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UNIVERSITY OF ADELAIDE  
- 4 MAY 1981

Library Note : On Dit, Vol. 49, No. 8, April 1981

**On dit**  
Newspaper of the Students Association



# The Heroin Syndicate

# EDITORIAL

For those of you who read our last editorial we hoped you noticed we are actually out one day early this week. The Federal Government took the Anzac Day holiday away from the printers (about which they weren't particularly impressed), so here we are, Monday instead of Tuesday. We hoped you missed us last week, had a good rest, felt guilty about not having done much study, and are now raring to go as you realise with a mild panic that first term exams are just around the corner.

Turning from world-shattering events such as *Dire Straits* reviews featured in our last editorial, we move on to more mundane matters like the situation in Northern Ireland. The "flashpoint" might have been reached when you read this editorial. Bobby Sands - hunger striker, and gaoled MP - may have died; Britain may be in chaos; violence may have become unstoppable, essential and desirable (to some) till the current situation is resolved one way or another. Britain seems to be featuring more each week in the news as a brooding, violent nation. Millions of unemployed, racial tensions built up and exploited by varying groups, reduced spending power of the consumer as inflation remains high, wage rises and job security low - these factors and more seem to be moving Britain beyond its image of a sober, conservative country to one of a nation in turmoil, turning towards anarchy. The underlying discontent seems at times to be breaking through the staid face of democracy.

Sensationalist possibly, the future maybe; but the thought is there that the British establishment has never recognised that the status quo and stability of society when attacked at its roots, can fail. (The violence comes not from an outside force, but from the unrestful youth.) Of course it could never happen here.

Little news of significance seems to have stirred us this past week. Tent city, though somewhat depleted, still haunts Victoria Square; easily forgotten except when you trip over a guy rope or tent peg or see a destitute kid wandering the street. Even then? The teachers' strike has faded from memory and even the hard hitting fees "scare" seems but a dim thought.

On the political scene the former Minister who said "I haven't had any foreign affairs" Mr Andrew Peacock, will add further fuel to the fire when he goes to Parliament to explain his resignation this week. He said he isn't "driving the bus" to run over Fraser - maybe he's just got his foot firmly planted on the accelerator? Meanwhile it will be interesting to see how Mr Viner handles his new portfolio. As a Fraser man more confrontations with unions seem inevitable. In the reshuffle the Fraser government has shown the importance it places on the half million or so unemployed by the fact that the position of Employment and Youth Affairs has been downgraded to being outside the Cabinet - it is now considered a minor portfolio.

Things of course will continue to pass us by. Violence on the other side of the world doesn't affect us much, even with courageous TV crews giving us "live" pictures and the graphic abilities of colour TV. Should we worry? There are other more important things in life.

**Paul Hunt**  
**James Williamson**

# Letters

## Feasible

Dear Editors,

*re: University fees*  
The "proposal" or rather the rumour that the Liberal Government will re-introduce University fees is probably a case of political kite-flying to gauge the opinion of the public towards it. No doubt, eventually a much smaller fee than has been estimated will be introduced, and this will be accepted by most as it will be smaller than expected. Naturally, once fees have been implemented in this way, the fees will subsequently rise.

It is interesting to note that a much higher annual fee (\$2000 per annum) is expected for the courses in Medicine and Law. Medicine can perhaps be explained on the basis that it is a course involving use of technical equipment and thus involves a higher faculty expenditure. However, Law is in no way a more expensive course than any other. One must assume that certain powers that look on Law as an upper-class course, and have (or intend to) adjust the fees accordingly.

The Policy Summary of the Liberal government before the 1980 elections said that their policies are ones of "compassion and concern for those in need". Why then, if the policy is to erase the Budget deficit (economists tell us this may not even be desirable) does the government always make cuts to services and benefits to those in need,

as with Health and Education, yet continue to provide incentives, subsidies and tax bonuses for the more privileged forces in our little plutocracy? There seems to be a tradition of short-sheeting in Education in various Liberal governments over the years. Perhaps the less articulate and educated less privileged people are, the less likely they will have the capability to effectively stand up for their individual rights.

The opposition to the proposal within the University has been fairly lukewarm. Certainly, many students could continue their courses on their parents' support. But for many, years would be wasted by having to terminate their courses and look for a job. Naturally, there would be more pressure on students not to fail a year, and the number of students in every faculty would drop, thus pulling down with this the financial grants that are meted out in proportion to student numbers.

Although two hundred odd students voted against fees at the rally last week (two for), the students still comprise a very small percentage of the country. In addition, many people look upon students as layabouts who should be paying for their education. These people, and the government, must be reminded in no uncertain terms that it is the right of every person to have an equal opportunity of education.

*Peter Jakobsen*

## Dire Reply

Dear Sirs,

I would like to reply to the letters concerning my *Dire Straits* interview/review which appeared in the latest edition of *On dit*. If *On dit* readers want a reporter to ask bands sugar-coated questions, then perhaps someone else should write the article. It is my belief, however, that a reporter should ask questions relevant to the person on the street (even at the risk of having dozens of knives tossed in my back) rather than boring the reader with things they've heard before. That is why I inquired about the exorbitant ticket price for *Dire Straits*.

I did and still do believe that they were not worth \$14.90. Stevie Wonder, who had been in the business for nineteen years and won seventeen Grammy Awards, recently put on a show costing only a dollar more, and yet had sixteen people on stage and played for two

hours and forty minutes, while *Dire Straits* had only five people on stage and played for an hour less. He, unlike other artists, tries to keep prices down and makes up for inevitable costs by giving the audience value for money in entertainment.

I also took exception to some remarks in the letters' column which branded my style of journalism as "ignorant" and "bad". In my defence, I would like to add that I had the opportunity to speak to Stevie Wonder and interview members of his band, *Wonderlove*, and their tour manager. They were more than willing to speak about records, concerts and ticket prices together, realizing, as most sensible people do, that the three go together when entertainment is being discussed, and that artists do have the power to control the price of tickets if they feel that the promoter is asking too much.

*Paul Klaric*

## H-block

Dear Editors,

In reading Adelaide H-Block Committee's article "Resistance in the Maze" (*On dit* April 13, 1981) I noticed some inadequacies. The article failed to mention any of the atrocities which these criminals, some of them unrelenting murderers, commit in the furtherance of their political ideals. For these criminals, be what they may - "murder is murder".

*Daivs Darzins*

## Heil

Dear Editors,

I am writing (typing) to disagree with historian Pascal Ory who said: "Every society produces marginal people ready to put on a uniform to mythify their delinquency" in your *Fascism Lives* article. This is quite out of context to the question of a significant Fascist uprising such as is occurring in Europe. Fascism on this scale is the product of the economic situation. When poverty, hunger and unemployment are so widespread, the people who suffer from them would give a lot for economic stability. Unfortunately - in the light of the racism which seems to be attached to it - Fascism seems to be the most adequate and quickest way of restoring such stability. Like so many other instances in history; repression - in this case, of Fascism - is not the answer, it is the causes which must be eliminated.

Also, I greatly object to Fascism being called "a cancer" and "a problem" whilst Communism which is an equally great danger to democratic freedom is freely accepted and promoted in the Adelaide University. Communist Russia's record is not much cleaner than Nazi Germany's when compared, and yet whilst Fascist propaganda is confiscated and condemned, Communists are allowed to infiltrate unions and attempt to ruin the country through strikes etc. in the hope of introducing their own political creed.

*Geoff Simpson*

## IDIOT!

To the Joker who undid the front wheel of my pushbike on Friday (10.4.81) night while it was parked on the University grounds. It, the wheel, came off as I was turning from North Terrace to Pultney Street. It ended up under a car, I was lucky I didn't, and cost me \$38 to replace. Did you really want manslaughter, or is it murder, on your conscience?

*Robert Gordon*

## A Soviet Dilemma

Dear Editors,

I would like to make a brief reply to the letter appearing in April 13 *On dit* from members of the Politics Department.

I would just like to point out that *Brezhnev's Polish Dilemma*, as the title implies, was intended to give a Soviet perspective on recent events in Poland. Therefore, though I am aware of the points you mentioned, they were omitted from the article because they were of no relevance to its central theme.

Thus the depiction of "Solidarity's struggle for workers' rights as an essentially anti-communist one", was a suggestion of how the Kremlin probably views the situation - not the personal statement of a "right-wing commentator".

*Tony Butcher*



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Medlow, Bilbo, Grott.

**NOTICE TO:** Students enrolled in the Faculty of Mathematical Sciences *Elections 1981*

Elections for:  
1. Four Student Members of the Faculty of Mathematical Sciences  
2. Three Student Members for the Curriculum Committee

Only one nomination was received in response to the call for nominations.

I declare Steven Cooper to be a member of the Faculty of Mathematical Sciences and a member of the Curriculum Committee of the Faculty for 1981.

D.E. Wilton  
Returning Officer  
Faculty of Mathematical Sciences

## notices

**SA UNIVERSITIES BILLIARDS AND SNOOKER CHAMPIONSHIPS**

May 10-15 (FIRST WEEK OF MAY VACATION)

First rounds at Alberton Club, Finals at Adelaide University.

**NOMINATION FEE:** \$2 for each event  
Nominations close at 5 p.m. on Wednesday 29 April with Keith Ossenton on 223-4333, extension 2064.

Film on "El Salvador"  
8.00 p.m. FRIDAY 8TH MAY in the NORTH-SOUTH DINING ROOMS.  
The film was made by the World Council of Churches. It spells out the brutality of El Salvador's rulers against the population.

Alan Dodson, a member of Amnesty International, will give an up-date on events in El Salvador since the film was made in mid-1980.

Sponsored by AU Christians for Socialism. World Workshop and SA Council of Churches are providing the film and other resources.  
**ALL WELCOME!**

**AUSQUAD SQUARE DANCE**

Tuesday Night 28th April

7.30 - 11.00 p.m.

Nth-Sth Dining Rooms,

Level 4.

No Experience Required.

Everybody Welcome.

Flinders University Drama Society in association with Adelaide Acting Co-op and 5MMM-FM present Steven Berkoff's *East*. Mathew Flinders Theatre, Flinders Uni., Tuesday 28th April to Saturday 2nd May. \$3 (\$2 concession).

**ELECTIONS**

will be held by the Adelaide Uni. Politics Students' Society for two undergrad. reps on the Politics Department Committee

- from 1pm-7pm on Wed. 29th and Thurs. 30th April in the Hist. and Pol. Common Room (4th fl. Napier)  
**A WINE AND CHEESE EVENING** will be held on the Wed. night from 6pm (same place), at which candidates will be present.

Policy statements will be available.  
**PLEASE SUPPORT STUDENT REPRESENTATION BY VOTING.**

**ADEL. UNI. POLITICS STUDENTS' SOCIETY SPECIAL**

**GENERAL MEETING**  
WED. 29 APRIL 1PM.  
HIST./POL. RM. 4TH FL. NAPIER.  
TO AMEND AND FORMALISE CONSTITUTION ETC.  
**ALL INTERESTED POL. STUDENTS INVITED TO ATTEND.**

**CSC GENERAL MEETING**

**NOTICE OF INTENTION TO HOLD A CLUBS AND SOCIETIES COUNCIL GENERAL MEETING.**

By an order made in the above matter, and due to a quorum not being reached on Tuesday 21st April, 1981, the General Meeting will be rescheduled to be heard, for discussing the previously circulated items,

on **TUESDAY, MAY 5TH** in **PORTUS ROOM** at **1PM SHARP**

All clubs are required to send a delegate, as this is a very important meeting.



# Early Imprints

A FEW WEEKS ago, pamphlets were being distributed around the University publicising the South Australian Early Imprints Project. This represents stage two of one of the most successful research projects being carried out in South Australia. It all began in 1970 when Dr Alan Brissenden of the English Department, and Dr Wilfred Prest of the History Department, became interested in books of the Elizabethan period which they were studying.

At the same time, moves were afoot in Britain and the United States to list books printed in the 18th century. There, lists had already been compiled of all books published up to 1640 and between 1640 and 1700.

"These lists are enormously useful to researchers, as well as being interesting for their own sake," Dr Brissenden said this week. "Gradually we expanded our idea to include all books published in Australia before 1801."

Now, a full time research assistant is employed to work on the project, which is overseen by a committee of twelve academics and librarians, chaired by Dr Brissenden.

The project has been amazingly successful. At first it was estimated that roughly 10,000 items would be found in the whole of South Australia. By the end of 1980, after only covering the major institutional libraries, 13,594 items had been catalogued.

"Many of these items were not known," Dr Brissenden said. "One of the most interesting items, a copy of Spenser's poems, printed in 1611, was found in the State Library, but it was uncatalogued. Because we handle and investigate each volume separately, the project can provide a useful service to libraries and book owners, as far as letting them know what they possess," he said.

"For example, St Barnabas College thought they had only 300 items of interest to the project, but we found 700!"

The team has nearly completed the search through major institutional libraries, and are now extending the project to the university community in general, hence the recent publicity. They intend to go fully public, with articles in *The Advertiser* and local papers in July.

"We are interested in any printed matter," Dr Brissenden said. "As long as it was printed before 1801, it can be in any condition, and in any language."

Some of the books handed in have been half eaten by rats,

but they are still of interest to the team.

Other finds have been more obviously rewarding. One private collection contained a catalogue of Shakesperiana, printed in an edition of thirty in 1789. This was extremely rare and extremely valuable. Thanks to the catalogue, students all over the world will know its existence and location.

University College Libraries also yielded treasures. A history of Florence, printed in Renaissance times, and a 1610 copy of Camden's *Britain*, with hand coloured illustrations, are two of the 'finds'.

Next year the information gathered by the team will be entered into a data bank in the Barr-Smith.

South Australia's success has inspired other states to start similar projects, and eventually information about all the books available in Australia will be lodged in the National Library in Canberra.

It is hoped that data collection in South Australia will be completed by the end of this year.

Anyone who knows of any items of interest to the researchers can fill out the attached form, or pick up a leaflet about the project from the Barr-Smith Library or the English Department. The form should be posted to one of the following people, or dropped in at the Barr-Smith Library or the English Department.

Dr Alan Brissenden,  
English Department  
University of Adelaide,  
GPO Box 498, Adelaide 5001  
Phone 223 4333 ext. 2620  
The Librarian,  
Special Collections, Barr-Smith Library,  
University of Adelaide,  
GPO Box 498, Adelaide 5001.  
Phone 223 4333 ext. 2224.  
Miss V. Hankel,  
Senior Reference Librarian,  
State Library,  
GPO Box 419, Adelaide 5001.  
Ph. 223 8911.

### EIPSA

Please place a tick in the relevant box

- I own
- know of
- 1 book
- 2-10 books
- 10 + books
- other item(s)
- printed before 1801 and now in South Australia

Name .....

Address .....

.....

Phone No. ....

# Nuclear Power

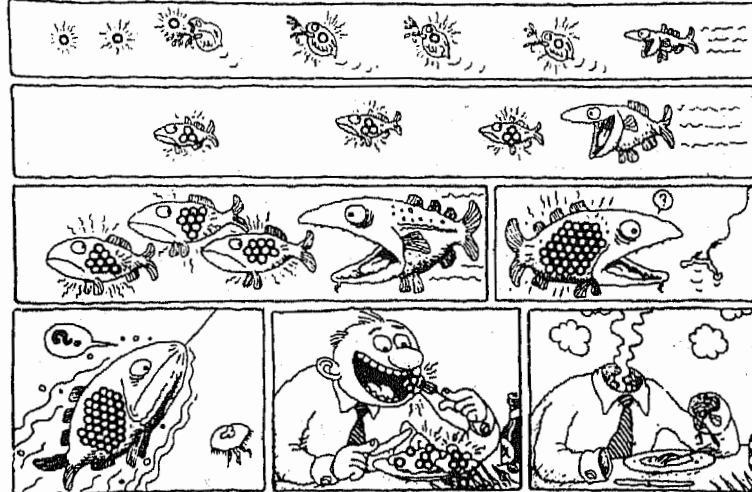
## at what cost?

JAPAN, WITH THE second largest nuclear programme in the world, has experienced its worst nuclear accident. More than forty tonnes of radioactive material overflowed into non-radioactive drains and some of it eventually reached the Sea of Japan.

This leakage was not reported to the authorities as is required by law but remained undisclosed until routine checks by the Japanese Energy Agency found abnormally high levels of radiation in the nearby sea environment.

The news of the spillage came when the Japanese government least wanted it. With twenty-two operational nuclear reactors the Japanese were forced to reassess their nuclear programme after the Three Mile Island incident, and it was not until the beginning of this month that the government felt confident enough to announce approvals for three more nuclear power plants. Confidence in the industry was just being regained, and plans for about forty more nuclear plants in the next fifteen years were starting to be implemented. These plans have now suffered a substantial setback, with the news of this latest leak and the way in which it was handled.

Despite past leaks in the same complex the company considered the most appropriate technology to clean up the leaked material was mops and buckets used by fifty-six workers over a fifteen day period. The amount of



radiation these workers were exposed to is not clear, but it is thought to be reasonably high. The reaction of the public was, needless to say, quick and strong considering that the contaminated area is a resort area and that Japan's staple food - fish - was affected. Directly after the contamination was known, Japan's fish markets immediately refused to buy fish caught in that area.

Despite this, Japan is in a position where it is difficult to scrap its plans for more nuclear power plants. With approximately 90% of its domestic energy requirements being imported, some energy source is needed to fill its worsening shortfall of oil imports. As the solar option is narrowed Japan is forced to turn to nuclear power, despite all of its problems, to fulfil its continual need for energy.

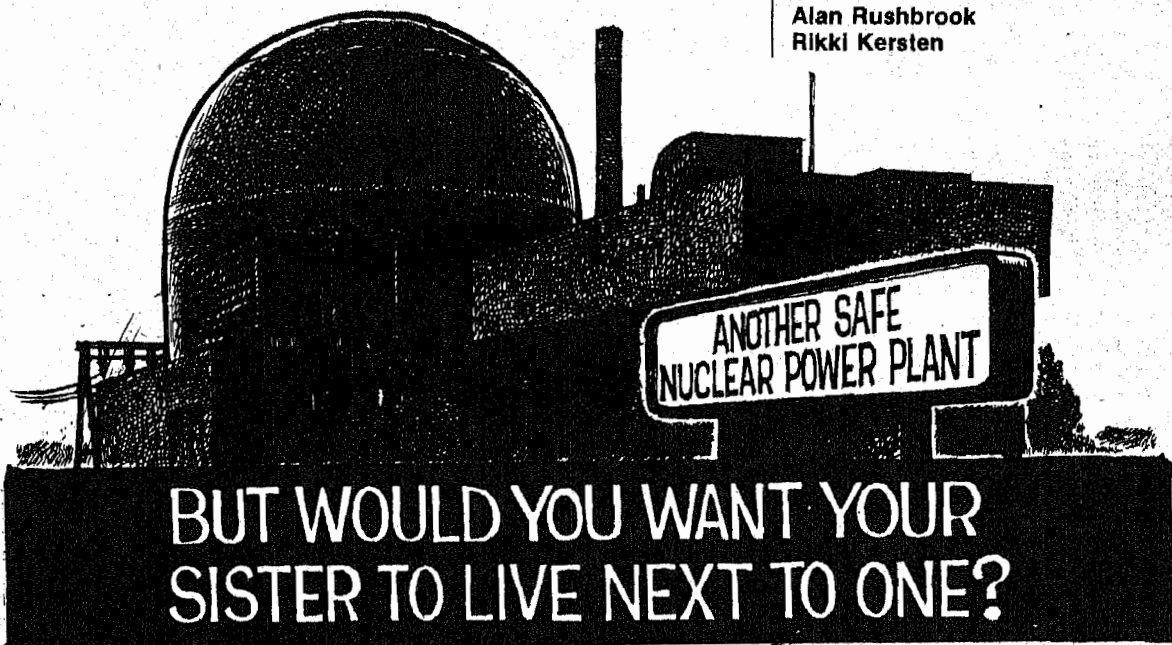
It is more than likely that the difficulties currently being

experienced by Japan is a forewarning of things to come in other industrialised countries. Accidents are going to occur and when they do it is hoped that they will only be minor. To satisfy the need for efficiency and growth, risks have to be taken. Unfortunately these risks can backfire, and when they do we can but hope that the results won't be as catastrophic.

With the Japanese government having difficulty in finding somewhere to dump its nuclear waste, having difficulty establishing an enrichment plant in Japan, and having difficulty keeping its reactors operating continually (six of its twenty-two are presently closed for safety checks), it will be interesting to see how the government will respond.

However there is little doubt that they will continue on their present path, despite the real and potential costs involved. But how far are they willing to go and at what cost?

Alan Rushbrook  
Rikki Kersten



# Apathy a Winner

## in Education Boycott

THE STUDENTS' Association last week conducted a successful boycott of the University's Education Committee.

Student members of the Committee decided not to attend on the grounds that they had not received their agenda papers until the day before the meeting.

SAUA President Mandy Cornwall, sent a letter to the Committee and the matter was raised at the Committee by a post-graduate student.

An *On dit* super-sleuth, cleverly disguising his/her

voice, contacted the Secretary of the Committee, Mr Tom Somerville. Our informant tells us that he's a very nice man and it's a shame that he's getting into trouble. He had said about eighty times, "It was unfortunate, it will never happen again".

The real villain seems to be Professor Boyd, the Chair of the Committee, who thought the issue too trivial to raise before the Committee. Mr Somerville had problems with religious observances upsetting the usual production schedule of agendas and papers.

Mandy Cornwall, when questioned, was cool, calm and collected and said, "I was outraged".

The President had received the papers late and had proceeded to contact all members of the Committee to ensure that they would not be attending, as usual.

It seems that at last student apathy is being utilised as a political weapon. Cornwall was quoted as saying, "I used to worry about student apathy but now I don't care".

On dit Staff

# SEX, SEX, SEX.

"THE TROUBLE WITH you is that you have an unhealthy attitude towards sex!" When I hear this statement being remembered by students who have heard it from parents and teachers and even doctors and counsellors, I start to ask myself just what it is that is being talked about and what it was that the speaker was trying to achieve. Frequently these authority figures are trying to make their listeners conform to their own ideals and to change in some way. When a friend or a lover makes this kind of statement it's sometimes being used in an effort to push you away from closeness with them. If you've been on the receiving end of the statement yourself then you'll remember what sort of hurt or angry feelings you had in response to it.

How can any attitude toward sex be unhealthy? Fantasies hurt no one, only actions can really damage. But of course strong sexual drives to put those fantasies into effect may cause the individual who feels them tension, uncomfortableness, pain, even doubts about "normality" and more rarely actual sickness. The sex drive is quite basic; we all feel it just as we feel hunger, thirst, anger, etc. Some of us put a great deal of energy into having it satisfied and some of us put a great deal of energy into repressing it. I'm not suggesting there is any "proper" way of satisfying it and that other ways are wrong, nor am I suggesting that celibacy or promiscuity are in themselves "bad" or "immoral".

How do "bad feelings" get into us about sex, when everybody knows that the sex drive is universal? We get taught by society, our friends, teachers and parents etc. What attitudes they think are "healthy" we adopt, question them, fear them, confuse them and match them against our own inner feelings of the need to be sexual.

Parents especially have an unenviable task and many of them struggle with it continuously and conscientiously and do a great job. Others of course frequently have their own "unhealthy attitudes" to contend with. They have their own confusion. Do you get the child to adopt your own attitudes totally? Do you risk teaching your child one thing, e.g. "masturbation is fun", while much of society condemns it or deals with it by acting as though it doesn't exist? And how do you persuade your child that if it is fun, they should discriminate when and where and possibly with whom, they enjoy it? Is it OK to be sexual at school, with Uncle Harry, with someone of the same sex, with someone older or younger; when does sensuality become sexual; what sexual activities are permissible with the child's own body, with someone else's body and so on? It's really no wonder that many parents fumble their way through a birds and bees analogy, get into euphemisms, provided a recommended book, deal with it like a once only topic, avoid it or leave it with relief to "better qualified" teachers.

If you feel (1) you have been uneducated by the "system" so far and want to learn more about how humans express themselves sexually; (2) you have been poorly educated sexually and want to increase your knowledge of what men and women feel and do



*OK., so it can be done - but what does it prove?*

sexually, and what they want and fear; (3) you have had ignorant, misinformed, malicious, deliberately misleading, confused or even crazy, sexual education; (4) there is some block in you to comfortable, anxiety-free sexual expression; (5) your interpersonal relationships are contaminated by confusion regarding the separateness of sex and "love" and their duality; (6) uncertain about the level, mode, or direction of your sexual expression, etc. - then the Counselling Service is in a position to help to clarify the issue by helping you work towards what is, in your opinion, a "healthier attitude". We can assist you in resolving negative feelings till you reach a stage of comfortableness with the issue. No promise of nirvana, no magic, just lots of experience, understanding and know how in sex education and re-education.

Each week on Fridays at 1 p.m. the Counselling Service holds a group, as it did in 1980, which discusses sexual philosophy, experience, confusion, etc. at whatever level the participants choose. You are free to attend regularly or on an ad hoc basis, for the whole period or for part of it. It's very informal and you can raise issues and ask questions or just listen as you wish. Attitudes can be changed by information giving, sharing, and

exploding myths and by re-education. The latter is usually best done by a technique called reparenting where faulty or inappropriate previous learning is overlaid by guilt-free and stress-free new learning. It's quite an easy matter to get into the feeling of being like a child for a while and have someone talk to you like a parent and explain sexual matters in a way which is simple, straightforward and caring, and which answers honestly any difficulties that might arise. I'm not suggesting that I'm a better parent than the ones you had, just different. I probably do have a wider knowledge in this area than most parents and I do have skill in helping people change if they want and to the extent they want. If you'd like to try the group you simply turn up at the Counselling Service (George Murray Building, first floor, north-east corner of the Cloisters, above the Students' Association Office) at 1 p.m. and ask for the group room

I guess there will be those who feel too embarrassed or ill-equipped to attend the group and yet have a need to. So if you'd prefer to see a counsellor individually, or want further details before you decide about the group, that's OK too and all you need to do is make a time with the receptionist at the Counselling Service.  
**Norm Greet**  
Student Counsellor

## TROGLODYTE

The Students' Association has found there are too many reactionary anti-student academics at Adelaide University. An institution such as this should be able to react to change and in fact be at the forefront of new ideas. To stir things up a bit we've decided to run a competition to seek out those troglodytes, ogres and gnomes amongst the academic staff.

The idea is that you find the troglodyte and let the Students' Association know who it is, with brief reasons why you think they fit the bill. Entries will be published weekly through the pages of *On dit*. The winner will be presented with the dubious title of SAUA Troglodyte of the Year! Go for your life.

I NOMINATE ONE Dr Lewis of the Physical and Inorganic Chemistry Department for your Troglodyte contest. He has the uncanny talent of



mumbling to the front bench of the overhead projector in the 5.15 p.m. lecture in the Rennie Theatre.

When asked by some conscientious A6 students if he may be able to get some form of amplification or maybe speak up or at the least lift his head to the masses, he replied, "No. If you can't hear me, sit in the front row." Now, I ask you. How do you fit two hundred students in the front row?  
**An Anonymous A6 Student.**



## Bilbo

**FROSTBITES**  
Bilbo loves to get a response but wonders about that of ex-Union Chair Andrew Frost. Last Friday week Mr Frost was taking the *On dit* editors to task about the content of this column and was complaining in general about the truth of Bilbo.

However when reminded of one story he had liked, he said that in that case the truth was not important, the story had served its purpose. Hmmm.

**LUNCHBITES**  
Another response Bilbo received was in reference to an earlier story where Bilbo reported that President Mandy Cornwall had gone to lunch leaving a note that she'd be back by 4.15 p.m. (although she had left at 3.45 p.m.). A recent message on the board said: "Dear Bilbo, Mandy's gone to lunch."

### HEADING IN THE WRONG DIRECTION

The *On dit* editors have been a little unlucky with their new technology. After many trials and tribulations getting \$2,500 funding to buy a new headlining machine and then getting hundreds of dollars more for fonts for the machine, the machine broke down the day before it was to be first used.

Bilbo has been around this newspaper (?) long enough to

remember the high-labour days of Letraset transfer lettering which never broke down and anyone (almost) could use. Still, Bilbo supposes that it will help lead to the introduction of a 70-hour week for *On dit* editors.

### UNION ENTERTAINMENT

Tonight's (Monday) Union Council Meeting will be interesting for a couple of reasons at least. Bilbo would be intrigued to see how self-interested Union Councillors are when it comes to a proposal that members of the Union Council be not allowed to increase their employment with the Union. The idea seems to be that corruption and cliques will be avoided if people are unable to use elected positions for personal monetary advantage.

Another area of interest will be the report to Council on David Muir's hiring of Simon Maddocks to be Acting Student Activities Office Manager. Regular readers will recall that this happened with little or no consultation with the people who should have known and who should have made any decisions.

### HOW IT'S DONE

Education Vice President Julia Gillard is such a faithful lackey that she was even seen signing "Howard" on the bottom of Australian Union of Students' newsletters.

Bilbo wonders whether Julia wanted the work and not the position of Regional Organiser when she nominated for the position last year but later withdrew.

### LORDY LORDY

Oh no, you cry - not the serial. Well cretins, once again Bilbo lets loose with another episode. Where are we? Oh yes ... "At ninety he was much the same as at fifty." Hmm ...

# The further adventures of *On dit's* reporter extraordinaire

I AWOKE in a strange surrounding; I was laying on a bed in a room painted white with strange metal instruments (of torture?) hanging from the walls. Of course, I must have been taken to the Medical Faculty where they could 'finish me off'. My blood chilled as I remembered some of the things I had heard which go on in the Medical Department, of the patient-bashings, the midnight burials of the 'experiments', and, worst of all, the unnatural transplants. Not being the type of person who goes in for that sort of thing, I decided to remove my presence forthwith from the vicinity (i.e. I left the room).

But there was worse to come. No sooner had I left the room when I encountered a group of med students walking down the corridor sharpening their very big knives. I only managed to escape detection by standing very still and making a noise like a water fountain.

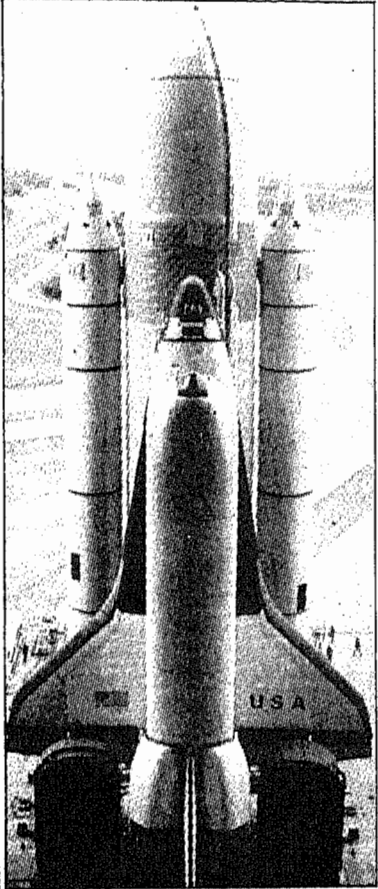
Further down the corridor I noticed a door with the mysterious words "SUPPLY ROOM" emblazoned across the front. Naturally curious, I wandered in. Inside I found a sight which would make any decent journalist reach for his notebook. A line of students

were waiting by a counter; they all had strange out-of-this-world expressions on their faces. I was soon to find out why. The assistant behind the counter was dealing out in liberal amounts, the weirdest assortment of capsules and pills I had ever seen. The students would then swallow the lot and fly out of the room. Aha! This is who the Botany Department supplies its raw materials to.

Running out of the room I bumped into a large angry tutor-type person. "Not again," I thought despairingly, waiting for the inevitable blow, but to my amazement he simply pushed me aside and walked into the room. Hardly believing my luck I made my exit from the building and ran down to the *On dit* office and to my beloved typewriter to record the day's events. There I found a note from one of my assistants piled under the usual death threats and obscene letters. It concerned last week's story. My partner-in-exposes had heard a senior placed academic in the Botany Department commenting on the article as follows, "It's all a plant; the only dope around here is the students." I leave you till next week.

**Ernest Grott**

# WHITE ELEPHANT FLIES AT LAST



ON A FRIDAY night in April 1961, John Kennedy gathered a handful of his close advisors in the Cabinet Room and pondered what to do about the Soviet's space challenge. Only two days before Yuri Gagarin had become the first man to go into orbit. Kennedy was 43, a man of little scientific knowledge who listened to his technicians. He described a ten-year, 40 billion dollar race with no guarantee that America would get to the moon first.

Like a boy, Kennedy put his foot on the edge of the Cabinet table, fiddled with a loose rubber sole on his shoe, ran his hands through his hair and ended the meeting with his jaw set. Fifteen minutes later he sent the word out: "We are

going to the moon!"

There was no great clamour from the public or Congress to initiate such a daring and expensive mission. But something touched the poet in Kennedy; his Irish bravado, the thrill of the challenge. The space programme that triumphed so successfully with the Apollo, Mars, and Saturn missions, has now climaxed with the landing of the *Columbia* Space Shuttle. It has, however, been the human element, rather than all the clever machinery, that has made man's flights into space so unforgettable in the way that it touches the human spirit. Along the way it has made folk-heroes out of John Glenn, the first American into space, and Neil Armstrong, the first man to step on to the moon's surface. Now we must add to that list John Young and Bob Crippen, the pilots who so successfully landed the *Columbia*.

On April 11th, the world's first space shuttle was launched, after nearly three years of delay and frustration. The *Columbia* rose into the sky on a spectacular pillar of flame. From the hundreds of thousands of spectators at the Kennedy Space Centre came encouraging shouts, "Go man, go!" The perfect lift-off caused almost uncontrolled elation in Astronaut Bob Crippen, 43, making his first flight into space. He shouted exuberantly, "Man what a feeling! What a View!" "Glad you're enjoying it," replied Mission Control in Houston.

The shuttle orbited the earth thirty-six times without complications. The booster-rockets that carried *Columbia* out of the earth's gravitational pull, fell into the Atlantic Ocean and were retrieved. During the take-off some of the protective tiles had fallen loose. At a press

conference one of the technicians at Mission Control was asked what this would mean. "Absolutely nothing," came the quick reply. The assembly broke into laughter and cheers.

This spirit of jubilation was unleashed to its full capacity when the shuttle re-entered the earth's atmosphere, three days later, and prepared to glide to a landing. A high powered telescopic camera was the first to pick up the image of the *Columbia*, a gliding, shiny little dot, turning over and over. Then the jets hovering near the shuttle came into view. On the ground thousands of spectators who had come to see the historic event began cheering. There was momentary tension as the shuttle released its landing gear, but this melted away as the *Columbia* completed a perfect three-point landing. This caused exultation around the world.

It reawakened the glories of man's ingenuity that the economic realities of the space programme had dimmed. The old American "know-how" had triumphed once again. For the moment the doubters, the cynics, and even the realists, were silenced, except for the Soviets who warned against the shuttle's potential as a military weapon.

In the Inaugural Address last January, Ronald Reagan had called for an "era of national renewal" and for a brief moment as Astronauts Young and Crippen emerged from the shuttle smiling and waving, that ideal seemed almost realised. In this time of our declining Western economies, the upsurge in Soviet adventurism, the depletion of our resources, and millions of people still starving, there seemed no limits to Man's capabilities.

If only Kennedy had lived to see it.  
Jon Hainsworth

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ATTN: NEWS ROOM

FOLLOWING IS COPY OF A TELEGRAM SENT TODAY TO H.R.H. PRINCE CHARLES -

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CARE JENS HOTEL  
MOUNT GAMBIER SA

ADELAIDE UNIVERSITY STUDENTS WARN DON'T DRINK GAMBIER WATER (STOP)  
GRAVE CONCERN THAT BIRTH DEFECTS MAY RESULT (STOP) DANGER TO ROYAL LINE (STOP)

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MISSAORI TELIX 1057

# SAUA?

IN THE RECENT by-elections for five positions on SAUA Executive, there was an unusually high no candidate vote (25.8%). There seems to me, to be four possible reasons why you voted this way.

- (1) Dislike of the candidates offered,
- (2) uncontested elections are viewed as undemocratic;
- (3) lack of publicity, or
- (4) dissatisfaction with the SAUA.

The first three possibilities are excusable, considering the traditional lack of interest in by-elections. The fourth, however, is not. If there is some aspect you want changed we will do our best to accommo-

date your views so as to provide more useful and relative services. But this can only be done if we know what you want or are unhappy with. It is no good criticizing us if you haven't given us a chance to comply with your wishes.

So if you have any gripes, suggestions or even compliments, come and see Mandy Cornwall (President), myself, or any other member of the Executive, in the Student Association office any time during the week. We would also welcome you to the weekly Executive meetings held on Fridays at 2.30 p.m.  
Mark Jamleson

## THE STUDENTS' ASSOCIATION ESSAY LIBRARY NEEDS YOU!

THE ESSAY LIBRARY is in need of essays of all qualities (pass, fail, credit or distinction) in all subjects. If you have any essays which you could lend to the library for one week (while we copy them), please bring them in to the SAUA Office at any time.

The library will be opening

this Monday with essays in the following range of subjects available:

- Constitutional Law I
- English I
- Classical Studies I
- Australian Literary Studies II

If you wish to borrow any of these essays, just bring in your library card and a \$2 deposit.

The Essay Library is there to help you, so start contributing to it and START USING IT.

# FLYING WHALE

In a recent report from a highly placed source in the American space program, it was revealed that America has won the race against the Soviets for the honour of putting the First Whale into orbit. This amazing feat culminated however in a heavy sea splash-down for the sperm whale, Waldo, who is now in a state of shock with abdominal injuries.

THE WHALE PROGRAM was instituted after the Kennedy administration received intelligence reports that the Russians were experimenting with space aardvarks. From then on, the totally committed team of specialist scientists only had to build a machine capable of carrying one of the world's largest mammals. "And, of course," said top science ace Dr Wiener Von-Schmals, "we also had to find a suitable pilot. We experimented with blue and humpback whales but, when one really looks at it, nothing is so uplifting as to see a sperm being shot into the air at incredible velocity."

The solo pilot Waldo went through years of training for the mission. Early in the piece it was realized a spaceship for such a large creature would be impractical - so the engineers had to in effect paste the ship on to the whale. Waldo left the launch pad with over thirty thousand bathroom tiles stuck

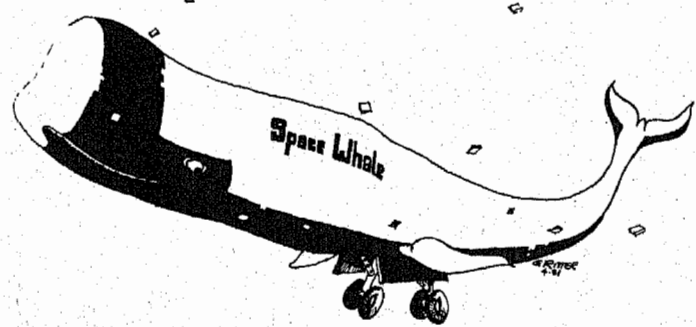
to his skin with a specially developed glue. "We tried terazzo," said Dr Von Schmalz, "but we couldn't get the right two tone effect." However it seems there were also problems with the glue, which had many of America's top space scientists on a continuous high for weeks. This has been cited by many as a major reason for the re-entry problems.

Scientists are not sure but it seems that on lift off grout was lost between tiles on Waldo's tail. Not at all worried, however, NASA scientists explained that this was a problem Waldo could live with. "I mean, when you've adapted to having a Saturn V rocket with full fuel supply showed up your rectum," said a highly placed source in the typing pool, "you can manage some heat on the way down."

Apart from the grout problems, the flight went well. Waldo let go of the two

retrievable boosters on plan, which then fell back to earth. Soon after, Waldo was in orbit and another triumph had been won by America.

For Waldo, however, the problems had just begun. Soon after the launch NASA's highest officials received a government communique. Due to lack of funds, the government wanted Waldo back - the 30,000 tiles were needed for massive extensions to the White House. Some officials were disapproving of the presidential attitude. "Just as soon as we've got the first whale in space, they have to join the battle with the Kremlin for the world's largest bathroom," said Jasper Klutzstein, outspoken space wonderboy and scientific wiz-kid. Others, however, were instantly enthusiastic about a returnable whale project. The promise of the \$2 deposit may have warranted this reaction



from some of the now poor and mindless glue sniffing project technicians who by now found even "Clag" beyond their financial reach. And so calculations began to bring Waldo back to earth.

For the whale himself, the problems were far more than academic. While the science boys had fed him 59 economy tins of baked beans in a low budget attempt at a hearty breakfast for the condemned, perfect aiming of the resulting massive fart was hard even for one of Waldo's training. But on firing, Waldo was heading straight on target for Edwards Air Base. All was going fine, except for some heat problems in the tail area until near landing at Edwards Air Base. When it was realised Waldo had no undercarriage. Another problem was that the never before smelt aroma of whale fart was too strong to be

released on a populated area. Two landing choices were left to scientists - either off the coast or in that famed dumping ground for US space vehicles, Western Australia. Due to a lack of manoeuvring time, the coast was reluctantly chosen and Waldo was brought down in the sea.

Waldo, badly wounded on splash down, was immediately stripped of all covering tiles. From here he was placed in the care of a marine biologist. The absolute secrecy of the mission was clear as the biologist Eric Gill exclaimed, "This is a first for science - it's so exciting - this could be a visitor from outer space." And for Waldo, as if the heat wasn't enough on the way down, all he wanted to do was get up on the beach for a tan.

Ken Oath



DO I BURN IT TO  
KEEP WARM OR  
DO I MAKE IT INTO  
A TIE TO TRY TO  
GET A JOB OR  
DO I EAT IT TO  
STOP FROM  
STARVING ???

# Careering On

ANYONE WHO HAS struggled and panted to the top of the Badger Falls fire escape will probably have noticed that the Careers Advisory Office has moved. On dit sought out Mr Kirby, the Careers Officer, and his staff in their new home next to the front office on the ground floor of the Mitchell Building.

Surprisingly, Mr Kirby does not regard the future of University Graduates with total gloom. "When the low unemployment rate of graduates is compared with the high unemployment rate of other 18-25 year olds, it can be seen that the view that a degree isn't worth much is not correct," he said.

Only three percent of University of Adelaide graduates who took out their degrees in April last year were still unemployed by September. Of course not all of the graduates who found jobs would have been employed in the fields that they first aspired to. Mr Kirby emphasises the need for graduates to be realistic and flexible.

In the State and Commonwealth Governments, rigorous staff ceilings are being applied, and promotion is slowing. Opportunities in the private sector are much better. Many students do not think seriously enough of a career in this area, Mr Kirby thinks. "There are a lot of jobs around that don't fit into any neat categories, and so students tend not to think about them," he said. "Small companies often have odd, but interesting and challenging jobs. This is where it is important to be flexible."

For example:

Young men and women, 20-30, sought by wine industry for training as wine advisors. Opportunities of promotion towards management. Ability to travel an advantage but not essential.

or:

Public Relations coordinators required by recording company for promotions within the

industry, dealing with press and media, and some interstate travel.

or:

CSIRO requires a scientific editor for their Editorial and Publications Service. Applicants should hold a degree in physics, chemistry or molecular science, preferably at Honours Level. The position calls for a person with research experience and who is interested in the language and semantics of science.

or:

Industrial Relations Trainee - Graduate 1979-1980 from an appropriate discipline such as Arts is required by Shell. Must be quick to absorb knowledge, have evidence of leadership potential, and have the ability to develop into a position of responsibility in a challenging environment.

Mr Kirby recommends that students study the Melbourne Age when thinking about careers. "Last week they had twenty-six pages of professional vacancies advertised in their Saturday edition. They cover an enormous scope, and keep you informed about what is going on in the head offices of the companies."

As well as flexibility in one's attitude to the job market, Mr Kirby thinks that flexibility in one's attitude to university is important. "Obviously, good academic results are going to help you get a job, but there are other things which an employer looks for as well. The ability to communicate is important: so is the ability to get on with people. Evidence of your capacity to organize will also be looked for. There are ample opportunities at University to develop these skills."

Information and advice about jobs, employers and the best way to use University are available from Mr Kirby at the Careers Advisory Board Office. And You don't even have to climb up all those stairs ...

# Rights vs Rightists

## Rights versus Rightists

Waves of political violence in El Salvador have resulted in many thousands of people being killed (nearly 10,000 last year). Much of the killing has been the work of armed rightist gangs, who often operate with the approval of traditional elements within the military. Leftist guerillas have countered with equal ruthlessness.

Despite the deaths of American citizens in El Salvador, and a submission to the United States Congress by Amnesty International asking that they withdraw all aid because of the extreme violation of human rights perpetrated by the El Salvadoran government, President Reagan has recently pledged to more than double the United State's economic and military commitment to the present regime. Justification was provided by Secretary of State Alexander Haig: "We now see a very clearly delineated Soviet-Cuban strategy to create Marxist-Leninist regimes in Central America."

John Stuart Mill once wrote: "A government which needs foreign support to enforce obedience from its own citizens is one which ought not to exist." This remains an accurate assertion, but Mill could not have foreseen the fierce twentieth century Soviet-American rivalry over Third World territories. If the United States allowed El Salvador to fall into the hands of the left wing, then the Soviet Union would have another power-base in America's back-yard. On the other hand, we have a moral obligation to question the Salvadoran junta's right to rule.

Since the height of the Cold War, American policy-makers have been saying of one right-wing despot or another, as Franklin Roosevelt is supposed to have said of Somoza's dictatorial father "Tacho" in the late 1930s: "He may be a son of a bitch, but he's our son of a bitch."

The United States has rationalized its support for right-wing regimes on the well-worn principle that the enemies of their Communist enemies are their friends. Thus it backed Chiang Kai-Shek in China, Syngman Rhee in Korea, and Diem in Vietnam - followed by Ky and Thieu.

This blind support for right-wing anti-Communists, despite their human rights record, has given the United States a bad name in the Third World. Much of the Third World believes that US foreign policy seeks repressive stability in regimes round the world, so that American business can accumulate maximum profit.

The thing that United States' policy-makers have so far been unable to appreciate is that the domestic enemies of right-wing friends of the US are not always, at least not first and foremost, Communists or Communist-backed. They may be people with legitimate demands, from the Shi'ite mullahs in Iran to the Catholic nuns in the Phillipines. Their only crime may be that they are anti-colonial, which nowadays means anti-United States.

The main reason behind the US's post-war tradition for support of viable authoritarian regimes, apart from the desire to make a buck out of exploitation, is the problem of regional security. Unlike the Soviet Union, which not only tolerates leftist tyrannies but also



justifies them with dogma and defends them with tanks, the United States has less certain methods for maintaining the loyalty of a right-wing regime. Thus Jimmy Carter's strict humanitarian policies horrified foreign policy experts. He paid the penalty in the last election.

The Reagan Administration has already defined its policy on Human Rights. Secretary of State Haig, the power behind the throne, phrased it like this: "It neither serves the purpose of social justice nor the vital interest of America to pursue policies under the rubric of human rights that have the practical consequence of driving authoritarian regimes, traditionally friendly to the West, into totalitarian models where they will remain in a state of permanent animosity to the American people and their interests." Translation: to hell with human rights, the end will justify the means.

This policy was recently put into practice when the Reagan Administration decided to lift sanctions against Chile, "in the name of US security and business". The Pinochet dictatorship has long shielded an unsavoury variety of right-wing terrorists.

The Washington Post sees the new foreign policy as lacking "the two essential elements of a sound conservative human rights policy: proportion and consistency. A sense of proportion would have let the administration anticipate and avoid the scandal of coming to early and conspicuous terms with a regime that commits murder. A sense of consistency would have kept it from a decision that turns its anti-terror and human rights policies alike into one-dimensional political campaigns."

Clearly then, American foreign policy requires a shift in emphasis, particularly in its treatment of the El Salvador problem. What options are available?

There is always the "Zimbabwe" alternative - talks by opposing forces in the civil war. Neither right nor left have yet demonstrated a willingness to participate in such a venture.

Perhaps the strife could be ended by cutting off the leftist guerillas' source of supply. There is ample evidence that they are obtaining large quantities of sophisticated weapons from Middle Eastern and East European countries, as well as nearby Cuba and Nicaragua. The White House counsellor, Mr Edwin Meese, recently raised the possibility that Cuba might be blockaded. As justification for such a provocative act, he stated: "It's time that Cuba and the other nations that seek to subvert other countries wake up to the fact that we have a new Administration, a new national resolve, and we will take the steps that are needed to keep the peace any place in the

world - and that includes El Salvador."

Congress and Europe are concerned about the Reagan Administration's blind-eye approach to the Salvadoran junta's faults. To quell fears, the State Department has issued a statement emphasizing its support of "basic economic and political reforms, including elections in 1982-'83", in El Salvador.

Despite such verbal reassurances, military aid has so far been the only material manifestation of US policy. This is a departure from the Overseas Internal Defense Policy initiated by President Kennedy. "Counterinsurgency", as the policy is known, means the utilisation of a number of interrelated assistance programs to undermine the effectiveness of insurgents. Principally, these programs consist of: military assistance, Public safety assistance, Mobile development units, and Emergency agricultural and economic assistance. Used in unison, this package has proven in places like Colombia, Venezuela and Thailand, to work effectively. Supply of the military part alone however, as the Reagan Administration is presently doing, can have an adverse effect upon the stability of the country.

Even if "counterinsurgency" were invoked in full, this would still overlook the morality of dealing with the existing regime. Economic aid does provide a certain degree of leverage in gaining reforms, but there is still the bad taste of having to support a repressive regime in the first place.

Strobe Talbott, in a recent Time report on the potential for an American Renewal, offers perhaps the least-repugnant of alternatives: "There is an important lesson to be learned from the Iranian and Nicaraguan traumas: The US should have understood earlier the nature and extent of the opposition forces, used its influence with the old regime to make the necessary changes, and if that failed, engaged in timely diplomatic actions - both open and covert - to position itself as advantageously as possible with the new order." This possesses the two-faced quality of Realpolitik, but in a world full of unpleasant alternatives, it may be the only practical solution.

Wouldn't the world be far simpler if the Soviet Union and the United States agreed to confine their relationship with the Third World to economic development? Unfortunately, the political clash will continue for some time to come. The United States, if it is to prove to the Third World that it is a decent alternative to Soviet hegemony, must reconcile its real security needs with a positive human rights policy. Perhaps it will ... one day.  
**Tony Butcher**

# HARASSMENT-Here and Now

THIS ARTICLE is written not just for women, but for their male counterparts as well. Sexual harassment is not something that reaches the ears of the public very often, and then only in remarkable cases. Most women are not brave enough to publicize their own encounters with this form of discrimination; this article, therefore, is the voice, not of one woman, but of many. Don't turn off. Listen to the voices, and add yours to ours. In formation of how to get involved with the fight, or simply to find some kindred spirits, is included at the end of the piece.

## WHAT IS SEXUAL HARASSMENT?

To put it pedantically, sexual harassment occurs when any woman is incapacitated, upset, forced to compromise herself, or attacked because of her natural heterosexual attraction for men. **THIS DOES NOT MEAN THAT THE WOMAN IS TO BLAME.** We have all heard the sayings 'she asked for it' or 'really, what does she expect, not wearing a bra?'. But let's invert my original definition to a more workable and more descriptive one: sexual harassment occurs when any man thinks that he can use his position of authority, whether real or imagined, to gain illicit pleasure from a woman's body (anything from mental undressing to rape). We are not saying that it doesn't happen the other way 'round, but by God, it doesn't happen in nearly the same proportions as it does in the male sector, and something has got to be done about it. This article is hopefully only the beginning. So let's get down to specifics ...

## SEXUAL HARASSMENT ON CAMPUS

Don't look around you - look at yourself. Oh, don't fret ... we're not making a blatant, sweeping 'you're all guilty' statement, but neither are we feebly suggesting that there are only a few isolated incidents. Let's try these just for starters:

- 1) The women in Engineering. Alright, they've got into Engineering, on their own merits, and are themselves breaking down professional barriers, but, to quote Eliot, 'a cold coming we had of it'. One woman I was speaking to was saying that she often asked male engineering student friends of hers how the woman/women in their groups were getting on. Usual answer was something to the effect that the only woman in their group was a 'wrinkled old bag'. Oh well, she doesn't count, because it's obvious that she's only doing Engineering because she can't get a man. She must be butch.
- 2) Perhaps even worse, if you're a pretty young thing doing Biochemistry Honours from the same source, it has been observed that these poor people are being treated like porcelain, not being allowed to participate in any of the heavier practicals (well they might ruin their pretty frocks), and generally having to put up with the attitude of "us big, wonderful males will protect you, and who knows, one of us might marry you, and then you won't have to do nasty biochemistry after all". Excuse me while I puke, in harmony with all intelligent men and women.
- 3) An example from Flinders of the anatomy lecturer in the medical school, who insisted on handing round porno-

graphic photographs of women during his classes. He would be protected by professional licence, one presumes.

4) There is the more general fact that in tutorial groups where there is an equal balance of men to women, it's the men who speak the most, the most loudly and the most arrogantly. Women are too intimidated to speak, and when they do it is in the most apologetic tone imaginable. As someone who is not afraid to raise my voice in tutorials, and who is fairly confident in her ideas, I still find it rightly disconcerting and downright rude, when my most unusual ideas are sniggered at quietly by the brainless male drongo in the corner (not my tutor), who is naturally superior to me by virtue of the fact that he has a penis, and I don't. Sorry. I'll pick one up the next time there's a sale on.

This is the most subtle and hardest to combat form of sexual harassment. Didn't you realize that you're not supposed to speak in tutorials, girls? Good Lord, what do you think this is? You're meant to sit there, looking pretty, with the compliments of Sportsgirl and Max Factor, take all the leers from your intelligent male superiors (never call them colleagues ... it's too presumptuous), and go out with them as soon as they ask. If you can possibly jump for joy, with some hold on decorum, as he might even suggest Edmund Wright House (oh joy, oh bliss!!!)

5) A friend of mine, who is currently doing second year physics and finding it rather difficult, prefers to sit on her own during lectures so as to take everything in better and not be distracted. However, lately, a certain young man has decided that this is not to be. He has come to rescue her from academic penis-substitution by sitting next to her, making a 'bloody nuisance' of himself and trying to sweep her away to Close-Encounters (of what kind you may well ask?). She professes that she has been rude to him, but it doesn't work. If she complains she is just a silly, over-sensitive, and probably arrogant woman. She is supposed to be eternally grateful for these little attentions.

## WHY IS THIS SORT OF THING TO BE STOPPED?

Some of the reasons are obvious and some you may not have thought of before. Firstly, the above sort of subtle harassment leads to a nasty thing called 'academic rape'. To put it bluntly, as the AUS Women's Department handout says, it's the 'A for a lay' or 'fuck or fail syndrome'. Don't think that this sort of thing doesn't go on right here on little old Adelaide Uni. campus ... it does. I'm going to say something that will rock the foundations of this sort of male ... female students are not academic prostitutes. Don't cry ... pleaser. This does not mean that we are frigid/lesbians/prudes, although if we are any of these, then it's our business and not yours. Anyway, there are just as many men who are frigid/gays/prudes.

Academic rape has got to be stopped, obviously, but so has the mentality behind it. One of the major reasons is that if it happens to one woman, it happens to all of us. If you as a male lecturer/tutor, profess that you treat your students equally, and don't look at the females as

a sexual field to be conquered, how do we know? Suspicions are not selective. Just as a woman is scared of any stranger at night, no matter how harmless, or even nice, so we are petrified of any sexual advance from an academic superior, in case it's fuck or fail. If an academic is genuinely attracted to a student, and he can't wait until the holidays, she is not likely to trust any pass made at her. This is not feminine hysteria; it is simply sense, based on the law of averages. "All men are included in our fear of men," says one woman. You fellas are ruining your own chances, and not promoting your own cause very flatteringly.

## WHAT CAN BE DONE ABOUT IT?

If you are a lone man of integrity, intelligence and sincerity, come out of the wood-work. Also, don't be afraid to dob your friends and colleagues in if you know that they are doing this sort of thing (academic rape or otherwise). Stamp out all that bloody club-tie bullshit. The battle of the

sexes is a myth. Our battle is with certain types of mentalities, and the owners of these may well be your mates. But if you don't do anything about these lone buddies, you will lose the friendship, comradeship, intelligent company and sexual companionship of the whole female population. It's your choice, but I can't see there being any dilemma over the decision ... that is if you have intelligence, integrity and sincerity! Put down women and you put down yourselves ... it's as simple as that.

## SELF-HELP FOR WOMEN

Don't worry, girls; you don't have to sit around waiting for men to change their ways before life becomes a little easier to cope with at Uni. Did you know that there is a women's group right here on campus? No, we are not all feminists, radical or otherwise; we are simply a group of women who meet to discuss our problems and the problems of our fellow academic 'sisters', try to do something to make Uni. a better place for all concerned, and to promote the

needs and talents of women on campus (that's what we're called, by the by). Our meetings are on Tuesdays at 1.00 in the Women's Room, in the basement, at the western end of the Cloisters. Just come along to one meeting and you might find that you're hooked ... and helped.

On the more specific theme of sexual harassment, there has been a tentative date given for a proposed forum on the subject, with informed guest speakers, that is, the Fifth of May. Look out for notices in *Bread and Circuses* for more definite details. The Working Women's Centre is also having a phone-in on the subject soon, so watch for this event if you are interested in this problem.

And finally, to any male academics who have got this far, we haven't finished with you yet. Next week: "Professional Ethics - How to keep yourself out of trouble if you're a male academic". You may now all fade back into complacent obscurity.

Tracy Korsten



## Cutting Options

IN THE LAST *On dit* I discussed some of the ideas being put forward to help the University adjust to less funding. That article looked mainly at cuts to academic staff and course options. Here I will explain some of the more detailed ideas being put forward.

Firstly, a very popular idea amongst academics is to cut out the course outlines in Volume II of the *University Calendar*. They say (and students have been saying for years) that the course outlines are useless. So instead of upgrading them and making them worthwhile, academics want to cut them out.

Secondly, doing away with swat vac. and holding exams in the existing lecture timetable. This way the University doesn't have to organise or print an exam timetable, it doesn't have to employ any scrutineers and it doesn't have to pay for the time of Centennial Hall. Students will welcome not having to sit exams in Centennial Hall. However, the alternative of holding exams in lecture theatres is just not on for courses with large numbers of students. As for cutting out swat vac., I guess we are meant to gain knowledge through

some divine wisdom.

The extension of this is to ask departments to cut down on the supplementary exams they offer. All I can say here is that the only reasons for changing assessment should be academic. Finances should never be the basis for depriving students of the chance to redeem their work.

Another proposal is to cut the undergraduate student intake by 2,000 (that's 20-30%) while increasing the post-graduate numbers by 500. The idea here is that the University is an institution of higher learning and therefore it is quality and not quantity that we should be pursuing. That's all very well for academics, but would you like to be one of the 2,000 people who didn't get into the Uni. because research is more important than education?

The last proposal I intend discussing is the possibility of seeking funds from private industry. This to me is potentially far more harmful than all the other proposals. The most important point to be made here initially is that if private companies have the money to contribute to Universities then why not tax them? In the light of all the money the Federal government

spends in tax deductions as incentives to private industry, it's ridiculous to then have them donating money to underfunded universities.

With private companies providing facilities with funds, how long will it be before they have control over the courses? Universities run the risk of teaching and researching what private industry wants graduates to know. Tobacco companies in America fund research into obscure causes of cancer in order to divert attention from the main cause of cancer, i.e. smoking their products. A further example is the electric car at Flinders and the problems that it had because of lack of funding.

The other problem with private funding is that it would distort the balance of courses at the University. Faculties of Engineering, Maths Science and Medicine, for example, will be able to find funds far more easily than the Arts and Science faculties.

If you're interested in finding out more about these Budget Incentives, come to a meeting in the Student Activities Office this Thursday, 30th April at 1.00 p.m.

Mandy Cornwall

# DRUGS AND ORGANISED CRIME

"THERE IS EVERY indication that Australia is in the midst of a heroin plague of serious and growing proportions." So writes Alfred W. McCoy in his recently published book, *Drug Traffic: Narcotics and Organized Crime in Australia*. Following on from his research into the heroin trade in Southeast Asia (see *The Politics of Heroin in Southeast Asia* - a book which the ubiquitous CIA attempted to suppress), McCoy examines Australia's integration into the world drug market and how indigenous organized crime has become locked into this most profitable of all inhuman enterprises.

Statistics of heroin usage are at present very inaccurate but perhaps a reasonable estimate would be to say that today there are approximately some 10,000 to 50,000 heroin addicts in Australia and certainly many hundreds of thousands of people who have at least experimented with the drug.<sup>2</sup> It is generally agreed that Australia suddenly acquired a major heroin problem during the 1970's; and one of the most revealing of all McCoy's findings is his demonstration of just how smooth and natural was the transition to the heroin trader made by Australian criminal syndicates as a source of supply was opened.

McCoy argues that there are five requirements which any society needs to sustain the mass marketing of heroin:

- (i) a reliable source of supply;
- (ii) a potential group of customers
- (iii) a tradition of political tolerance to some sort of organized crime;
- (iv) a 'modicum' of police corruption; and
- (v) an informal alliance between drug syndicates, some influential leaders of established political parties, senior public servants and skilled professionals.<sup>3</sup>

## Source of Supply

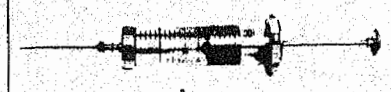
While Australia, by virtue of its proximity to heroin production centres and its vast unguarded borders, has been a potential market for Southeast Asian narcotics over the last three decades, it has only been in the mid 1970's, through a complex combination of international and national factors, that it has become so in fact. In terms of the international drug trade it was only with the removal of the United States as an outlet for narcotics that Australia became an attractive alternative.

Richard Nixon campaigned successfully for the Presidency in 1968 using the 'law and order' theme as a primary issue. Once in office and finding himself facing an electorate increasingly sensitive to domestic violence and drug abuse, he launched a highly publicized "War on Drugs".<sup>4</sup> America's major sources of heroin at that time were Mexico, Turkey and Southeast Asia, and although

attempts made at destroying the Mexican connection failed, operations against Turkish and Southeast Asian supplies succeeded; the former through a \$30 million payoff to the Turkish government and the latter through the deployment of thirty-eight Drug Enforcement Agency (DEA) agents in Southeast Asia to disrupt trade links. The end result of these activities was to reduce Southeast Asia's supply of heroin to America from 30% in 1972 to only 8% in 1977.<sup>5</sup>

Thus with the closing down of the American market, particularly following the withdrawal of American troops from Vietnam in the early 1970's (it has been

estimated that 10%-15% of all the 500,000 American troops stationed in Vietnam were using heroin<sup>6</sup>), Southeast Asian Chiu Chow Chinese syndicates, responsible for the vast proportion of the heroin produced in the



"Golden Triangle" (it produces approximately 70% of the world's illicit supply of opiates) began exporting large quantities of heroin to alternative markets.

To ensure the high profit margins heroin can secure, such markets have to be affluent and industrial societies: Europe and Australia were ripe and immediately markets were developed. This is what McCoy has called the *Iron Law of the International Narcotics Trade*, namely that "if an established heroin exporter is denied entry into an existing market he will create a new one; and if a major heroin dealer is denied access to an existing source he will seek out and find an alternative source of supply."<sup>8</sup> Therefore, as American DEA agents were content just to stem the flow of heroin to America rather than to destroy the production networks themselves, Australia became a prime target for the Chinese Triad syndicates.

However, it is important to realize that while these Chinese syndicates were responsible for the production and export of the heroin from Southeast Asia, only Australian organized crime, primarily Sydney based syndicates, had the capacity to take care of the sale and distribution of the drug within the country.

## Potential Customers: Australia's Demand for Drugs

Coinciding with the closure of American markets, by the early 1970's Australia had both the affluence to sustain a large heroin trade and a prospective group of drug users - what McCoy (almost glibly) refers to as "marginal youth affected by structural unemployment and the general malaise which has come to characterise post-industrial societies".<sup>9</sup> More importantly though, while heroin is a relatively new phenomenon in its drug trade, Australia for over a century has demonstrated a tremendous capacity to consume drugs of almost any kind.

Beginning in the 1870's Australia became a vitally important market for "patent" or "proprietary" medicine multi-nationals like Merck, Bayer and Parke-Davis, being one of the leading per capita consumers of drugs in the world. By 1900 the patent medicine trade was a \$250 million a year industry.<sup>10</sup> Playing on the fears about the "unnaturalness" of the Australian climate to European immigrants, the large drug corporations were successful in convincing many thousands of people that the taking of "special" remedies was the only key to a healthy life. Yet because these remedies were "special" or "secret" their ingredients were never listed so their consumers had no chance of knowing what they were taking.

Usually these nostrums were merely opium or cocaine based tonics producing mild euphoria

in their users. However their addictive qualities were never revealed. For example, "Ayar's Cherry Pectoral", very popular at the turn of the century, was a morphine-based "cure" for constipation, while "Chamberlain's Cough Remedy" was basically just opium for babies.<sup>11</sup> By the 1930's Australia had the rather dubious privilege of being the highest per capita consumer of heroin and cocaine in the English speaking world.<sup>12</sup> Barbiturates and analgesics too became immensely popular during the 1930's - "Vincent's APC", a compound analgesic guaranteeing "safe relief from pain", being an extremely common cure-all.

Up until the 1920's it was possible to obtain almost any drug in any quantity, the only drug banned being opium - primarily though for racist as opposed to medical reasons as a move against ethnic Chinese minority.<sup>13</sup> Furthermore, because of Australia's federal system and her colonial status, legislative controls over drug merchandising were fairly negligible right up until the Second World War. Therefore, due to its isolation and legislative backwardness (something which the drug companies fought to maintain) Australia was exploited by the patent drug manufacturers much like most Third World countries are being exploited by the very same transitional drug corporations today.<sup>14</sup> The frightening consequence of this total *laissez-faire* has been, as McCoy concludes, that "the liquor and pharmaceutical industries have taught Australians to equate the feeling and appearance of health with the taking of drugs and alcohol".<sup>15</sup> Thus when criminal syndicates began the mass marketing of heroin in the mid-1970's, by this *cultural reflex* they found an immediate demand for their goods.

And linking directly in with this cultural reflex was the key factor which crystallized the specific demand for heroin. This was the

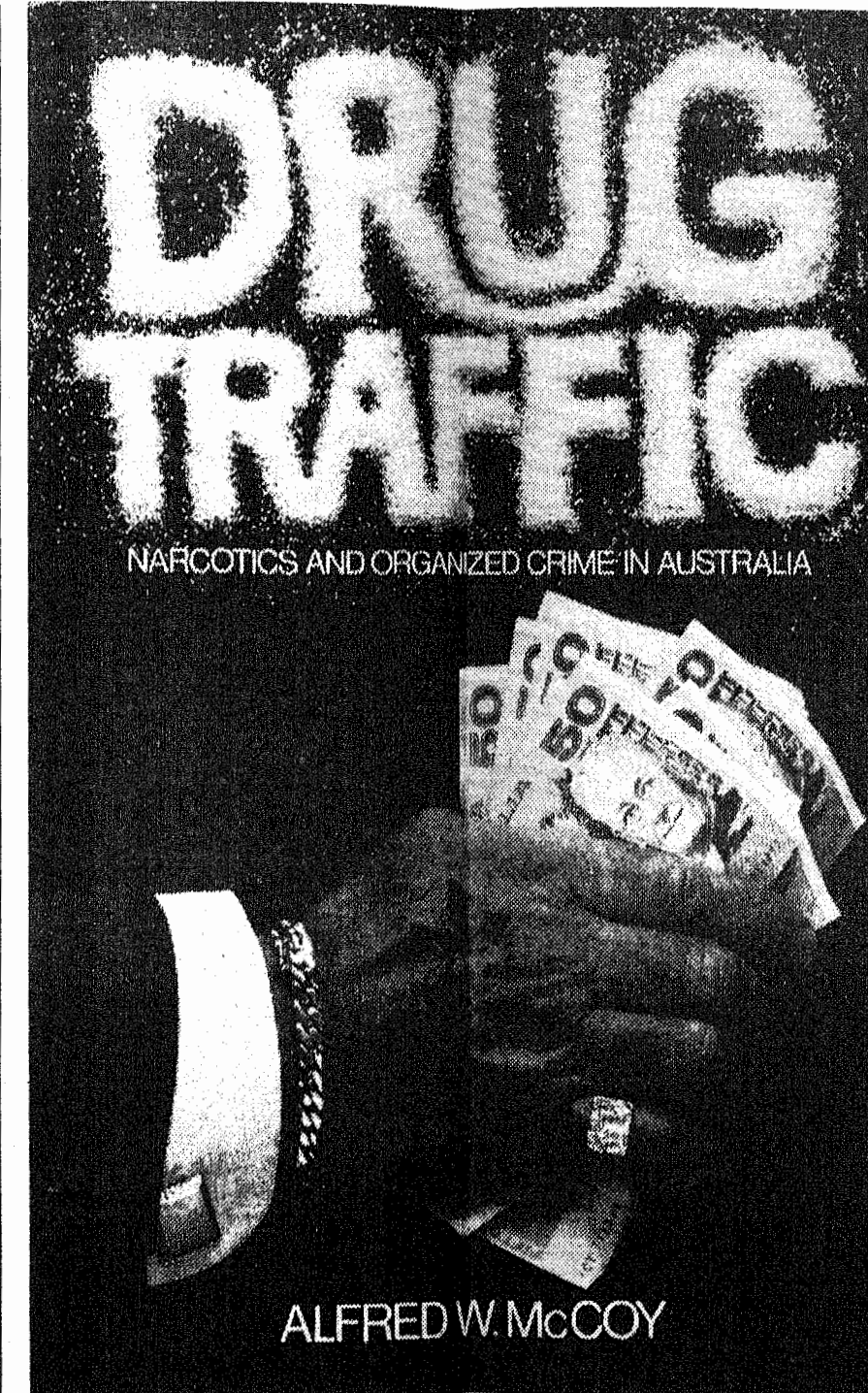


influx of American troops on "R 'n' R" from Vietnam who visited Sydney in the late '60's and early '70's. For although the tradition of drug-abuse dates back at least one hundred years, it was American troops who were initially important in introducing a new generation of Sydney-siders to the "wonders" of heroin. Yet while that war ended in 1975 a legacy of Australian addicts remained.

## Australia's Tradition of Organized Crime

Because the narcotics trade is inherently an anti-social one stirring up widespread public outcry within a society, it is necessary for it to be supported and protected by an efficient and sophisticated criminal organization capable of:

- (a) in the *short term*: avoiding attacks on its activities made by various public institutions and law enforcement agencies; and
- (b) most importantly, in the *long term*: corrupting public institutions so that such attacks become less frequent or are stopped altogether.



These, then, are the primary functions of any organized criminal syndicate.

Organized crime can thus basically be defined as any enterprise organized in a manner to maximise profits (like any ordinary business venture) but dealing with a commodity which is nominally illegal. McCoy provides a similar working definition when he writes "syndicated criminality is, in essence, any enterprise which steps outside the law to make exceptional profits".<sup>16</sup>

Organized crime has existed in Australia for well over fifty years, being concentrated primarily in the port-cities of Sydney and Melbourne. The major forms of vice which have been controlled by Sydney and Melbourne based syndicates include prostitution, SP betting, illegal gambling, 'sly-grog' and after-hours drinking and narcotics - cocaine prior to World War Two and heroin and marijuana in the 1970's.

One of the most important 'gangs' existing after the First World War was that controlled by Kate Leigh, a brothel owner who ensured the dependence of her 'employees' by paying them in cocaine rather than cash. This created a new demand on the streets and led to the rise of three other gangs involved in the cocaine trade. Not surprisingly, such intense competition culminated in the resort to violence.

The razor-gang wars of 1927-28, so called because, as firearms were banned, gangland heavies developed the unique

idea of slashing their opponents' faces with "cut-throat" razors as a prelude to discussing terms, eliminated Norman Bruhn's gang.<sup>17</sup> The other three, led by Leigh, Matilda Devine and Phil 'The Jew' Jeffs, were then able to secure total control of the cocaine traffic. These gangs also diversified their interests into other operations including 'sly-grog' (the illegal tapping of alcohol from a licensed to an unlicensed pub), SP booking and illegal gambling. Moreover, fulfilling McCoy's analysis that organized syndicates are self-perpetuating, these gangs operated for many years: Devine's prostitution career lasted forty years, while Phil Jeffs remained influential in the crime world until his death in 1945.

Yet even after the decline of these particular individuals and their gangs, other gangs arose and maintained their service: Abe Saffron, Len McPherson and



Stan "The Man" Smith being some more recent 'underworld' leaders. And just as the razor-gang wars ensured the continuation of the cocaine trade in the late 'twenties, the gangland killings in Sydney in 1966-67 demonstrated a similar process of concentration and consolidation of economic interests, only this time based primarily on the sale of heroin. The elimination of rivals such as

Joe Borg and Richard Reilly ensured that one highly efficient syndicate could meet the increasing demand for heroin which was occurring in the late 1960's.<sup>18</sup>

One common misconception about the organized syndicates is to say that they are simply the "Mafia" operating within Australia. Such a myth, propagated and reinforced by both scandal magazines (e.g. *Truth*) and Royal Commissions (most recently the NSW Woodward Report) alike, merely confuses and obscures the key issue. That is, as McCoy himself shows compellingly, while indeed a Mafia-style milieu does exist - the syndicates are highly centralized and hierarchical with their own "code of honour", we must look beyond the racial blinkers of a "Cosa-Nostra" and understand individuals like Saffron, McPherson and Smith, not as "Godfathers" but as representing the needs and interests of the controlling economic and political elite within our society. It is false therefore to just talk about vice-entrepreneurs as this is a limited definition. The interrelationship between the drug-trade and the world of 'big-business' and politics has been highlighted in the most dramatic manner by the revelations over the last year concerning the Nugan-Hand Merchant Bank. This is an issue which will be examined in greater detail in a later article; however the following discussion of police and political corruption should provide some of the flavour of that study.

## Police Corruption

Police corruption is an essential tool of any form of organized crime for, as mentioned above, one primary function of syndicated crime is the effective neutralization of any opposition. In 1977 the estimated monetary turnover from illegal activities in Australia was \$2,219 million (this is roughly the equivalent of the defence budget) comprised of as follows:

- \$1,420 million from SP making;
- \$ 650 million from casinos;
- \$ 90 million from poker machine 'skimming'; and
- \$ 59 million from narcotics.

In 1974-75 the estimated amount of money spent on bribes to police and government officials was \$1.5 million.<sup>19</sup> If, allowing for inflation (naturally), we say \$3 million, this would mean that only a mere .13% of all illegal profit was spent on ensuring those profits: not a bad investment. With such huge sums involved there is obviously great scope for monetary rewards for services rendered.

Moreover, because vice by its nature almost never produces complainants but hopefully satisfied customers, it is true that normal police investigation procedures are inadequate. To gain information then vice-squads are often compelled to engage in all sorts of legal and not so legal activities: providing drugs to informers and entrapment of suspects being two examples. In such areas the distinction between legal and illegal becomes somewhat blurred to say the least, and the opportunities for corruption rise proportionally with the lack of clarity.

McCoy provides a five stage scale for analysing the depth of police corruption, running from Stage 1, or "honest graft", i.e. where a policeman may turn a blind eye to an illegal activity for the sake of gaining information, through to Stage 5, as in examples like the Royal Hong Kong Police, where syndicated crime is in fact controlled by the police themselves. You will be pleased to note that Australia has only reached Stage 4 corruption, where individual police officers become 'vice-entrepreneurs'. The career of Murray Riley, an ex-Sydney detective arrested in 1978 for organizing the largest drug shipment in Australia's history - \$46 million worth of marijuana - is illustrative of this stage of corruption. Yet even more remarkable is the parallel career, apart from his entrance into actual drug trafficking, he enjoyed with a certain Mervyn Woods, who later became a NSW Police Commissioner.<sup>20</sup>

## Political Corruption

Along with police corruption, political corruption is a vital strategy employed by organized crime to ensure its longevity. Particularly where Stage 5 police corruption does not exist, political corruption can often produce the same results: a weakening of the attack upon the criminal syndicates by law enforcement bodies and an alleviation of public fear and discontent. Having already seen the tremendous amounts of money involved in illicit crimes it would simply be naive to believe that payoffs to prominent politicians and government officials do not occur.

One of the basic techniques used by the criminal syndicates to gain political leverage has been to infiltrate both the major political parties in Australia at the "grass roots" level. For example, as recently highlighted with the bashing of Peter Baldwin, Sydney Labor sub-branches have been stacked with fictitious members who then have opportunities for voting on Party policies and on pre-selection. This power is then used to ensure that only those "sympathetic" to the syndicate's get up.

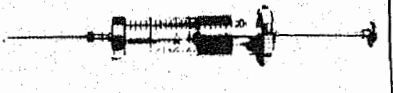
Another technique is that of compromising either willingly or unwillingly, already Party members who ultimately have little alternative but to serve the interests of organized crime or commit political suicide. Such would undoubtedly have been the case with NSW Attorney-General Frank Walker who recently revealed that, without his knowledge, a Swiss bank account had been opened in his name with substantial amounts of money deposited in it.

Creating the idea that organized crime does not exist at all, or that it does it only on a small scale and is therefore relatively harmless, is the third and probably most important long term strategy of the syndicates. With the help of prominent community figures crime is portrayed to the public as being "petty" or "local" in character: one common imagery used to justify SP betting is that of "old Fred" who stands by the radio in the local pub, takes a few bets on the side and makes a few quid.

Such an analysis is adopted willingly by those who actually know that "old Fred" is really part of an enormously profitable business, and by Labor premiers like Neville Wran who really "don't see any harm in letting a working man have a bit of a bet on the weekend". The real situation is, unfortunately, that the vast amounts of money raised by a network of "old Freds" have provided the criminal syndicates with the crucial financial capital to launch into the drug trade.<sup>21</sup> Political corruption therefore has been and will be essential to the maintenance of the super-profits that the criminal syndicates at present enjoy.

## Conclusion: Heroin and Australia in the 1980's

The re-election of the Fraser government destroys any possible hopes that a new deal will be given to the young unemployed. The inflation fetishism of John Stone will continue with its concomitant effect of increasing Australia's massive youth unemployment problem. And it is precisely these people who will be



condemned to become the fodder of the heroin industry. True, discussions about heroin should be kept in perspective for by far the greatest killer drug at present among the young is alcohol when mixed with driving.<sup>22</sup> However, as the statistics are already beginning to confirm, in the 1980's heroin

addiction - particularly among the young unemployed - will rise dramatically, rivalling alcohol in its lethality.

At present there is vast scope for the expansion of Australia's heroin market even if we don't increase our present importation level of one tonne per year: the 1978-79 purity of Australian street samples was 21% as compared to 3%-5% in America.<sup>23</sup>

Given the high level of political and police corruption that exists within this country, there is little hope that traditional methods of societal protection will be able to defeat the profit imperative. On the contrary, along with an increasing awareness that a heroin plague does exist will come the realization that not only are the "authorities" substantially ignoring the problem, they are its active perpetrators. Far too much money is exchanging hands to be over-optimistic about the future.

Charles Warren  
Gordon Templeton

- Notes:
1. McCoy, *Drug Traffic*, p. 11.
  2. Hirst, D. (1979), *Heroin in Australia*, p. 2.
  3. McCoy, *op cit.*, p. 22.
  4. Hirst, *op cit.*, p. 9.
  5. *Ibid.*, p. 10.
  6. *Ibid.*, p. 23.
  7. *Ibid.*, p. 16.
  8. *Ibid.*, p. 22.
  9. *Ibid.*, p. 24.
  10. *Ibid.*, p. 53.
  11. *Ibid.*, pp. 55-63.
  12. *Ibid.*, p. 24.
  13. *Ibid.*, p. 70.
  14. Background Briefing (ABC), 21.2.81.
  15. McCoy, *op cit.*, p. 45.
  16. *Ibid.*, p. 96.
  17. *Ibid.*, p. 123.
  18. McCoy, see Chapters 2 and 3.
  19. McCoy, *op cit.*, p. 26.
  20. *Ibid.*, p. 281.
  21. *Ibid.*, p. 254.
  22. K. Windschuttle, *Unemployment* (1980), p. 65.
  23. McCoy, *op cit.*, p. 22.

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1908: Cocaine for the World Market (*Chemist and Druggist of Australasia*, Melbourne)



# Vitamins-who has control?

RECENT WEEKS have seen numerous media reports of the proposed restrictions on over the counter sales of vitamins and minerals by the National Health and Medical Research Council and supported by the AMA.

The proposal would mean only doctors would be allowed to prescribe vitamins to assure the safety of the public from the dangers of toxicity, particularly from the fat soluble vitamins such as Vitamins A and D.

The other aspect of the proposal not brought to light is the fact that the \$35m per annum vitamin and mineral supplement industry would be placed solely in the hands of the drug companies. Naturopaths who rely heavily on vitamin and mineral supplements as an integral part of their preventative and regenerative health programmes would become a thing of the past. Away goes the main thrust of the preventative health movement, in one foul stroke. The proposal looks like political and medical horse-hockey. To those who care to look behind the blitz of scare tactics that certain news-starved media personalities are so eager to exploit, it becomes obvious that no statistics to show the danger or potential danger of vitamins and minerals have been disclosed. Do these statistics exist?

Dr J. Linn, President of the SA branch of the AMA and one of the women doctors at the Student Health Service, have said the AMA would support any such proposal to restrict the sale of vitamins and minerals to doctors' prescriptions. Surely Dr Linn, who was reported in the *Newsmag* series on "Alternative Medicine" (September 9-11th 1980) as saying doctors proceed on scientifically tested methods,



must have these statistics available to offer the support of the AMA in making the NHMRC's proposal law.

It would be interesting to see whether the same group of community spirited doctors are proposing the closure of one of Adelaide's two medical schools, despite all of the official statistics which indicate chronic disease is spiralling, despite the huge budgetary allowances for health services in Australia. Is this proceeding on scientifically tested methods or is it really serving the best interests of the community?

It strikes more informed people as rather ludicrous that doctors should be the only ones to dispense vitamins and minerals, when for generations they have refused to acknowledge or implement a more preventative approach to health which much of the vitamin and mineral research suggests. Dr Gavin Beaumont of the Doctors' Reform Society was reported in the *Sunday Mail*, April 12th 1981, as saying

"There are very real problems arising from the use of large doses of fat soluble vitamins such as A and D". Dr Beaumont then, after stating the case for urgent restrictions on vitamins and minerals, said it was possible to get all the vitamins and minerals required from a broad-ranging diet.

Here lies the basic difference between vitamin regimes prescribed by doctors and those prescribed by natural therapists. Most doctors base nutritional needs on the Recommended Daily Allowances (RDA) as set out by nutritionists. This is a complete misunderstanding of the nutritional requirements of each and every individual. Doctors such as Dr Beaumont would do well to read the book of research on *Biochemical Individuality* by Professor Roger Williams, who clearly demonstrates the RDA guidelines as having no biochemical or physiological significance when dealing with individuals, be they rats, mice, armidilos or

human beings. Doctors also base their whole therapy upon treating and diagnosed disease. Natural therapists proceed essentially on the basis of treating the person or the tissues behind the disease which means an individualised approach to bodily dysfunction rather than a standard non-individualised approach. On the basis of biochemical individuality, the natural therapist is best equipped and experienced to dispense vitamins and minerals. If you doubt this, please answer for yourselves these few questions.

- \* how many doctors have you met who prescribe a Vitamin B complex when you are given antibiotics?
- \* how many doctors who women consult about the contraception pill recommend supplements of Vitamin B complex, Vitamin E and Vitamin C?
- \* how many doctors do you consult who have asked your dietary habits and checked to ensure you are receiving your RDA of vitamins and minerals, let alone what you as an individual require?

It has been reported in such articles as the *Newsmag* series on "Alternative Medicine" (previously cited) that there is a community swing towards a more preventative approach to health care. Does it not seem odd that doctors should try to gain control of the very tools of the preventative health movement to try and arrest this swing away from orthodox medicine?

The numbers of people involved in toxicity due to overdoses of Vitamins A or D are incredibly small on a population basis. On one television programme a doctor was referring to two cases of Vitamin D overdose in SA. It was not mentioned whether these people were under the care of natural therapists or not.

It seems quite amazing that the medical practitioners want to enforce legislation for control of vitamins on the basis of a few individuals who have a low toxic threshold for fat soluble vitamins or an allergy to large doses, when they are legislating for control of the other non-prescription drugs on the market such as

analgesics, alcohol and tobacco.

These are real areas of social and medical concern, where there are ample statistics to warrant very strict legislation on the controls of these toxins. They not only affect health and thus the whole community in terms of medical care, but also social stability.

Let us quickly review the statistics of alcohol, tobacco and analgesics as presented in various government reports.

**Analgesics:** as reported by the Australian Kidney Foundation 1971-75, of 1,681 people who were on dialysis, 317 (18%) end stage renal failure was caused by overuse of analgesics. This does not include the gastric ulcers also induced by compound analgesics. Australia has the world's highest per capita intake of analgesic powders - 270 per person per year.

**Tobacco** (particularly in the form of cigarettes): each year it continues to contribute to the death of approximately 8,000 Australians from heart disease and about 3,500 from lung cancer (*Annual Report of Director General of Health, 1975-76*). Senate Standing Committee on Social Welfare.

**Alcohol:** there are over 250,000 confirmed alcoholics in Australia.

- Alcohol has been a major factor in the deaths of more than 30,000 Australians in the past ten years.
- From 1965-1976 the per capita increase in the consumption of beer has been 27%; wine 122% and spirits 50%.
- One in every five beds in hospital is occupied by a person suffering from adverse effects of alcohol.
- Two in every five divorces or separations result from alcohol induced problems.
- Problems directly related to alcohol, including industrial accidents and absenteeism cost the national economy more than \$500m in 1972-73. This is now estimated to be \$1,000m per annum.
- About 73% of men who have committed a violent crime had been drinking beforehand. Alcohol was associated with half of the serious crimes in this country.

The whole vitamin and mineral scare is nothing but a scheme to further control the preventative health movement in Australia. The facts are obscured, figures are not given, and no distinction is made in the type of Vitamin D that caused the toxicity cited.

The whole issue could be summed up by the words of Bernard Shaw who said: "All professions are a conspiracy against the public".

Dr Linn should be called upon by the Welfare Committee to present the statistics and facts on vitamin and mineral toxicity in the light that a proposal is being considered by the Planning Committee to establish a health food shop on campus.

All such facts and figures in the interest of student welfare should be presented in *On dit* as soon as they come to hand.

Ron Kendall

## TEAS, FEES, NEAC

THE NATIONAL Education Action Committee of the Australian Union of Students met in Melbourne on the weekend before Easter. One of the main topics of discussion was the rumour that the government intended re-introducing fees for tertiary education. The NEAC thought it unlikely that fees would be reintroduced this year though the possibility could not be totally ignored. At the moment the NEAC decided AUS should try to make the government announce a definite position on the reintroduction of fees.

Consequently a national petition and form letter will be circulated to present to the Minister for Education, Mr Wal

Fife, calling for such a statement. The petition is already available in the Student Activities Office, so come in and sign it.

The Saturday afternoon session was devoted to a seminar with John Dawkins, the Shadow Minister for Education, Bill Leslie from the Australian Teachers' Federation, and other speakers involved in education in Victoria. John Dawkins still showed some confusion about certain aspects of his new portfolio but seemed quite willing to listen to suggestions and comments.

He rejected the user pays principle of education which encompasses the idea of fees. Mr Dawkins expressed particular concern about the drop out rate after the compulsory school period. The number of students continuing after this compulsory period on to Leaving and Matriculation in Australia was about half the number of students continuing in Japan and the United States. At this critical stage Dawkins said students must be given some form of financial assistance to enable them to continue.

Another major topic of discussion was a student financing campaign for this year. It was decided that a national campaign dealing with

TEAS and the issue of poverty generally should be launched prior to the Federal budget. This campaign could be held in conjunction with other groups such as the Unemployed Workers' Union, Pensioner Group, Housing groups, etc. and could emphasize the question of indexing Social Security benefits. At the moment, by not indexing either the level of TEAS or the means test, the value and availability of TEAS is quickly eroded by inflation without any direct government action. More detailed planning of this campaign will occur at the next Education and Public Affairs Committee on Monday 4th May at 1.00 p.m. in the Student Activities Office.

AUS conferences for 1981 were also discussed. The first of these conferences will be on May 23rd and 24th at the NSW Institute of Technology. The Conference will give students information and advice to enable them to take up the issue of education funding on their campuses.

A more detailed report of the NEAC is available from the Student Activities Office and suggestions for what AUS should do this year on education issues are always welcome.

Julia Gillard, Education Vice-President



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# Standing on the outside

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9.05 p.m. - Sunday night (April 12th) - I make the effort to get there at a reasonable time because *Jo Jo Zep and the Falcons* are playing. I arrive at the door to see a cardboard sign saying, "Sorry, Full House". It could be worth waiting a while in case some patrons leave.

A guy from the queue opens the door. We can see that the place is comfortably packed - by no means as "full" as we have seen it on numerous other occasions. The voice at the door snaps - have you got a stamp? No, replies the guy from the queue. Can't you read, mate? Bang. And the door is closed.

Two girls arrive and open the door - just to ask if they could possibly relay a message to their boyfriends waiting inside. Can't you read the sign, says the voice. Now, fuck off! (Charming, I say.)

Joe Camilleri, Wilbur Wilde and a few of the boys arrive. Still being able to retain our senses of humour, we all say, sorry guys, full house. Someone from the group says stick around, you'll be right in a little while. So we wait.

10.00 p.m. Five people walk out and head for their car. Are you leaving? I ask. Yes. Great - five people should now be allowed to go in. But it doesn't work like that we are told. A guy pushes through the queue as we inhale the suspicious smelling fumes from his "cigarette" - and he gets in! A girl from the queue pushes open the door. Did you know that the last guy to go through was smoking DRUGS? Look, says the voice at the door, if you don't leave NOW, we'll call the cops.

With all the courage I could muster after this frightening threat, I pushed the door open. Could I please use the telephone to call a cab? No. There's a phonebox somewhere around the block. Thank you very much. Well, could you take this ten-cent coin and phone the cab for me? NO. NO. NO.

Maybe somebody I know will arrive. That way I could get to the phone-box. So I wait a little longer.

10.30 p.m. And the chilly night air has all the ladies standing cross-legged in the queue. Would anyone dare open the door and ask to use the toilet? I would. And politely too. Look, says the voice at the door, we've asked you to leave, and we really HAVE called the cops this time. (We all gasp in horror.) You can't come in, you can't use the bloody phone or the toilet. You'll have to squat around the back. Now, fuck off! (THAT was once too often!) Strange, I say. I seem to recall the fact that a hotel is a public place, and because of that I should be allowed to use the facilities. You can take me there if you wish. I'm past the stage of even wanting to go in, and I most certainly would not be bothered trying to sneak in. We are licensed to admit or refuse whoever we please, says the voice on the door. (Oh

dear, it's heavy in-depth "Industry" talk now.) Ahal Licenses, I say. Now we can talk! I have been working in the hotel industry for five years and I'd like to know what type of licence this place has. How many people are you licensed to hold? In the past I have noticed that there are only two female toilets in there. Is that really sufficient for your "capacity crowd"? At the risk of sounding inquisitive, how many people ARE in there? Look, says the voice at the door, you'll have to see the manager about that. Great, I say. I'd love to. Please bring him out. Sorry, he's not here! (Oh Jesus Christ, sighs the entire queue.)

11 p.m. I'd really like to go home. I've been waiting to go home since 9.30. But how? Oh yes. I suddenly remember that the cops REALLY are coming. But that was half an hour ago, and I have known them to be capable of swarming on to a place within five minutes of being called. It's strange that they aren't here by now, and even stranger that I'm wishing that they were. At least they could escort me safely to a phone-box. Could you please ring them for me? I'll get home, you'll get busted, then we'll all be happy, won't we? Fuck off! was the only reply.

*Jo Jo Zep* is playing *Hit and Run*. Now, there's a good idea, says someone from the queue (which, by the way, had not diminished, since the slamming of the door had tended to intrigue everyone outside).

11.30 p.m. A familiar face arrives. Great, he would go and call the cab for me. Things are looking good now. I just may be able to get home after all.

It is at this point that I'd like to say a big thank you to all those who tried so hard to make my evening (outside) the Tivoli as enjoyable as possible.

To the Old Tivoli itself I'd like to say that I wasn't put off (as were many others in the queue). I will be back because I know I can have a good time there (inside, that is).

However, if this great place insists on having jumped-up adolescents manning the door, wouldn't it be beneficial if the promoters made sure that their staff were, even slightly, educated? Not only regarding diplomacy and a few hotel industry facts, but also regarding the multitude of expressions available to us through the wonderful English language. Fuck off! tends to get a little boring when used for almost three hours as the only answer to a great variety of questions - ranging from something simple like - Could I please use the phone? - right through to the more complex-type question - Can we please see the manager?

Incidentally, when I phoned the manager on Monday he didn't say fuck off! Instead he told me that I should have been able to use both the phone and the toilet facilities - and that there had been someone from the management present - and I should have been able to see him. He thanked me for phoning, promising that he would have "a few words" with those who were on the door. Small consolation, but certainly much better treatment than that which I had received the night before. If I was in his position, I think I learnt enough on Sunday night to know what I'd be telling them to do!

**Bronwyn Bouts**



# Hollywood Goes Broke

TRENDS ARE AS important to the movie business as finding backers. During the 1950's the trend was towards films that could utilise the wide-screen like *The Robe* and *Quo Vadis* and other epics. In the 1960's, after the phenomenal success of *The Sound of Music*, every major studio churned out multi-million dollar musicals like *Hello Dolly*, *Doctor Dolittle* and *Paint Your Wagon*. These movies bombed so badly that it almost broke the industry's back. MGM was permanently financially crippled by these spectacular failures. In the early 1970's, after the success of *Easy Rider*, the trend was towards small, youth-oriented pictures. This fad, like the others, quickly faded in the light of rapidly diminishing profits.

Now the latest trend has been the emergence of the young, artistic director as superstar and saviour. In the late 1970's a swarm of graduates from film schools and TV revitalised an industry grown geriatric with aging talents and traditions. Francis Ford Coppola (*The Godfather Parts I and II*), George Lucas (*American Graffiti*, *Star Wars*, *The Empire Strikes Back*), Martin Scorsese (*Alice Doesn't Live Her Anymore*, *Taxi Driver*) and Steven Spielberg (*Jaws*, *Close Encounters of the Third Kind*) were treated as the new Hollywood royalty. They made hundreds of millions of dollars for their sponsors: of the eight all-time highest-grossing films, six were directed by men who were under 35.

But now it is said that success has gone to the "young punks" heads; that they self-indulgently escalated budgets and prolonged schedules to satisfy their own directional egomania. The Hot-Young-Director almost megabuckled his way into disaster. Many of these directors experienced massive commercial disasters. Clearly they were not the infallible wiz-kids they had seemed. Steven Spielberg spent \$27 million on 1941, a war comedy that nobody saw, let alone laughed at. Martin Scorsese's \$20 million musical *New York, New York* closed quickly. Francis Coppola battled typhoons, Marlon Brando and a regiment of sceptical bankers, mortgaged his home to pay for the movie, and spent \$31.5 million to make his Vietnam epic, *Apocalypse Now*. It returned a modest profit, but was no blockbuster. John Landis whose \$3 million *National Lampoon's Animal House* earned \$74 million, invested \$30 million in a two-hour car chase called *The Blues Brothers* which performed dismally. The climax of this spate of flops, supposedly attributable to

director's excess, was the one night release and immediate close of *Heaven's Gate*. This was Michael Cimino's beautiful, incoherent, epic Western. Problem was Cimino, fresh from the success of *The Deer Hunter*, lost all economic and artistic perspective and so produced a mess. The budget had been doubled from its original \$12 million. Cimino's future in the movie industry is doubtful. Industry pundits claimed that movies would be put back in the hands of more responsible investors. But is this fair, and is it even possible? True, directors like Coppola and Scorsese exercise total control over their producers and lay themselves open to blame if the film fails. But the recent trend has been away from small, independent, pictures. Now every movie has, to equal the staggering success of *Jaws*, *Star Wars* and *Grease*; every film has to be a phenomenon. Some claim that in hard economic times such as these, young people tend to be more discriminating about what they see if they go to the cinema at all. Cable TV and Video Cassettes are starting to offer the movies serious competition for the entertainment dollar. "We are supporting a dying business, and the change is scary," says Paul Schroeder who wrote *Taxi Driver* for Scorsese. "Movies are on their way out."

But perhaps this gloomy assessment is too premature. True, in 1946 four billion tickets were sold, while only a quarter of that figure was sold last year. But this is forgetting the advent of inflation which has accounted for many of the exorbitant prices. Even small pictures like Robert Redford's *Ordinary People* cost \$6.3 million, or Robert Benton's *Kramer Vs. Kramer* \$6.6 million. If the Elizabeth Taylor *Cleopatra* at \$44 million in 1963, still the most expensive picture ever made, was made today, it would cost \$110.6 million. Because of inflation and high interest rates, producers want to release films that will make their money back quickly. In the words of Ned Tanen, President of Universal Pictures (*Jaws*, 1941, *The Blues Brothers*), "Life is too short to pray every night for a smash hit just to get your money back!"

The directors claim that it is the industry's fault for expecting so much for little effort; for trying to run Hollywood like Chrysler. Scorsese frets that the studios are "run by the three A's: accountants, attorneys and agents". Paramount's studio boss Barry Dillor, says ruefully, "This town is Deal City. Do you know the amount of time spent on deals instead of what the movie is?"

So, far from the demise of the director as superstar, the

young mavericks are trying to gain total control of their monies. How? By setting up their own studios. All these young guys are friends who discuss all their films together. With the profits from *Star Wars* and *The Empire Strikes Back*, George Lucas, 36, could probably buy control of every film in Hollywood and still have enough money left over to pick up an MX missile. He is building a model-village production plant in North California's Marin County. He has seven more *Star Wars* movies on the drawing boards. He has just produced a science-fiction movie, *Raiders of the Lost Ark* at \$19 million, directed by his friend and fellow "mogul" Steven Spielberg.

"Lucas has a bank called *Star Wars*," says Spielberg, 33. "Coppola doesn't have a bank - only courage and fortitude." Despite the qualified success of *Apocalypse Now*, Coppola, ever the grand gambler, went ahead and launched Zootrope Studios, an incredibly ambitious attempt to change the whole studio system and even how films are made. Last January Zootrope almost went bankrupt, and even now is experiencing a financial crisis. But this has not stopped Coppola directing his \$23 million musical *One From the Heart* with *Tess* star Natasha Kinski. Zootrope's technology is totally new: computerized story boards, video-taped rehearsals, and pre-editing on video rather than film. Can Zootrope work and will it be profitable? Everyone hopes so, but doubts whether Coppola will succeed in his ideal to be a supreme producer overseeing a dozen different projects.

Martin Scorsese was surprised at the modest success of his *Raging Bull* (nominated for eight Oscars, picked but Best Actor) because it was not a \$30 million epic. He said: "It was a kamikaze film: I went in thinking it could well be my last studio-financed film. The rising costs of film production could make studios opt for pictures with big budgets and bigger box-office potential - and the more independent, individual films, like *Raging Bull* and *Ordinary People* won't get made."

Let us hope that this trend towards mega-backs and super-failures will be controlled before Hollywood goes broke, as it almost did in the 1960's. Clearly the director is not the symptom or cause of the problem: the author-mogul is the future. In his televised address to the 1981 Academy Awards, former B-film actor Ronald Reagan exuberated that "Film is forever!" Let us hope that, at least on this prediction, he 40th President is correct.

**Jon Hainsworth**

# TWO TONE MADNESS



WHILE MUM WAS at the airport trying to touch Prince Charles, two-tone fans were getting their baggy trousers and pork pie hats ready to dance to the "nutty sound" of *Madness* on Friday night.

*Madness* began playing in England in 1977 and were the second band in England to join "Two-Tone" records, the first being *The Specials*. "Two-Tone" as well as being a record label, has become a musical term, derivative of ska, blue beat and rock steady.

Unlike *The Jam* and *The Clash*, *Madness* have captured the imagination of the Australian record buying public, who made *One Step Beyond* and *Absolutely Top 25* album hits along with three successful singles, *My Girl*, *Night Boat to Cairo* and *Baggy Trousers*.

The "nutty sound" is not only a style of music, it's a way of life for the lads from London.

"We play music to have a good time I suppose," said bass player Mark 'Bedders' Bedford, "It sounds the obvious reason but it's the main one, you know. If we didn't enjoy it we've all decided that we would stop playing. Its enjoyment to us is as important as the audience enjoying it. What's the point of doing a job if you don't enjoy it, like if you were working in a factory you don't enjoy it?"

In between clowning it up for press photographers, I talked with 'Bedders' and the nuttiest one of them all, Chas Smash. Bedders was reading *The Advertiser's* front page spread on Prince Charles' visit, denying rumours that the Prince would perhaps join them on stage for a song or two. However, they had a seat waiting for him if he wanted to come to the concert.

At this point Chas Smash joined in the conversation. "I must admit I'm Irish, but I do feel royalty are good. Imagine having to shake that many hands every day."

Rumours of violence at the concert had sprung up over Adelaide all last week. Stories of mods, punks and skins getting together to fight the rockers generated the feeling that this was not only going to be a concert, but an event.

"Oh yeah, well you always hear that," said Bedders.

"We've heard a lot of it, but we've heard so much more. In Hamburg once we heard all this crap that all these bikers, you know, and greasers, angels sort of type, were gonna come down and all these police and nothing happened," says Chas Smash.

"You can't start thinking about it, otherwise when you go on stage you think, 'Oh

Sheesh!'. Also you might over-react."

I tell them of the violence of the *Police* concert and the harassment of punks and mods.

"There's always someone, always someone somewhere who's got a grievance. Like in England, the trouble is usually caused by kids who like going to football. We found at the football they usually at least know how to handle it and they see that they're there and they get arrested quick. So kids decided it was too easy to get nicked when they're at football so they started going to gigs because they found you're at a big dark place and you haven't

that many security men, so if you do anything, it's easier to mingle and get away.

"I just think violence in any form is pathetic. I find the majority of people, who were like in London, anti-punk, were the people who really wanted to be it, but didn't have the guts to be a punk."

The idea of playing to one certain group is something *Madness* have tried to avoid, just as they have refused to be categorised in one style of music.

"It's just so stupid, all this fuckin' I'm in so and so group and we're gonna fight your lot," said Bedders.

"See, that's why we've never said we were any type of style.

That's why we call ourselves the nutty sound, because we didn't want to be labelled as any one thing. So we labelled ourselves," Chas continued. "When *One Step Beyond* was first released in Australia, it was constantly compared with *The Specials*, *The Selecter* etc. The record company promotions placed a lot of emphasis on *Madness* being the leader of the new ska revival. Everyone was calling us a ska band but we weren't. It was just one of our influences. If you look on *One Step Beyond*, there's kind of jazz, rock 'n' roll,

everything."

Before coming to Australia, *Madness* had just completed their movie entitled *Take It or Leave It*. They were quite adamant it was nothing like *Breaking Glass* or *The Great Rock 'n' Roll Swindle*.

"It's no sort of expose on what it's like. I think that's crap it exposing. Those are usually done by people who've run dry, their inspiration, and they're just looking for an extra buck, you know?" says Chas. "It's about us and how we started. It's basically just showing how people can get together with nothing, achieve something and ... finish with nothing."

"No, it's just, um, totally unglamorous which is like, um, here they are now in their limousine and private jet," adds Bedders.

"As realistic as we can be without being boring," carries on Chas. "It's realistic and we've tried to be entertaining as well. It's a film anyone can go and see and have a good laugh."

While the group was eager to discuss their own movie, they weren't so keen to talk about the *Dance Crazy* movie. It apparently consists of live footage of *Madness* on stage with other bands, including *The Specials* and *The British Beat*,

which the band felt lacked something.

"I think for people here though, because they haven't seen all the bands, they'll actually get an idea of what it's all like," added Bedders. "I mean, one after the other. It's quite alright if you like that sort of film."

*Madness* on stage are great fun; you have to dance. Only a crippled person couldn't and even his arms and heads would be moving. By themselves, they may not be great musicians, but together, *Madness* sends you *Dance Crazy*.

Bedders commented, "We have a really good sound on stage funnily enough. We have, you know Ian Dury and *The Blockheads*, we have Ian Hall, their sound engineer. He's very good. He's been to Australia before with a few bands and he's done these places so he knows. We get a good sound; I mean we get a clear sound. It's fast, the set especially goes very quickly. Yeah, we don't put in long boring solos, Suggsy doesn't purposely talk on for half an hour about how he's enjoying Australia and what a lovely country it is. We just go on quick. We play for about an hour and a half and put as much in as we possibly can without telling life stories."

The English rock weekly's attitude to *Madness* has always been up and down, but it doesn't seem to have dented their popularity. *Grey Day*, the new *Madness* single just released in England, was number twenty, first week in.

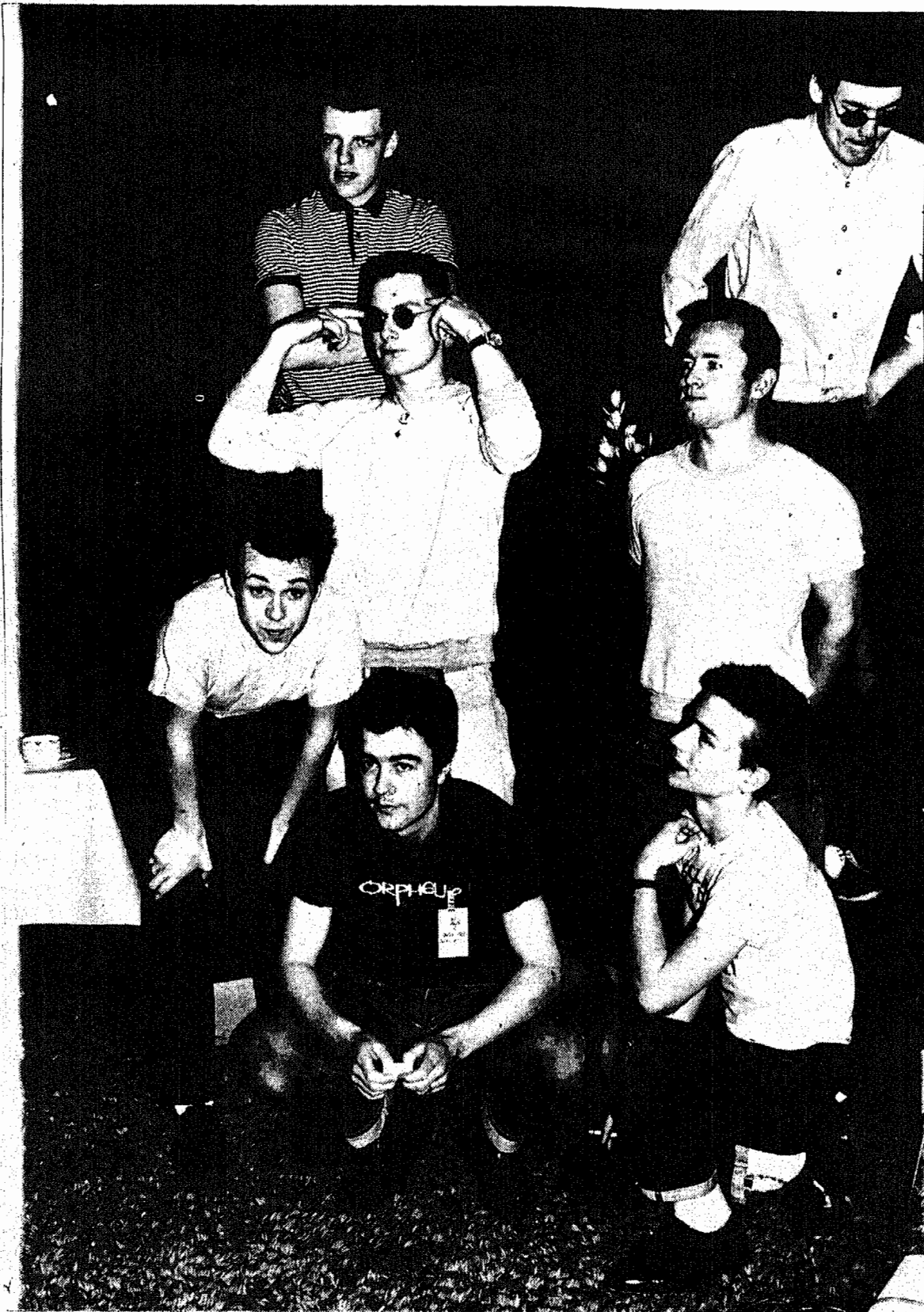
As Bedders says, "Yeah, I think it's looking quite healthy back home. I'm really pleased that we're now popular to a lot of other people too. Our last big tour of England was at Christmas and we were getting, you know, kids from 11 to married couples of 26, 27 and 28.

"You know popularity is a funny thing. Like what makes a band popular in people's eyes? I think *The Specials* are one of the most forward sort of thinking bands. Their ideas are really excellent. *Adam and the Ants*? I suppose you could call them really popular at the moment in England, getting the most press, and *The Police*."

Without doubt, the most important ingredient in the nutty sound is the dance ingredient. Their style of dancing featured in film clips and photographs of the group is being mimicked in clubs as soon as a *Madness* record is played. I couldn't leave interviewing *Madness* without asking how the train on the front cover of *One Step Beyond* originated.

"There's a story to this ... I think," laughed Bedders. "Carl (Chas Smash) used to dance a lot before he was in the group. See, Carl used to come to the gigs, he didn't used to be in the group. He used to come to the gigs and dance around and that's how he sort of dances, like this, with the arms up and the arms down; you'll see tonight. The legs are slightly crouched and then Mike developed it into a walk. Like this, and then everyone closed upon one another and got it into what we call a train. We can walk along like this and it looks quite weird. That's how it came about. It came about first by dancing."

Kym Tonkes



# All in a day's work

9 to 5  
Hoyts 1

9 to 5 is an excellent comedy but disappointing if you're expecting it to live up to its feminist pretensions.

It all starts seriously enough with the three great stereotypes that women office workers can fall into: the nervous newcomer (Jane Fonda), the pursued secretary (Dolly Parton) who is doing her best to stay out of the boss's bed, and the woman who's been in the office for years (Lily Tomlin) who is continually being bypassed for promotion on the basis of her sex.

One night, after being humiliated once again, the three women fantasize (over a joint) about their own particular methods of exacting revenge on the boss. It is here that the film lapses from making a real statement to becoming merely an amusing entertainment; they succeed in kidnapping

the boss and try to find some evidence they can use to 'call it a truce', i.e. blackmail Coleman with so they don't go to gaol.

Lily Tomlin is superb as the harassed 'section supervisor' (who is still called upon to make the coffee occasionally), and Dolly Parton is very convincing as the likeable country girl who is wise to the city ways. Fonda, while not really cut out to fit the straight-laced role, is sufficiently able as an actress to leave the plot unaffected - although the plot is hardly realistic itself. Altogether the three women make for a pleasant ninety minutes' viewing.

Nevertheless, if you were expecting the commercial feminist movie, forget it. However, if you like comedies and/or any of the leading actresses, go and see it because 9 to 5 really is worth the money as entertainment.

Anne Pye

# Film as Theatre

After a difficult period of tight purse strings and postponed schedules, the National Film Theatre has bounced back with a five month programme of alternative cinema.

For the uninitiated the NFT is a non-profit organisation which operates on a subscription basis. The annual membership fee of \$7 does put off a lot of people from joining, but the NFT's low admission prices and occasional free screenings make it all worthwhile.

The current programme features a wide variety of international cinema. This week is the fourth in a season of British Independent Cinema. That will be followed by

four months of Hungarian, Italian, Indian and Japanese films. If the NFT information booklet is anything to go by, one of the programme's highlights will be the Hungarian comedy/farce, *A Very Moral Night* - It concerns a young medical student trying to hide from his mother the fact he's lodging in a brothel. (If Trevor Griffin hasn't read this, the film is scheduled to appear at the Trak Cinema on 1st May at 9.30 p.m.) Not only does *A Very Moral Night* sound interesting, but it seems to epitomize the sort of innovative programme that the NFT puts together.

Nick X.

Further information can be obtained by phoning 390 1899.



# Meanwhile . . . . back on the planet Mongo

Flash Gordon  
Academy Cinemas  
(NRC)

I anticipated this thirty million dollar comic strip to be yet another mediocre *Star Wars* spin-off, but was surprised and pleased to find that *Flash Gordon* is a very enjoyable way to kill two hours.

It is, of course, based on the classic comic strip by Alex Raymond, stills of which appear in the dazzling credits. Yet it owes more in style and spirit to the old, 1930's, movie serial starring Buster Crabbe as Flash and Jean Rogers as Dale Arden. The special effects are not as convincing as *Star Wars* and *Close Encounters*, but they are more beautiful. Realism has been sacrificed for pop-fantasy surrealism. The art and set designs by Danilo Donati makes the story seem like a fairy-tale set in a discotheque. Although all the themes are the traditional good-guys versus bad-guys, and Flash certainly is the quintessential hero, the movie takes itself a lot less seriously than the *Superman* series. It's humour and style are more akin to the latest James Bond pictures, and it has the same save-the-world plot.

Emperor Ming the Merciless, of the planet Mongo is taking over the universe and subjugating all its

different peoples. There are so many different types of grotesque alien creatures in this movie that it begins to resemble Fellini in outer space. Ming is going to destroy the earth as one would step on an ant. But before he does so he sadistically toys with our planet, causing floods and earthquakes.

Meanwhile on earth Dr Zarkov, a fanatic scientist, kidnaps Flash Gordon, quarterback for the New York Jets, and Dale Arden, a news-reporter. The three blast off in Zarkov's rocket and land on planet Mongo where they unite Ming's suppressed subjects and overthrow him, and of course save the earth just in the nick of time.

Ming is played by the famous Swedish dramatic actor Max Von Sydow. He has starred in many of Ingmar Bergman's best films, *The Seventh Seal*, *Hour of the Wolf* and *Shame*. Ironically it is this role that makes Von Sydow seem more human: even he can have fun. You can tell he's enjoying mouthing lines like "Take her for our pleasure!" in reference to sexy Dale Arden (Melody Anderson).

It's directed with uncommon economy and efficiency by Mike Hodges (who made the awful *Pulp* and the truly dismal *Terminal Man*).

The movie is a fast-moving, camped-up entertainment but it does not have a cold, cynical soul

like *Alien* which committed the ultimate low blow to adventure stories by killing off its hero halfway through the picture.

It has some very funny moments but not of the trite, cute, slapstick variety popularised by *Star Wars*. If R2D2 was in this movie he'd be an over-sexed shameful opportunist like the rest of the androids. Sam J. Jones as Flash is an enthusiastic, well-meaning hunk with the body of Charles Atlas. But don't let those vacant, innocent eyes fool you. This Flash knows he can get on with Ming's beautiful daughter, Princess Aura as well as saving Dale at the end. When Aura pledges her love to Prince Barin, leader of the tree-men, he replies "lying bitch!"

The background music by Queen is the perfect musical accompaniment to the action: shallow yet entertaining. It's probably rated NRC because of some of the language, and the soft-core pornography of Ming's daughter, Aura (Ornella Muti). She lusts after Flash, openly, slithering around the palace in inter-galactic nightie. (At times I heard moans from the audience: she has the kind of body that makes men suffer).

*Flash Gordon* is out to give you a good time and in my opinion thoroughly succeeds.

Jon Hainsworth

# Wonder in Melbourne

Stevie Wonder is currently doing his first tour of Australia. Paul Klaric was in Melbourne on behalf of *On dit* to cover the first concert of the tour. He also managed to meet Stevie and interview members of his band, *Wonderlove*. This week we are running his report of the concert; get next week's issue for the interviews ...

Melbourne enjoyed a privilege that Adelaide missed out on last week when Stevie Wonder played at the Festival Hall. Stevie, one of the most durable performers in the past two decades, showed all the reasons why he and his back group, *Wonderlove*, provide perhaps the most entertaining concert I have experienced. Singing, joking and laughing his way through two-and-three-quarter non stop hours of his earliest hits to his latest, Wonder had little trouble in capturing the audience's attention and imagination, and before long, most of the crowd which packed out the show were joining in with him.

Evidence of the effect he had was acknowledged by the fact that despite Festival Hall employing security people to keep patrons seated, they could not control the overwhelming number who refused to stay put. Stevie liked it that way, too. "We're not opening any doors to go home until you're all up and singin'!" he insisted. The master

had spoken, and the crowd obeyed.

It would be both foolish, pointless and damned near impossible to try to categorize the music Stevie Wonder plays. Throughout his career, he has tried his hand at a variety of musical genres, succeeding with almost universal acclaim (17 Grammys and sales of about one hundred million records can't be wrong). His music contains messages, about rights for the underprivileged, about politicians who work for their own interests, and about the conquering of love over hate, to name a few - yet it never feels like one is being preached at.

It is, rather, a subtle message which Stevie hopes will help him on his "mission to spread love mentalism". Whether his lyrics do impart this feeling is questionable; unfortunately it seems to some that his words are just the necessary accompaniment to a tune, and little more. As Stevie once said, "The only place where I find this love

that I talk about is in my dreams, in the songs that I write ..." Still, he refuses to give up, and had the Melbourne crowd chanting messages of love that for at least those few hours were a reality.

Throughout the show, old songs were mixed with new. What seemed like the makings of a chronological progression of songs ended after Stevie had done his sixties tunes like *My Cherie Amour* and *Signed, Sealed, Delivered*. From there on ballads, funk, soul, reggae and rock came in a mixed array, always fresh, always exciting. Special crowd pleasers were old favourites like *Supersittin*, *You are the Sunshine of My Life*, *Living for the City* and *Sir Duke*. Known less well by the majority, but just as well done, were *Superwoman*, *You and I* and *Boogie on Reggae Woman*. But it is unfair to single out any one track; all were excellent.

Mention must be made too of *Wonderlove's* backing. They are more than a bunch of musicians; they are one tight outfit. At times, Stevie would unexpectedly shift from one song to another, confident that *Wonderlove* would be able to follow without missing a beat. They did. This was a good case of star performer and band combining to give not just music, but entertainment.

Yes, Stevie Wonder recruited well for his "Universal Family" in Melbourne; and once again Adelaide fans were the Orphans.  
Paul Klaric

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# Blank Generation



**Kiss Me Deadly**  
**Gen X**  
**Chrysalis.**

Looking back on the history of *Generation X*, it reads like a history of the whole punk movement itself. Billy Idol (vocals, guitar) was a member of the *Bromley Contingent*, a group of elite punks who were among the first to follow the *Sex Pistols*, which also spawned half of *Slouxsie* and the *Banshees*. Tony James (bass) was also one of the first on the scene, being part of the legendary *London SS*, a band which boasted the talents of Mick Jones (*The Clash*) and Brian James (*ex-Damned*).

*Generation X* was born at the most exciting period of leather and

bondage punk, the beginning. Growing out of Gene October's band, *Chelsea*, he played at the Roxy and 100 Club in London, along with the likes of the *Sex Pistols* and *The Clash*. With *The Buzzcocks*, *X Ray Spex* and *The Adverts*, among others, they formed the wave of second generation punk bands that hit England in early 1977.

At that time, *Generation X* consisted of Billy Idol (vocals), Bob Andrews (guitar), Tony James (bass) and Mark Laff (drums). Their first album, *Generation X*, was one of the most overlooked albums of 1978. It contained the classics, *Your Generation* and *Wild Youth*,

which were as furious and energetic as anything around at the time. What's more, Billy Idol had a great voice and looked like a rock 'n' roll star.

The English music press treated them harshly. One weekly rock newspaper ridiculously compared them with the *Bay City Rollers*. Obviously they were out to get *Generation X* rather than fairly criticise. After all, their music was as fast, and contained as much melody as *The Buzzcocks* and *The Jam*, and didn't suffer from the bland sound that pervaded *Sham 69* and *Eater's* albums.

Then when their second album, *Valley of the Dolls* came out a year later, it was dismissed as heavy metal. Whilst the material wasn't as rich as it was on the first album, tracks like *Night of the Cadillacs* and *Love Like Fire*, pumped out more energy than anything on *London Calling* or *All Mod Cons* did in 1979.

After a couple of years' break, due to disillusionment with the music scene, *Generation X* are back in 1981 with a new name and a new line up. The name has been shortened to *Gen X*, and it now consists of Billy Idol (vocals, guitar), Tony James (bass) and Terry Chimes (drums), who played on the first *Clash* album.

*Kiss Me Deadly* is the logical successor to *Generation X* and *Valley of the Dolls*, a mixture of the two. The same classic rock 'n' roll sound is retained, though one misses the squealing guitar leads of Bob Andrews. The poppier, slower songs tend to sound a bit ordinary at times, but the band comes out on top with the faster songs like *Dancing With Myself* and *Triumph*, assisted by ex-*Pistol*, Steve Jones, on guitar.

If you like fast music with good melody, go out and listen to *Kiss Me Deadly*; you'll probably end up dancing with yourself.



## NAPOLEON... Return from Exile

During 1927 two of cinema's greatest milestones occurred. Ironically, the success of one was to lead to the failure of the other. The box-office triumph of the first talkie - the Al Jolson version of *The Jazz Singer* meant that for fifty-three years one of the most extraordinary motion pictures of the 20th century was lost. *On dit's* film writer, Nick Xenophou, gives the story and also rates the chances of Adelaide seeing this 'lost' masterpiece.

When it premiered in Paris on April 7th, 1927, *Napoleon*, a film by Abel Gance, overwhelmed the audience. No audience anywhere had ever seen such a stunning film. *Napoleon's* final sequences spilled on to two adjoining screens - an effect that pre-dated 'Cinerama' by almost thirty years. Visually, *Napoleon* was decades ahead of its time. Gance freed the camera with cranes and dollies. He pioneered rapid intercutting and modern editing techniques. Today these are all things that are taken for granted in the contemporary language of the cinema - but for the French audience in 1927 it was something very exceptional. People at the end of the film were on their feet, cheering. Among them was a young army officer who, his friends noted, kept on waving his arms in the air and shouting "Bravo! Magnifique!"

The young officer was Charles De Gaulle, while he went on to better things, Abel Gance and his film slid into obscurity. Gance chose the worst possible year to bring out a silent film - the year of the first 'talkie'.

Kevin Brownlow, an English filmmaker and film historian, was responsible for finding the lost fragments of *Napoleon* and reconstructing the original version for public exhibition. Writing in a recent edition of *American Film*, Brownlow explains the factors behind *Napoleon's* fifty-three year comatose and dismembered state.

"The film," he says, "threatened a visual revolution at the very moment Hollywood faced the talkie revolution. MGM [the US distributor] suppressed the three screen idea, cut the picture for the US release from six hours to eighty minutes, and made no impression with their version." MGM stripped *Napoleon* of its technical mystery and turned it into a narrow love story between Napoleon and Josephine. Brownlow bluntly adds that "the film disappeared".

In what must have been an obsessive search, Brownlow spent twenty years in tracing the

scattered pieces of *Napoleon*. In 1968 he made a documentary for the BBC on Abel Gance called *The Charm of Dynamite*. It created renewed interest in Gance's work and Brownlow took what he had to *Napoleon* to show to a group of directors and cameramen in Hollywood. Gance's genius was appreciated. One director said: "There has never been such vitality, such passion on the screen, before or since Gance." A veteran cameraman's response was equally effusive. "That guy," said the cameraman, "was doing things in 1925 we haven't thought of yet."

Soon afterwards *Napoleon* received another boost with a grant from the French government (now led by De Gaulle) to Gance to put together a version. But this edition was by no means complete and it wasn't until September 1979 that *Napoleon's* 'final' visual form was to be seen. Even then, there were still problems - the music accompanying this silent classic was a jarring disaster.

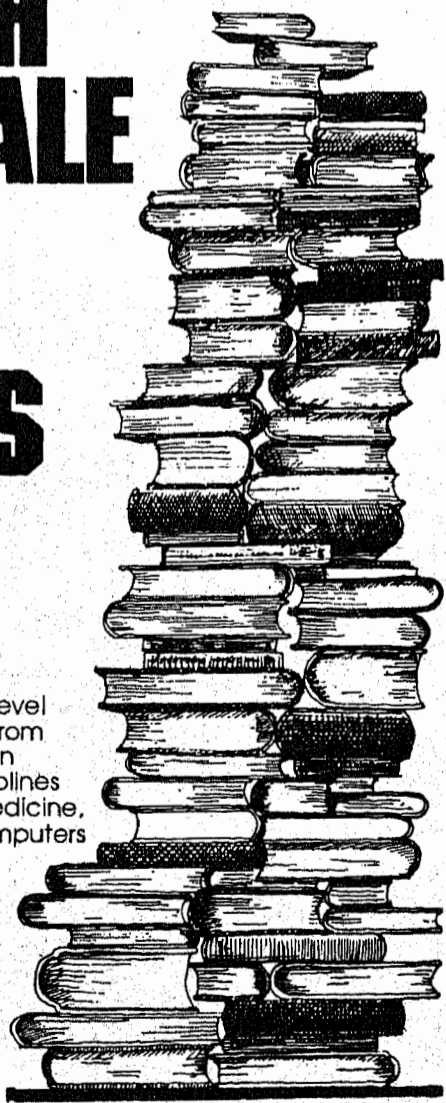
It was at this time that Francis (*The Godfather*, *Apocalypse Now*) Coppolla became involved in the project. His father, Carmine, composed a musical score and in January of this year *Napoleon* had its resurrected premiere in New York with the music being performed live by the American Symphony Orchestra. In just three screenings *Napoleon* grossed \$800,000 (something that *The Jazz Singer* could never do). All this must have been very satisfying for Abel Gance who, at 92, is still very active and involved in the cinema.

The chances of seeing the current version of *Napoleon* in Australia appear slim. Attempts by promoters of the Melbourne and Sydney Film Festivals to bring the film over have met with a combination of legal and technical obstacles. (You need a projector box that can take three synched projectors.) Unless there's a daring, big money promoter around, we'll have to wait for a version that's reduced on to one strip of film. So, for Adelaide, *Napoleon* will still take a while to return from exile.

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# Sleep Never Rusts

**Sleep Never Rusts**  
The Warehouse

*Sleep Never Rusts* is the result of two comedians and two musicians... (although there are definite overlaps) forming a revue-type act over a year ago, that has since drawn full houses in both Sydney's Ninrod Theatre and the Troupadour in Melbourne. The show is (as can be expected from the title) a combination of exaggerated satire and some very good music.

Geoff Kelso and Lance Curtis perform various skits throughout the evening, demonstrating their own particular brand of lunacy which won them a fan club of ten thousand when they were still doing regular shows on Sydney's 2JJJ. Occasionally the basis for their material was more than a little stale (for example satirizing ABC newsreaders?). However this was more often than not offset by their energy and enthusiasm. When the satire was more specifically directed - e.g. towards such identifiable stereotypes as the bloke from the bush, it was found though that the hilarity did increase accordingly. Certainly the audience

enjoyed the 'tracks' off Marcel Marceau (oh sorry, Monsieur Monsieur's) latest album and various other favourite themes like Bob Dylan's "born again" Christianity.

Neatly in contrast to the capers of Kelso and Curtis were the harmonies of Dan Johnson and Al Ward. They were excellent and didn't play nearly long enough. They sang mainly their own songs in the first act but adapted easily to become part of the 'comic routine' in the second half. Both have been singing and writing "for a long time" and their experience shows in the high quality of their 'straight' performance.

*Sleep Never Rusts* was certainly entertaining and is worth seeing if only for Johnson and Ward. However the rest of the audience certainly found Geoff and Lance worth watching too, if their laughter was anything to go by. But if you're not prepared to wade through such unsubtle humour as was being offered the opportunity to hear some good music, try the local record bar under Johnson.  
**Anne Pye**



# Breaking Heads

**Broken Head**  
Australian Dance Theatre

Jonathon Taylor's new ballet, *Broken Head*, premiered at the Opera Theatre on Monday 6th April.

It was abusive, vulgar, brutal and brilliant.

After trying to maintain an interest in Andris Toppe's *Aussie Rules*, I thought to make a premature move down the road for more stimulating entertainment.

The curtain rose to reveal a set that was visually stunning. Designed by Michael Piece it engulfed and trapped the dancers on stage between two tubular squares. Set apart like a huge set of jaws, it seemed ready to gnash the life out of the dancers as they struggled for survival in their desolate worlds.

The set was made even more sensational by the lighting. Manipulated by Kenneth Rayner, the lighting portrayed the gloom and desolation of the scenes to come.

Then the music cut in - composed by Brian Eno and played by German band *Cluster*. It conjured up a mood of utter foreboding, desolation, iciness, a sinking, a sense of insufferable doom. Taylor and Eno experimented with both piano and harmonica to achieve the right

sound for *Broken Head*.

As the lighting penetrated the edges of the stage, I suddenly noticed the dancers. A few stood rigidly, zombie-like in a half-circle while the others slumped on the garbage cans littered about the stage. No one in the audience had moved.

The three couples in the ballet fought, taunted and abused each other but were held together by a need for security, love and the pitiful human situation they were trapped in.

The high tension was momentarily broken in an amazing experimental centre-piece when Margaret Wilson and Mark Baldwin rant and rage at each other. They pour out torrents of abuse giving insight to the frustration they are subject to. At one point where Maggie is suspended in mid-air, she cracks up the audience with "are you going to have me hanging here all bloody day?"

The healthy screaming shows the woman dominant but it also gives relief to the tenseness in the ballet. The language may be considered abusive and filthy but it is so fully integrated in the act that most of the power would ebb away without it.

The men's trio, three lads out on the town, act according to their

ideals. They spit, make obscene hand gestures, flash "brown eyes" and rape a woman so viciously to reduce her to a limp helpless nothing.

The ballet is a social comment on the loneliness and desolation of the addict's world, but it also stimulates thought on the "debris" of society - those without the breaks (advantages) that we take for granted. It depicts the trivialities of life and how unimportant they are when we need to fight for life and survival.

All in all, this ballet was the saviour of the ADT's programme, the rest of the ballet being something of a disappointment, excluding some pieces of *Field* and *Black Angels*.

Considering that *Broken Head* was completed only two to three days before the first premiere, it is an extremely powerful ballet. Jonathon Taylor is in his element.

*Broken Head* tells a story and projects ideas to the audience very strongly. It shows Taylor to be once again a brilliant Artistic Director, choreographer and imaginative genius.

Feedback is wanted concerning demand for student seasonal tickets. Contact Australian Drama Theatre for details.  
**George Zogopoulos**

# East of Eden

**East Flinders Uni.**  
Tues. 28th April

First performed in Australia at the 1978 Festival of Arts, *East* blends many theatrical forms ranging from ancient Greek tragedy, Elizabethan theatre, farce burlesque, documentary theatre and popular song and dance; and yet in doing so, achieves a purity of theatrical form that captures the quintessence of theatre in general with its original ritualistic connotations. Using these forms Berkhoff is able to perceive and recreate the theatricality that imbues the act of living.

Berkhoff presents people attempting to cope in a decade of economic decline and social upheaval. Seeking freedom from the routine of their lives in an oppressive social environment, the characters rebel by actualizing what one usually considered to be social taboos. Using theatrical conventions that have developed through centuries, Berkhoff renders the life in the East End as a piece of anti-theatre (when viewed in the context of much contemporary theatre).

The Adelaide Acting Co-op is a newly formed collective which provides the opportunity for theatre artists to expand their understanding and experience in theatre arts and performance different from that obtained when holding a regular, well defined position and function in an established and conservative company. *East* is the first, and by no means the last, production by this group in association with Flinders Uni. Drama Society, and eventually hopes to become a fully professional group.

This interpretation of Berkhoff's play, co-ordinated by Michael Griffin, emphasizes the relationship between media oppression and influence with the actualities and reality of the living conditions in contemporary East End London.

Stephen Berkhoff is the son of a Russian/Jewish expatriate tailor. Brought up in the East End, he was self-educated, leaving school at the age of fourteen. He has had a variety of occupations since and has studied mime extensively in England and on the continent. His other plays include dramatizations of Edgar Allan Poe's *The Fall of the House of Usher* and Franz Kafka's *Metamorphosis*. His latest play, *West*, was world premiered by the

Riverina Trucking Company at Wagga Wagga, NSW, in 1981.

*East* follows the adventures of the characters, Mike and Les, whose family life and flirtations with Sylv provide the stimulus to the action. There is no plot on regular time sequence, but instead there is an episodic structure in which the actions described by the characters in one scene may be acted out in another.

Mike and Les become mates after a fight over Sylv and, from the initial reportage of this event in Scene 1, the rest of the play becomes a flashback that takes in Mike's and Les' youth and their family and home life. This gives the play a documentary quality while at the same time giving it a universal significance.

Overall it is extremely funny in a very dark and, at times even macabre, way, and those with priggish morals and weak hearts would best be advised not to attend.

**On dit Staff**  
At:

Matthew Flinders Theatre Flinders Uni.  
Tues 28th April to Sat. 2nd May, 8 p.m. \$3 and \$2 (conc.). Plenty of tickets at door.



# Bex is Better

**Bex Helps**  
Unley Town Hall

Have you ever been in an audience and been told (for your own protection) to put on plastic nose, glasses and moustache sets? We were during "an eclipse of the actors" (which occurs as they pass from one side of the stage to the other) in the rather amusing play *Bex Helps*.

The two person play was performed in a small balcony at the Unley Town Hall, which by its nature confronted you both physically and mentally with the actors and their message. The performers were wearing bizarre costumes which highlighted the eccentricity of modern society. The basic concepts were conveyed by means of vivid movement, accompanied by little speech other than that totally necessary. *Bex Helps'* 45 minute duration was divided into several five minute sketches, interspersed by a dramatic pose in front

of projected images of related objects.

The enduring theme throughout the play was centred around the modern society of Australia, its peculiarities and problems. Each section dealt with separate aspects of life, dwelling on our tendency to lap up commercialism. Some of their ridicule was directed at promotions such as the "It's our State Mate" and Army advertisements. By going through the motions of "good old Aussie barbie" one of the actors, Jon Firman, again was able to put Australians up on the pub dartboard.

On leaving the theatre we felt that the two actors, Veronica Jeffrey and Jon Firman had portrayed Richard Collin's witty play extremely well. Through the play we were inspired to reconsider the things we accept in everyday life - whilst being very amused.

**Susan Robertson**  
**Michael Nicholls**

# Confusing Calf

**Two Headed Calf**  
Little Theatre

This melodramatic play was at the beginning rather monotonous and tedious; in fact we even considered not returning after the interval. But fortunately the plot thickened and the action increased coming to a tidy conclusion.

The play revolved around a woman, her son, her husband and her lover. The setting was Australia in 1914. The hard to pinpoint theme seemed to involve the modelling of

a child's soul by its parents and mentors.

The major part of the acting was melodramatic and overdone which we could not appreciate although it was probably an integral part of the production. The drama, in conclusion, was confusing but lightly entertaining. The play was teeming with themes and ideas, too quickly and too briefly considered.

**Susan Robertson**  
**Michael Nicholls**

# WAR and PEACE?

MID-MARCH Bill Scetrine, SA State Director for Austcare, and I, travelled to SE Asia to view first-hand a number of refugee camps. The purpose, in a way, was to answer for ourselves and the Australian community a number of crucial questions regarding the funds Austcare raises in Australia for aid to refugees both at home and abroad.

Does it get there?  
How much?  
How much is "misdirected" or/and misappropriated?  
Do the aid programmes exist, and if so how efficiently are they run?

Some cynics in the community, whether due to their uninformed status or otherwise, tend to dismiss Austcare's (among other numerous aid agencies') work as being of very low priority. They believe that there is no longer a refugee "problem". We know there is a problem, and through the generosity of National Panasonic have brought back two-and-a-half hours of video to show the cynics and the community at large, the continuing enormity of the refugee situation in SE Asia.

Before going on to some specifics of our experience, let me answer some of those important (and invariable) questions.

Does it get there?

"It", the aid, can take the form of medicine, food, clothing, perhaps even building materials (at the initial stage of aid provision). Throughout its travel from Australia to the country of destination, to the camp of destination, aid agency personnel are involved; packing, loading, unloading and distributing. This method is used by almost all major private aid agencies (e.g. Austcare) to ensure that the aid DOES GET THERE.

How much money donated is actually sent as aid?

Austcare cannot exceed a cost ratio of 1:3, or 25% of all money donated. Certainly some money must go to administration, etc., but Austcare never came close to spending that percentage. Much credit for this fact goes to our many tireless volunteer workers.

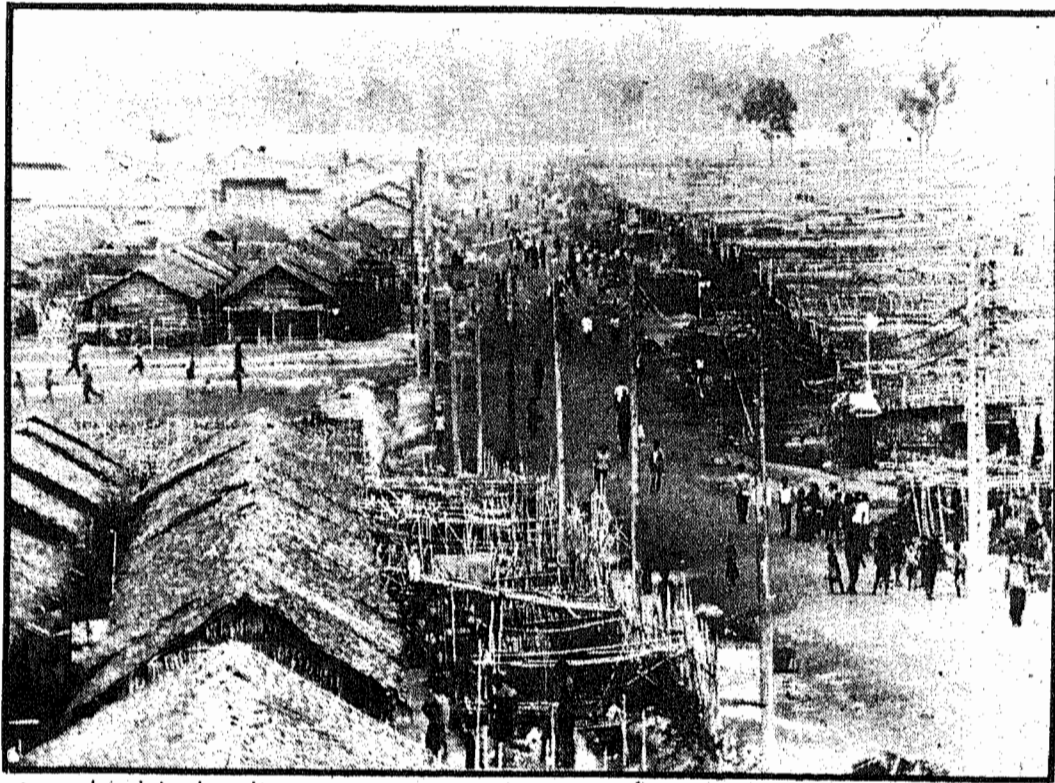
How much is "misdirected"/ misappropriated when it gets there?

Again, because agency personnel control the aid distribution, as opposed to the military, or government agencies, as in the case with "government-to-government" aid, there is good control over its movement. And in the camps themselves, where private contractors are to supply food, each load is checked thoroughly for quantity AND quality. If the quality is low, the load is sent back and the contractor changed where possible.

Obviously, being refugee camps, they provide basic facilities like food, shelter and medicine.

Another basic facility which many people do not immediately think of is education. And when I say basic, I mean exceptionally BASIC. A very major component of the refugees come from the farming and fishing communities. Consequently, by accepted standards of hygiene, they are totally uneducated. To rectify this, the United Nations High Commissioner for Refugees (UNHCR), which manages all

Having just commemorated Anzac Day, an institutionalised reminder of a war long-gone, it is perfectly apt to also consider that while the "Big One" (WW II) is over, it has had, and continues to have, many others to replace it. Further, some of these "replacements" occur but eight hours by plane from here - in SE Asia. The following is an account of a recent trip by former Adelaide Law student Jodi Tabalotny (and Austcare's "Mr 1981"), of the area, and a description of life for "by-products" of war - the Refugees.



the camps, has introduced programmes aimed at ensuring proper toilet habits and safer traditional behaviour patterns as a whole.

Once the latrines had been dug, the refugees were, and are, constantly coached in their proper use. They are taught in class, and by diagrammatic posters put up around the camp. With persistence, this approach has eliminated cholera and similar diseases, but is only useful in respect of those refugees who can "look after themselves". The newborn babies (thirty to fifty a month, or 0.5%, or less, of the camp population) present different problems.

In the Lao camps where the refugees are hills' tribes who adhere to primitive religions based on animism and ancestral worship, the biggest threat to the new-born baby is septicaemia and hepatitis. Traditionally the mother gives birth while squatting in the kitchen. After birth the umbilical cord is cut with a sliver of bamboo - this is the source of the infections which cause disease.



In response to this situation, one hospital we visited (in Ban Nam Yao - run by Adelaidean Dr Peter Anderson) has helped reduce dramatically the occurrence of these diseases by supplying the mothers with sterile post-natal kits (scalpel, twine), and strongly encouraging their use. The birth on the earth floor is nowhere near as "dangerous" in itself - therefore mothers who resist attending the obstetrics ward are not pressed.

The Khmers and Vietnamese accept obstetric wards more readily and consequently do not have such a need for alternative facilities and education. However, in both camps, the mothers (with babies) attend Mother-Child Care Education Centres where they learn basic child-care.

The education facilities of the camps also follow more "traditional" lines. Classes are held in the refugees' own language, the language of the country they are in (e.g. Thai), and the countries they are going to. The first category predominates because, for example in Thailand, over 63% of the refugees have never had any formal education. (Less than 7% having gone past grade 7.) Literacy and numeracy skills are complemented by further classes where the refugees can learn carpentry, machine-sewing, auto-mechanics and express their artistic talents (painting, macrame, weaving, pottery, traditional dancing).

Although these classes are voluntary, they all meet with fantastic response and results (average 60% attendance), and are invaluable in the long-term because the refugees will be able to make a greater contribution to the community they eventually find themselves in.

Going back briefly to the

other basic facilities, it must be pointed out that available money, staff and the number of reliant refugees, all work together to ensure that the medicine and food available are adequate but nothing flash. The medical facilities are clean and capable of handling everything from amputations (landmine injuries) to an abscess - but they could always use more equipment, time, staff ...

The diet of the refugees is balanced, including both meat and vegetables, and it is regular but still quite austere. Usually the meat allowance is about 200 gm/person/week, and vegetables about 1 kilo/person/week. Pregnant women and recent mothers receive further food supplements at the MCC Centres.

Understanding this lifestyle, and the activities in the camps, one can appreciate the efforts of the aid agencies and that while the camps provide some stability, this does NOT represent a solution to the "refugee problem".

This "problem" by the way, translates into sixteen million refugees - people who, owing



to a well-founded fear of persecution for reasons of race, religion, nationality, social or political affiliations, are outside the country of their nationality and so are unable to return - world wide. Of these, over seven million are in SE Asia and so of direct interest to Australia (which, believe it or not dear reader, is part of that area of the world).

With such numbers involved, it is not really surprising that some of the camps we visited hold over 40,000 refugees (i.e. the size of Ballarat), and that the smallest camp had 9,500 refugees.

If you were in doubt before, you must agree that we have a duty towards these displaced communities; to help find a solution to the "problem".

When I saw solution, I am talking about a permanent solution - the camps are temporary solutions to the immediate problems of disease, starvation and trauma - and that "permanent solution" can only be a political solution.

For example, if the Vietnamese government says it will withdraw from Kampuchea once the Pol Pot forces are decimated, the relevant ASEAN governments might take them at their word and help to that end. For example, the Australian government might re-establish dialogue with the Vietnamese (e.g. send in technical, as opposed to financial, aid) for such things as the Australian built milk processing plant outside Hanoi) to enable a recommencement of the Vietnamese refugee family reunion programme. For example, the Vietnamese-backed Heng Samrin government might allow an internationally observed general election to take place in Kampuchea, so a popular government can be elected and bring in the political stability necessary for the safe repatriation of so many Khmer refugees (100,000 in Thailand) and normalisation of life-style for the internal displaced Khmers (4,000,000!).

It's all food for thought, my dear reader. If you wish for more information, ring 513377, and remember; when John Wayne draws "War is hell" in a war movie, forget Hollywood; think of the refugees and BELIEVE!

**Jodi Tabalotny**  
Editor's note: Report in the Age, Thurs. 23.4.81, p. 1 concerning a letter from the Australian Council for Overseas Aid on Australia and its level of foreign aid support -

"Australia's foreign aid as a proportion of gross national product has fallen more sharply than that of any other country. In the past five years despite the Federal Government's repeated promises to increase it."

"The letter congratulates Mr Fraser on 'the quality and enlightenment of his speech', but ... while the Government has supported economic aid strongly in speeches, the proportion of our GNP given to poor countries has declined steadily."

The Age report says that Australia's aid has fallen from 0.56% of GNP in 1974-75 to 0.45 in 1979-80. This is despite assurances that Australia was aiming for 0.7% of GNP and recognised it as an acceptable and desirable aim.

The declining trend is expected to continue unless the Government takes deliberate action to reverse it.