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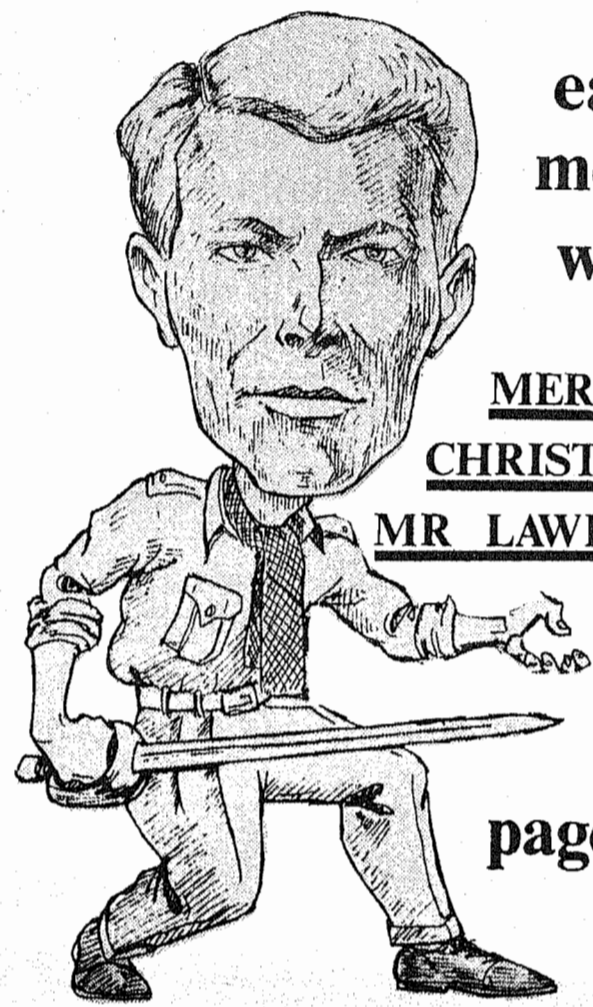


Vol 52 No 7

Adelaide University

Monday 16 April 1984

## INSIDE THIS WEEK



east meets west

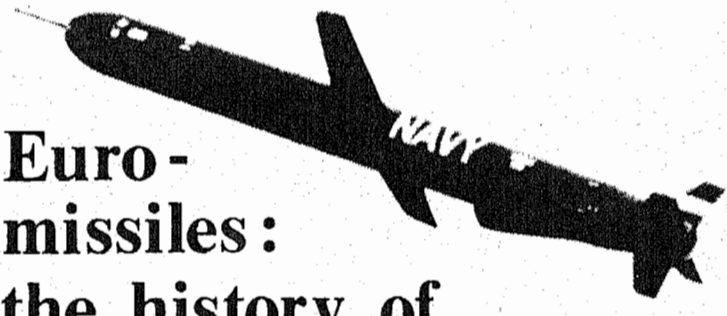
**MERRY CHRISTMAS MR LAWRENCE**

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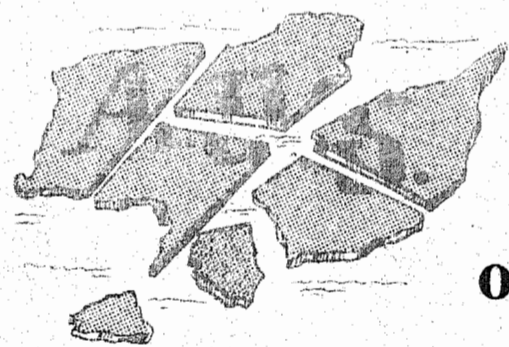
**ALSO**

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### Euro-missiles: the history of Cruise and Pershing



centre pages



### The plight of AUS

### ex-President looks back STOP PRESS

FRIDAY - Students at the University of Melbourne have voted to stay in AUS



Lance Milne and Ian Gilfillan: Democrats in the Right?

## The constitutional crisis — Govt. gets angry at Democrats over vote

by Andrew Gleeson

The Australian Democrats have landed themselves in hot water over the stand they took last week on the constitutional wrangle.

The Democrat members in the Legislative Council, Mr. Lance Milne and Mr. Ian Gilfillan, incurred the Government's displeasure last Thursday by voting with the Liberal Opposition to defend the Council President's right to vote.

The Government had moved a motion of dissent in a ruling the previous night of the President, Mr. Whyte, that his vote on a Government Bill was valid.

On Wednesday night Mr. Whyte, a Liberal, voted with his Liberal colleagues to defeat the Government's Vegetation Clearance Control Bill and sparked a major controversy over the President's entitlement to vote.

"We are now receiving what appears to be the brunt of the Government's displeasure" said Mr. Gilfillan.

At a Press conference last Friday the Premier, Mr. Bannon, attacked the Democrats saying they had behaved in an "extraordinary, cynical manner" over the issue. This followed similar criticisms made by Government members in the Legislative Council during the debate before last Thursday's vote.

The Government Leader in the Council, Mr. Sumner, accused the Democrats of failing to even consider the three legal opinions tabled by the Government — one from the Solicitor-General and two from prominent Q.C.'s — supporting the



### STATE POLITICS

Government's position. During a speech by Mr. Milne outlining the Democrat's position, Ms. Wiese (Labor), interjected that the Democrats were only interested in "political survival."

Mr. Gilfillan said that in another incident his Research Assistant was heckled "somewhat aggressively" by Ministerial Assistants to the Government.

The Democrats are accustomed to this sort of criticism and Mr. Gilfillan said he was not greatly worried by it. "I was a little disappointed but it's part of the way politics is played. We try not to make those sort of irresponsible and unconstructive reflections.

"90% of it is showmanship. But there is above average resentment from the Government towards us as a result of Thursday."

Strong representations were made to the Democrats by the Government in an effort to obtain their support.

Mr. Sumner gave Mr. Milne and Mr. Gilfillan the opportunity to discuss the matter with the Solicitor-General Mr. Gray.

Mr. Gray explained his submission to the Government which supported the Government's contention that the President was not entitled to vote

on the Bill. "In a very open and reasonable way the Government put their case," said Mr. Gilfillan.

"Mr. Gray explained to us the logic of his position. We disputed some of it and made it plain that our interpretation was different."

"We didn't actually vote 'with' or 'against' anyone. We voted for what we thought was an accurate interpretation of the Standing Orders and that was the only basis on which we decided this issue," he said.

"I have no apology for saying that in my opinion the President, as should the Speaker, be entitled to have a vote. They are elected members of the parliament and should have the option to exercise a deliberative vote if they choose to

The President's right to vote turns on the interpretation of an ambiguous section of the Constitution Act. During the Maralinga Land Rights debate late last year the same issue arose and the same section of the Act caused trouble.

"If the Government were really concerned [with settling the issue of the President's right to vote] they should have introduced, as a matter of urgency, legislation which would have secured their point of view.

"But they didn't do it so I believe their reaction now is not so much a concern with the principle, it's with the particular legislation at risk. If there were a means by which that legislation could be proceeded with I don't think the Government's going to be so nearly concerned with whether the President votes or not."

Photo: Saul Geffen



# A source of pure drivel?



David Walker

I don't wish to be prickly," wrote Des Colquhoun in last Wednesday's *Advertiser*, "but there really are some odd people working on this newspaper."

The *Tiser* is Adelaide's newspaper of record, its "quality" journal, above the tawdry sensationalism and low-brow writing of Murdoch's *News*. It should be able to hold its own against *The Age*, the *Sydney Morning Herald*, the *Canberra Times*. Its recent track record demands examination.

The *Tiser* does from time to time, run good, brave stories. The *Saturday Review* of March 31 for instance featured "Politics of the smoke ring", a cutting extract from a new book on the machinations of the global tobacco industry. It was run despite pressure from the advertising department. But they needn't have worried. Friday's *Tiser* colour cover was two-thirds devoted to "New Marlboro Lights".

The *Tiser* is also, from time to time, a rich source of pure drivel.

Take *Thor Fingers* (Please! And don't bring him back). Mr. Fingers' column, written by *Tiser* entertainment hack Robbie Brechin helped by Alex Kennedy and Ian Meikle, has recently featured a running commentary and write-in competition inviting readers to make cracks about Dolly Parton's breasts. Brechin topped this off with a remarkably neanderthal attack on the Sexual Harassment Hotline, in which he pitied "women who couldn't get mauled at an orgy" and "asked whether [the Hotline] had any Swedish chicks who needed fondling or otherwise harassing."

"After a stern, dreary lecture about women being intelligent, independent blah blah, the husky-voiced female at the other end slammed the phone down."

There were letters, of course. They deplored a remarkably tasteless and insensitive piece of foolishness. *The Advertiser* printed them — prominently — and went right on running Brechin's column. Last Thursday's effort featured Brechin's allusion to "all the other women's organisations I can get my hands on. Ooops. I'd better rephrase that."

It says something for the current quality of *The Advertiser* that *On dit's* editors claim they would refuse to

print the article. It doesn't meet their standards; it is, they said, "crap". Brechin's style is often called "undergraduate humour". I, as an undergraduate, sincerely hope that it is nothing of the sort.

Currently the *Tiser* seems to favour this and other types of "soft" journalism over hard news. Good stories are being buried in the back pages to clear page three for an interview with Leo Sayer, or Kenny Rogers, or Marilyn. There isn't enough room to run everything because so much space is occupied by advertising.

Last Wednesday's edition was replete with wishy-washy journalism. Wednesday Man was ... Rudolf Hess, ageing Nazi war criminal, in an article lifted, like so many in the present *Tiser*, from a down-market London rag, in this case the *Daily Express*. Page three featured the music world's latest transient phenomenon Marilyn. Page four starred a photo of a seven-foot West German nutcracker, and page five included a peculiarly unfunny article titled "That's all I need to know", about "News stories I never finished reading because, as the poet said, the world is too much with us."

The lead article in the *Taste* section, entitled "Cooking for the Elderly", asserted absurdly that "Many old people almost literally live for meal times..."

The *Tiser* also devoted a page to the Oscars in Wednesday's edition. The winners were listed below a long Stan James article on his afternoon watching the awards ceremony in the Picadilly Cinema via a direct US satellite link. At least he had a good time.

Stewart Cockburn, *Advertiser* ex-journalist, has no illusions about the *Tiser's* quality. "Regrettably I don't think *The Advertiser* has been one of the best papers in Australia. *The Advertiser* is faithfully described by its title. Most good journalists resent its ratio of advertising to news. [It used to be] boasted that *The Advertiser* published more advertising in relation to news than all but six other papers in the English-speaking world... I think most journalists would not think it a cause for pride."

"I would say that seventy-five to eighty percent of *The Advertiser* consists of advertising or quasi-advertising, and you cannot in the rest of the space cover public affairs in the way in which *The Age* does."

"Also, in a provincial community, you've got a limited readership. Increasingly the emphasis is on entertainment..."

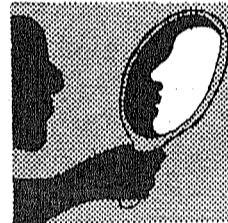
But he notes with approval both editor Don Ridell's capacity to run articles despite outside pressure, and the paper's improved objectivity.



SA patriarchs Leslie Hunkin and Stewart Cockburn

# Stewart Cockburn: a patriarch of journalism

## PAGE TWO PROFILE



DAVID WALKER interviews Stewart Cockburn, journalist and author.

"My father was a journalist, and my grandfather was a compositor on *The Register*, which was absorbed by *The Advertiser*. My father died when I was ten, and it never occurred to me to become anything else than a journalist; I simply accepted that when I left school I would go into journalism."

"When the time came, I wasn't good enough to win one of the twenty bursaries which were awarded in those days on the matriculation examination. Everyone else had to pay to come here [to the University]."

"And so I got a job on *The Advertiser* as a copyboy, because my mother went in to one of my father's colleagues, who was then chief of staff at *The Advertiser*, and he said 'Oh yes, we'll fit him in somehow.'"

"So for nearly three years I cleaned inkwells, and ran messages, and bought pies and pasties for the sub-editors at supertime, and rode a bicycle around the city to collect advertisements at nine o'clock every night."

"Journalists like to call themselves professionals; we're not, because very few of us have university degrees even now, and when we do possess them, they're not always appropriate. Clearly today you will not be a very good leader writer, or feature writer, or political reporter, or financial writer on a good newspaper unless you have appropriate tertiary credentials. But if you're simply going to write an entertainment column, or go and interview pop stars, or even cover the police round, I doubt whether you need a tertiary qualification for this. You need all sorts of other qualities

... initiative, self-reliance, character, 'stickability', drive, courage — they're the things which go to make good journalists..."

"I've tended to differ with my colleagues on many matters over the years. Most editors are not people who are university graduates. They're perhaps prejudiced in favour of being able to succeed in life without a university degree. I think I've succeeded in life, but I've always regretted not having a university education — and I'm sure I would have been a better journalist if I had."

The *Tiser* is not a great paper, as Cockburn notes below, in the media column.

But "we [at the *Tiser*] are certainly much better than we used to be, much more objective and much fairer. When I entered journalism, we used to be known as the LCL House [Liberal Party headquarters] journal, and that's what we were."

"Don Dunstan — an extremely brilliant political animal — was coming up fast in the early 1950s, when *The Advertiser*, in effect, blackballed him. If he made a brilliant speech on the subject of electoral reform, in the Assembly, *The Advertiser* would tend to say 'Mr. Don Dunstan MP, also spoke.' We simply wouldn't report him."

Stewart Cockburn's journalistic heyday came after World War Two, in what is now seen perhaps too readily as a twenty-year lull before the turbulent late sixties. Menzies was Prime Minister; Playford was Premier. Cockburn is "best-informed" about that period.

"I find it very interesting to research that period because I lived through that period, I knew the principal actors. It's a very interesting exercise to go back and research in some depth the events

and personalities involved. When you get to your sixties it's very difficult to take an intense interest in current affairs. Or that's what I find — you tend to look back as you grow older."

As interviewer I fell victim of the twenty-year-lull syndrome. Or perhaps it was Cockburn's marvellously mannered reflectiveness that charmed me. I listened to him and saw the fifties and early sixties as fifteen years of sameness. I never asked him what he regards now as the high points of those years, or of his career. It was a huge error which I still can't explain. It has something, I think, to do with Cockburn's own calmness about his life.

The Menzies and Playford era seems to fascinate him without exciting him. He has something of the phlegmatic English gentleman in him, a quiet, restrained personality.

Cockburn's recent *cause celebre* has been Edward Splatt, whose insistent protestations of innocence eventually caused Cockburn to realise that something might have gone wrong in our system of justice. The Splatt Royal Commission, set up largely as a result of his work, is reconsidering the case.

He has recently published a book on Don Dunstan — "with whom I haven't had good relations in recent years" — and another, *The Patriarchs*, based on a series of *Tiser* articles on the state's elders. Another book, on Tom Playford — "not a whitewash" — is in early preparation now. He remains interested primarily in this state, a steady chronicler of its lives and times.

## PRODUCTION

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# Random breath tests shift accidents to the back streets

by Mark Davis

There has been a 40 percent increase in road accidents on back streets since the introduction of random breath testing in South Australia, according to Dr. A.J. McLean, an expert on road accident research.

Dr. McLean is the director of the National Health and Medical Research Council Road Accident Research Unit which is located at Adelaide University. He delivered a University of Adelaide Foundation lecture last week entitled "What Shall We Do With The Drunken Driver?"

"Random breath testing is conducted mostly on main roads. There is at least anecdotal evidence to suggest that some drivers choose to keep to the back streets when on their way home from a party" Dr. McLean said.

The Road Accident Research Unit collected data on the distribution of accidents between main roads and back streets late at night.

A 40 percent increase was found in the proportion of accidents on back streets between 10.00 pm and 3.00 am on Friday and Saturday nights.

Dr. McLean said that random breath testing had some effect on accidents and drink-driving for a few

months after it was introduced in South Australia in 1981 but that this effect had now "greatly diminished".

"Random breath testing, like anything else, can be done well or it can be done not so well" Dr. McLean said.

"For the first 18 months random breath testing operated at almost the lowest possible level; one unit in the metropolitan area and one in the country" he said.

Random breath testing in NSW had a "much greater and already a longer lasting effect" than in S.A.

"There are some obvious differences in the methods of random breath testing in these two States which are likely to account for much of the difference in effectiveness."

"Each highway patrol officer in NSW is required to spend one hour in each working day on random breath testing."

"There has also been a most imaginative publicity campaign mounted to reinforce both the general deterrent effect of random breath testing and to encourage community acceptance of the program" Dr. McLean said.

The Road Accident Research Unit has been studying accidents on S.A. roads since 1976. It is currently preparing a full report evaluating random breath testing.

# Pole hazard ignored: researchers

Ten percent of fatal road accidents in Australia involve power poles. This represents about 400 deaths a year, an average of 1.09 a day.

Often the same poles are involved in several serious crashes, but they are rarely removed.

Safety experts often refer to a notorious pole in Brisbane which was regularly demolished in car crashes. Each time it was replaced by an identical pole.

Finally, electricity officials decided that a permanent solution was needed and erected a second pole to protect the first.

All too often, according to road safety experts, authorities ignore evidence that some power poles cause accidents.

A Melbourne University research team, for instance, published a report five years ago which was the result of a study of 793 crashes involving power poles.

The report has been ignored by successive governments according to the research team's leader Professor Peter Joubert, of the mechanical engineering department at Melbourne University.

"You just have to look at accident reports after a weekend and time and time again you'll find cars hitting poles" Professor Joubert said last week.

"The attitude of the State Electricity Commission is that it is not the pole which leaps out and hits the motorist. It's always the motorist's fault" he said.



Dr. A.J. McLean

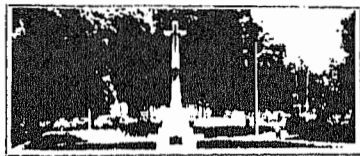
A South Australian road accident expert, Dr. A.J. McLean of the Road Accident Research Unit, said last week that three quarters of all drivers involved in single vehicle crashes after 7.00 pm — collisions with poles, trees, or parked cars — had high blood alcohol levels.

"It appears that the drunken driver is particularly likely to run off the road" Dr. McLean said.

"This means that one way of reducing the severity of the ensuing crash, and possibly avoiding the crash altogether, is to ensure that our roadsides are as safe as we can reasonably make them" he said.

Dr. McLean was speaking at a University of Adelaide Foundation Lecture last week.

# Students introduced to unfamiliar world of Christianity



## RELIGION

by Andrew Gleeson

Students were bemused, stimulated, irritated and challenged by a series of lectures on religious themes delivered at lunch-times last week.

The speakers were the Rev. Deane Metheringham, a local Minister, and the Rev. Rob Forsyth visiting from Sydney, but previously a Minister of Holy Trinity Church on North Terrace and a well-known Sunday-night radio 'talk-back' host.

Different themes and approaches competed with one another as the speakers tried to prise open the perhaps unwilling minds of their audience to the unfamiliar world of Christian convictions.

The Bible was not bashed (at least not much). Rather, characteristic Christian themes were introduced by tying them up to common experiences and feelings we all understand

For example, Deane Metheringham discussed the emotions of guilt and self-loathing and our deep longing to be free of them (as evidenced in our preoccupation with popular psychotherapies); although we can do nothing lasting about these problems, for ourselves, in the Christian view God has, in Jesus' crucifixion, "taken on his shoulders all our guilt, all our shame, all our inferiority and borne it to extinction."

Thus Deane tried to shed some light on the difficult idea of the atonement. An apparently bizarre notion was shown to have some root in human nature.

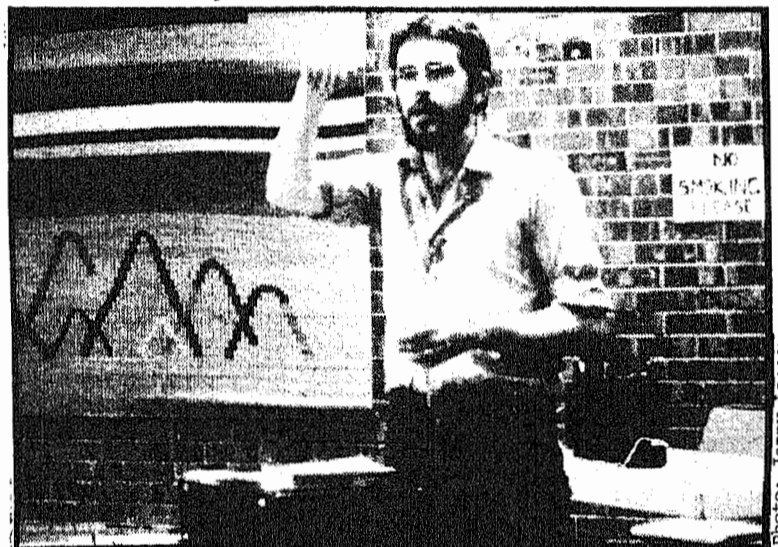
Similarly, he pointed to the anger, pride and chronic quarrelsomeness humans exhibit in relations with one another, to elucidate the Christian idea of our anger at God.

Rob Forsyth, in a talk on Wednesday on "How do I know there is a God?", followed a logical progression through three tiers of argument. The first was a montage of several ideas. Chief among these was that it is highly unreasonable to suppose beings as remarkable as humans have resulted from the action of blind chance.

While this is an excellent question to raise, Rob's exposition was badly flawed by his failure to even mention Darwin and the theory of evolution. Restrictions of time inevitably made the treatment brief, but if given 35



Rev Deane Metheringham: atonement in human nature



Rev Rob Forsyth: 'hell-fire and brimstone' laid to rest

minutes one lunchtime in the Little Cinema to speak on 'English Literature' one should at least mention Shakespeare. Darwin is of comparable importance to this topic.

The second tier concerned Jesus' life and death and particularly the evidence for the resurrection. Since most non-Christians are almost completely unacquainted with this evidence, his challenge for people to read the Gospels for themselves was most pertinent. The third tier was personal knowledge of God: not an argument but an experience. Not so much taught as caught.

Rob in particular laid to rest the popular misconception of the 'hell-fire and brimstone' preacher. His forceful presentation of such an important topic is well worth hearing.

As a pagan I found lots to disagree with, but in a way to concentrate exclusively on intellectual disagreements is to miss the wood for the (albeit very important) trees. The real value of a powerful and intelligent Christian speaker is the

disruption it causes to the tranquil waters of a placid, pedestrian life. One is brought face to face with one's shortcomings and a lot one might want to deny.

Prejudice will still stop people from going. Nevertheless religion continues to reach people in a way that other great proselytizer — politics — does not. The difference is that religion demands a personal integrity, a purity of one's whole life, that political commitments do not. Politics allows the indulgence of certain vices (e.g. hatred) that religion objects to.

With speakers such as Deane and Rob — and John Smith last year — the Evangelical Union may yet succeed (to use the current political jargon) in putting religion "back on the agenda".

Dean Metheringham will speak again this Monday and Wednesday at 1 pm on the Barr-Smith Lawns. Rob Forsyth will speak in the Little Cinema at Tuesday 1 pm on the topic "Why Christianity When There are so many other religions?"

# Lethal Nazi nerve gas used in Iran-Iraq Gulf war

by N. Kalaitzis

An extremely lethal nerve agent developed by Nazi Germany during WWII was found to be one of the chemical weapons used in the Iran-Iraq war recently.

In a report to the United Nations General Secretary a team of experts investigating the matter found evidence of the use of the nerve agent "Tabun" and another agent — Sulphur mustard, a form of mustard gas.

The team of experts was assembled early last month after pressure from Iran and other countries, including Australia, for an international inquiry.

Evidence was found that aerial

bombing with chemical agents had taken place in the war-zone areas visited by the team. The experts, including an Australian defence scientist, had also witnessed scenes of an attack and the aftermath, putting themselves in personal danger of toxic exposure.

Australia's Foreign Affairs Minister, Mr. W. Hayden said this was a clear breach of international law because both Iran and Iraq as well as Australia are parties to the 1925 Geneva Protocol which prohibits the use of chemical weapons.

Mr. Hayden called for urgent international action to destroy and outlaw all chemical weapons.



## JUSTICE LIONEL MURPHY

WHY AUSTRALIA NEEDS A BILL OF RIGHTS

Thursday 26th April  
Bonython Hall 1.10 p.m.  
Presented by the University of Adelaide Foundation



# The meaning of life, university and limp cucumbers



## UNI LIFE

by Richard Wilson  
The Meaning Of Life

What is the meaning of life? Ever since we evolved (or were created) out of protoplasmic sludge four million years ago, mankind has been seeking the answer to the above question.

This week, for something different, I thought I would bring you the answer to the meaning of life. But I couldn't find it.

Despite a thorough search through the reference section of the Barr Smith, I didn't find one mention of the answer in any dictionary or encyclopedia. I was disappointed.

(Do you know that there are 2212 books with the word "life" just in the titles).

But I got around to thinking, we all are life, aren't we? From the smallest unicellular organism to the largest pan-dimensional being across the infinitesimal reaches of space, we all are forms of life. Therefore, we should know a bit about this thing called the "meaning of life", right?

So, armed with pen and paper, I set out to ask some assorted homosapiens on this campus what they thought was the meaning of life....

"I don't know, but it's a pretty good thing", was the optimistic reply of the President of the Student's Association, Ingrid Condon.

"The answer is Nick Rhodes", replied Karen Steinweder, quoting the phrase she had seen scrawled on a bus shelter. But, not only is Nick married, he's also a member of the commercial pop group, *Duran*.

*Duran*.

In every crowd, there are always the weird people. The ones that give you unexpected answers...

"Life is like a bowl of oatmeal. You wake up every morning, and it's there in front of you. You'd better eat up your oatmeal, before someone comes along and takes it from you", said well-known uni-bar patron Lincoln Pike.

I then proceeded to put the question to a group of people eating (?) in the Mayo. "None, as we don't exist", replied Michael Warner on behalf of the group. The answer takes on a less bizarre meaning when you realize that he is an engineering student. He went on to say that he had proof of our non-existence, but since I didn't interview him, he didn't tell me.

On the more serious side, Dianne Tyson, (1st year BSc) said the meaning of life was "to do everything you can before you die. But if you start taking it seriously, it screws up."

I wish I could have a dollar for every person who told me "42".

Unfortunately, that is the answer to Life, the Universe, and everything. I only wanted the answer to the meaning of the first part, life. (Does this mean that the answer becomes 14?).

Anyway, back to the replies. There were a couple of sexually-orientated ones, of course, like from Yvonne Madon "Cucumbers are better than men. They don't go as limp as quickly." Hmmmm....

The next person I accosted was my physics practical partner, Katrina Ramsay. Totally disrupting her train of thought, I asked "What is the meaning of life?" "Life has no meaning. It is absurd," was the agitated reply.

So, there you have what various students around the university think the meaning of life is. I must admit, with the reputation Uni students

have for practical jokes and humour, I expected some better answers. Nevertheless there are some good ones in the small collection above. And what do I think the meaning of life is? I would have to go along with Linda Perriton on that one. The meaning of life? It's a Monty Python movie.

\* \* \*

Did you know that there are now more than 850 pounds of moon on the earth.

\* \* \*

To suggest that the STA is more popular than Bob Hawke after last week's train strike would be a lie. To suggest that they were less popular would however probably be true.

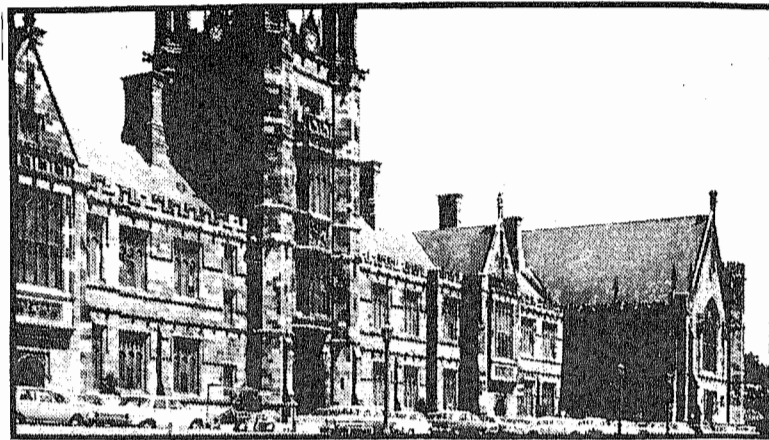
After rushing down North Terrace to catch the 4.56 express, I was casually told that there were no more trains until further notice. After a good day, you can believe how immensely this cheered me up. I rushed back up North Terrace to the 620 stop, which, like other bus routes that day, was running late, and filled to overflowing.

I was just one of the many students left stranded in town by this move.

But I feel I must congratulate the Union for their superb timing, however. They got just about everyone who was going to town. By going out at about 1 pm, they inconvenienced the maximum number of people. As I understand it, the strike didn't even have anything to do with the trains, but rather which of two unions should service the signal boxes on suburban lines.

Demarcation disputes, strikes, stopwork meetings. Thank God I'm in a democratic country where people can do what they want.

The public had nothing to do with the strike, and yet it hurt them more than anyone else. Keep on the rails, and I'll catch you next week.



Sydney Uni: but is it best?

## Sydney Uni: the oldest is now the biggest

by Mark Davis

Sydney University, the oldest university in the country, is now also the biggest.

Statistics issued by the Commonwealth Tertiary Education Commission show that last year Sydney University had 18,404 students — an increase of around 400 over 1982.

Queensland University, with 17,948 students, is Australia's second largest university.

The statistics show the total number of students enrolled at Australian universities increased from 166,689 in 1982 to 168,639 last year.

Adelaide University currently has 9,144 students.

## Issues to work on



INGRID CONDON  
STUDENTS' ASSOC.  
PRESIDENT

Madon, to redraw the S.A.U.A. Budget — for example, we will have to spend more money on travel, conferences, and education campaigns and projects.

— to give each student a rebate of \$1.75 or half the AUS subscription fee (we paid the 1st half in January). This decision was based on three considerations. First, the direction contained in the Third Motion passed at the AUS referendum, that the as yet unspent proportion of the SAUA Budget allocated to the AUS line item, not be spent. Second the direction contained in the same motion that the SAUA request Union Council to use this budget saving, either to give a Union Fee rebate or to reduce next year's Union Fee. Third the extensive use of the Union Fee rebate idea during the referendum campaign by anti-AUS forces.

Overseas students, student housing, overassessment; these are three specific areas that the Executive has asked Andrew Derrington (the Education/Welfare Officer) to research into, as a basis for campaigns and activities. Briefly, as a follow up to the general policy passed by GSM recently on racism, we've decided to do some work on overseas students and the Overseas Student Visa Charge (yes, overseas students have to pay what amounts to fees to study here).

There's a meeting this week — Tuesday 17th April at 1 pm in the Jerry Portus Room — where we'll be planning the campaign. We've requested Andrew to do two other pieces of research on student housing and overassessment.

Student housing has become a major problem on this campus due to a number of factors: the high cost of rented accommodation (and the shortage of it) and the paltry level of TEAS are just a few. Coupled with the fact that we have many students who come either from interstate, overseas or the country areas of South Australia, housing has become a major problem. University colleges now cost more than the dole, let alone TEAS!

And then there's 'overassessment'. For years students have been complaining that their workloads are too heavy. Finally the University has recognized this and departments and faculties are reviewing the amount of work they give students. This research will be an invaluable reference for student reps.

There's lots of work to be done! If you want to be involved, don't forget: — the planning meeting for a campaign on overseas students, Tuesday 17 at 1 pm, Portus Room.

— the Social action Committee meeting on Thursday at 2 pm in the Gallery Coffee Shop.

That's it for this week. More next time!

## SAUA MOTIONS

Resolutions of the SAUA Executive  
23/2/84

That K. Brannigan and Y. Madon receive \$175.00 each and A. Lindner \$150 as honorarium for the *Counter Calendar*.

CONDON/SCOTT

That the SAUA Executive ratify the decision of the President and the Treasurer in paying the O'Camp Cook, M. Cavanagh a \$200 honoraria.

SCOTT/McDONALD

That if the Bar Profits reach \$5,000 the Students' Association purchase 5 miracle boxes, by the Union Bar. This purchase is to be made out of the functions account.

MURRAY/MADON

That the Executive approves the proposal of off-campus distribution of *On dit*, up to 200 per issue.

CONDON/MADON

That Ashley Lindner be the Students' Association representative on the working party for Gender Specific Awards.

CONDON/CLARKE

That Ashley Lindner and Leah Kennewell be the Students' Association nominees on the Overloads sub-committee of the Faculty of Arts.

CONDON/MADON

That Ingrid Condon represent the Students' Association on the Public Relations Committee.

SCOTT/MADON

That the Students' Association accepts the University's invitation to send a representative speaker to the Commemoration Ceremony and nominates Ingrid Condon as its speaker.

MADON/GLEESON

That K. Brannigan be funded return economy rail-fare to Melbourne to attend the NWC.

MADON/SCOTT

That the Executive approves the booking of the band *Allnighters* for the O'Camp reunion night, provided that the cost of the band does not exceed \$1,500.

MADON/CONDON



ANU: access to records refused

## Students test new law

by Mark Davis

Students at the Australian National University are testing Commonwealth Freedom of Information legislation by trying to obtain their raw exam marks and academic record sheets.

The Australian National University (ANU) recently rejected an application by eight honours history students for their record sheets and examiners' reports.

The students say they will now take the matter to the Administrative Appeals Tribunal for a decision under the Commonwealth Freedom of Information Act.

The eight had received a single grade for their year's work. They wanted to obtain the separate grades for the three components of their course — the thesis, and two sections of coursework.

They also want the grades recommended by the two or three

individual thesis examiners, before the negotiations which determined the final thesis grade.

They also want their record sheets, access to the thesis supervisor's recommendations, and unedited transcripts of thesis examiners' reports.

The right of students to see their raw exam marks is already an issue in Victoria, which has a State Freedom of Information Act. The Monash University Association of Students is involved in court action over the university's denial of a student's request to obtain raw marks.

Adelaide University, however, has no objection to students being given access to raw examination marks, according to the Registrar Mr. F. O'Neill.

Mr. O'Neill said that any students who applied for access to their academic records or student files would be allowed to peruse them in the records office.



# AUS in decline since the mid-70s says former President

by Andrew Gleeson

"Disappointment... A great shame." Those few, simple words sum up Mark Burford's grief when he first learnt that Adelaide University had seceded from the Australian Union of Students.

Mark Burford, a graduate of Flinders University and President of AUS in 1980 and Education-Vice President in 1979, is now a public servant living in Sydney. As someone who knows AUS and student politics intimately, yet who has been out of the scene for several years now, he can view the present fracas with the advantages of both knowledge and a degree of detachment.

Nostalgia and affection don't prevent him from recognizing frankly the Union's root problem, which he can trace back to well before his own Presidency. "AUS has gone through a period of decline dating from the middle 70s. I don't think it really picked up after about '74, '75" he told *On dit* recently.

"AUS's decline has paralleled changes in the middle classes of Australian society. A trend towards safety, a trend towards conservatism and individualism — I recall that was a major contradiction when I was involved in student organisations."

"We were seeing people increasingly under pressure to compete with their fellow students for grades and kudos in the University. At a time when that increasing pressure towards competition and individualism was going on we were trying to argue some kind of collectivism and co-operation between students lost out."

Burford believes the period from 1975 to 1980 saw a change develop between the political values of students and the political values of the AUS leadership. Speaking of this period he said "The leadership of AUS was quite isolated from students as a body. It didn't make



Burford addressing meeting in 1980

any assessment of the changes going on on campus. They engaged in policy and activity that was far removed from the position students were at. Basically they engaged in all sorts of ultra-leftist behaviour."

"AUS isolated itself from students and allowed liberals and other right-wing students to take advantage of that isolation."

Mark Burford was one of the long line of AUS Presidents to come from the 'Labor Left' caucus (the ALP's socialist left). His account of the factions and debates inside AUS in his day show that little has changed in this respect. The more radical 'Left Alliance' group pushed the 'regionalisation' idea — disposal of funds from the central office to the campuses — just as strongly then as they do today. It has never impressed Burford.

"Regionalisation would dissipate funds rather than focus them."

"On the Left Alliance criticisms in general .. their hidden agenda is they're annoyed that Labor Party students are largely in control and

they're not."

One explanation of AUS's plight advanced by some Left Alliance people is that the Labor Left leadership of AUS has been too conservative, too timid; it has failed to provide students with aggressive, radical leadership. It has concentrated too much on electoral politics and not enough on 'direct action'. This view found material form at this year's AUS Council with the foundation of a new anarchist caucus and is expressed in a letter to this week's *On dit*.

Again, Burford believes this is not the solution to the Union's problem. Students hardly voted against AUS because it is too right-wing he points out. To move even further left will alienate students even more.

"I'm not at all convinced that the strategy for maintaining a strong national union is to be more left-wing or to be more 'activist' he said "I basically think and I always did think, that criticism is rubbish."

"I think the way to maintain it is to do a good job at the national level with strong links to students through the campuses. But maybe that can't be done and maybe that says something about the student population."

Burford has no easy answers to the Union's problem of its alienation from students. But he believes the left has to do some very serious thinking — and also that it can no longer expect students to pay heed automatically to its views.

"The Left has got to draw very sober lessons about how you pursue progressive and socialist policies within a real-world environment where people hold a range of views, a lot of them quite conservative views."

"Basically, I think the Left has got to stop thinking it's correct. It just might have some good ideas and it's got to work out how it's going to convince people about them."



Professor Donald Stranks: well deserved honours

## MEDAL FOR THE V-C

Adelaide University's vice-chancellor, Professor Donald Stranks, was awarded this golden Order of Australia medallion in this year's Australia Day honours.

Professor Stranks' award was for service to education.

He has been vice-chancellor at

Adelaide University since 1977 and has held senior academic positions in the UK and US.

Professor Stranks is deputy chairman of the Australian Vice-Chancellor's Committee and chairman of the State Government Council on Technological Change.

## Students who defer get better results

by Mark Davis

Students who defer entry to a tertiary institution consistently obtain higher marks in their studies than students who enrol directly from school, according to recent research.

The research was conducted by Dr. Russell Linke of the South Australian Tertiary Education Authority, Dr. Alan Barton of the South Australian College of Advanced Education and Mr. Bob Cannon of the SA Advisory Centre for University Education.

Their research found that students who deferred were also less likely to drop out of tertiary study, indicating a greater commitment to their work. Deferring gave students a greater sense of maturity, self-confidence, initiative and a sense of purpose not as evident in those who went straight on to further studies from school.

The researchers examined enrolment patterns in S.A. tertiary institutions between 1978 and 1980.

According to the researchers deferment may act as an "academic filter" with many students "self-selecting" themselves out of higher

education. Each year across Australia about one in every five school leavers offered admission to a tertiary institution choose to defer entry for at least 12 months. The majority of these students fail to take up the offer to enrol the following year.

Although about half of those who did not immediately return to study after the deferment year indicated they might still take up the offer of a place, their reasons for not continuing were often concerned with the desire for financial independence.

"Their loss from full-time higher education could in part be considered a product of inadequate financial assistance, rather than the lack of desire for higher education" the researchers say.

They say that an improvement in financial assistance to students would go a long way towards cancelling the high and selective attrition rates of deferment.

The filtering effect of deferment acts against potential female students, students from the country and those from lower socio-economic areas, according to the researchers.

## No TEAS for students in Victoria

by Mark Davis

Victorian students will not receive their tertiary education allowances this month because of an industrial dispute in the Commonwealth Public Service.

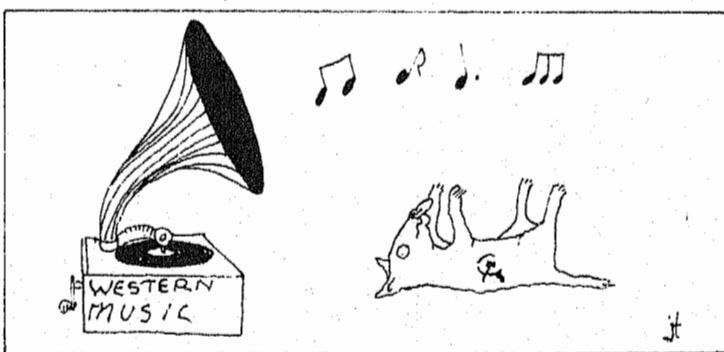
The Australian Public Service Association, the union which covers fourth division Public Service officers, has banned the processing of TEAS forms in Victoria. The ban is in protest at the Department of Education and Youth Affairs' occupational health and safety policy.

The Association claims that four of the department's fifteen computer centre staff had contracted the repetition injury tenosynovitis as a result of "a shameful approach to this issue."

The union is seeking extra rest breaks for data processing staff, eye tests for terminal operators and better furnishings.

There is no likelihood of the dispute spreading to South Australia according to a spokesperson for the union.

The spokesperson said that all TEAS forms were being processed as usual in South Australia.



## Soviets salivate over Pavlov's pop

by Mark Davis

Join the struggle against the spread of "ideologically empty and banal" Western pop music!

This is the message currently being proclaimed by the Soviet Union's political authorities.

According to a survey conducted in Krasnodar in Southern Russia, every young person listens to music, one in five collects records and one in eight has a record library. But the problem is that Russia's youth is listening to the "wrong" sort of music.

There is, for instance, the rock group Kiss. "You can see from the record sleeve that the group use fascist symbols" said Alexander Pavlov of the Young Communist League which conducted the Krasnodar survey.

Western pop groups, according to the League, are propagating "views

alien to us".

At the record library of the First of May Park of culture, the researchers found that only 14 records out of a repertoire of over 160 were Soviet songs.

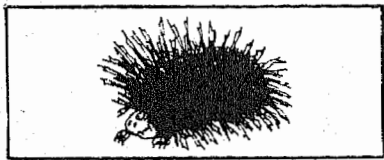
"All the rest are Western, most of them propagating the cult of violence" said Pavlov.

After visiting several bars and discos, the researchers uncovered a disc black market where records are illegally sold and exchanged. Some change hands for the equivalent of \$A160.

The director of the local Builders' Club claimed that young people who get carried away by Western music are "of a very low spiritual culture."

"You might be looking at the faces of savages, you can see the spiritual devastation, the obvious signs of profound poisoning" he said.





## LETTERS

Deadline for letters to the Editors is 12.00 noon on Wednesdays. All letters should include the author's telephone number. Anonymous or pseudonymic letters will only be considered for publication if the author's name and phone number are included (not for publication)

## Solved at last

Dear Editors,  
I've finally solved the mystery of the *Raison D'etre* of *On dit*, the weekly that is independent of students. No, it is not a wholly owned subsidiary of *Streetbeat*, as readers of Vol. 52, No. 5 might think. Rather, it is a sheltered workshop for victims of journalistic delusions of grandeur. For only a few thousand dollars outlay per annum by fee paying students, those afflicted have a perfect environment in which to parade their sense of superiority to "the capitalist mainstream press", "amateur political protagonists", impolite commentators on the conservatising influence of private collegiate schooling, and indeed, anyone not inclined to fall down and worship at the altar of printer's ink, political naivety and critical inertia.

Indeed, *On dit's* superior, disengaged social stance, is one of the prime conditions of the fragility of student community life on this campus. However, I'll leave aside Andrew's most recent "more-rational-than-thou" Editorial, and merely attend to two examples of how farcical is *On dit's* chronic insistence that high journalistic standards and its special communion with the spirit of "the average" forbid it to promote student discussion of student affairs and compel it to concentrate on "scooping" the *Advertiser*.

Perhaps Robert Clark would be well advised in future to paraphrase rather than quote. I repeat, racist graffiti is ubiquitous in the toilets of this campus. I never asserted it to be omnipresent (cf misquotation *On dit* No. 6 p. 5). Could it be that student journalists are in no position to call student unionists and activists amateurs?

Speaking of the pot calling the kettle black, perhaps not only *The Age* and *Australian Financial Review* have difficulty putting the right name to the right face (cf. *On dit* No. 6 p. 24). Either Richard Wilson has confused me with someone else, or journalistic impressionism has degenerated into a most unpoetic imaginative license. I never addressed any lecture theatre of hostile intramural ballistic maniacs, and the only incident of my campaign involving paper aeroplanes was the squadron thereof that failed to flutter towards the floor of the Bragg lecture theatre when I invited the inmates thereof to dispatch their handmade craft towards me, that I might address the assembled students with the benefit of the foreseeably ensuing attention (cf. the mis-report, *On dit* No. 6 "Uni Life" column p. 4).

I doubt I'll see a humble *On dit* meticulous rather than conceited about its standards, in my time on campus. Nor do I expect to see one courageous and sophisticated enough to permit debate to somewhat displace reportage in its pages.

*On dit* as it currently is, appears incapable of being a forum for more than incidental discussion and snide remarks regarding the moot points of what organisational policies most conduce to the material and social well-being of students. Still, one never knows... enlightenment may even penetrate the *On dit* office, and the issues I mentioned are not doomed to be unattended to if *On dit* proves incapable of canvassing them.

David Faber

## What do I find?

Dear Editors,

I have studied for many years at Flinders University in both the school of Mathematical Sciences and Humanities. This year I am a visiting student here. I have always been a happy little bee at Flinders, throwing myself into the activities and the politics of the campus.

As the population of Adelaide University is double that of Flinders, I expected more involvement, better services, etc. What do I find?

A highly fragmented campus with little cross-faculty social or intellectual exchange (or tolerance). A lot of racism (Eugh!). A relatively inefficient Union. An exceedingly expensive bar. A boring and witless student newspaper.

To add insult to injury I found a typical letter from Robert Chrzaszcz in last week's *On dit*! I thought I had left that moron's moron behind at Flinders! What's he doing here?

Henry Rawlinson

## SAUA: services versus politics

Dear Editors,

I am deeply disturbed by what I read in the Students' Association President's Column in *On dit* (9/3/84).

In this column Ingrid Condon lamented at our withdrawal from AUS. She then went on to say that the SAUA would now have to make direct contact with certain groups. Among these were CARE, Land Rights groups, and anti-nuclear groups such as CANE.

These are all Left wing extremist groups!

Didn't an overwhelming majority of students just vote to leave AUS who were partaking in such extremist activities.

## Puerile act

Dear Editors,

I was shocked and disgusted to see another outbreak of feeble-minded, racist stickers on campus. These stickers compare immigrants to penguins. This is an outrageous insult.

How can anyone dare to compare his fellow human beings to an ungainly, stupid bird that is reminiscent of nothing so much as a multiple amputee waiter?

It has been suggested to me that this is a joke. What kind of sick, demented individual could make a joke about something so horrible, so nauseating as the present campaign of feeble-minded racists to resurrect the "White Australia" policy? Racism is no joke.

The mindless moron who attempts to treat these fascist turds as a joke is obviously so feeble minded that he has no idea of the threat they present to Australian society or the way in which his sticker offends non-anglosaxon students on this campus.

I hope the perpetrator of this puerile act repents of his asinine actions.

M. Baysik

## A new direction for the left

Dear Editors,

There is no doubt that the student left in Australia is in a serious crisis. The collapse of the once strong Australian Union of Students is only the most obvious manifestation of this crisis, a collapse which has been on the cards for five years anyway since the reformist "student interest" group took over the Union.

With the successive defection of many large Australian campus from AUS and the turn of most active left students away from student politics into wider political issues—peace and disarmament, CANE etc, the remaining left student activists have been forced into a siege mentality. It has been easier for left students to cling onto positions within student organisations than to build up a base of active students around specific campaigns. Just because a Student Representative Council, or Association has ten "left" members on it doesn't prove that they have a corresponding support in the student body.

By focussing on representative "democracy" (i.e. participation in the institutions of politics rather than direct participation in important campaigns, the left has put itself into an unwinnable corner. If the question facing students is over which group of political heavies to support in an election and not over whether or not structures such as the University itself and the numerous little hierarchies within it are democratic themselves, then it becomes a battle of personalities and not political ideologies. This is why populists such as Paul Klaric and Greg MacKay have been successful despite their lack of any decent political analysis.

The only progressive groups on campus which have not been afraid to stand up in public about their principles have been the Women's Liberation groups — Women on Campus and Women in the Law School, and CANE. Their stance has drawn much vilification from the stone age right wing, but they have continually put politics on the agenda, despite the attempt to turn it into a personality show with concerted

personal attack upon campus feminists and anti nuclear activists.

As Alan Fairley correctly pointed out at the AUS meeting on the Barr Smith Lawns the Left has been wasting its time trying to represent whether or not current feeling on campus is progressive. The biggest problem with electoralism is that the left turns away from socialist and feminist politics and embraces popular front politics — i.e. alliances with non-socialists in the interests of numbers on this or that committee.

A good start towards the regeneration of a left cultural presence on campus has been the socialist club film series, however it needs to go beyond this into the area of study itself — i.e. socialist/feminist study groups in the various faculties and departments, and a critique of the theory of student representation. It is quite apparent from a socialist analysis that students are placed on University committees mainly as a way of putting a lid on student claims for input into decision making. Genuine democracy in a University means that everyone has a say in the way the institution is run; decisions on staffing, course content, finances etc. should be decided by a mass assembling of staff, students and campus workers, based on department or workplace.

We should not be afraid of our politics or intimidated by the reactionary forces within the University and student body. Small group discussion, forums, films, bookstalls, parties, campaigns, artwork all go together towards the revitalization of a campus left; electoral politics do not.

My suggestion for the left at Adelaide University is a complete withdrawal from institutional politics. A mobilized left that was involved directly around issues and socialist/feminist politics would be a great alternative for students to get involved in. A Students' Association and Union without any left presence would be a hollow shell and a damning indictment of the bankrupt nature of the student right — a fact that would not be lost on the so called "average" students.

Edward Greenaway  
ex student "politico"

## My mate Santa

Dear Editors,

I am interested that the Militant Left on campus have issued a strong denial that they had any part in posting up those distasteful stickers "Gas AUS" during the recent AUS secession campaign.

May I then inquire why they saw fit to print "Produced by the National Civic Council" across these neo-fascist sentiments? Or why they hung a Nazi swastika over a photograph of the NCC national president Mr. B.A. Santamaria? Or why they invariably describe the NCC as "extreme right-wing"?

As I understand it, "extreme right-wing" is a term usually reserved for people who support some or all of the following: racism, authoritarianism, anti-semitism, South African apartheid, political censorship or *laissez-faire* capitalism.

None of these doctrines has ever been advocated by the NCC. Search the pages of its paper *Nexus Weekly* and you will find that it has consistently supported Asian immigration into Australia and the existence of the State of Israel. The NCC throughout its forty years of existence has opposed all forms of totalitarianism, whether of Marxist or Fascist denominations.

Perhaps this is what sticks in the Militant Left's gullet.

Perhaps the Militant Left would not care to be reminded of the duplicity of the Communist Party of Australia during the



Mr B.A. Santamaria

notorious Nazi-Soviet Pact era of 1939-41 when pro-communist activists, following orders from Moscow, set out deliberately to sabotage the Allied War Effort.

If the Free World was able to resist right-wing totalitarianism during World War II, it was certainly not thanks to the pro-communist Left. And if the Free World is ever to have the will and the means to resist left-wing totalitarianism as practiced over one third of the world today, it will be thanks to clear-thinking democrats and genuine patriots like Santamaria who are prepared to call a spade a spade and not be mealy-mouthed about opposing so-called "people's democracies."

John L. Ballantyne

## Rat-bag right and lunatic left

Dear Editors,

As a former student and graduate I heard only recently and with regret of the result of the vote at Adelaide to secede from AUS. This represents a major victory for the rat-bag right in student politics at a time when a national student union is more needed than ever.

Regrettably some blame for this set back to student interests must I think be ascribed to the left. The left has in recent times allowed the extremists in their ranks to distract attention from the useful work achieved by the left.

It would seem to me that anyone concerned for the interests of students as a whole can only look with considerable regret on the decline of AUS. Perhaps however this present turn of events may finally serve a good purpose, if it

motivates the left in student politics to adapt at last to the realities of the 1980's.

I believe there is a broad constituency on campus, which may be best characterized as moderate left (perhaps centre-left) that has been totally unrepresented in student politics in recent years.

Were AUS to be representative of this group, and note that I do not suggest by this a complete lack of interest in broader social and political issues as would the rat-bag right, it could resume its proper place as a representative national student organisation.

Were this to happen the lunatic fringe of the right and left in student politics might assume their proper insignificance at both a campus and a national level.

Robert Pedlow

## Nothing is sacred

Dear Editors,

I am extremely annoyed with you! The caricature of Nigel "Australopithecus" Dobson on last week's letter page showed Nigel's head atop my body. Is nothing sacred? (No more caricatures please).

In reply to Meredith Hosking and Belinda Cerkus, I must point out that the Roxby thugs' physical attributes (viz. lack of forebrain) do indeed undermine their ridiculous and violent actions.

While on the subject of the ridiculous, I cannot avoid commenting on Ingrid's column. Why must she go to Melbourne? Can't she write letters like everyone else or does she have some strange, uncontrollable urge to waste student funds? If it is absolutely necessary for her



Ken McNamara  
B&C Co-Editor

to go to Melbourne, may I suggest that rather than flying she should be mailed — in weekly instalments.

Andrew England

## From AUS to nothing

Dear Editors,

The Secession Referendum was more a victory for anti-union forces than students.

If one accepts the fact that AUS was spending too much time supporting the left the best course of action would be to push for the election of AUS delegates that would truly represent students and student interests. However, this has not been done. Much more effort has been spent on the Secession Referendum than

on any particular election for AUS delegates.

The simple truth is that the politically conservative forces of this campus are more interested in killing unions than looking after the students. Therefore, instead of being represented by a national union of forty years experience, this campus currently has nothing. It will be interesting to see if the new state student body is set up at all.

David Monk

## Harnessing students' opinions

Dear Editors,

Students are famous for their airing of opinions on all manner of subjects and ideas, though usually these opinions are confined to a small circle of friends.

Radio station 5MMM-FM, through its daily news, current affairs and commentary program *One O'Clock Stop* is keen to harness this mental vitality, and needs to expand the services it offers to the listening public.

As many people are aware, 5MMM is almost exclusively volunteer-run. In

effect, this means that anyone with a worthwhile project has an opportunity to interest, inform or challenge the public by presenting to them — or us — ideas unexplored by the commercial media.

If students have a special area of interest, an exciting study topic, or if they just want to hear a better standard of radio commentary than is available through commercial radio, I urge you to encourage them to come and work on *One O'Clock Stop*.

Martin Brine

## Propaganda served up as news

Dear Editors,

This year's *On dit* is easily the best student paper to be produced in Australia for many years.

But the standard of its writing varies astonishingly: from the lucid reporting of Jane Willcox and clear analysis of Mark Davis, to the verbosity of Andrew Gleeson, and down to the inaccurate, unethical, ungrammatical tripe penned by Geoff Hamner, Robert Clark and Ingrid Condon.

The most objectionable aspect of these latter three is that their propaganda is served up under the heading "News".

Hamner compares Neville Wran, the Labor Premier with the biggest majority,

to Hitler and Stalin. Either Mr. Hamner is ignorant of history or insensitive to the millions of people who suffered starvation, torture and death under Adolph and Joe. Literary licence does not go this far.

Much as Mr. Hamner may hate it, on March 24 last Neville Wran was returned by the NSW people with a big majority. Putting the caption "shifty smiles" under Mr. Wran's photo is peevish and gutter journalism.

I covered the NSW election for *On dit* from Sydney. Judging from his report, Mr. Hamner must have been somewhere else.

Robert Clark accuses the president of the Victorian RSL, Mr. Bruce Ruxton, of chairing a racist meeting that proposed hiring skinheads to bash Asians. When Mr. Ruxton flatly denies the charge, Mr. Clarke editorializes "A denial of sorts."

Ingrid Condon forces her column on *On dit* by virtue of the Students' Association rules. It is therefore advertising, not news.

Unless the editors raise the minimum standard of contributions, *On dit* will end up before the Press Council or a defamation hearing — an unfortunate end to an excellent year.

Robert Cecil



Monday 16 April 1984  
Volume 52 Number 7

The public servant who leaked to the *National Times* newspaper the confidential Cabinet documents on the Strategic Basis of Australian Defence Policy would do well to consider the unfortunate case of Sarah Tisdall.

So, too, would all those who value open government, the public's right to know, and the freedom of the press.

Sarah Tisdall, until recently, was a junior clerk in the British Foreign Office. She is now serving a six month gaol sentence for leaking to the *Guardian* newspaper information about the arrival of cruise missiles in Britain.

The offence of the 23-year-old Miss Tisdall was to leak two letters from Britain's Defence Secretary, Mr. Michael Heseltine, to the Prime Minister, Mrs. Thatcher.

In the letters Mr. Heseltine outlined his political strategy for informing the House of Commons of the arrival of cruise missiles from the United States.

Miss Tisdall pleaded guilty at the Old Bailey to a charge under the Official Secrets Act.

On the prosecution's own admission in the Tisdall case, the disclosure of the documents represented no threat to national security. The Crown prosecutor described the leak as an isolated and misguided action by a well-balanced and respectable young woman who had no political motivation.

But the trial judge, Mr. Justice Cantley, said that "In these times it must be made perfectly clear by example that any person entrusted with any material classified as secret and who presumes to give themselves permission to publish it shall not escape a custodial sentence."

The sentence has been condemned as savage, unjust and disproportionate. The *Guardian* newspaper for instance seized on Mr. Justice Cantley's words and made these comments: "In these times", said Mr. Justice

Cantley delivering his verdict: by 'these times' he means times when we have a Government obsessed by loyalty and leaks and self-evidently determined to make an example of whoever comes to hand. It is Miss Tisdall's profound misfortune that she arrives on the scene in 'these times'."

Surely, though, the person who leaked the Strategic Basis document to the *National Times* could not face a similar fate to Miss Tisdall? There is a gaping chasm between the climate of "these times" in Britain under the Thatcher government and in Australia under the Hawke government.

But one characteristic which seems to be common to many Western representative governments — no matter what their political complexion — is the conduct of public affairs under a cloak of secrecy.

Our rulers seem to associate secrecy with power. As the *Guardian* went on to point out "secrecy, reasons of state, the most convenient cover, are the most high-sounding excuses for high-handed or oppressive behaviour and have been the refuge of tyrants, large and small, through all the ages."

Mr. Hawke would do well to bear these thoughts in mind when next he condemns the press for publishing a leaked secret document. One can appreciate Mr. Hawke's criticism of the *National Times'* politics; but rhetoric about official secrecy falls flat when one recalls that Mick Young was reinstated to the Cabinet only a few months after he had divulged confidential Cabinet information.

### The University of Adelaide Foundation

The English critic F.R. Leavis once said that the university should be "the creative centre of civilization". Like Cardinal Newman, Leavis regarded the ideal university as the source of those energies of spirit and mind which keep the body-politic functioning in a sane, creative way.

To fulfil this high ideal a university needs to provide its members, and the community at large, with opportunities to share ideas on matters of contemporary interest and concern. Often, however, the strictly academic activities of a university, by themselves, do not provide enough of these opportunities.

Here at Adelaide University we are fortunate to have a body which operates outside these academic confines to support and enrich the general intellectual and cultural life of our university.

This body is the University of Adelaide Foundation. The Foundation provides grants to those University activities and facilities which are not normally categorized as academic activities supported by recurrent Government funds.

In 1984 the Foundation has taken an unprecedented orientation towards supporting student activities. The Foundation has granted \$3,000 for the Interschool Debating Championships in May, \$500 to enable students to attend an environmental sculpture workshop in the Craft Studio, and \$1000 towards the International Law Mooting Competition in Washington DC.

In addition to this support, the Foundation has made a grant to *On dit* for the purpose of conducting a short story competition and publishing a special literary edition.

*On dit* wishes to take this opportunity to acknowledge the Foundation's support for student activities and to encourage students to take part in the activities made possible through the Foundation's support.

by Mark Davis

*On dit* will not be published for the next two weeks due to closure of the Union's typesetting facilities for the Easter-Anzac Day period. The next edition of *On dit* will appear on 7 May 1984.

# What the peace movement forgets

Last Sunday the Australian peace movement held disarmament rallies in cities all over Australia. In this article JOHN BALLANTYNE argues that the western peace movement has conveniently ignored the fact that there are no peace movements in the Eastern bloc.

There is a popular myth that people who disagree with the current "peace movement" are indifferent to, or even secretly in favour of, nuclear holocaust. It is difficult to dispel this myth entirely since the peace movement has dishonestly claimed a monopoly of concern for "peace", thereby implying that their opponents have some other ultimate intention.

However, the disarmament debate cannot be reduced to tee-shirt slogans. Nobody but a minority of sadists and psychopaths could take pleasure in the prospect of populations of either Superpower being wiped out. It is simply that a just and lasting peace cannot be achieved by granting military superiority to a single totalitarian Superpower like the Soviet Union — which is what the 'unilateral' (or one-sided) disarmament line means when all said and done.

"Why should the Russians attack us if we are disarmed?" say the unilateralists. Why indeed? Ask the Afghan peasants, they would probably know the answer. The Soviet occupation of Afghanistan since December 1979 has resulted in the slaughter of over 130,000 people, including noncombatants, and has forced about 4 million Afghans of a total population of 17 million to become refugees in Pakistan and Iran.

The unilateral disarmers' argument that the West should risk substantial one-sided reductions in its armaments, without any corresponding action by the other side,

is a literally suicidal experiment because it provides absolutely no incentive or obligation for our potential enemies to take reciprocal measures.

If we are to have a genuine (as distinct from phoney) disarmament, it must be a negotiated reduction or abandonment of weapons and armed forces by all countries concerned in phased and controlled program, subject to international verification and inspection. That is, verifiable and multilateral disarmament.

This the "peace" people have never campaigned for. They assure us that once the West has set the example of getting rid of its weapons, the Soviet Union will surely be embarrassed into following suit. But the peace people never tell us why the Soviet Union is so coy about permitting international inspection of its weaponry.

I once asked a woman at a disarmament rally why she and her friends were campaigning exclusively against American armaments and not against those of the Soviets.

"Oh, but don't you see," she replied. "We can't put pressure on the Soviet government because we don't live under it. But we can put pressure on our own governments in the West to disarm."

This woman's staggeringly naive answer neatly illustrated how Western unilateral disarmers always forget (or deliberately ignore or couldn't are less about) the fact that there is no peace movement in the Soviet Union or any of its Eastern European satellites. Nor are there any free trade unions there for that matter. Workers' rights under the Soviet regime are worse than they were in England last century during the time of the Tolpuddle Martyrs.

The violent suppression of Poland's independent trade union *Solidarity* by Soviet-backed forces in December 1981 is particularly instructive for the Free World. For here was the first and only legitimate opposition to exist in the communist world since 1918 when Lenin's Bolsheviks dispersed Russia's

electd Constituent Assembly. As Poland's *Solidarity* leader Lech Walesa said last year: "Solidarity, as a trade union movement, did not reach for power, not did it turn against the established constitutional order. During the fifteen months of *Solidarity's* legal existence, nobody was killed or wounded as a result of its activities." (Emphasis added)

The destruction of *Solidarity*, it might be added, was condemned by practically everyone in the West, including trade unions, churches and political parties of every persuasion. The only group not to protest about it was, ironically, the "peace" movement. It organised no petitions, no demonstrations outside Soviet embassies, nothing.

It seems that the peace movement simply doesn't worry that movements like itself are ruthlessly suppressed in communist countries. It doesn't seem to care that we have never heard of Polish, Ukrainian or East German feminists linking arms around Soviet military bases in the same way that British and Australian feminists have done around U.S. bases at Greenham Common and Pine Gap.

To point out the high proportion of Moscow-aligned communists that help organise Australia's "peace" actions (through such notorious Soviet fronts as the *World Peace Council*, the *Congress for International Co-operation and Disarmament* and the *Australian Peace Committee*) — compared to, say, the negligible percentage of Australians who vote communist at the elections — would be to invite cries of "McCarthyism".

So rather than risk that, let us merely observe that if any of the numerous 'independent' and 'non-aligned' peace groups were ever to start condemning Soviet aggression no less than they condemned American aggression, they would (in the current intellectual climate) be promptly ignored as a serious peace movement and be instead dismissed as "dangerously right wing".

This is, of course, ridiculous. Vital issues like peace and



disarmament cannot be divorced from human rights in the Soviet Union. Intelligent people should refuse to be bullied into accepting that we can only preserve our lives by granting military superiority to a totalitarian Superpower like the Soviet Union which cannot even make peace with its own captive populations, let alone with the rest of the world.

There are precious and hard-won rights in Australia and much of the Free World which must never be lost. The right to air grievances, the right to say what we please about the government of the day and to receive the protection of the law while we do so, the right to participate in regular elections to choose the people who govern us.

Naturally, people to whom totalitarian societies are agreeable are very quick to trumpet the flaws of democratic and plural societies. They say, for instance, that our freedoms are "formal" and of no real utility. But if these freedoms are of so little account, why are censorship and police states so commonplace under communist regimes?

People like these, who are unable to tell the difference between freedom and slavery, are obviously very inadequate defenders of freedom, if not actually hostile to it.

The famous French social-democrat and writer *Jean-Francois Revel* whose brilliant book *The*

*Totalitarian Temptation* (1976) earned him the reputation as "the George Orwell of the 1970's", says of the Western disarmament campaigners:

"To tell a civilization day after day that it will not be worth defending unless it becomes the incarnation of perfect justice is to invite it to lie down and die or be enslaved"

"For this is the drama. An excess of self-criticism is a civilised luxury that would hardly matter were it not that an external enemy is attacking the very existence of democracy. Taking the blame in everything becomes dangerous when it means giving credit in everything to a mortal enemy. In the face of the external enemy, wherever will the citizens of democratic societies find the motives to resist if they have had it drummed into them from childhood that their whole civilisation is nothing but a collection of failures and a monstrous fraud?"

So far, the peace movement in the West has only succeeded in encouraging the one system which has so far succeeded in suppressing movements like itself. Only when public opinion exists as an active political voice within the Soviet bloc can we hope for a lasting peace. A priority for the Western peace movement today is to shed its "fear of anti-communism" and campaign unceasingly for its brothers and sisters on the other side of the Iron Curtain who are forbidden to criticise their governments.



# Stags and capital gains: what a nuisance



## PUNTERS' TALK

Robert Cecil

Horses, bulls and bears all got a guernsey in this column last week, but I forgot the stags.

Stags, or stag investors, are so named because they are horny, impatient and exuberant.

They subscribe to shares in a new public company after it issues its prospectus, but before its shares are listed for trading at the exchange.

Stags put their names down as buyers, pay at the appointed time and then cavort onto the trading floor on the first day the company's shares are traded.

They then try to sell their stakes at a profit, loving and leaving the new company on the first day.

Only public companies are listed at the exchange. A public company is an enterprise whose capital is divided into equal units called shares and offered to the public. Equities, stock, securities, issues and scrip are different names for shares.

A division of the capital into very small units (usually 50c units) is required by stock-market rules so that each company will have a wide spread of owners.

Shareholders elect a board of directors to run the company.

The directors are responsible for distributing profits among the shareholders as dividends, the payout being proportionate to the number of shares held.

When public companies are started, shares are offered to the public on terms outlined in the prospectus. This process is called floating a company.

Investors subscribe to these shares at a fixed initial price which is called the par value.

However, shares may be issued either at par (i.e. the face value) or at par plus a premium. The people who



float the company decide the amount of the premium on the basis of the price they think the market will bear. And that depends on how profitable investors think the new company will be.

For example, heavy engineering firm EPT Group Holdings entered the stock exchange lists in December, 1982. Its shares had a par or face value of 50c, but the people who floated it added a 65c premium fully to subscribe the company at company at \$1.15.

The reason for the premium was that share brokers estimated that EPT's 1983 profits would sustain a dividend of 12c a share. A 12c annual return on 50c is an annual interest rate of 24 p.c. Thus, EPT shares would still be competitive with other investments if they were issued at a higher price such as \$1.15, at which price the annual return would be 10.4 p.c.

The premium of 65c more than doubled EPT's capital.

On the day it was floated, EPT was bid up to \$1.19 — not much in it for the stags after brokerage and stamp duty.

However, a couple of months later EPT had reached \$1.40, at which price it offered a return of 8.6 p.c. Those who had subscribed at \$1.15 and sold at \$1.40 made a capital gain of 25c a share or 21.7 p.c. before brokerage and stamp duty.

Share market investors aim to profit in two ways: (1) by receiving dividends each year, and (2) by an increase in the market value of the share above the price at which it was bought.

The former is income, the latter is a capital gain.

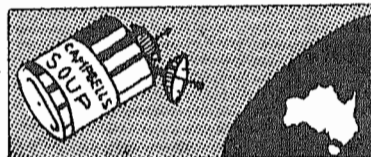
If capital gains interest you, I suggest you subscribe to a new base-metals miner, Surveyor Resources, when its prospectus is available in a month or two.

On the racing front (that arena of pure capital gain) I notice that the horses taken off the list have been doing better than those on it. What a Nuisance and Vivacite, who were dismissed because their wins would result in them bearing too much weight, carried the grandstand to victory — the former at 33/1 (oh, it hurts brother).

Of the horses on my list, Emancipation won but Love a Kiss and Bounty Hawk were unplaced. Love a Kiss should not be listed because I thought she was going to keep racing against the second-rate two-year-olds in Melbourne. Instead she was floated to Sydney for the Golden Slipper and is out of her depth.

Stick with the others, with this caveat. If you back Emancipation in the Doncaster with her 60 kilograms, you are a braver punter than me.

# Shute's 'On the Beach' scenario now confirmed



## SCIENCE

Maxwell's Demon

In Neville Shute's famous but dated novel, *On the Beach*, a group of beleaguered Australians sitting on the beach in Melbourne are the last human beings left on earth.

In Shute's story nuclear war engulfed the northern hemisphere and wiped out all of its human life. Then the radioactive clouds drifted south at a leisurely, predictable pace and killed off everyone everywhere else.

You might be cheered to know that Neville Shute's scenario has now been clothed in scientific respectability.

A recent gathering of biologists and atmospheric researchers in New Delhi was told that a large nuclear war would upset normal global wind patterns. As a result, even if the warring nuclear nations were considerate enough to keep their bombs to themselves, the radioactive debris would drift south in sufficient quantities to endanger life in the southern hemisphere.

Australia's representative at the conference, Dr. Barrie Pittock of the CSIRO Division of Atmospheric Research told the Melbourne *Age* recently that the southern hemisphere could easily suffer the same death rate as the northern hemisphere in a nuclear war. And human extinction was a "real possibility" Dr. Pittock said.

In recent years some new and

sobering consequences of nuclear war have come to light. Previously scientists had not considered the effect that smoke from burning cities and forests, and dust blown into the air by the explosions would have on climate.

However it is now believed that the detonation of about 80 percent of the world's arsenal will certainly cause what has become known as the nuclear winter. The dust and smoke would cut out 95% of the sunlight in some northern latitudes. Temperatures would drop to around minus 25° C. and stay there for several weeks.

But this, in itself, would not bring disaster to the southern hemisphere — except for the Neville Shute effect.

Normally very little air transfers between the northern and southern hemispheres. Air is warmed in equatorial regions, it rises, and is then carried away from the equator. It goes in both northerly and southerly directions and cools in the temperate latitudes.

But scientists believe that following a large nuclear war, contaminated northern air will push right through the equatorial barrier.

In northern regions sunlight will not get through to the earth's surface because of the clouds of smoke and radioactive debris in the atmosphere. Instead the sun will be warming the clouds. These contaminated clouds will rise and have sufficient energy to punch through the natural barrier of the equator and carry on south.

Thirty days later Australia will be enveloped by dense radioactivity which will probably be sufficiently powerful to kill off all human and other mammalian life.

Cheering prospect isn't it. And congratulations to Neville for getting it right.

# BLACKS WHIP VICS



## SPORT

### Intersarsity Football Report

The birth of a new era of intersarsity football began when the Blacks sent two teams to Monash University recently.

Despite a 10-hour bus journey, our B team proceeded to whip Monash Uni's B's by 8 goals, setting the stage for the big clash of our A's versus Melbourne Uni A's.

To the shock of all Melburnians and none of us, Adelaide completely outclassed Melbourne to also win by 8 goals. Our running game and superb backing up overwhelmed the slower Vics who were only saved a saved a complete thrashing by our poor kicking for goal.

From the first bounce, Justin Taylor won the rucks, John Gallagher fed the handballs to all and sundry, particularly skipper Mick Kenny who started many a foray from the centre. "Slippery" Dick Anderson dominated the wing and Simon Mestrov gave a direct route to goal with his skill at centre half forward.

Everyone played well but also prominent were Steve Parker, Tim Trendman and Gary Williams, the latter burning up the half forward

flank with his pace, strength and anticipation.

With two great wins to celebrate the boys painted Melbourne Town red on Saturday night and had just about ground to a halt by midnight Sunday when the bus arrived back at Adelaide Uni. The performance in Melbourne indicates that the Blacks are going to be in for a very big season.

Fred Bloch  
Football Co-ordinator

Scores	
Adelaide Uni	16.23
Melbourne Uni	10.9

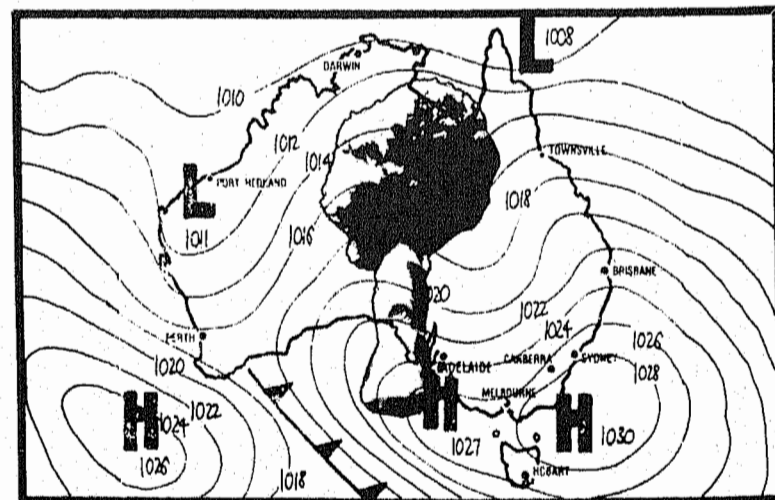
**Best Players**  
Gallagher  
Williams  
Anderson  
Taylor  
Kenny  
Parker  
T. Proudman

Goalkickers	
Gallagher	4
Williams	3
Mestrov	2
T. Proudman	2
Kenny	1
Neagle	1
Taylor	1
Duffy	1
Conley	1

Adelaide Uni	10.13
Melbourne Uni	3.6
<b>Best Players</b>	
Wachtel	Bremert
Hales	Hone
Cawley	Hancock



Goalkickers	
Hancock	4
Sivour	3
Goodwin	1
Bremert	1
Cawley	1



## AN INVITATION

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# On dit In-depth

## Youth today: ideals lost in 'New Materialism'

The "harsh, dry, materialistic wind" sweeping over this decade's young people, says author PAUL JOHNSON, is epitomised in this quote from a Princeton University student: "People here are interested in jobs and sex, in that order." In this article JOHNSON traces the impact of young people on society throughout this century and looks at why the idealism of the 1960s and 1970s has given way to a new materialism.

"The great joke here" said a freshman at the University of Glasgow in Scotland, "is to take the mickey out of the Third World." By that he meant making fun of the people of underdeveloped countries. A recent article in 'Jericho Bugle' one of Oxford University's student magazines does exactly that, with a savagery the students of the 1960s would have found horrifying.

But then, the sixties are a very long time ago. It is impossible now to imagine the students of the Sorbonne re-enacting the well-organised ferocity with which, as I saw at close quarters, they fought the French riot police in May 1968. It all seems as remote as World War II.

The harsh, dry, materialistic wind sweeping away the political passion and the heedless idealism of the sixties and seventies is just as severe in Europe and other industrialised countries as it is in the United States, where the new materialism of young people has been apparent for some time. (Some months ago, a Princeton student told me: "People here are interested in jobs and sex, in that order. It's no longer a crime to want to be a millionaire.")

The new materialism among young people in their late teens and early 20s is unquestionably a widespread phenomenon. Older people find it disturbing or reassuring, according to taste. But it should not shock us. The one form of change we can always count on is the violent oscillation of intellectual fashion among the young.

Our century has already experienced five clearly discernible phases of youth culture, and to get the latest and present one in perspective, it is worth glancing briefly at the first five. Each phase, be it noted, was initiated on the university campus, with young middle-class intellectuals leading the way, and the new pattern was ultimately reflected in working-class culture, too.

The decade before World War I was perhaps the golden age of youthful idealism. For the first time, youth movements became a European phenomenon, especially in Germany, where members of the Wandervogel clubs hiked, strummed guitars, protested about pollution and the growth of cities, and denounced the old.

The next generation, climbing over the corpses and emerging into the twenties, was hedonistic. F. Scott Fitzgerald, who spoke for it, summed it up in *The Crack-up* in a famous sentence: "The new generation had matured, to find all gods dead, all wars fought, all faiths in man shaken — all they knew was that America was going on the greatest, gaudiest spree in history."

In the early thirties, the youth culture changed dramatically again, back to the pre-1914 idealism. But the frame of mind was more sombre, marked by a sense of impending doom quite absent before 1914 among the young and relieved only by the new cult of the proletariat and the belief in the socialist paradise on Earth.

This phase persisted throughout World War II and even beyond, gradually petering out as Stalin's crimes became known and the long post-war boom resurrected the capitalist promise of the twenties. It was George Orwell who led youth away from the pit of idealistic absolutism and into a more questioning empiricism. By 1956, in *Look Back In Anger*, John Osborne's Jimmy Porter was complaining: "There aren't any good brave causes left."

Even at the time Osborne wrote, however, he and the other "angry young men" were already helping to point the way back to idealism and passion. In America, youth was bored with the years of Eisenhower prosperity and (as they saw it), philistinism. The advent of John F. Kennedy introduced an entirely new phase of idealistic youth culture,

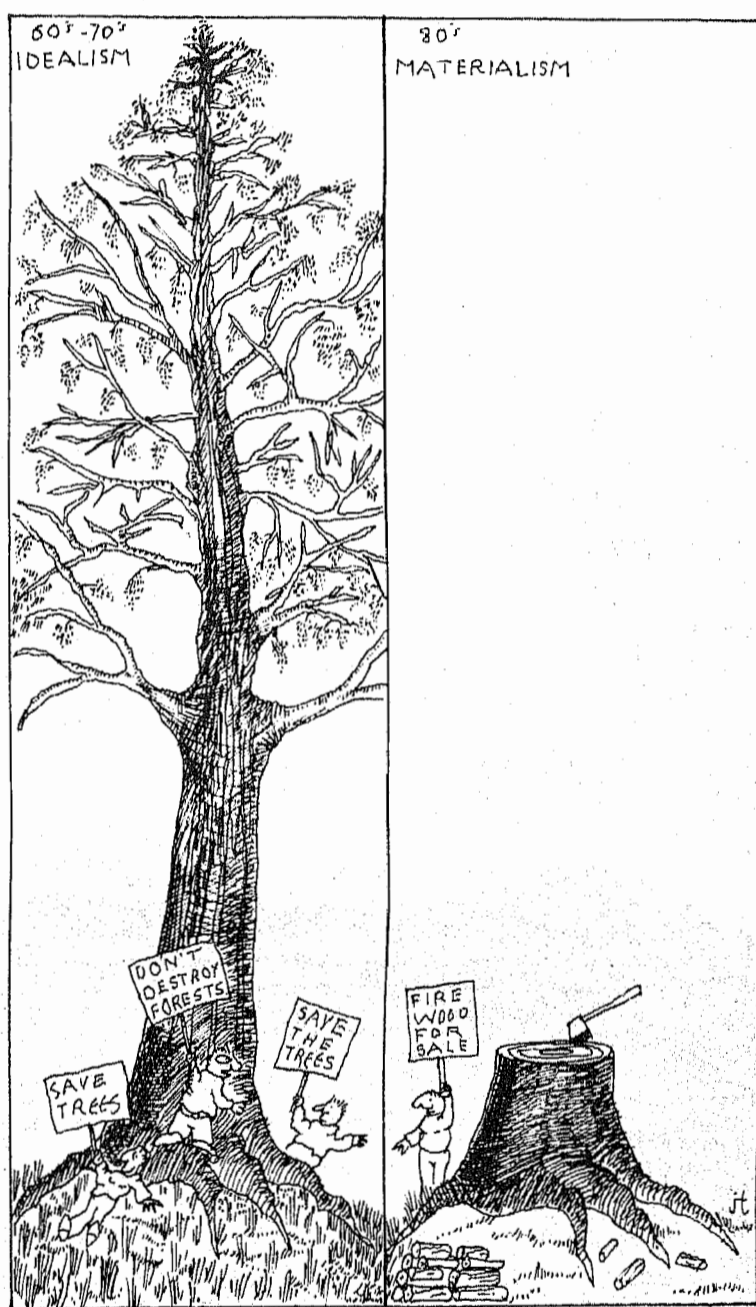
the thirties were reacting against what they saw as the grossly Philistine and materialistic twenties; the post-1945 boom was so prolonged that it generated its own phase of idealism in a similar reaction, and then, when recession finally ended the boom, it made idealism seem obsolete. Another is that the young idealists of the '30s were not harassed by inflation.

There is also a third factor that must not be overlooked, though it is hard to define. The young today are very suspicious of idealism, especially in its more extreme manifestations, and they are surely right to be so. A youth culture can be a social evil as well as a blessing.

It is clear that today's students are sickened by the wiff of sanctimonious humbug that often surrounds youthful political idealism. As a result of the new mood, meetings of student political unions and debating societies, packed in the sixties and most of the seventies, are now ill-attended.

Some observers of the young, and many of the young themselves, concede that materialism is replacing idealism but insist that concern about nuclear weapons is an exception to this trend. York University's student magazine 'Nouse' reports: "At a time when students are being categorised as apolitical and apathetic, the Campaign for Nuclear Disarmament flourishes." This organisation claims increases in membership everywhere. However, hard evidence on this point is difficult to find.

There have been some big demonstrations during recent



Consumer research indicates that what the young want is not so much social change as money, and they want it now.

enormously magnified by a vast program of university expansion. This expansion, planned in the fifties and realised in the sixties and early seventies, was a worldwide phenomenon and one of the most important in the entire 20th century. It not only enlarged but radicalised the campus everywhere — a completely new breed of teacher invaded it.

But a reaction was bound to come, and history teaches that the longer such reactions are delayed, the more severe they are likely to be. Young people, whether children or adolescents, tend to reject the conventional wisdom of their instructors when they perceive it to constitute a monolithic orthodoxy. This applies whether such wisdom is radical or conservative, idealist or materialist.

Economic factors play an equally important part, and here an interesting question arises: how is it that recession, which in the early thirties turned youth from materialism to idealism, has had the opposite effect in the early eighties? One answer is that young people in

months in most Western countries. What do they prove? The August "jobs, peace and freedom" march, which brought 200,000 people to Washington, was recently hailed by John Kenneth Galbraith in the 'New York Review of Books' as evidence of "Hitherto unparalleled unity on the Left."

Perhaps, but the numbers need to be seen in context. In 1980, I watched well over one million fundamentalist Christians march in Washington. Last Easter, in Britain, the Campaign for Nuclear Disarmament managed, thanks to some extensive busing, to turn out 40,000 in its "link-arms-for-peace" demonstration. The same week, a 40 kilometre charity marathon in London attracted 30,000 participants and a million spectators.

The ageing veterans of '60s idealism, acting from their posts of authority in the television control rooms, strive — sometimes a little desperately — to maintain the illusion that youth is still marching and protesting.

Such media hyperbole deceives nobody for long, least of all young

people themselves. They know what they and their friends feel. My own analysis of youthful opinion, necessarily impressionistic, tends to be confirmed by other evidence. General elections in Britain and West Germany, and recent by-elections in France, do not suggest a pattern of radical idealism among the young; quite the contrary, in fact. Nor, to judge by polls, does President Reagan have much to fear from angry young voters. Consumer research indicates that what the young want is not so much social change as money, and they want it now.

In my book *Modern Times*, I characterise the '60s as the decade of illusion; and the '80s as the new age of realism. The present materialistic mood among the young fits into this pattern and will probably intensify during the decade, but sometime during the '90s — impossible to say when — it will surely change yet again. In the meantime, we should not condemn present attitudes. The distinction between idealism and materialism is not as absolute as it seems.

When a young person says, "I want to be a millionaire", the phrase can mean many different things. With the fading of socialism,

essentially an ideology of redistribution, there is a growing stress on creation of wealth. The duty to create wealth, as any reader of the 'Talmud' knows, can be given a strongly spiritual dimension.

All over the West, heavy unemployment has driven Governments desperately to devise legitimate ways of providing new jobs.

The young, above all, are conscious of this need. Is it not natural that the more energetic and enterprising among them should want not just to get jobs for themselves, but create them for others? So the statement "I want to be a millionaire" can also mean "I want to create employment", because the two are linked.

As George Gilder has brilliantly argued in his book 'Wealth and Poverty', often the strongest motivating force in the entrepreneur is not the lust for money but the urge to create. Young people who want to build businesses are materialistic. But they may be idealistic, too.

Paul Johnson is a former editor of the *New Statesman* and author of *Modern times: the world from the twenties to the eighties*.

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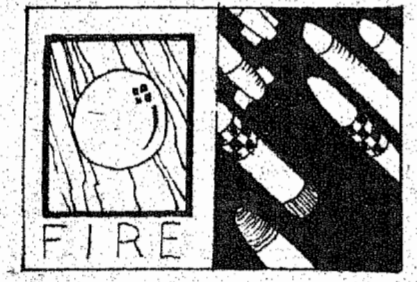
# Arsenals, talks, and chances



Soviet chief negotiator, Yuri Kvitsinsky

**Collapse of arms negotiations between the superpowers, the deployment of Cruise and Pershing missiles in Western Europe and the shooting down of the Korean Air Lines Jumbo have raised East-West tensions to a level unprecedented since the Cuban Missile Crisis. SIVA SIVAKUMAR traces the history leading to our present predicament.**

Western Europe's 'Hot Autumn' has come and gone and NATO has begun to deploy its Euromissiles. Throughout Europe, and indeed the world, there seems to be a collective holding of breath in anticipation of the next move made by the superpowers. Apart from feelings of fear and trepidation, the events of the past few months have also caused a sense of confusion, helplessness and uncertainty about the future. How did the present situation arise? What is the basis of the postures adopted by the superpowers and their allies? Who is 'right'? Who is 'wrong'? Is there a way out of the present impasse?



## THE ARSENALS

The present NATO missile deployment is supposedly in response to Soviet deployment of the SS-20 intermediate-range missile. The SS-20 is a scaled down version of the SS-16 intercontinental missile, with a range of approximately 3000 miles. It is mobile, travelling on a tracked transporter that also acts as its launcher, thus making it less vulnerable to pre-emptive attack. The SS-20 carries three independently targetable warheads, each estimated to have more than fifty times the explosive force of the Hiroshima bomb. Yet it is not the explosive force of these warheads that make the SS-20 a formidable weapon in the eyes of NATO; rather it is the accuracy with which they can be guided to their targets. Until relatively recently ballistic missiles of all sizes and ranges were fairly

crude instruments of brute force which relied on such force to make up for their inaccuracies. They could be used as a clumsy method of, say, eliminating cities or troop concentrations, for they could achieve these tasks by their sheer destructive power even if they missed their aiming points by large margins. The problem arose, however, when it was wished to use them for eliminating so-called 'hard targets'. These targets are ones which are protected by reinforced concrete or other materials which are capable of withstanding the effects of all but a direct or near-direct nuclear hit. Often, vital elements of the opposing side's command, control, communications and intelligence networks (C3I) are in hardened structures. So, if the intention is to "take out" these elements, then it is vital to have a high degree of warhead accuracy. Weapons like the SS-20 fulfil this need and permit the potential achievement of the dictates of the strategic doctrine of "countercforce" — by which one side

**“Alexander Haig ... made statements outlining a possible plan to launch 'demonstration' nuclear shots against the Soviet Union.”**

neutralizes the military potential of the other by the use of pre-emptive, selective nuclear strikes which, hopefully, would lead to some form of capitulation. Why did the USSR choose to begin deploying SS-20s when it did? For a variety of reasons including the perceived obsolescence of its SS-4 and SS-5 missiles, the need to keep up with changing strategic doctrines and perhaps, most importantly, the potential threat from the planned upgrading of British and French submarine-launched nuclear

missiles. Deployment of the SS-20 began in 1977 and it is currently estimated that a total of 243 are stationed within range of Western Europe with another 117 or so in Asia.

In view of the Soviet decision to proceed with the SS-20, it was felt within NATO that some sort of appropriate response had to be made. In December 1979, NATO formally adopted a "two-track decision" — to prepare for their own countervailing missile deployment, while, at the same time negotiating with the Soviets on a possible agreement to reduce the number of intermediate-range nuclear weapons in Europe. It must be stressed that when this decision was made, the process of negotiation was seen to be as important as the process of preparing for deployment. Of course, in 1979, America was under the Carter administration, which had shown some degree of commitment to arms control in its earlier days. No one in Western Europe had foreseen the advent of the Reagan clique to power in 1980.

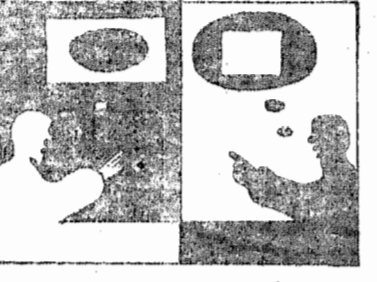
The hardware that was to be deployed by NATO was of two types. Firstly, there were to be 464 long-range cruise missiles each with a single warhead. The American arsenal contains several types of cruise missiles, both air-launched and ground-launched (indeed some have been modified to be launched from submarines and warships). The type in question is known as the Tomahawk and carries a nuclear warhead of relatively low yield. The great strength of the cruise missile lies in its guidance system. Not only is it very accurate over long distances, but also it has the ability to use the natural features of the terrain for camouflage. Thus, when launched, the missile travels at subsonic speed at low altitudes, weaving its way around obstacles which it uses to hide from radar detection, until it finally reaches its target with unerring precision.

The second type of missile to be deployed by NATO is the Pershing II. This too is a single warhead missile. However, it is more threatening to the Soviet Union because of the speed with which it can reach targets in the Soviet Union (including Moscow) from West Germany where it is currently being deployed. Warning time for Russian air-defences would be of the order of six or seven minutes, hardly sufficient to think through a response or indeed even to confirm whether a warning is real or false.

Both the cruise and the Pershing II are mobile on their own integral transporter-launcher vehicles, making them difficult to locate and destroy. They are different from any other NATO nuclear weapons presently in Europe because of their range. This is not the first time the Western allies have put such weapons in Europe. In the late 1950s, NATO deployed intermediate- (medium-) range ballistic missiles of the Jupiter and Thor types in the United Kingdom, Italy and Turkey, while long-range Matador cruise missiles, subsequently replaced by Mace-B, both capable of reaching the Soviet Union, were stationed in West Germany. All these weapons were withdrawn in the early 1960s. Since then only short-range battlefield nuclear weapons have been available to the NATO forces in Western Europe. However, the United States does operate about 250 intermediate- (medium-) range F-111 fighter-bombers which are nuclear armed. Many of these are deployed in Europe.

The Soviet union has had

Trident D-5 missiles with a much larger number of warheads. Similarly, the present French submarine missile force is being upgraded from single to multiple warheads.



## THE TALKS

The election of Ronald Reagan as President of the United States in 1980 brought major changes into the conduct of the "two-track" strategy. To start with there was much loose talk about fighting limited nuclear wars in Europe. Repeated statements were made to the press about fighting and winning these wars in such a manner that America would prevail as the world's dominant superpower. To top this off Alexander Haig, then Secretary of State, made statements outlining a possible plan to launch "demonstration" nuclear shots against the Soviet Union as an expression of the political will of the West to meet force with force. Overall, this tough talk proved to be counter-productive. On the one hand it caused strains within the NATO alliance as the Europeans began to wonder whether America was ready to sacrifice them in the nuclear cold war in order to resolve its long-standing competition with the Soviet Union. As the people of Europe became increasingly disturbed by this talk of war and reacted by putting pressure on their leadership some of the leadership changed their minds — witness the change in thinking of the British Labour Party and the West German Social Democrats.

As the negative backlash of all the tough talk began to impinge on the consciousness of Reagan and his advisers it was realized that the Americans would have to make serious attempts to negotiate with the Soviets, or at least appear to be doing so. The massive build-up in conventional weaponry and the planned deployment of new strategic weapons like the MX missile were additional points of tension. As U.S.-Soviet relations generally soured there was increasing pressure to find some mutually acceptable agreement on arms reductions in the field of nuclear weapons.

The decision was made to pursue negotiations for arms reductions on two fronts. Strategic Arms Reduction Talks (START) were aimed at reducing the global stockpile of strategic nuclear weapons. The process that had been begun by SALT I and continued by SALT II would, in theory, be continued by START. More importantly, from the European point of view, the Reagan administration made a commitment to pursue talks in regard to the reduction of intermediate-range nuclear forces (INF).

The INF talks opened in Geneva on Nov. 30, 1981. The respective negotiators were Paul Nitze for the U.S. and Yuri Kvitsinsky for the USSR. In negotiations of this type, it is natural for both sides to try to wrest as many

concessions as possible, while giving away as little as can be managed. Accordingly the negotiating process tends to be very lengthy and tedious with each side trying to do its best not to concede a point to the other. It has not been unknown in the past, in similar types of talks, for days to be spent arguing over the size and shape of the conference table, the number of persons permitted to partake or even the height of the flagpoles outside the conference building! As far as is known the INF talks did not

get bogged down in such trivialities. Yet, from the outset both sides were viewing any possible agreement from their own entrenched perceptions of reality. The initial position of both sides was that their deployments, either actual or planned, were the only way of restoring a balance that had been disturbed by the actions of the other side. It was the view of each that the other was ahead in weaponry to such an extent that the overall stability of deterrence itself was under threat.

Given such starting points it is not surprising that several proposals have thus far been rejected by one or other superpower, or indeed by both. The difficulty of securing an agreement between the U.S. and U.S.S.R. is complicated by internal divisions within

**“It has not been unknown ... in similar types of talks, for days to be spent arguing over the size and shape of the conference table.”**

the leadership of these nations. On a crude level this division is between the 'hawks' and the 'doves', but in reality the differences in opinion range much more widely and it is difficult to neatly position the differing groups into clear categories. For instance, one group may oppose deployment of a particular weapon, not because of any moral qualms or desire to reduce the likelihood of war, but because they feel that, on a rigorous cost-benefit analysis, the weapon cannot be justified. Nevertheless, it is instructive to look at the sequence of negotiations undertaken

in the INF talks. Initially, there was a reluctance on the part of the Reagan administration to even engage in the INF talks until they had committed the U.S. to the massive rearmament program that was supposed to restore America to global primacy. However, as the image of Reagan as the trigger-happy warmonger grew, it became more expedient to engage in the INF talks as a means of restoring some credibility to his claimed wish for peace. From the American point of view what was needed was a proposal that, on the surface, would look equitable to the West Europeans and would strengthen their resolve to go ahead with the deployment of cruise and Pershing II even in the face of a stalemate in Geneva. To some members of Reagan's team, the

purpose of INF was not arms control, but alliance management of NATO. In casting around for such a proposal, the White House adopted an option advocated by the Pentagon. Known as the 'Zero option', it called for elimination of all SS-20s in exchange for cancellation of the Pershing II ballistic-missile and Tomahawk cruise-missile programs. Paradoxically, the idea for this had originally come from members of the Green party in West Germany, who were regarded as Soviet sympathisers by Washington.



Cruise missile

If the U.S. could get the Soviets to accept this, it would be a major psychological victory. The Soviets would have to scrap a major missile system into which they had invested a large amount of effort and resources. The U.S., on the other hand would not incur any loss because of non-deployment of its planned systems. Reagan administration hardliners added several conditions to the original zero option. Among these were: 1) a demand that existing short-range Soviet missiles, such as the SS-12s and SS-22s, would have to be eliminated along with the SS-20s; 2) dismantling of SS-20s would also apply to those deployed in Asia, not just those in Europe; 3) the Soviets would have to agree to comprehensive on-site inspection

of their production and storage facilities as well as deployment areas.

The zero option was unveiled on Nov. 18, 1981, even before INF had commenced. It was widely interpreted as the perfect opening gambit, since a Soviet counterproposal was invited and there was a clear implication that the Americans would ultimately compromise.

The Soviet response was to develop their own version of the zero option. They offered to reduce the number of SS-20s to 162 to offset the British and French missile forces as long as the Americans agreed to entirely forgo their Pershing IIs and Tomahawks. The Kremlin would also retain 250 intermediate-range bombers to counterbalance the British and French medium-range nuclear-capable bomber forces. At the same time they offered to act as red herrings. It became clear, early on, that there would have to be major concessions on both sides in order to break the stalemate. This was especially vital for America, since West European leaders had begun to warn that political support for the NATO deployments was slipping in their countries. It was seen to be essential that an agreement of some kind be reached by the end of 1982. This in turn gave the Soviets a degree of advantage since they could count on pressure from the public of Western Europe, both against NATO deployment and for some kind of agreement. The Reagan group had a growing public relations problem since it was widely perceived that Reagan was letting Soviet-American relations deteriorate and arms control stagnate. In view of this the Soviets decided to get tough on the question of deployment. In June 1982, they announced that if the U.S. were seen to be taking practical steps towards deployment they would walk out of INF and take military countermeasures.

In July of 1982, the two chief negotiators took their celebrated "walk in the woods". The upshot of this informal bargaining session was a provisional agreement between Nitze and Kvitsinsky. Under the terms of this proposal, the number of Soviet SS-20s would be reduced to 75 (from 243) in Europe and frozen at 90 in Asia. The U.S. would install an equivalent number of cruise missiles but would cancel the Pershing II. Most importantly the Soviets would give up their insistence on counting British and French forces. Unfortunately, neither Washington nor Moscow found this acceptable.

With the failure of this attempt to break the deadlock, there once again seemed to be no hope of an agreement. Nitze could

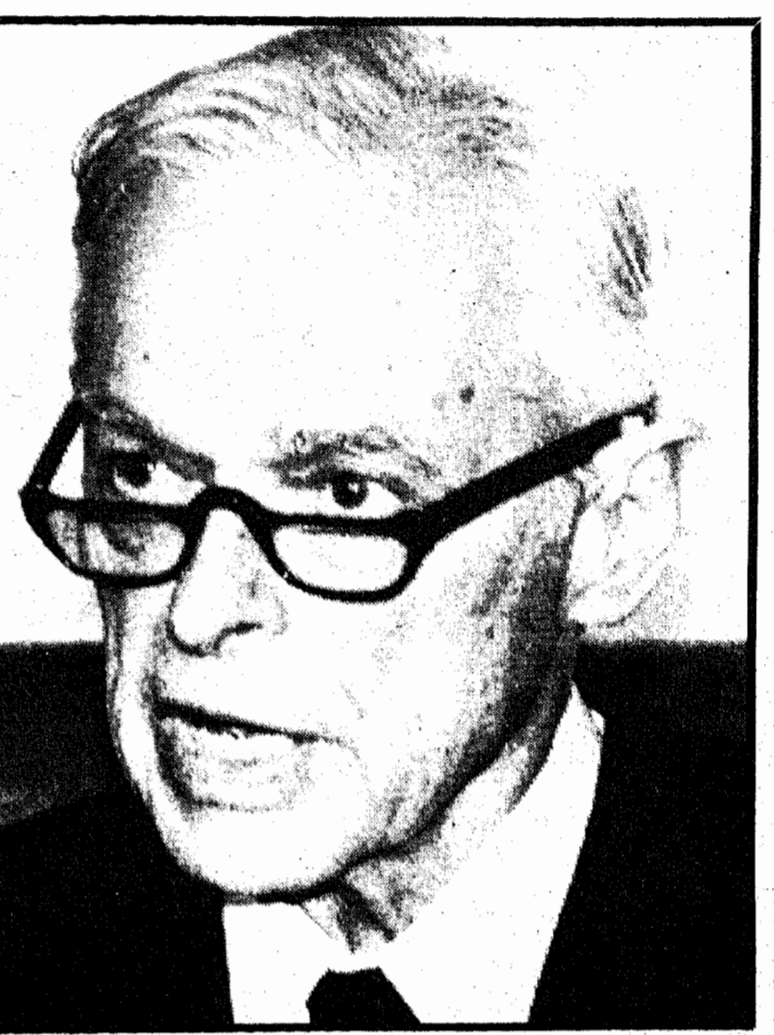
not get approval to explore compromises other than the zero option. By now, Washington had strong allies, in the shape of Margaret Thatcher and Helmut Kohl, in power in Britain and West Germany. While they extended strong personal support for NATO deployment, the realities of their domestic politics demanded more flexibility on the part of the U.S. Therefore both governments requested Reagan to consider an "interim solution". This plan envisaged a balancing of warheads at 300 on each side — 100 SS-20s for the Soviets (each with 3 warheads) and a mixed force of 300 Tomahawks and Pershing IIs for the U.S.

By the time the Americans had come around to seriously considering the 'interim solution', the West Germans were looking for, not just demonstrations of flexibility and goodwill in Washington, but for an actual agreement in Geneva. The Soviets meantime, demonstrated some degree of flexibility by offering to "liquidate" the SS-20s it would take out of Europe, if an agreement was reached, rather than redeploy them in Asia. The pressure on Reagan to be more flexible increased even further.

Then, on Sept. 1, 1983, in an act of unmitigated stupidity and incompetence the Soviet Air Defence Forces achieved for Reagan what he could not achieve for himself. By shooting down Korean Air Lines Flight 007 over the Sea of Japan, they pulled the rug out from under those in the West who were trying to stave off NATO deployment. The destruction of an unarmed civilian airliner with the loss of 269 lives seemed to confirm Reagan's views about the 'evil' nature of the Soviet Union. The 'good guys' now had no option but to proceed with stationing their new missiles in Europe in order to counteract the 'bad guys', even if such a move pushed them both to the brink of nuclear annihilation along with everybody else on the planet.

Even after the downing of Flight 007, the West Europeans hoped for some progress at Geneva. However, as U.S.—Soviet relations deteriorated this became more and more unlikely. There was no question of delaying deployment until an agreement could be reached, since this would be seen as a victory for the Soviets. So, in the name of alliance solidarity, the first Tomahawks and Pershing IIs arrived in Europe in November and December 1983 with others due during 1984.

The Soviet Union, in turn, carried out its promised walkout from INF and



US chief negotiator, Paul Nitze

responded to them — yet, there is always hope.

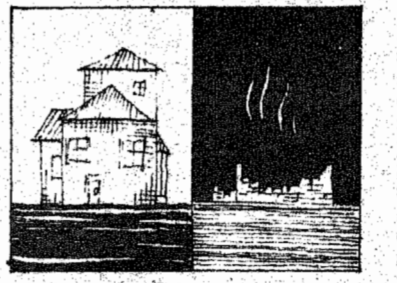
In April 1982, the Independent Commission on Disarmament and Security Issues (the Palme Commission) released its report, which contained, among other recommendations, proposals for reducing tensions in Europe. While reaffirming the fact that there is no such thing as a limited nuclear war, the Palme report stresses the need for urgent measures to maintain the peace in Europe, in case such a war is attempted. Hence, the danger of preparation for such

repercussions, is that on the one hand both superpowers accept that deterrence has maintained nuclear peace since the Second World War and that it must continue to do so. Yet, on the other hand, both are taking decisions and carrying out actions which systematically tend to undermine the basis of deterrence, giving rise to the possibility of its failure. Unfortunately, there is no willingness to accept the basic contradiction here.

Thankfully, there are hopeful signs that the process of negotiation, which is after all the only real option that both sides

**“Warning time for the Russian air-defences would be of the order of six or seven minutes.”**

announced that numbers of SS-20s would now be increased, new shorter-range nuclear missiles would be deployed in Eastern Europe and submarines equipped with cruise missiles and low-flying "depressed-trajectory" ballistic missiles would be stationed near the American mainland.



## THE CHANCES

There is now a valid and serious concern about the possibility of war in Europe. If the present trend towards worsening Soviet-American relations is not reversed, if the superpowers continue to let themselves be caught in the vicious circle of escalating confrontation and continued build-up of weaponry such a possibility becomes less and less remote. Yes, there is no sense of inevitability about this. Cooler and more rational heads have come up with several proposals which would reduce the present level of tension and reduce the threat of nuclear war. So far neither side has really listened to these proposals let alone

a contingency, manifested in the acquisition of appropriate weapons and control systems, is being interpreted as a deliberate policy of nuclear war-fighting.

The Palme Commission is convinced of the need for substantial reductions in the nuclear stockpile both in Europe and the world at large. Therefore, one of its recommendations is that there be a negotiated parity in conventional forces between the two alliances. It was felt that such an agreement would facilitate reductions in nuclear weapons and a re-ordering of the priority now accorded to nuclear arms in military contingency planning. The concept of achieving parity in conventional forces has many supporters including, of all people, Henry Kissinger. However, there are differences of opinion on how this parity is to be achieved. While the Palme Commission favours an attempt to reduce conventional forces, and hard-liners prefer to increase them in order to achieve perceived parity at a higher level.

The Palme Commission further proposes a battlefield-nuclear-weapon-free zone in Central Europe extending from the northern to the southern flanks of both alliances. The zone would extend a distance of 150 kilometres on either side of the borders, thus giving rise to a 300 kilometre wide buffer zone. Such a zone is seen to be a 'firebreak' which would help avoid the possible nuclearization of a conventional conflict in its early stages.

The paradox of the current nuclear debate, whether it be confined to Europe or is widened to take in the global

have (unless the wish to fight an all-out nuclear war), may soon be resumed. The Soviet Union has announced its agreement, at least in principle, to let international inspectors verify the destruction of chemical weapons within the U.S.S.R. For over a year, negotiations on the banning of chemical weapons have been suspended because of a dispute over — site verification. Thus, the Soviet agreement to permit such inspection is a major concession, given the usual Soviet reluctance to permit foreigners to visit their defence installations.

Meanwhile, there have been informal contacts between some high-level Soviet officials and visiting U.S. delegations that also offer some hope of early resumption of INF.

While one can draw encouragement from these developments, it would be foolish to pretend that all problems will now be instantly solved. There has to be greater awareness of what is happening among the global public and a willingness on the part of people, not only in Europe but also elsewhere, to get involved in actively demonstrating their support for some form of negotiated settlement. Global public opinion does have an effect, not only on the West but also on the Soviet Union and allies.

Siva Sivakumar is a post-graduate student and tutor in the Politics Department at Adelaide University.



# From Paris in the 60s to South Africa in the 80s

Andre Brink is a South African writer some of whose works have been banned in that country. He visited Adelaide during the Festival and spoke to JIM GALE.

Andre Brink is the best known of a group of Afrikaaner novelists who have decided to be critical of South Africa's apartheid system.

Brink says he was awakened to his social responsibility when he lived in Paris in the 1960s, as a student.

"For the first time I had the experience of associating with black co-students on an equal footing" he says.

"Previously the only black people I had ever come across in my own country had been on the level of servants only, so my thinking — like that of everyone else of my generation — had been conditioned by regarding blacks as inferior and I had never given it any second thoughts."

While living in Paris during the sixties, Brink became acutely aware of the relationship between the individual and society.

He says the student revolt in Paris in 1968 "examined among many other things this very question."

"Dare one be so egotistical as to believe that one can cut all one's ties with one's society and live happily ever after in a little ivory tower."

By the end of the sixties Andre Brink was "heartily sick and depressed" by the situation in South Africa. Nonetheless, he returned to write a novel — *Looking on Darkness*.

"I just realised that if writing were important for me — if it meant more than a form of literary masturbation — then I just had to go back and do it inside my own society where through the whole set-up one would be forced to assume responsibility for what one writes."

*Looking on Darkness* broke several South African taboos: it contains a commentary on the colour situation, and the political situation. It also broaches the taboo of inter-racial sex.

"What I wanted to express" says Brink "was this terrible discovery that even the most private experience of the individual — and I think the sexual belongs to that domain — becomes politicised in a situation like the South African one."

"If two people fall in love, and if they are together sexually, it means an act of defiance towards the whole system of laws governing the country. It becomes a political act, it becomes a form of revolt, and in that sense the private and the public mingle and the one constantly spills over into the other which can create a whole set of agonising experiences for the individuals concerned."

In *Looking on Darkness* the narrator of the story — a coloured actor — deliberately hands himself over to the police to be executed. In another of Brink's novels — *A Chair of Voices* — the central character dreams his dream, leads a futile revolt and then gives himself up to the authorities.

Brink doesn't agree that these endings suggest defeat.

"I see it as a strange mixture of perhaps defeat but the possibility of triumph really."

These endings, he says, are far from comforting for white South Africans.

"I would hope it would leave them — if they are white readers — with a feeling that there's something very disturbing about the quiet assurance with which the black at the end says



Andre Brink: human despite interrogations, banned books & confiscated typewriter

"All right, do what you wish. You can't get me, you can't ever take over, whatever I do now."

In another of his novels, *An Instant in the Wind*, Brink presents a modern version of a Robinson Crusoe story. Two people, a white woman and a black man, survive in the South African wilderness. They are then drawn back to the brutalized civilization of the Cape.

Brink says he based this story on an episode from Australian history.

"It was the shipwreck of the

without the pressures of their societies, or the society that conditioned them."

"But one cannot be just an individual and again that's part of the Paris experience. You cannot remove yourself — you can be very happy for a while but a dimension gets lost which is absolutely indispensable for your survival as a full human being. So you have to go back even though that very society may in the end destroy you."

Brink says, he is fascinated with

clear, it lies there like the backbone of a fish. You can see it. The issues and patterns are neat and recognizable and suddenly you discover very much about the present in the past" he says.

"If you write about what is happening today, many South African readers are put off... If you give them a historical situation, it's more of a story, they have a distance, and once they're in it they discover 'My God! It's today' and then it's too late to extricate themselves."

For Brink writers function best when they are conscious of having to overcome obstacles and resistance. These obstacles may be purely stylistic matters, or — as in the case of the South African writer — political concerns.

"I constantly keep on trying to push them a bit farther" he says.

"Not in order to elicit the ban, of course. Certainly not, because it's not a pleasant experience, but to say really what you're not allowed to say because there's no fascination in saying what everybody knows and what you're completely free to say."

"You try to get through to areas of experience which either have not yet been clearly formulated or which people are not supposed to talk about in your society."

The United Nations and other organisations have called for sporting, economic and cultural boycotts to be placed on South Africa. Andre Brink has different feelings about each of these areas.

"I find that the sports boycott has been very effective over the years."

"I am very sorry for some marvellous athletes in the country like this wonder girl Zola Budd who won't be able to compete in the Olympics. But I think that's the sort of sacrifice one has to make, that's precisely the sort of soul searching that a boycott imposes on people in South Africa. They must search themselves and ask 'Why does this ban exist?'"

"It's not just because sport is not integrated because enormous progress has been made in that field. It has something to say about the whole nature of South African society."

"Economic boycotts may well achieve a lot. The problem is to impose them effectively. You are always going to get some embargo breakers."

"I am very decidedly against cultural boycotts because culture is a field of ideas and if you are convinced that your idea is better than the South African one then for God's sake expose South Africans to that so that your idea can filter through and influence people and help to change."

"By cutting South Africa off from all the currents of fruitful ideas in the world today, people are making it more difficult for South Africans to change, and they cut off support from those people in the country who are desperately trying to foster change."

In *Looking on Darkness* the character Joseph Malan reflects upon his friend Jerry and how he will act in the future: "And if it must be violence, it will be purified by his sincerity," Malan says.

What is Andre Brink's view? Must the South African situation end in violence?

"There's not a total unambiguous 'must' at this stage" he says.

"Things have gone very far on the road to violence and it may well be that things have gone so far that one cannot avoid at least a certain measure of violence. But I think, given forces at work in the country at the moment, given the incredible state of flux things are in right now, rather than the rigid polarisation of a few years ago, there are some hopeful possibilities opened up. They aren't there for long, they are dwindling day by day. Unless something is done about them very quickly and very actively the chance may be irreparably lost."

"But I think there are those few possibilities which exist, for instance, in changing attitudes among younger Afrikaaners who simply do not take for granted most of what their parents used to and who are in many cases very vociferously urging real, radical change in the political situation."

"Given also the amazing resilience of blacks in the country, even very radical blacks, who do not insist on a simplistic take-over, a reversal of roles, but insist very often (of course, there are others who have become totally irreconcilable) on a form of co-operation of sharing in future, and if the smallest gesture from whites would be made to say, 'Right, let's sit down and work out a future together', they will find, I am convinced, from the contacts I have with many black people, they will find an amazing readiness to do just that."

"So, given these things, I think there are some small possibilities to restrict violence to the minimum but only if something is done about that very soon."

"For every day that that solution is postponed the certainty of violence grows bigger, and also the scale of violence is increased."

“Even the most private experience of the individual — and I think the sexual belongs to that domain — becomes politicised in a situation like the South African one.”

famous Mrs. Frazer off the Great Barrier Reef and it is, strangely enough, the very same episode which is used by Patrick White in *A Fringe of Leaves*."

"The two books appeared in the very same week in London, though I had the smug satisfaction that mine had been published in Afrikaans the year before."

"The paradox I am trying to work through in *An Instant in the Wind* is that people can only be people if they are allowed to act as individuals

history.

"I think in a young country — and Australians may have the same sort of experience — where white history does not go back very far, where black history in South Africa goes back a thousand years or more, but so little of it has come to light because so much of it was only listed in an oral form, one tries to compensate for the lack of a long collective memory by delivering that little bit of history which one has."

"If you look back at history it is



# Limelight

Entertainment & the arts in the limelight

## Books & Ideas 15

This week MANCINIS JAW reviews two new volumes of poetry by Adelaide writers Rob Johnson and Mike Ladd.

## 16 Film

DINO DIROSA takes a nostalgic look at that film classic *Casablanca*.

## Music

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A group of Adelaide University students recently mounted a highly successful production of "Godspell". XENIA HANUSAK spoke to Paul Keelan who produced "Godspell".

# On being Japanese...

The Japanese are an enigmatic and bewitching peoples. At once deeply enmeshed with the West at the same time they remain aloof and mysterious. The recent film *Merry Christmas Mr. Lawrence*, based on Sir Laurens Van der Post's trilogy of short stories *The Seed and the Sower*, is a remarkable attempt by a prominent Japanese director to bring the cultures of the Japanese and the West together. RIKKI KERTEN examines the film and compares its vision of the Japanese to that presented by Van der Post.

Since the appearance in 1946 of Ruth Benedict's classic work *The Chrysanthemum and the Sword*, not only we in the West but also the Japanese have become increasingly obsessed with distilling and explaining what Paul Mayersberg calls "the peculiar destiny of being Japanese". In Japan, this fascination with the 'uniqueness' and 'mystery' of the Japanese cultural entity has sprouted a multi-million yen industry known as 'Nihonjin-ron' or 'theories about the Japanese', which features 'experts' of Japanese and non-Japanese origins who claim to 'know'.

In this context, the recent film *Merry Christmas, Mr. Lawrence* acquires a new fascination.

*Merry Christmas* the film is based on a trilogy of short stories by Sir Laurens van der Post called *The Seed and the Sower*, and director Nagisa Oshima collaborated with Van der Post in the initial draft of the script before finishing it with Paul Mayersberg.

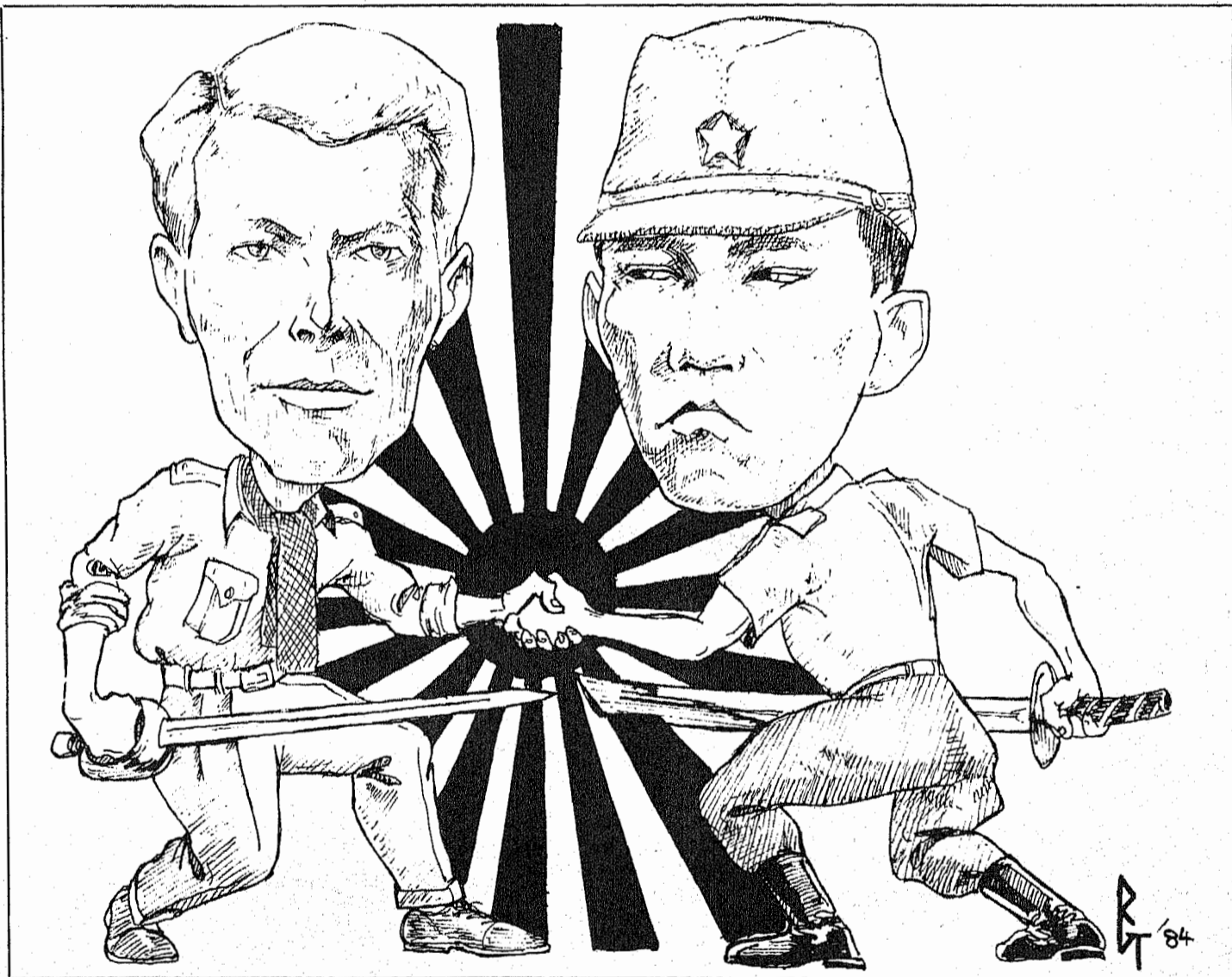
Van der Post is a self-confessed Japanophile, who was not deterred by his encounters with Japan and the Japanese despite the fact that these encounters coincided remarkably with various crisis stages in Japan's modern historical experience. It is the creative interaction of the foreign Japanophile Van der Post and the would-be internationalist-Japanese Oshima which concerns us here, for both have their own personal 'nihonjin-ron' and in choosing *The Seed and the Sower* as his inspiration, Oshima seems to have identified strongly with Van der Post's feelings.

Yet, despite this basic affinity, Oshima quietly slides away from Van der Post's intention as revealed in the trilogy of stories and quite definitely ends with something a little different, something that is totally his.

*The Seed and the Sower* is no mere creation of fiction. Laurens van der Post's introduction to Japan came on the anniversary of the arrival in 1853 of Commodore Perry's black ships which smashed 200 years of cultural isolation, precipitated major political upheaval and forced Japan to acknowledge the reality of coexistence with an outside world. When Van der Post stepped off the boat in Shimonoseki in 1926, he was met with the sight of kimono-clad women dancing and the sound of shamisen playing in celebration of the Black Ship Festival.

His next encounter with Japanese, in the war-ravaged jungles of Java in 1942, was considerably different to his first pleasantly-aesthetic experience.

Ambushed by a Japanese patrol, it was only his



desperate yet polite Japanese request to 'WAIT!' which stayed the bayonets rushing towards him. After being tried for 'wilfulness' (in continuing the war when his army had surrendered), he was sent to a prison camp where for three years he "endured the darkest and most negative experiences of the Japanese character".

Yet, he is still enamoured of his kimono-shamisen Mt. Fuji picture of Japan. While in prison he practiced calligraphy and improved his Japanese, in the sincere belief that there is "continuity of heart and mind underneath the broken surfaces of life."

Van der Post returned to the post-war Japan of 1960 to find jean-clad students demonstrating in anti-American fury and the neon tangle known as Ginza pulsating with the energy of Japan's population explosion. Slightly perturbed, he duly set off to the 'country' where traditional ways still seemed to have the upper hand.

The film *Merry Christmas*, like *The Seed and the Sower* preserves much of what we now know to be Van der Post's reported personal experiences. A little of it is borrowed to sculpt Cellier's predicament, but the rest is an obvious parallel with the character Lawrence.

Lawrence can forgive the Japanese their atrocities even when directed at himself, because he, like Van der Post, claims to understand the Japanese i.e. he 'knows'. But both Van der Post and Lawrence transcend mere intellectual understanding, and elevate their actions to a spiritual plane in the Christian sense. This occurs in both the story and the film when former prisoner Lawrence visits former

persecutor Hara in jail, at Hara's request, the night before Hara is to be executed. The symbolism here is multi-faceted, but essentially it is aimed at a Japanese audience, with the purpose of explaining a Western, Christian perception.

In showing compassion to Hara, Lawrence is dramatising what Richard Combs calls Van der Post's basic theme of "the kinship of the heart". Hara cannot understand why he is to die for the reasons given at his trial — he wants to 'know'. The essence is that Hara asks Lawrence, not because he believes that Lawrence truly 'knows' the Japanese, but because he is a non-Japanese, a foreigner, and thus can explain his world to Hara.

This was made clear in the scene where Hara asks Lawrence why he doesn't commit suicide to appease the shame of being captured. Lawrence's 'understanding' makes the conversation possible, but his answer is unsatisfactory and no real communication takes place.

Whereas Van der Post believed 'kinship of the heart' to be the ideal medium for true understanding between Japanese and non-Japanese, Oshima eliminated all cultural boundaries, substituting in its stead the force of spiritual communion, a notion which is deeply Buddhist in origin.

Mayerberg attributes Oshima's casting of Bowie Takeshi and Ryuichi Sakamoto to part of this grand scheme i.e. by including popular and seemingly incongruous personalities in his film, he is underlining his belief that "people have spiritual destinies quite apart from the way they speak, or where they are".

Thus the strange, inexplicable fascination Yonoi has for Celliers is not just a superficial expression of homosexual love. They are in spiritual communion and it is of such enduring strength that neither alien cultures at war nor death can break the bond.

Both Oshima and Van der Post, in their respective beliefs that they 'know', seem to share a common fear that there is something in the Japanese psyche which is essentially self-destructive. Van der Post makes frequent reference to "the darker aspects of his history and civilization" and "the bondage of terrible extremes" inherent in the Japanese psyche.

Oshima's film produces two 'solutions' to overcome this dangerous tendency in the Japanese. One is revealed in Hara's 'Christmas' scene, when in a fit of drunken benevolence, he releases Celliers and Lawrence from the stockade. The other is when Celliers breaks ranks and utterly humiliates Yonoi by kissing him in full view of all the prisoners and guards.

The solution is a recognition of the need for communication. If this communication respects cultural differences (the Christmas scene), it is positive; if the cultural gap is bridged in total disregard for cultural laws (the kissing scene), the results will be catastrophic.

This, then, is Oshima's *nihonjin-ron*. If, after seeing *Merry Christmas Mr. Lawrence*, you begin to feel that you 'know', then perhaps Oshima has succeeded in communicating his message, even if this understanding is only an intellectual as opposed to a spiritual one.





Katherine Mansfield in Brussels, 1906

# The Case of Katherine Mansfield

## Little Me

Little Me  
THE ST. JUDES PLAYERS  
St. Judes Church, Brighton  
by L.O.K.

Sold out for its entire season. No wonder. Thirty people were turned away. This professionally polished production was not what you would expect from a parish group and they aren't. These performers are ecumenical. It was in a church hall.

This Neil Simon — Cy Coleman musical is very different to Patrick Dennis' surreal novel. The novel has just one joke, in a thousand permutations, that Belle Poitrine (French for "beautiful chest") believes herself to be an innocent in a lean and hungry world when she really rises through the fact that she has only one talent and does it very well. For those brought up knowing these types it's wonderful. Others hate it.

This show distorts the book but it does have countless jokes. Admittedly nearly all the roles are caricatures and don't present the difficulty of straight roles. Nevertheless we were delivered of a performance as polished as very few are. Looking at the Festival opera you'd think there was a shortage of directors. Not here.

Harold Minear is truly excellent. There were no untidy little gaps between lines, no inflection out of place, no badly picked up line, no bad timing. Only rarely did a phoney American accent grate.

Superior minds were at work in selecting this work which never overextended the actors' voices musically. The casting was excellent. Only one role, George Musgrove, seemed miscast but I'm prejudiced by having read the book.

Gary Anderson dominated not just because of his vital performance but because this dozen or so roles were such gifts. He took a curtain call for every role. The parishoners and visitors from places as far afield as Victor Harbor cheered him more with each appearance.

Susan Small and Meredith Bryant were fine. The cast was a team of real class. The trouble is, you'd have to be good to get a run. I can see why cast members travel the length of our city to be in this group.

The sets and costumes dispelled any idea that we were in a church hall. The musical direction of Rosemary Nairn was sympathetic to the performers' needs while still creating a work of art.

### The Case of Katherine Mansfield TROUPE THEATRE by Karen O'Keefe

According to Cathy Pownes, to present a biographical play about Katherine Mansfield would be merely to duplicate what can easily be found in any bookshop or library. Instead, at Troupe, she presented an impression of Mansfield.

*The case of Katherine Mansfield* covered her life from when she was an 18 year-old girl filled with a burning desire to leave the "cultural desert" of New Zealand in 1905 for the "bright lights" of London, and the chance to develop as a writer, until her death from Tuberculosis at age 34. Cathy Pownes succeeded admirably in her task. I left the theatre feeling that I had known Mansfield personally.

A few biographical details are necessary here. Katherine Mansfield was born in Wellington New Zealand in 1888. She went to London in

1905 and finished her education at Queens College. She met John Middleton Murry in 1912, whom she was to marry in 1918.

In 1915, Katherine's brother Leslie was visiting her, and was accidentally killed. Katherine left England for some time after this.

Between the years 1918 and her death in 1923, the fight against tuberculosis dominated her life. She went in search of health which ultimately lead her to the Gurdjieff institute at Fontainebleu, France where she died on January 9, 1923.

The play, written by Cathy Pownes, evolved from the journals, letters and stories of Mansfield. The audience became involved in the crises she confronted during her life. In particular, her relationship with Murry, with D.H. Lawrence and his wife Frieda (whom Mansfield described as "totally preoccupied with sex") and the death of her brother.

Cathy Pownes read letters and excerpts from

Katherine's diary about each of these events and their effect upon her. This had tremendous dramatic impact. Pownes also read three short stories — *The Prelude*, *the Doll's House* and *Bliss*. All fitted perfectly into the play.

Perhaps the greatest crisis suffered by Mansfield was toward the end of her life when she realised that she would die before some of her writing would be finished.

Her health deteriorated, and she was in agony as she tried desperately to continue her writing.

It was her determination to write although she was very ill which displayed her strength of character. Cathy Pownes portrayed this brilliantly.

As the house lights came on and haunting piano music was heard in the theatre, I was back in Adelaide, 1984. However, I now know Katherine Mansfield better than I had ever known her, and I had experienced some of her struggles. An excellent performance.

## And fancy free

*Caligula: The Musical*  
FOOTLOOSE PRODUCTIONS Sheridan Theatre  
by Leonie Nowland

Those who are expecting a production along the lines of Bob Guccione's tasteful rendition will be pleased: this production continues the tradition of "hamming it up".

There is only a fleeting mention of Caligula: the revue begins with him dying (not related to the quality of the show) and then proceeds to amuse with a rich variety of sketches.

Director Kevin Jones has been involved in theatre for over ten years, and his professionalism is reflected in the slick execution on the comedic tableaux. Apart from a few hitches the presentation of the sketches ran quite smoothly, resulting in a cumulative effect on the general mirth of the audience, a useful tool in producing a successful revue.

The topics of the evening's entertainment ranged from a clever word battle, played as a tennis game between McEnroe and Connors, to the satirical send-up of a talk-show. There were many musical numbers, the exact content of which escapes me (patrons were invited to make full use of bar facilities) but I do recall much hilarity, a good part of which was due to the action on stage.

The cast worked cohesively as a group, each performer appearing to an advantage both as an individual, and as a part of the whole. The obvious enjoyment of the cast was infectious; there was a



Director Kevin Jones: a real character determination for jollity, thus a good time was had by all.

The intimacy of such theatres as the Sheridan works well in this type of show: one is able to appreciate the efforts of the actors at close range, perceiving the performers as fallible yet brave people who are endeavouring to entertain us, as opposed to characterless television performances. Whatever else *Caligula: the Musical* was, it was most certainly not characterless!



Edith Piaf, 1936

## Some regrets

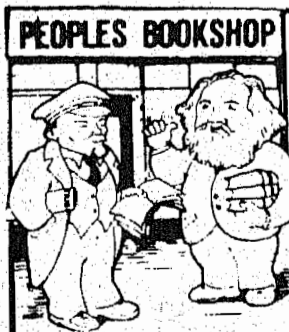
Piaf  
ADELAIDE UNIVERSITY THEATRE GUILD  
Little Theatre, Adelaide Uni  
by Maia Richmond-Tanner and  
C.A. Lindley

The stage presented a sparse but effective set; one rarely became aware of the musicians. This is as it should be. The production was at times a little sloppy, but that is to be expected on the second night. The performers ranged in competence, again to be expected, although this did not interfere with the overall coherence of the performance.

Generally, *Piaf* was played to win our sympathies, and we felt this to be laboured over unduly towards the end. We also felt that the play could have ended much earlier, at the end of the disturbing scene depicting Piaf in the throes of withdrawal from her morphine addiction — the rest of the audience also seemed to find this a natural end, and fidgeted a good deal more afterwards (unless that was displacement activity).

The programme describes the play as the playwright's "artistic expression" of how the singer's "elusive creative spirit" was driven "by the most powerful force in her life — her need for love." While not intending to be a factual biography, the play looks like a string of biographical snippets, tracing Edith Piaf's rise from the streets, onto the stage, through a multitude of lovers, and to her death. She comes across as a terribly lonely soul, the recognition of her singing placing her into a more esoteric realm of loneliness; financial success.

Piaf, the play tells us, needed love, but won only acclaim. The relationship between her artistry and suffering is not specifically explored, and here the play seems to fail in the stated intention. The connection is made much clearer in the programme, where a lot of additional information about Edith Piaf as a personality is given, suggesting that the play could have benefitted from much more factually biographical approach. But then, would the artistic success of the play have been attributable to the play as an art object itself, or derived more obviously from the mythical quality of the life of Edith Piaf?



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# Friendly Street poets — 'valuable' poetry

**The Crack in the Crib**  
MIKE LADD *Friendly Street Poets* \$8.95

This anthology from Adelaide poet Mike Ladd reveals his diverse interests and different poetic methods. The subject of the anthology in Australia, encompassing all areas between aboriginal land rights and suburbia.

He reveals in the great mythical Australian cultural wasteland the interest in how he takes the ordinary, the every-day such as *Hoons at the pizza bar*, and re-assembles it (partly by calling it poetry and thereby playing upon the readers preconceptions) into something different, making you aware of "it" again, or if you are seeing "it" again for the first time.

Mike Ladd in *The Crack in the Crib* also explores different forms of modern poetry. For example some can only be read on the page, such as *In the Moll*, a poem in which the printed form is important. And others are for performance accompanied by drums.

In most of the poems, Mike Ladd is mining a thematic seam already mined by T.S. Eliot in such poems as *Preludes*. However, he brings a very Australian arc-light to bear upon the readily obscureable; his observation is such to make it valuable.

The book is superbly illustrated by photographs by Cathy Broahs, who recently held an exhibition of some of these photos in the Union Gallery.

**Caught on the Hop**  
ROB JOHNSON *Friendly Street Poets* \$8.95

This volume is the first collected poems from Rob Johnson, lecturer in Poetry and Poetics in this University's English Department. He is in his mid-fifties and this is revealed by his wide-ranging subject-matter, images and poetic form.

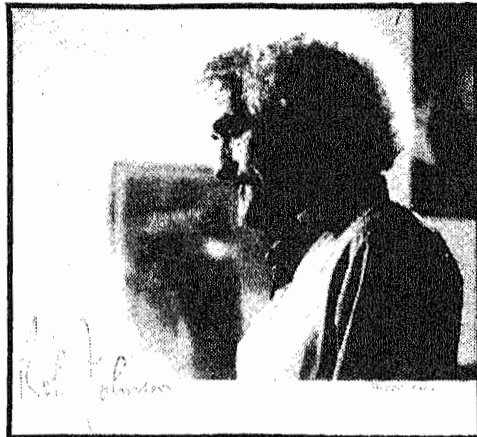
The poems are divided into nine sections by theme, including landscapes, political comment, historical personalities, religion, sexuality, art and architecture and in the final section, family relationships.

My favourite poem is *The Falklands* which strikingly asks the question of all of us who so voraciously watched and ardently supported this conflict, are we not also guilty? And are those emotions dangerous?

"What else does the sea hold—how many forgotten islands nerve-endings of my scattered self where flags rot on their poles like teeth ripe for pulling?"

Rob Johnson also attempts to deal with the Australian landscape, to express an alienation many feel once they move beyond the suburbs, in a poem called *Crossing the Mallee*.

This is anthology well worth having, mostly because of the side ranging subject matter and the ariety of experience articulated into poetry. the variety of experience articulated into poetry.



## Penguin Books



**No Place for a Nervous Lady**  
LUCY FROST *Penguin* \$12.95  
by Jaci Wiley

When Ellen Monger wrote to her parents in England in early 1840 her news was bitter. The journey to Australia had been long and harsh. Three of her four children had died of starvation, the fourth was permanently impaired by illness and Ellen herself had barely survived.

Ellen's tale is but one in this absorbing collection of the personal diaries and letters of 13 women in nineteenth century Australia.

Punctuated by sketches and photographs, the intimate documents of these women reveal the diversity of life in Australia. Louise Geoghegan's letters tell the tale of a governess content with settling in ourback Victoria; Annie Baxter's diaries reveal the horror and loneliness of 'military society' in Yessaba and Sarah Davenport's journal recounts the determination necessary to survive the dangers of the goldfields.

Lucy Frost's compilation and editing makes this personal history of Australian women settlers accessible and compelling.

**The Cut-Rate Kingdom**  
THOMAS KENEALLY *Penguin* \$14.95  
by Jane Willcox

It is 1942. Australia is struggling to find a national identity and a place in a world at war. Singapore falls, America's 'connection' strengthens with the Battle of the Coral Sea and the Japanese attack Port Moresby.

Thomas Keneally has made no attempt to recreate history's characters. Political reporter, "Paperboy" Tyson, tells the story of the "Australian soul" through the lives of an eccentric intelligence officer, a Falstaffian general, an urbane Opposition leader and a Prime Minister "entangled in a personal dilemma which is no less weighty than the demands of his public role as a monarch in a cut-rate kingdom".

Lively, amusing reading in flawless Keneally style.

**The Enlarged Devil's Dictionary**  
AMBROSE BIERCE *Penguin* \$7.95  
by Jaci Wiley

This is not another dictionary of the occult. Ironically, a partial collection of the sardonic definitions in this book were published under the title *The Cynic's Word Book* in 1906 because the publisher's religious scruples rejected any association with Satan.

*The Enlarged Devil's Dictionary* is the complete collection of biting definitions written by Ambrose Bierce, "the laughing devil of San Francisco". This lexicon illustrates how Bierce earned the epithet, with relentless attacks on society and culture of San Francisco at the turn of the century:

"Promiscuity, n San Francisco society"  
"Chop, n A piece of leather skilfully attached to a bone and administered to the patients at restaurants."

"Charity, n An amiable quality of the heart which moves us to condone in others the sins and vices to which ourselves are addicted."

Perhaps the original publishers had a premonition. What seemed the dictionary of the devil at the turn of the century is now amusing and cynical.

Kindly supplied for review by the Terrace Penguin Bookshop, Austin Street, Adelaide.

## BOOK MARKS



Jaci Wiley

The Literature Board of the Australia Council has subsidised it's 1000th title. *Cicada Gambit* (Hale & Iremonger) by Martin Johnston is the book to attract this honour. In celebration of this event the Board released *Published with the assistance of the Literature Board*, a list of titles subsidised since July, 1982.

The Literature Board of the Australian Council has increased its subsidy for poetry. It has gone up to \$15 per page - the same amount given to fiction. The Board has assisted the publication of 46 titles since July 1982 with this subsidy.

Rumours that Australian National University Rumours that Australian National University Press (ANUP) will close down may be ill-founded. No action will be taken until May when reports on the Press go before the University Council. The administration finance committee believes ANUP is a drain on university resources but academics feel that a university with strong research facilities needs a press of its own. Restructuring of the system of distribution of ANUP titles and titles without the ANUP imprint may be the answer to this problem.

Ex-Goon Spike Milligan and brother Desmond have collaborated on *The 101 Best and Only Limericks of Spike Milligan* (Spere). Desmond provides the witty illustrations.

Barbara Cartland has nothing on Diana Dors for ridiculous publications. Futura have announced the forthcoming release of the book *Diana Dors' A-Z of Men*. The book apparently "takes her readers through every aspect of the male sex from adulterers, Australians and alcoholics to young men, yes men and zoologists". And she has the nerve to write and autobiography (and release it the the title *A-Z Men*) telling about the heartache and tragedy of being a "blonde bombshell sex symbol".

"Who cares if Queen Victoria wrote 'Alice In Wonderland?'"

Indeed, who does care Mr Tolley (Chair, Dept of English)? The Continental Historical Society of San Francisco cares - they've published a book of nearly 250 pages supporting the theory and will be sending copies to English Departments inviting comments. More about the theory in later editions.

# Lost Tahiti

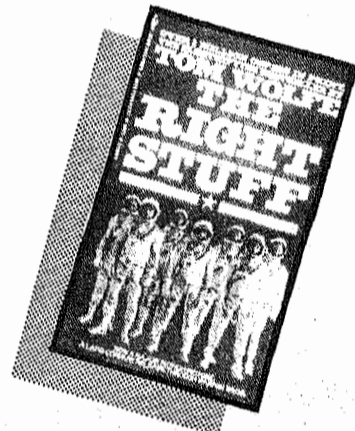
**Tahiti: A Paradise Lost**  
DAVID HOWARTH *Harvill* \$22.95  
by Jaci Wiley

In 1842 Captain Dupetit Thouars claimed Tahiti for France. The new colony was a far cry from the island first claimed for England in 1767. The early explorers described Tahiti as a paradise, its people as friendly, generous, cheerful and sexually "free". By the 1840's Tahiti was a confused, disinherited culture characterised by fear, a dramatically reduced population and a people awaiting death for release.

In *Tahiti: A Paradise Lost*, David Howarth empathetically recreates the history of Tahiti from the first European contact in 1767.

Using the information in the personal and official documents of men who imperfectly understood the culture, society and religion of Tahiti - among them James Cook, Louis de Bougainville and William Bligh - Howarth draws a beautiful and credible picture of Tahiti before European contact and the effects of that contact on both Europe and Tahiti.

Not a resource for anthropological study, but beautifully written and engaging.



## Epic Stuff

**The Right Stuff**  
TOM WOLFE *Bantam*  
by Jaci Wiley

Don't ignore the book if the film didn't live up to your expectations. Tom Wolfe's lively, amusing and often satirical account of the American Space Program is best captured in its original form - the novel.

*The Right Stuff* is an epic about America, its ability to manufacture heroes, to manipulate science for political gain and to abuse human courage and endurance for any gain.

Tom Wolfe is a critical social writer willing to expose and ridicule all he sees as "diseased" in American society. If *The Right Stuff* is any indication, America is poised on a delicate balance.

## WEEKLY BESTSELLERS

### NON-FICTION

1. BODY LANGUAGE by A. Pease (Camel; \$9.95).
2. STRETCHING by B. Anderson (Shelter; \$7.95).
3. DICTIONARY OF AUSTRALIAN QUOTATIONS by Murray Smith (Heinemann; \$45.00).
4. TREAT YOUR OWN BACK by R. McKenzie (Spinal; \$5.40).
5. FOOD FACTS: THE COMPLETE NO FADS by M. Wahlquist (Penguin; \$9.95).
6. GUIDE TO COMPUTERS (Rigby; \$8.95).
7. ADELAIDE STREET DIRECTORY (Gregory; \$8.95).
8. ADELAIDE IN COLOUR (Currey; \$2.95).
9. F PLAN DIET by A. Eyton (Penguin; \$4.95).
10. TATTING DOILIES AND EDGINGS by R. Weiss (Dover; \$3.50).

### FICTION

1. FOUNDATION'S EDGE by Isaac Asimov (Granada; \$5.95).
2. FOREFATHERS by N. Cato (Coronet; \$7.95).
3. 1984 by G. Orwell (Penguin; \$4.95).
4. MIDNIGHT'S CHILDREN by S. Rushdie (Pan; \$7.95).
5. BATH BOOKS (Collins; \$2.95).
6. ADVERSARY by J. May (Pan; \$5.95).
7. PET SEMETRY by S. King (Hodder; \$19.95).
8. GORKY PARK by M.C. Smith (Pan; \$5.95).
9. THE HOBBIT by J.R.R. Tolkien (Allen and Unwin; \$4.95).
10. BANJO PATERSON'S COMPLETE WORKS (Landsdowne; \$60.00).



# Cinematic failure

STAR 80  
Picadilly Cinema  
by David Walker

Dorothy Stratten was a normal Canadian eighteen-year old whose boyfriend persuaded her to pose for *Playboy* magazine. In between snapshots she managed to grow up and decided to dump him, so he killed her and then blew his own brains out. If you consider the episode to be no sort of basis for a film, then *Star 80* will prove your point.

Marcel Hemingway is Dorothy. Sadly she is rather less of Dorothy than she ought to be. Most of her acting consists of walking around innocently, trying to further her career as model and actress and she is quite nicely natural here. Occasionally the script allows her to portray Dorothy as a person instead of a naive doll — poking her tongue at her murderer-to-be at their first meeting, studying nude poses and improving on them with a sharp, clear mind — and here she gives annoying glimpses of what she might do if she were not forced to follow the script. Her brilliance is amazingly underused.

Instead, *Star 80* becomes the Paul Snider story, a psychological portrait of Dorothy's inadequate boyfriend, husband and killer. It is obvious that Snider is a fool, a twerp of the first calibre, from the moment he is shown flexing his muscles and practising his greasy smile in his bedroom. He is, in the words of several of the film's characters, "a pimp"; he ties his life shamelessly to Dorothy's destiny, only to be left behind as her star rises. Eric Robert's portrayal makes Paul Snider, one of the great screen psychos.

But the movie, actors aside, is no good. The script, which fleshes out the details of the characters' personalities so well, avoids any temptation to drama or observation, while using old and worn tricks to maintain interest and build suspense. We know nothing of the attraction between Dorothy and Snider, of the reasons for their marriage, of the process of "maturation" which Dorothy is said to go through late in the movie.

Dorothy's mother and her later lover are whisked in and out of the film without any attempt to explore them; they are mere plot devices. Yet while dodging the obvious move, a development of the characters' relationships, the script-writers use a clumsy flashback technique which takes us back repeatedly to Snider in the room where Dorothy's body lies, as he works up the nerve to change murder to murder-suicide. A movie in which very little which is pleasant happens hence becomes one which reminds us at every quarter-hour of what a nasty ending it has. A pall of despair is cast over what would otherwise be a collection of shots of Hollywood parties and nude stills of the statuesque Hemingway body. But no device can disguise the fact that not a lot goes on in this movie. When the end comes, with surpassingly unlightening slowness, and great dollops of gore, it is almost a release.

*Star 80* is American film at its worst. Not only does it have indefensible pretensions to excellence, but it fails even to hide cleverly its stupidity. It is a film for television audiences, cut about to make it seem fast-paced, to give the illusion of action. It flashes, blares, assaults the senses for no good reason. It makes no observations about people except the ones it could make as easily in five minutes as in one hundred.

Walking from the cinema, I wanted to forget it. That is cinematic failure.

## FILM NOTES



Dino Di Rosa

Bill Collins, whose word I value little but whose cozy zest I savour weekly, was quoting the director Nicholas Ray the other Saturday night when he said: "The disillusioned writer and the insensitive critic — and, oh boy, are they insensitive — they're alike in discounting the very things for which one loves movies. The extraordinary resonances which a director can provoke by his use of actors, decore, movement, black and white or colour, shape. All the things that can be seen and heard, and that's the magic of film, which most critics are quite blind to. More's the pity."

As I said, I really don't take much heed of what Mr. Collins says or thinks, as he's from the old school of movie buffs, taken more by the unique enchantment of film as entertainment than by the power of film as art. In short, he loves "movies", not "the cinema".

None the less, on that night, the night he was glowingly presenting *Casablanca* (a great movie if it isn't great cinema), he did arouse me somewhat, and this piece is a sort of mixed bag of response and review.

For a start, a critic is not a critic if he's insensitive — that's a negativist, capricious nag, and as such he's a failure. I can't possibly speak for myself, as I'm not a critic (neither, might I add smugly, are my professional counterparts; none are worthy of the name in this country), but I will cite who I consider to be the greatest living film critic, Pauline Kael. Sensitive by nature and by analysis, Miss Kael's remarkably sweeping maxim runs as follows:

The role of the critic is to help people see what is in the work, what is in it that shouldn't be, what is in it that could be. He is a good critic if he helps people understand more about the work than they could see for themselves; he is a great critic, if by his understanding and feeling for the work, by his passion, he can excite people so that they want to experience more of the art that is there, waiting to be seized. ...He is a bad critic if he does not awaken the curiosity, enlarge the interests and understanding of his audience. The art of the critic is to transmit his knowledge of and enthusiasm for art to others.

Now that's similar in idea to Stanley Kauffman's concept of the four types of movie reviewers: the yes, yes but, no, no but "critics" he discussed for a moment in 1971. The "yes" reviewers are of the Stan James ilk, those insensible or ignorant enough to incoquently laud anything and everything they see, and to not offer any rhetoric — a necessary device — to dissuade sheepish people from seeing patent garbage. As such they have no aesthetic influence (which, as all serious critics will vouch, should be their job). The "no" reviewers are just as bad. People like the reactionary Leslie Halliwell, who can't — won't — find anything noteworthy about films made from 1965 onwards are no use — they're so flatly negative that they fail to excite their readers into exploring cinema further and deeper. The best reviewers, I think, are somewhere in between "yes but" and "no but". Always, moreover, the guiding precept should be positivism and sensitivity.

Everyone who's anyone has had something to say about *Casablanca*, Michael Curtiz's 1942 marvel, so I thought it would be nice on my part if I, sensitive by nature and, hopefully (fancifully?) by analysis, give

# Casablanca & that old film magic



THAT scene from Casablanca

my opinion of this old chestnut, which I saw for the umpteenth time a few Saturday nights ago with a positively ebullient, nay, orgasmic Bill Collins.

The script is the thing here. I don't know of any screenplay as oft-quoted as this one; *Casablanca* has more great lines than Lillian Gish and W.H. Auden put together.

The individual pieces of dialogue (I'm not going to quote all of them, numerous as they are, but my favourites are all delivered by Humphrey Bogart, the movie's hero, usually in a cynical, lamenting state: "Of all the gin joints in all the towns in all the world, she walks to into mine"; "The wild finish. A guy standing on a station platform in the rain with a comical look on his face because his insides have been kicked out") string along together marvellously, thanks to the Epstein twins and Howard Koch, who mixed politics (Koch's line) and romance (the Epstein way of thinking) perfectly.

What makes *Casablanca* such a miracle is that the script was virtually written as production went along, cast and crew oblivious to the fact that they were making movie magic. And the lines weren't written detachedly; they weren't deliberately witty or facetiously melodramatic or so obviously literate and perfect-sounding that they rang cognitively untrue. This is a movie of consistent, thematically honed delights, a level series of them. It's small niceties and nuances (there are more niceties than nuances, by the way) are sussed out wholly after only a few viewings, but it's the amalgam we look forward to, the movie we enjoy time and again. It's a movie of moments in series, a moment in itself.

## LIVELIGHT T.V. CHOICE

MONDAY APRIL 16  
MINDER, CHANNEL 2, 9 pm

The return of Terry and Arfur, the duo that spawned an entire movement of very poor cockney imitators. Dennis Waterman, as Terry, has hopefully abandoned his "singing" career for his vastly superior acting abilities. Excellent black (slightly shady) comedy.

TUESDAY APRIL 17  
COMEDY VIDEO STORE: WITH RODNEY RUDE, CHANNEL 2, 11 pm

Sydney's Rodney Rude comperes a wonderful mish-mash of late night band videos and rude comedy. The ABC publicity department has really earned its alternative title "the department of secrecy" on this program — what an awful timeslot to give a genuinely original comedy show, last program on Tuesday night.

WEDNESDAY APRIL 18  
PARKINSON, CHANNEL 10, 2 pm

Parkinson interviews the man who did more for the soft toy industry than Michael Jackson did for fire extinguishers, Anthony Andrews of *Brideshead Revisited* fame. Besides which, he possesses a lovely upper class-twit accent and looks ok too.

THURSDAY APRIL 19  
WILLESEE, CHANNEL 9, 9.30pm

YES! its on again. The abuse-the-most-insincere-shallow-and-unprofessional-journalist-on-television-segment.

For some weeks now *On dit* has been asking the question, why is Willesee still on television? No-one answered, so *On dit* began to offer incentives; a free copy of *On dit*, a book about John Lennon called *Loving John* by May Pang, but still no response. So, this week we offer a free copy of *On dit*, *Loving John* and *The Life of Python*, a book on the history of Monty Python, to the person who can tell *On dit* why Willesee is still cluttering up our T.V. screens. (If no-one answers this week I'll know for sure no-one reads this!)

FRIDAY APRIL 20  
THE PROFESSIONALS, CHANNEL 7, 9.30 pm

England's answer to *Starsky and Hutch*. Too much attention paid to building the main characters into sex symbols and not enough to the plot.

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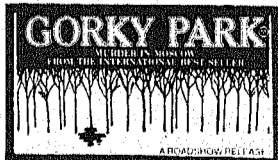
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# Fine acting & script

**The Dresser**

Hoyts Cinemas

by Peter Rummel

It's a fitting twist of fate that Albert Finney and Tom Courtenay should both be nominated for this year's Best Actor Oscar for their performances in *The Dresser*. It's the latest link in a series of career parallels dating back more than twenty years.

Both received their formal dramatic training at R.A.D.A., and Courtenay's first real break came when he took over from Finney in the title role of the London stage production of *Billy Liar*.

And in 1962 both Finney (then a budding Shakespearian tragedian) and Courtenay (a university graduate) stood at the forefront of the "New Wave" British cinema on the strength of their performances as rebellious, working-class anti-heroes in *Saturday Night and Sunday Morning* and *The Loneliness of the Long Distance Runner* respectively. From there Finney would go on to even greater success with *Tom Jones* while Courtenay — whose gaunt, pinched looks made him difficult to cast as a leading man — played key supporting roles in films such as *Dr. Zhivago* and *King Rat*.

But by the early 70s their movie careers were flagging. Finney had a bit with *Murder on the Orient Express* but spent most of the decade alternating between art movies and the stage; and Courtenay gave up film work altogether after *One Day in the Life of Ivan Denisovich*.

Now, with *The Dresser*, they're back — Finney building on his *Shoot The Moon* success and Courtenay making his first film in thirteen years. And in *The Dresser* neither could have found a better come-back vehicle.

Ronald Harwood's skillful adaptation of his own play gives them full scope to stretch their talents in the tragi-comic tale of the complex, symbiotic relationship between a fading Shakespearean giant and his dotting, homosexual dresser.

Finney, with a hefty paunch and minus most of his hair, is Sir, one of the dying breed of actor-entrepreneurs. Although still revered by his loyal fans and attentive acolytes, Sir has clearly seen better days. The years have taken their toll, and he is no longer up to the task of leading his depleted company of "old men, cripples and nancyboys" nor dealing with his own agonizing insecurities in the war-scarred provinces of England in the early 1940s — a time when German air-raids are levelling, one by one, the theatres which were the scenes of his greatest triumphs.

Courtenay is Norman, Sir's faithful effeminate dresser. His devotion to Sir is total, but his loyalty is not blind. A typical evening for Norman entails alternately coaxing and cajoling his near senile employer through even such simple tasks as applying his makeup. His efforts to get Sir onto the stage each night are nothing short of heroic, dissuading his forgetful master from playing *Lear* in blackface and running over his lines with him.

Appropriately, Norman's efforts on Sir's behalf are intermixed with the company's presentation of *King Lear* — an obvious and successful play by Harwood to underline the Fool-Lear implications of the Norman-Sir



Producer/director Peter Yates, Albert Finney & Tom Courtenay preparing *The Dresser*

situation.

In the title role, Courtenay brings a wealth of experience to the role of Norman, having played it to great acclaim in various stage productions. Even so, the beginning is awkward. Norman is obviously gay, but Courtenay's mincing at first appears overly exaggerated — almost as if he's seen *The Naked Civil Servant* once too often. But such qualms are shortlived, and Norman's bitchy asides on Sir and other members of the troupe add much to the enjoyment. For Courtenay this is a bravura performance, capturing in turn the servile devotion, exasperation and nervous hysteria of the underlying who lives vicariously

through his master's triumphs.

Finney, too, under layers of makeup, does a clever job as the thoughtless, imperious star (apparently based on Sir Donald Wolfit) on the skids; bellowing one moment, cowering and terrified the next.

One of his best scenes comes with Madge (Eileen Atkins), the spinsterish stage manager, whose severe facade conceals a futile twenty year infatuation with the demigod.

Finney also gets the choicest dialogue, booming some hilariously malicious one liners levelled against his wife, the critics and his fellow players.

But *The Dresser* is more than a platform for its two talented stars. Under the capable direction of Peter Yates (*Bullitt*, *Breaking Away*), and with the assistance of a first rate supporting cast (including the sardonic Edward Fox, Eileen Atkins and Michael Gough), *The Dresser* is also a bitter-sweet homage to the grand old maxim of the show going on at all costs, with cast and crew muddling through under the most incredibly adverse conditions. In particular, watch out for the frenzied all-hands-to-the-pump attempt to produce the appropriate soundeffects for *King Lear*'s tumultuous storm sequence, and the great man's crushing, casual response.

**Terms of Endearment:** Quality pulp movie of the year is deft, emotionally dynamic comedy-drama about Mother and Daughter and Husband and Neighbour and Life ... And Oscars.

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



Meryl Streep in *Silkwood*

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**LIMELIGHT  
FILM  
CHOICE**

Compiled by David Walker

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

**The Right Stuff:** Slick and humorous account of early US space program as seen by the witty Tom Wolfe. Parodies American military and government bureaucracies. Subtly informative.

**Staying Alive:** Boxing director seeks competent actor-dancer, money involved.

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



# Recorders' elite argument

**Sour Cream**  
by Karen O'Keefe

According to *Sour Cream*, music played by recorders can be extremely boring. In their recent performance the group presented a musical argument which dealt with this proposition, first explaining it, and then offering music to refute it. The idea was quite brilliant — unfortunately it did not quite come across to the audience.

*Sour Cream* consists of three Dutch musicians, all virtuoso recorder players. The leader, Frans Bruggen has been involved with performance of recorder music for many years and can claim among other credits, to have been appointed Professor of Recorder at two conservatories at the ripe old age of twenty one. No mean feat! He played the treble and descant recorder and flute.

The two other members of *Sour Cream* are former pupils of Bruggen. Kees Bocke played recorders and Viola de Gamba, and Water Van Hauwe played recorders and crumhorn. Dressed in white the trio made good use of the Town Hall stage, moving into different areas and formations as the music altered.

*Sour Cream* began with some fairly predictable recorder music. The first part, the introduction, consisted mainly of sixteenth century works. The second part covered music from the fourteenth and fifteenth centuries. The last part before interval was the main theme (subtitled the topic to be elegantly



Sour Cream's performance of JS Bach's prelude was their best piece

discourses upon) and included Christopher Tyes' *Sit Fast*, written in 1590.

After interval the main theme (i.e. that recorder music is boring and predictable) was developed as the trio played four works by J.S. Bach.

Then the trio presented the opposing argument, and played some very skilful and brilliant music, to illustrate the point that



Sour Cream, described by one critic as "three non-conformists"

recorder music can be interesting. Especially good was their performance of a prelude (BWV 1006) by J.S. Bach.

In summary, the idea was clever, but assumed too much prior knowledge and tended to be pitched only to the educated elite in the audience. It was musical snobbery — more detailed program notes would have helped the less educated enormously.

# Unusual fusion delights

**Jazz-Classical Fusion**  
12 MARCH 1984

The Ballroom, Hilton International Hotel  
by M. Fiona Symon

Presented by the Adelaide Classical Guitar Society, this was the most popular concert in the Fringe. The venue originally planned was Juliana's, but as all the tickets were sold two weeks before the concert, it was relocated upstairs in the Ballroom in order to seat a further 150 people.

The performance was given by four Adelaide musicians, classical guitarist John Della-Torre, pianist Peter McMillan, bass guitarist John Wilson and percussionist Peter Cobb. It sought to combine the sound of classical guitar with that of a jazz trio.

The first half commenced with two short pieces — Malaguena by Lecuona and El Cielo, which was arranged for Sky by John Williams. This was followed by the 2nd movement of Villa-Lobos' Concerto for classical guitar and piano only. The beautiful, rich guitar sonorities were made more evident by the contrast with the piano. The long difficult cadenza for the guitar was skilfully and sensitively executed. The guitar then withdrew to allow the jazz trio of piano, bass and drums to conclude the first half with four pieces in the traditional jazz style.

After the interval, the guitar and piano were featured alone again in a Serenade by Malcolm Arnold. They were then rejoined by bass and percussion for the main work of the evening, the Australian premiere performance of the Concerto for Classic Guitar and Jazz Piano by French jazz pianist and composer, Claude Bolling.

The Concerto comprised 6 movements, with names evocative of their thematic and stylistic content. In the traditional concerto form one or more solo instruments are contrasted with an orchestra, which may vary in type and number of instruments used, depending on the composer. Bolling uses the guitar and piano as soloists, accompanied by bass and percussion. The difference between the two soloists is emphasized by the contrast between the guitar's classical style and the jazz piano. The rhythm and colour of various movements were inspired by folk music from South America, Mexico and Africa, combined with traditional jazz and blues.

Despite the length of the Concerto, interest was kept up by the continuous dialogue between solo and accompaniment, and the sound of themes played by different instruments in turn. The atmosphere of the performance as a whole was relaxed, and the obvious enthusiasm of the performers was transmitted to the audience.

One small problem which detracted only marginally from the overall performance was a slight imbalance of amplification, which meant that occasionally the weaker sound of the classical guitar was lost beneath the more powerful instruments.

This combination of classical and jazz styles made an unusual yet highly listenable concert. It is refreshing to see local musicians introduce relatively new concepts such as this, which judging by the popularity of this concert, are finding an increasingly wider audience in Adelaide.

# Godspell: profitable vision

A group of Adelaide University students recently mounted a highly successful production of 'Godspell'. XENIA HANUSAK spoke to Paul Keelan who produced the show.

Whilst studying for his music history exams on the banks of the River Torrens last November, third year conservatorium student Paul Keelan had a vision. This vision was *Godspell*.

Five months later — five sold-out performances later — Paul Keelan walks around campus literally being stopped in his tracks by overwhelming congratulations and thanks.

Talking to Paul Keelan about the show's popular success is a gratifying experience. It is reassuring to meet someone who speaks candidly and sincerely about the pursuit of artistic excellence and the importance of giving unearthed talent and opportunity.

The distinguishing feature of Keelan's project is his personal self-motivation and conviction — a conviction so sure that Keelan

The ideal Paul Keelan appeared to strive for: "making music in a positive atmosphere" obviously became attainable and a proven profitable one.

Keelan's apparent Michael Edgley flair does not stop behind the scenes. With a very pleasant singing voice he played the lead role of Jesus Christ with competence.

The rest of the cast were also Conservatorium students, some of them putting away their flutes and oboes to display singing and acting talents. The show is supported by a very neat band, made up of more of the Conservatorium flock. For most it was probably a little different from the familiar Mozart or Brahms.

The show received favourable comments from a wide spectrum of people. Notaries like Michael Fuller, S.T.C. movement director were impressed with the final result, and Conservatorium dignitaries were equally proud.

The next step is the future. Paul Keelan plans to preserve the enthusiasm and plans are underway for another musical perhaps next year.

The idea of setting up a company is also in the air. With this sort of commitment and perseverance there appears to be no limit.

put up the initial \$2,500 to mount the show.

When speaking about the financial risks Keelan turns a little abash, confessing that the money is unimportant.

Keelan explains that his motivations to produce the show seemed to override by far the financial obligation.

His motivations were many and varied. Stemming from a personal love of the show Keelan had always planned to perform it since his school days. As a Conservatorium piano student he saw talent amongst his friends which he believed wasn't being used to its fullest potential.

Conscious of the lack of music-theatre experience available in amateur societies of Adelaide Keelan decided he would try to fill a gap.

The enterprise was an ambitious one, loaded with risks. So why did it work and why was it such a huge success?

Keelan attributes the success of the show to his equally dedicated co-workers — his director Chris Brocklebank, his musical director Maryann Permezel and the entire cast. Seeing the show confirms the unity, co-operation and dedication.

The audience enjoys themselves because the performers on stage are enjoying themselves.

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# STUDENT RADIO

STUDENT RADIO this week

## Monday

10.00 Michael and Nick play the best of old and new with Pres. Ingrid Condon speaking her mind on what's going on around campus.

11.00 Peter and Andrew groove on.  
12.00 Music with Leigh Radford.

## Tuesday

10.00 Music, music, music with John and Vlado.  
11.00 Music, music and more with Basil and James.

12.00 Tony Ennis takes the night to an end.

## Wednesday

10.00 Penny and Gerry start the night rolling.  
10.30 Nick X reviews a few current films.  
10.50 *Laughing Clowns* and the *Celibate Rifles*, interviewed when they came to Adelaide

recently.

Sophie, Guy and Simon entertain until midnight.

12.00 Belinda Hercus takes you through until 1 am.

## Thursday

10.00 Colonel Cash's andiscope juke box with Max Mighty.

11.00 Meredith and Lucy amaze you.  
12.00 Music with Mark Storer.

## Friday

10.00 Request show with Christine Hawkins.  
11.00 Tune in to Part 2 of an epic adventure of trans-galactic intrigue as Fillmore Bullberry, Stellar Trix and Retch Togglington trek across the universe in a never ending battle against evil.

12.00 Tune in to and join in with the "Richard and Paul Show" as they end Student Radio for another week.

## O'Sullivan's Beach

Here the sea  
Makes its own thunder  
Out of itself  
Endlessly living  
For the slow blind surge  
Of the waves on the rocks  
And the feel  
Of a stone in my hand  
Round and warm  
And the feel of your hand Holding mine.

L.A. Tanner

## Twilight with Bats

Days locked in sleep  
Downside up  
Wherever bats call home  
Waiting for twilight  
Then out  
To flaunt and flicker  
Small stringless kites  
Hushed pterodactyl-flight's  
Aerial display  
The moment holds  
Now here now gone  
Another day.

L.A. Tanner



# The Joys and Trials of Being a Comic Strip Personality

PART TWO. PROBLEMS CAUSED BY THOUGHT BALLOONS.



## Notices

### WANTED

#### Wanted

Cycle — Malvern Star XX,XL or similar. Phone 42 8835.  
 Wanted — Officials — goal umpires, boundary umpires, time keepers, stewards, runners etc. etc. for Adelaide University Football Club. This is the opportunity of a lifetime to participate in the most talked about sporting body in the Southern Hemisphere (except the Springboks). Honesty is optional. If interested contact Fred Bloch, Commerce Dept. or Gary Martin c/- Sports Association.

### TO LET

#### Accommodation

Quietish, non-smoking female to share house in Prospect with two students (one M, one F) and Labrador. Room \$25/week, plus \$10 food. Some furniture available if needed. Call 15 Farrant Street.

#### 2 Rooms to rent

St. Peters. Cheap rent. Contact Phil Lewis, c/- Law School or Phone 42 6090. Law Student or Arts Student preferred.

#### Prospect

Person to share 3 bedroom house. Large room with fireplace.  
 \$32.00 per week and \$15.00 food.  
 Phone Paul or Gary 269 1819 or Paul (work) 225 6699.

3 bedroom cottage in Norwood. Comfortably furnished. Need only furnish own room. Prefer male to share with 2 girls. Rent \$25/week. Bond \$50.00. Close to city, 2 bus routes, 5 to 10 minutes to city and Norwood Mall shopping. (Close to Colonnist Hotel). Phone 31 5169, ask for Olga.

## SCHOLARSHIPS

### RADIO RESEARCH BOARD

#### Postgraduate Scholarships

in

Electronics, Telecommunications, Radio Science and Related Fields

If you

- intend to undertake research, leading to the award of a PhD, in an appropriate field;
- expect to gain first class honours or equivalent in 1984 or have gained such a qualification in an earlier year, but have not commenced a postgraduate degree;
- expect to receive a Commonwealth or University Scholarship to commence in 1985;
- are an Australian citizen or permanently resident in Australia;
- will be under 25 years of age at 1 January 1985

you are eligible to apply for a Radio Research Board Postgraduate Scholarship.

The Board will be calling for applications in July. If you would like further information, please contact the Secretary, Radio Research Board, PO Box 225, Dickson ACT 2602 (Phone (062) 48 4521).

#### A.F.U.W. — A.C.T. BURSARY

The Australian Federation of University Women — A.C.T. Association is offering, in 1984 - 85, free board and accommodation for up to four weeks at Ursula College, in the Australian National University, Canberra, to a woman graduate, or final year Honours'

student from universities and tertiary colleges in Australia, New Zealand, Papua-New Guinea South Pacific countries. Preference may be given to applicants who are members of the International Federation of University Women. Canberra-resident members of the A.F.U.W. A.C.T. are ineligible to apply.

The bursary will be available, preferably, during the 1984 -85 summer vacation but, depending upon accommodation availability, it may be possible to negotiate with the College for a stay at some other time during the 1985 academic year at the Australian National University. A small contribution towards travel expenses may be possible depending on the length of stay nominated and the applicant's normal place of residence.

The award is open to women of any age who wish to carry out some short project, in any field, that necessitates a short stay in Canberra (e.g. to use library sources, special equipment, to learn a new technique, etc.) and that will benefit their research or professional expertise. The successful candidate will be required to make a brief report to the A.F.U.W. — A.C.T. following the completion of her project.

For further information, contact Adelaide University Scholarships Officer.

## SPORT

Tues. 17 April

### 1984 Australasian Intersarsity Debating Festival

At 1 pm today there is a meeting in the South Dining Room to plan for this year's Festival, being held in Adelaide. If you want to nominate for a team, or help out, or just find out more, please come. We'll need lots of help to defend the title we won last year in Sydney.

Next Week / Thursday 26 April

### Debating Club

Next week is Round One for 'B' Grade. Meet in the Bistro at 7.15 pm for Debates at 7.30 pm. Anyone who wants some fun, entertaining debating is welcome (it's all free!)

### Billiards

Keith Ossenton established a new break record of 110 at Post-Tel on Thursday, 5 April and now seems a top prospect for the Intersarsity Individual Billiards in Sydney next month.

### SNOOKER RESULTS TUESDAY 3 APRIL

#### "A" GRADE

Arts D. Blacks, 4-2  
 Maths D. Law/Eco, 5-1.

#### "B" GRADE

Archinomics D. Arts, 6-0  
 Maths received a forfeit [6-0] from Medi Charltons.

#### PREMIERSHIP POINTS

#### "A" GRADE

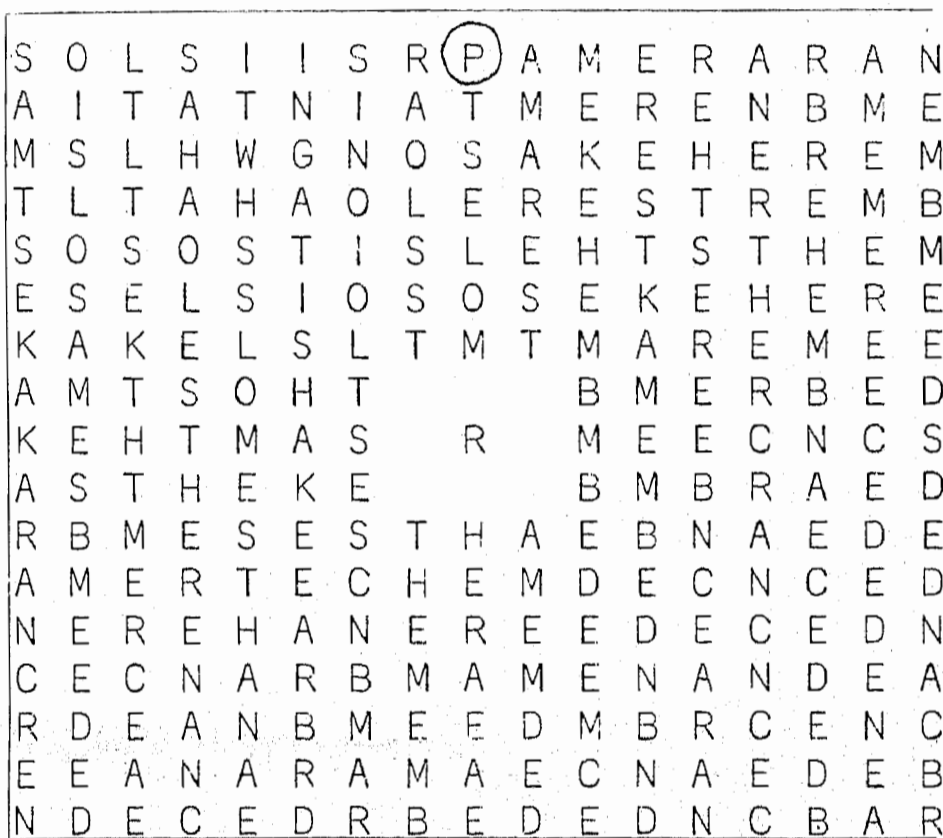
Arts 8  
 Maths 6  
 Blacks 2  
 Law/Eco 0

#### "B" GRADE

Maths 4  
 Archinomics 2  
 Medi Charltons 2  
 Arts 0  
 Women on Campus 0

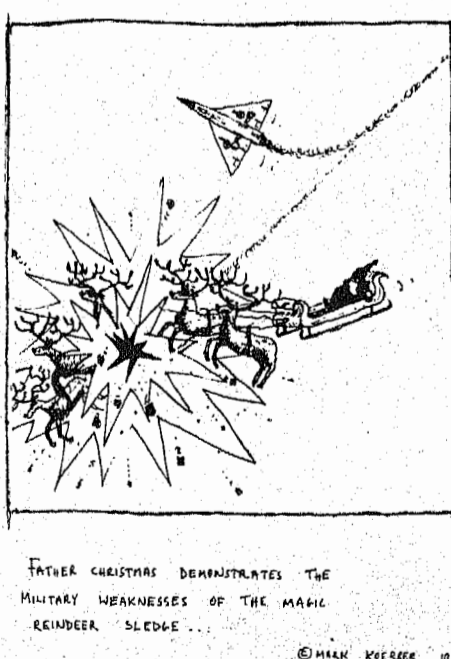
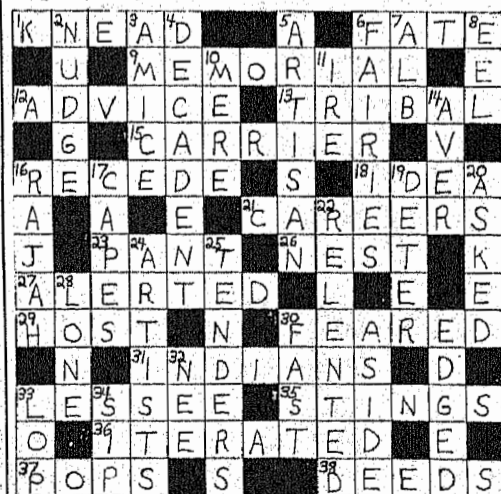
## Twister puzzle no.3

Start at the indicated letter and move horizontally or vertically one letter at a time so that you spell out a sentence which ends in the middle of the diagram.



Clue: Shakespeare  
 All's well that ends well  
 Act V, Scene iii.

## Crossword sol. no.3



FATHER CHRISTMAS DEMONSTRATES THE MILITARY WEAKNESSES OF THE MAORI REINDEER SLEDGE...

© MARK KOEGER 1982

## End of Term Show

Saturday 12 May — Union Bar.  
 Featuring the *Dugites* and support acts. An *On dit/* Activities Council show.



# Where It's At!

Some of the best, some of the worst and a dash of the bizarre. Edited by Moya Dodd

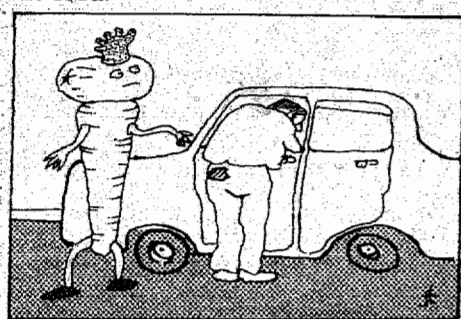
## Lingo

A 60-year-old Perth pensioner, who fought off a robber and chased him in his car, described the incident to the *West Australian* thus:

"I noticed a group of what you would call the 'new generation' looking at a car. One had a body like a carrot, a head like a watermelon and his hair was like a rooster's comb. I walked slowly to my car and I was bending down when this person came up behind me and put his hand in my back pocket. He tore my trousers down to the knee and the wallet containing my money fell out.

"I hit him in the midriff with my elbow, then reached for the walking stick. He fell to the ground and I aimed the stick to give him a big dent in the head. But the watermelon bastard ran off. I picked up the money, climbed into the car and chased him down the street. He ran into a house. I thought of following him then thought there might be more of the watermelon bastards inside. Instead I called the police."

This column wonders how he describes his food.



## Congratulations

The US Army has once again excelled itself.

Apparently all of 8,612 Americans received achievement medals for their roles in last year's Grenada invasion, despite the fact that there were never more than 7,000 soldiers on the island.

About 50 medals went to public servants working in the Pentagon.

An Army spokesperson explained that the awards system was "a valuable and effective leadership tool to build up morale and esprit."

## Sheepish dentures

Who says high school is boring?

Students of Liberty Union High School in Brentwood, California have apparently been learning how to castrate sheep with their teeth.

The teacher, Don Lopez, has managed to outrage parents in the town by giving a live demonstration of the procedure before the class.

Furthermore, according to one 15-year-old pupil, he persuaded the pupil to do the same by promising him a higher grade.

Apparently the boy told his mother but she dismissed it as a joke. Later, however, his parents protested to the school board.

Mr. Lopez maintains that the exercise was useful and educational.

"Some working shepherds still use the procedure, most notably in the Basque region of Spain," he said.

The school principal has said it was likely that, in future, students would need written consent from their parents before participating in this particular aspect of their education.

## Heart and Soul

Is there no limit to human generosity?

The heart-rending case of NSW scholgirl Fiona Coote has apparently prompted lavish gifts of cards, flowers and whatever else complete strangers send to unfortunate patients whose lives are in imminent danger.

But that's not all. *The Sydney Morning Herald* last week reported - with a straight face - that several magnanimous souls rang the hospital and offered their own hearts for transplant.

One can only wonder.



## Brotherly Love

Sidney Cousin, 70, of Oxford failed to notice for three weeks that his sister had died sitting in an armchair in their home, according to a report in the *London Sun* last week.

86-year-old Ethel was only discovered when a puzzled neighbour went into the house.

Apparently the siblings were carrying on a 40-year-old feud.

"Ethel and Sidney never talked," said the neighbour.

"He had the upstairs and she lived downstairs."

A post mortem revealed that the woman died of natural causes.

## Soluble

The bikini market has always been controversial, but the latest in bizarre fashion swimwear is really something to beat.

*The Age* (11/4/84) reported that a Swiss boutique is selling bikinis made of edible paper, in four flavours. Apparently they also dissolve in water.

## Verbiage

Readers of this column no doubt rarely need recourse to a dictionary. And it's unlikely any of you need to look up the word "fuck". But, glancing through Australia's own 'big Macq' recently, *Where It's At* noted that "fuck" was appellation 'colloq'...

That puts it in the same class of usage as "bloke", "dinkum" and "burl" (as in "give it a ....").

By contrast, that fount of lexicographic wisdom, the *Oxford English Dictionary* has a veritable caste system of labels including not only 'colloq', but 'joc.', 'sl.', 'derog' and so on all the way down to 'vulg'... No prizes for guessing which category "fuck" lies in.

Indeed, only in the last decade has the *O.E.D.* even admitted the existence of the word.

*Macquarie* editor Arthur Delbridge comments in the dictionary's foreword it would be "unrealistic" to stand between "a man and the words he swears by."

WEDNESDAY April 18

1.10 pm, chapel: Catholic Eucharist.

THURSDAY April 19

5.10 pm chapel: Holy Thursday Catholic Eucharist and shared meal.

ADELAIDE UNIVERSITY CHORAL SOCIETY

Presents  
AN AFTERNOON OF BACH AND HANDEL

*Zadok the Priest*  
*Chandos Anthem No. 6*  
*Easter Oratorio*

AT: PILGRIM CHURCH, Flinders Street

DATE: SUNDAY 29 APRIL

TIME: 3 pm.

CONDUCTOR: BILL SHAW

SOLOISTS: Genty Stevens  
Vivian Haynes  
Malcolm Potter  
Alan McKie

TICKET PRICES \$5/\$3.

"ECKANKAR — The ancient science of Soul Travel intro. talk."

Have you had out-of-body experiences known commonly as O.B.E.? Does life go on forever?

A panel discussion on ways that we can prove for ourselves that Soul, the essence of man, is eternal.

8 pm, April 21st at the ECKANKAR Intro. Centre 140 Wakefield St., 1st Floor.

Tuesday 17 April

Women on Campus is holding a discussion on *Feminism and Mothering — Does the practice live up to the theory?* in the Women's Room from 6 pm - 8 pm. Childcare, wine and cheese provided. All women welcome. I pm on Tuesday — Women's Week planning meeting in the Women's Room.

Overseas Students

There will be a meeting of the Education Action Committee on Tuesday 17th April at 1 pm in the Jerry Portus Room to plan a campaign on the issue of overseas students (and the Overseas Student Visa Charge). Overseas students are particularly welcome.

A.U. Hockey Club

Notice to players in B1 — D2 teams. There is now training on Wednesday's starting at 5.30 pm on the Frome Road Grounds.

This is a time especially designed for you so try to be there.

Also fees can be paid to Tony Davis or Kingsley Fletcher and remember the discounts before the 3rd game.

PHILOSOPHY CLUB

Locke on Mind and Matter  
by Reg Nauty

Locke's concept of mind grows out of his concept of matter as granular or particulate, e.g. as composed of pebbles shrunk small. These were devoid of colour, sound, taste and flavour, which Locke located in the mind of the perceiver.

The paper is an account of why Locke and his scientific contemporaries thought that matter lacks colour, sound etc.

Once that account is given I present the metaphysical picture which the arguments generate, together with the cultural consequences of the Metaphysical picture.

7.30 pm, Wed., 18 April. Hughes Building, Room 311. Refreshments and cheese.

Socialist Club Films

April 18, Little Cinema, 7.30 pm.

Women of the Sun, parts 3 and 4.

Part 3: *Nerida Anderson* (directed Stephen Wallace). Based on a real event, the Cumeragunya walkout. This film dramatizes the experience of one Aboriginal woman living on a government reserve.

Part 4: *Lo-Arna* (directed Geoff Nottage). Tells of the trauma experienced by a young girl who unexpectedly discovers her Aboriginal origins.

Barnight — 28 April

A.U. Labor Club in conjunction with Animal Liberation present the Bar Show Triple featuring *Fools Apart* and *Yeah and Southern Dark*.

\$3.00 concession, \$4.00 others.

Sit in the sun and hear exotic tales of hero and thief, courtier and priest, royal protocol, tantric ritual. Rajananda brings the life and times of legendary King Vikramaditya to Adelaide, Sunday 2 pm. An afternoon in the southern hills, \$4.00. Details 270 3548.

Notice

The Inaugural Coup d'etat of A.U. People Against Inane Nonsense (PAIN) will be held on Thursday 19 April at 1 pm in North Dining Room. If you're sick of inane nonsense, and/or scruffy political extremism THEN THIS CLUB IS FOR YOU. Hope to see you there to help us demonstrate absolute power.

ANGLICAN SOCIETY

The Anglican Society meets in the Chapel at 1.00 pm for Holy communion every Tuesday during term time.

We also have various activities including Bible Studies and discussions on current topics, every Thursday at 1.10 pm in the ANGSOC Room, during term time. See you there!

INVITATION TO GRADUATES

Celebrate your graduation with a lunch or dinner in the Union Bistro. The Bistro now offers a new enlarged menu including a wide range of salads, and is fully licenced with an extensive wine list. Enjoy your day in the pleasant surroundings of the Bistro. Our prices offer exceptional value for money.

We are open for lunch 12 noon — 2.30 pm and dinner 5.30 pm — 8.30 pm Monday to Friday. Bookings are advisable for graduation days. Phone 228 5858 for table bookings.

Thursday 19 April

Lutheran Student Fellowship A.U.L.S.F. meets in the chapel at 1.10 pm every Thursday during term. We have various activities including singalongs, guest speakers and discussions on current topics. Come along to the next meeting!

This week we have an Easter service.

Thursday 18 April

Public meeting, Irish Hall, Carrington St., 7.30 pm. Barbara Hartford speaks of her experiences at the Greenham Common Peace Camp. All welcome. Organized by People For Peace and Campaign Against Nuclear Energy.

A.U.S.R.M.L. apologises for the cancellation of the screening of *The Wall* on Thursday 19th April, due to Easter holiday. It will be screened on Thursday the 3rd of May instead of *Poltergeist*.

Thursday 26 April

Regular fortnightly A.U.C.A.N.E. meeting, 1 pm, Meeting Room One.

Wednesday 18 April

Little Cinema, 1 pm  
Greenham woman speaks. Barbara Hartford tells of her experiences at the Peace Camp over the last two years.  
Presented by Adelaide University Campaign Against Nuclear Energy and Women on Campus.

Philosophy Club

The last meeting for first term will be on Wednesday 2nd May 1984 in Room 311 of the Hughes Building at 7.30 pm. The speaker will be Susan Magarey of the Women's Research Centre — her topic *Feminist Utopias*.

Socialist Club Meeting

1 pm, 16 April, North Dining Room. All welcome.

Learning Skills

First year students are invited to attend lunch-time seminars held throughout the year related to learning skills.  
Term 1 sessions will be as follows, on each occasion at 1.10 pm in the Horace Lamb

Adelaide University Boat Club presents  
*Merry Christmas, Mr. Lawrence*  
plus  
*Tootsie*  
on  
Tuesday 17 April  
at  
Union Hall  
7.30 pm  
\$5.00/\$3.00 concession.

Theatre, ground floor (opposite the Careers and Counselling Centre), Horace Lamb Building.

Tuesday 10th April: Self-Organization and Motivation.

Thursday 12 April: Efficient Reading.  
Tuesday 17 April: Researching (How to use your texts and sources).

Thursday 19 April: Essay Writing.  
Please come to whichever session (or sessions) suits your need.

Ann Noble  
Language & Writing Skills Tutor

Cycle Touring And Racing

We are a group of people interested in forming a club to cater for those who wish to participate in road racing and touring, or just taking part in rides around Adelaide, stopping for barbecues on the way.

If you are interested in joining, please leave your name and contact department in the Sports Association Office by the end of the week.

Australian Universities  
Billiards and Snooker Championships  
(May 14 — 18, 1984)

VENUE: Sydney.

EVENTS:

- \* Team Billiards (Round Robin)
- \* Team Snooker (Round Robin)
- \* Individual Billiards (Knock-out)
- \* Individual Snooker (Knock-out)
- \* Social Programme.

Team and individual entries welcome. To nominate contact Keith Ossenton, Sports Association Office as soon as possible.

## NOTICES

MONDAY, APRIL 16

*Kenny Everett & Escape From New York* 12-3.30 pm Videocasting in Union Bar of "The Best of Kenny Everett Videoshow" and "Escape from New York". Free of course.

THURSDAY, APRIL 19

*Union Lottery Draw*  
12.30 pm Special appearance of "Tick Where Applicable", cabaret group from Melbourne on Barr Smith lawns before Lottery.

1.10 pm. Union Voucher Scheme Lottery Draw on Barr Smith Lawns (Union Hall if wet). You must be present to win one of the three Union fee refund prizes. Other prizes will be awarded to the first ticket(s) drawn. Special guests to comper the show and announce prizewinners.

EASTER

The Union will be closed over Easter Period and Anzac Day. Limited facilities will be open on Tuesday, April 24th as the University will be open though some departments may not be operating. The following areas/services will be open:-

- Mayo Refectory (Milk Bar) 9 am - 5 pm
- Toilets
- Vending Machines
- Bank
- Campus Pharmacy
- Student Travel Office

COMING ENTERTAINMENT

Saturday 28 April

Labor Club Bar Night featuring *Fools Apart*, *Yeah* and *Southern Dark* (to be confirmed). Students \$3. Guests \$4.

END OF TERM SHOW

Saturday, May 12 featuring the "Dugites" and support acts. An 'On dit' Activities Council Show.

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