. She denied the very idea — but an image comes across in her biography. Nancy's style, Nancy's attitudes, were certainly a topic of conversation.

Last word: "[Nancy] cared greatly about things worth caring about and did her utmost for the people and the ideas she believed in."

Pity there wasn't a happy ending.

— D. Short

Theatre

Beyond the Mechanical

Pythagoras
by Danny Abse
dir. by Doug Leonard
Sheridan Theatre
Mackinnon Pde

Pythagoras is set in a mental asylum but it does not concern the cliché about dehumanizing patients by autocratic hospital staff à la *Cuckoo's Nest*, nor is it particularly anti-psychiatrist. Neither does it concern the whole Laigian concept of mental illness of an expression of superior but mis-directed intelligence. It is a gentle, warm, subtle play about the relationships between a philosopher-magician and his audience as a synonym for the power of love. At the beginning of the play this "magician" Pythagoras appears as a rebel-outcast in an over-civilized, super-rational society. As the play develops, the phenomenal world and the logical world come into conflict. The rational, empiric outlook, embodied in the Hospital Superintendent, Dr Aquillus, receives a severe shake-down from the playwright.

Pythagoras is a charismatic figure endowed with super-natural powers. He gives to the hurt, spiritually destitute inmates, and the audience, an insight into the "nature of true magic".

There are some very funny lines. Abse's deft dramatic pacing, a rare quality in a poet-playwright, enhances the play's dryly sardonic tone, which is so typical of the best English humour. His characters present a rich variety of possible interpretations, and the cast have exploited this quality in the script. They portray characters with quirks that brand them as

"peculiar", yet each one possesses qualities which are also essentially humane and appealing.

This has required a "no-holds barred" imaginative approach, in which the actors willingly used conscious, and unconscious experiences as directives to building their stage personalities. Sensitive varied pitches and rhythms in their individual voices, also enabled them to make the play life-like and engaging. The director's use of triangular forms in his staging technique is a metaphor for the importance of relationships in *Pythagoras*. The play's "dynamic" concerns the growth of emotional support that seems to spring up between the patients when Pythagoras is present.

The production is of a uniformly high standard. It is a tribute to the cast's hard work and the director's insight into the play's dialectic.

Pythagoras' quest for recognition from the hospital staff for his super-natural gifts has allowed Abse to explore one of mankind's eternal struggles. That is, the one of whether or not to obey the dictates of the rational will or to heed the secret yearnings of the soul.

In this country, where the "logical" progression of scientific knowledge is leading us further into a spiritual vacuum, it is easy to see which mental outlook is predominant.

— Georgie Downey

Champagne Production

La Jalousie du Barbouillee
by Moliere

Le Bal des Voleurs
by Jean Anouilh
AU French Club
Little Theatre
July 29-31

Anybody who's wondered what goes on behind those two doors marked "Little Theatre" in the Cloisters would only have had to push them open at almost any time this year to find a variety of groups acting out schizophrenic fantasies under the guise of 'theatre'. There's been the Theatre Guild's acclaimed produc-

TAUTOLOGY

I don't want to sound incredulous but I can't believe it

TAUTOLOGY TOO

... the latest revised updated edition ...

ALEXANDER BUZO

Say it again, Sam

Tautology Too
by Alexander Buzo
Penguin 1982

2nd ed. paperback 62pp \$4.50 rrp

For non readers of the *National Times*, the uncircumcized and others yet to be initiated, tautologophile Buzo repeats himself with a rehash of the linguistic navel gazing that brought him fame and prominence among the coffee table literates of the summer of '81.

Released this year in anticipation of the gift crazy mania surrounding the birthday of Prince William, the self effacing Buzo humbly dissociates and distances himself from the vice he has faithfully reported on annually for the past six years.

Rumour has it that allegedly this is a tall story and indeed some people think it to be fictitious. More and more Buzo himself appears increasingly to be aligned with the

growing numbers of perpetrators of verbiage and they even seem to have his sympathies. At times he has been observed and noted indulging in their excesses.

The dedication of this *magnum opus* to the sport and its appearance on book stands across the nation does further damage to his reputation as an impartial correspondent. Inflated and doubled in size by press clippings and cartoons from other young players, this book can only serve to seduce virgin ears and uncorrupted minds. Half the conversation of a generation will be wasted in vain repetition. Indelibly the damage done is irreparable. Duplication now has a foothold that will not be easily regained.

Already across Australia you can hear supporters of the sport reliving the battles of former years and speculating about future pennants.

Who the hell is Rex Mossop? And will Ken Cunningham rate a mention as the rot spreads west? Read on for the year waits for no one. Redundancy quickly catches up with the annals of Tautology and they soon become obsolete.

Summing up, I might add that they are quite humorous and well worth a laugh.

— Andrew Fagan

tions, the Drama Students' Revue, and the recent FAST plays.

But one of the year's most successful efforts in the Little Theatre will probably be forgotten quicker than Mal's election promises. The AU French Club plays deserve more recognition than they get from the handful of giggling schoolkids, Uni. students and French-Adelaideans who enjoyed a bit of European culture last July.

In past years the French plays have been a rather uneasy mixture of professional approach with an "I-know-that's-not-right-but-it'll-have-to-do" attitude. This year saw the welcome elimination of half-measures; the two plays presented boasted excellence both in production and execution. Sets were kept simple but effective; changes of scene proceeded smoothly, not always an easy task in the confines of the Little Theatre stage area. Costumes were imaginative and never compromised; lighting was creative and always on cue. All these features illustrate the "all-out" approach of the French Club.

The first play, *La Jalousie due Barbouillee* was short, simple and somewhat superficial, but its entertainment value was high, mainly due to Nicholas Manetta's performance of a philosopher who believes only his voice can carry importance, and whose intellectual raving spews out at the rate of knots.

The second play, *Le Bal des Voleurs* was the highlight of the evening. It was here that the French Club showed that they do a lot more than just drink cheap wine and spit. The play is important as a prelude to the absurdist genre. Three thieves arrive at a spa town to take advantage of the wealthy tourists, but are mistaken for Spanish noblemen, and become part of a rich English family's entourage.

The play examines such themes as "role-playing", love, wealth and poverty, youth versus age. The presence of a large cast on the small Little Theatre stage was handled effortlessly. Francis Greenslade, Martin Penhale, and Robert Lawton all excelled as the thieves, each showing a clear understanding of his particular "role". Ian King deserves special mention as "Le musician"; his clarinet playing was brilliant and added the superlative touch to the evening.

One hopes the French Club treated

themselves to a good supply of champagne after their stint in the Little Theatre. To produce a play in addition to normal workloads is an ambitious undertaking; to succeed in nearly every aspect is a drunk-worthy achievement.

— Bill Morton

Death Agent

Death Orange
Troupe Theatre
Cnr Oxford Tce, Unley Rd, Unley
Aug. 12-Sept. 4, 8pm

Although I did enjoy *Death Orange*, I must begin by saying that, in my opinion, Troupe bit off more than they could comfortably chew. The production could be aptly re-titled 'All you ever wanted to know about the Vietnam War but were afraid to ask'.

It's good theatre for people who enjoy being exposed to a thousand unresolved issues in the space of two hours, but pretty unsatisfactory for those who don't. In short — they tried to cover too much.

The play dealt with the Vietnam War. Writers Jan Firman and Ron Hoenig tried to harness this impossibly broad theme by focusing on the effect the war had on men who actually fought, on their immediate families, and the society that refused to welcome them home with open arms. I think they failed in their attempt — and what resulted was a widely digressive exposition.

Apart from this major drawback, the other elements of the production were reasonable. I was impressed by Jan Firman's portrayal of Graeme, the ex-soldier who was caught up in the physical and emotional scars of the war — he ultimately develops cancer. Noel Maloney gave an interesting performance as the crazed scientist Lawrence. However, I was totally unimpressed by Gwenda Helshams who played Viv. The character was annoying and her presentation not very believable. The dialogue between Viv and Graeme's wife, Beth (played by Sara Hardy) at times became very clumsy.

As I said, Firman and Hoenig cast their net too widely. I came out with a greater knowledge of the war — but little more understanding of it.

— Karen O'Keefe

