TATTOOS ARE FOREVER
A rare insight from a Brisbane studio

QUEENSLAND'S BEST CARTOONISTS
(with Alan Moir interview)

THE ROCK 'N' ROLL TALKBACK SHOW
and direction. It needs is organisation and enthusiasm generated by critics who overlook the theatre? "The arrogant amateur level to a professional standard in the existing formula of theatre doesn't work. It is supported by students working together, developing acting and directing skills within a group situation, outside the constraints of one production. It is a group of dedicated, committed amateurs working to develop an original approach to theatre: an approach which aims for financial, as well as aesthetic, success.

Bureaucracy shows theatre on campus, and only the dedicated survive. Mummers has produced all its shows without any conventional financial backing. It is supported by students who work at the box office. Its works on the stage. It is produced for students' union funds, and only by complete separation from the bureaucracy can the bureaucracy be excused.

Artists, with no concept of theatre production, are running their shows. Mummers is the only group of its kind on campus. It is a group of dedicated, committed amateurs working to develop an original approach to theatre.
TIME OFF: is a nonprofit community newsweekly published on a monthly basis, and distributed throughout all Brisbane Newssheets and other selected outlets.


SUBSCRIPTIONS: Individuals $4 for 6 issues, family $6, institutions $8 for 6 issues. Make cheques payable to University of Queensland Union.

LIVING GUIDE: Free listings for independent community organisations and events are welcome. Telephone 371 6161 with your information.

GENERAL CORRESPONDENCE: Write to the Editor, Time Off Newsweekly, University of Queensland Union Building, St. Lucia, Qld. 4067.

TIME OFF STAFF:
Editor: Robert Cameron
Senior Journalist: Calvin Naidoo
Sunshine Coast Correspondent: Elizabeth Dore and Craig Gilhool
Photographer: Nick Udovic
Cartoonist: Matt Mawson, Tim Low, Damien Ledwich
Typewriters: Marie Blanc and Jenny Bird
Secretary: Britt van Tinteren
Advertist: Ian Dodd (telephone 371 6161 or 371 5268)
Layout Artist: Matt Mawson
Layout Assistance: Tim Low, Nick Udovic, Bridget van Tinteren, Heather Killen
PRINTERS: Queensland Times, 283 Brisbane Street, Ipswich.
DISTRIBUTORS: Gordon and Cotton Pty Ltd., Brisbane.

Time Off welcomes contributions and letters, but does not assume any responsibility for unsolicited material, photographs and illustrations.

EDITORIAL:

As you will have already gathered, "Time Off" has changed format from a magazine-size publication with a covered paper cover to a cheaper tabloid format. This was necessary because of financial restrictions in our budget. "Time Off" is wholly financed by the University of Queensland Union.

After this edition there will be three more tabloid editions. Just when the name and format were becoming recognised fully around Brisbane (runs Bradshaws take a long time to settle into a new product) the tabloid newspaper takes over and it's with growing nostalgia that we say goodbye to the comfortable magazine size.

The difference between the two concepts is about $130 per edition in printing costs.

We would like to here to answer some of the criticisms of "Time Off" as published in "National Student" (Australian University of Students publication) in a letter from U.Q. Arts student Yolanda Milton. These thoughts have also been voiced by others on this campus.

To start with, "Time Off" is hardly "super-professional" in budget terms. Yet we have deliberately sought to introduce a new quality in the magazine equal to, or occasionally better than, that achieved by professionals. This has occurred despite the fact that we have had comparatively fewer resources and staff (if a commercial interest were to attempt to produce a magazine similar to Time Off, it would be looking at a budget in the range of at least 30% of a million dollars a year. A figure totally removed from the enlarged budget we have received this year from Union Council, which has restored our new editorial objectives.)

The standing of student journalism in the eyes of the general community as well as journalists working in other media, has always been low and often deservedly so. However last year with Semper News magazine, and this year with Time Off magazine, the situation has totally changed.

Not only are more students and staff reading the magazine than ever before, and often from cover to cover, but a new respect for its standards has risen in the community as a whole. Thinking journalists who have seen the magazine in not only Brisbane but Sydney and Melbourne as well, have been impressed with what it has achieved and surely this can only be a healthy indicator for the future. A magazine which started with a page out, left-wing rhetoric and slogans. It is the fact that we have had comparatively few resources and staff, in our opinion, obtain good value for the money the campus community provides to the publication (being charged at cost price for printing and release dates).

The result is that both students and staff, in our opinion, gain good value for money by reading it, on a regular basis, that "free" copies of Time Off (the present editorial team is the only one to have ever consistently held to its publication deadlines and release dates).

Student publications traditionally have plagiarised much of their content – sometimes because of lack of time and resources, sometimes because of laziness and acceptance that any opinion such a plagiarism is not necessarily a bad thing. However last year the University of Queensland Uni's publication has been plagiarism-free, and it is the artistic, philosophical and original material in virtually every one of its pages.

Even our critical faculty, graphics and photographs have been totally original and of a standard equal to the best achieved by other magazines in Australia, commercial or otherwise. Having been able to encourage local artists and showcase their creative talent for our readers has been one of the most worthwhile achievements of Semper and Time Off.

We have also managed to generate more interest in contributing to the magazine than ever before, and with regard to the students and staff working in journalism, we have been able to reinforce this attitude to students, that, if they want to produce a quality product, they must work hard for it and put in the time and effort to produce something that is worth reading. The standing of student journalism in the eyes of the general community as well as that of journalists working in other media has always been low and often deservedly so. However last year with Semper News, and this year with Time Off magazine, the situation has totally changed.

Not only are more students and staff reading the magazine than ever before, and often from cover to cover, but a new respect for its standards has risen in the community as a whole. Thinking journalists who have seen the magazine in not only Brisbane but Sydney and Melbourne as well, have been impressed with what it has achieved and surely this can only be a healthy indicator for the future. A magazine which started with a page out, left-wing rhetoric and slogans. It is the fact that we have had comparatively few resources and staff, in our opinion, obtain good value for the money the campus community provides to the publication (being charged at cost price for printing and release dates).

The result is that both students and staff, in our opinion, gain good value for money by reading it, on a regular basis, that "free" copies of Time Off (the present editorial team is the only one to have ever consistently held to its publication deadlines and release dates).

Student publications traditionally have plagiarised much of their content — sometimes because of lack of time and resources, sometimes because of laziness and acceptance that any opinion such a plagiarism is not necessarily a bad thing. However last year the University of Queensland Uni's publication has been plagiarism-free, and it is the artistic, philosophical and original material in virtually every one of its pages.

Even our critical faculty, graphics and photographs have been totally original and of a standard equal to the best achieved by other magazines in Australia, commercial or otherwise. Having been able to encourage local artists and showcase their creative talent for our readers has been one of the most worthwhile achievements of Semper and Time Off.

We have also managed to generate more interest in contributing to the magazine than ever before, and with regard to the students and staff working in journalism, we have been able to reinforce this attitude to students, that, if they want to produce a quality product, they must work hard for it and put in the time and effort to produce something that is worth reading.
How Long Will Ed Casey Last?

When Ed Casey petitioned parliament for the closure of the Greenslopes Fertility Clinic, and tightening up abortion laws. It was hard to tell who was more surprised; the government or his own party.

In acting in contradiction to his own party's state policy, and without consultation with any of his colleagues, Casey re-opened an issue that none of the parties had sought to tackle in parliament.

On the face of it Casey has not committed any crime, other than being a bit ham-fisted. Speaking to a journalist just before he was impeached, Mr. Casey said that he had simply presented a petition on the instruction of his constituents. He felt the petition should be upheld, and that the court was right to dismiss the case, as part of Federal policy.

When "Time Off" rang ALP headquarters to ask about the abortion policy, Casey said he was not going to change the state policy.

RIGHT WING COUP

Women's groups both inside and outside the ALP expressed disbelief at the petition. Several women said that, while they were prepared to take on a fight for abortion at any time, the last place they were prepared to take on a fight for support from disenfranchised DLP'ers than their own party.

A group of ALP women rang Gerry Jowett, Secretary of the ALP Women's section, and quoted him as replying that "Casey's Choice it was pointed out that women could not be attacked by the clinic in Queensland, and also undertakes to perform in good faith and with reasonable care and skill a surgical operation is reasonable for performing in good faith and with reasonable care and skill a surgical operation is reasonable. It must be done with reasonable care and skill, and is liable to imprisonment with hard labour for fourteen years."

A recent national poll placed support at 61% of Queenslanders in favor of abortion. According to children's Choice, their phones are open in the state. In fact, speaking to the "National Times" in April, the Police Commissioner Mr. Terry Lewis said that his officers had asked the clinic to close and that he was satisfied that the clinic operated within the Queensland Criminal Code.

The situation is somewhat different about it, but there is a State Policy, determined at the 1979 State Conference in late 1977, at the same time as Pregnancy control; the Working Women's Party in Queensland set up a Petition. Several women said that, while Mr. Casey seems to be marshaling more wing coup within the Labor Party under Section 224, which has campaigned vocally for the legalization of abortions. As one ALP member said "If Casey disagrees, why did he not say so at the Conference." Casey did not participate in the debate.

TRADERS HALL NOT HAPPY EITHER

A prominent Trader's Hall spokesperson said that "The Trades Hall views Mr. Casey's statements with considerable disquiet. Many branches of the Trades Hall are out of sympathy with Mr. Casey's expressed sentiments." He commented that the whole ethical underpinning of the ALP was expressed by the petition and its implications. He went on to add, "I have always understood that there has been a conservative element in the party but that this time it came up within the Labor debate."

A media review of the last two weeks has suggested that indeed, Mr. Casey is going to be marshalling more support from disenfranchised DLP's than from people of his own party.

Just over a week ago the Women's Rights Action Movement which has campaigned vocally for the tightening of abortion laws. Later in the week, perhaps under the false implications of his actions, Casey had nothing to say other than to defend his right to set on his own, as is Federal policy.

According to children of Choice, 19.5% of women seeking termination of pregnancy do so at the Greenslopes Fertility Clinic. "Time Off" went to the clinic in Logan Road to find out how it is operated.

The clinic is actually two converted houses, one used as the surgery, the other as a counselling section staffed by qualified social workers. They clinic, run by Dr. Peter Bayliss, is in the only legal abortion clinic in Queensland, and also undertakes to perform in good faith and with reasonable care and skill an abortion is reasonable. It must be done with reasonable care and skill, and is liable to imprisonment with hard labour for fourteen years."

Dr. Bayliss points out that they act in full accordance with Section 222, and indeed, would not even consider breaking the law. According to Dr. Bayliss the way to change a law is not to break it, because confirmation "is not going to help anyone." Casey commented in Section 224, Dr. Bayliss said that he agreed that that was what it should be. Anyone not legally qualified to perform an abortion deserves 14 years hard labour if they perform an abortion.

He likened performing surgery under those circumstances to any other minor surgical procedure. It must be done well.
TIME OFF September, 1979

A spokesperson from the AMA has been quoted as saying that the Association on abortion seems unclear. He did say however that the use of abortion laws would benefit anyone except possibly the candidates for the upcoming by-election. It is too early to tell what sort of tightening up Mr. Casey has in mind, or if the joint government parties have any intention of bringing forward legislation.

KNOX FAVOURS FAMILY PLANNING CLINICS

A spokesperson for the Health Minister, Sir William Knox said that no changes were planned for legislation at this stage. He did say however that the use of abortion for contraception was against party policy. He said that the party favoured the use of Family Planning Clinics.

The ALP reaction to Mr. Casey's stand is not yet clear, however a spokesperson for the Socialists left admitted that there was a "concentrated body of opinion in the ALP disapproved of Casey's leadership." According to the spokesperson there is a group "recently formed, with the expressed aim of seeking Casey's removal from the leadership, and the party. It was believed that one third of the party, the number who voted against the establishment in the State Council, and a large number of the publicised centre left group, prominent last year, in support of the move."

If this is the case then it may mean the second expulsion from the party for Casey. Concern for his association with right wing Catholic groups caused him to lose preselection for a seat in Mackay (the same thing happened to Bennett in South Brisbane). Then he did the unthinkable in party terms, by standing as an independent against the ALP candidate. It was for that offence he was expelled.

After only nine months as party leader he may again be facing expulsion. In party terms it will cause an entirely unnecessary split at a time when they might have been capitalising on the feud between the government parties. One thing is certain while Casey is leader a large percentage of Labor party supporters will feel that their stance on abortion is unrepresented in State Parliament House.
CHEAP FLIGHTS TO U.S.A., U.K. AND EUROPE, FILLING FAST

BOOK SOON

AT CAMPUS TRAVEL WE CAN OFFER YOU HOLIDAYS WHICH ARE REALLY NON-TOURIST LEARNING EXPERIENCES. THINK ABOUT —

* WORKING U.S.A. THIS CHRISTMAS VACATION. VISAS, JOBS AND ACCOMMODATION WILL BE ORGANISED FOR YOU. THIS IS EXCLUSIVELY AVAILABLE THROUGH CAMPUS TRAVEL BECAUSE OF OUR TIES WITH U.S. STUDENT TRAVEL SERVICE.

* A TREKKING HOLIDAY EXPLORING NATURAL AREAS OF THE HAWAIIAN ISLANDS. WE ARE OFFERING THIS HOLIDAY IN ASSOCIATION WITH THE UNIVERSITY OF HAWAII.

GET TO KNOW THE CHEAPEST WAY OF GETTING AROUND AND LIVING OVERSEAS. COME AND CHECK CAMPUS TRAVEL'S WIDE SELECTION OF TRAVEL BOOKS INCLUDING:

1. ACROSS ASIA ON A SHOE-STRING.
2. EUROPE — TRAVELLER'S SURVIVAL KIT.
3. MONEYWISE GUIDE TO NORTH AMERICA.

CAMPUS TRAVEL STILL HAS CHEAPEST CANCELLATION INSURANCE AVAILABLE — INCLUDES SUPPLEMENTARY EXAMS.

REMEMBER WHATSOEVER PARTICULAR TRAVEL OR HOLIDAY YOU WANT TO TALK ABOUT THAN TALK TO JEFF OR HELEN AT CAMPUS TRAVEL,

GROUND FLOOR
UNION BUILDING

PHONE 371 2163
371 2433
Win A Trip For Two
To Bali!

TAKE A FRIEND TO BALI THIS SUMMER

Campus Travel are giving away to Time Off readers a return flight for two people to the beautiful Indonesian island of Bali.

Included in the prize:

- Free accommodation at either the Mars or Puri Dalem hotels, Sanur, Bali.
- A Motor Bike will be provided to each person free of charge for the duration of the trip.
- $50.00 in traveller’s cheques for each person; $50.00 in Bali will take you a long way.

The trip will be for 14 days and 13 nights. There is no firm stipulation on when the winners take the trip, though the obvious period would be sometime this summer.

HOW TO WIN:

Any reader of Time Off can win this prize. This is what you do: Answer the following question. What country (nation state) is Bali part of?

OFFICIAL ENTRY FORM
CAMPUS TRAVEL / TIME OFF
WIN A TRIP TO BALI

QUESTION: What country (nation state) is Bali part of?

ANSWER

MY NAME IS

ADDRESS

PHONE:

SIGNATURE

This entry form must be at Campus Travel (U.Q.U.) by Friday October 19th, 1979.

You must write the answer in the coupon on this page.

You must cut out the coupon and put it in the competition box at the Campus Travel Office (University of Old, Union building, ground floor) or post it to Campus Travel, University of Queensland Union Building, St. Lucia 4067.

This competition closes Friday October 19th, 1979, so make sure your coupon entry is in by then.

No more than two coupons can be filled in by each person; if it is discovered that this rule has been contravened, that person will be disqualified.

The lucky winner will be the first correct entry drawn from the competition box in a public place at a date to be set shortly after October, 19th.

The exact date will be published in the next issue of Time Off.
PIONEER TO POLYGLOT
A History of West End

BY CALVIN NOACK

Across the Victoria Bridge and on down Melbourne Street. Up Boundary Street across Vulture Street and under the overhand bridge to the river and a fine view of the revolutionaries' camp.

That's the quick way to breeze through part of some of the most historical area of Brisbane town. If you linger a while with the skyscrapers of modern Brisbane and the sounding of student tanks fade from the overhand maid to be replaced with South Brisbane and West End, two names that are intimately connected with Brisbane's heritage.

A walk on the waterfront looking over at the lighted pikes of official Brisbane war-waging is energy in such a extravagant as a fashion or a sport. A walk down on the waterfront brings down the man between the distance and the city.

The next story darkens, the noise and bustle of its hundred and twenty year history now a muted whisper in the face of that opulence. But once the side view was the experience. Theatres, pubs, shipping, people. Now the showings has withdrawn up the hills a little and the entertainment is a lot quieter. The history is still there if you care to look. Hidden under the sprawling lights of the two main streets, Melbourne-Boundary and Vulture, the ghosts of the past surface periodically.

South Brisbane, West End. Ancient suburbs in the east and west. Take this up the whole of the neck of land bounded on north by the bell-shaped hill, on south by the famous Brisbane River. On this hilly few square miles of land several thousand people have up to 1910 been suffering racial origin have their existence.

ABORIGINAL ORIGINS

Qooinda, a tribe of the aboriginals, of this region has its existence. The tribe was usually known as a Koorong or "place of fire" on account of the large aboriginal population that lived there. The tribe was entirely wiped out in the year 1864 and is considered scattered for centuries. Then in 1824 the river on the north Luei, Oxley and his men set out to make a tent camp. The convicts, being lazy beggars, were given something to do with the upriver people while they contemplated their disgusting ways. This something was to clear 150 acres on the south shore. The Victoria Bridge now stands and grow food for the newly established penal colony.

Aboriginals used to swim the river at South Brisbane, but it was such a good idea to connect the South Brisbane and the flat plains of the high hills area, so in typical style, even then they filled in the swamp and called it Nundah. But this was not until after the revolution which had operated right from the start of the town's development. Melbourne Road was added to the burgeoning road area and at the close of the race together the whole area boasted some thousands of permanent settlers.

The sea was a major part of the attraction of South Brisbane and its higher suburbs, with wharves extending down the entire length of the shore facing the new capital of Queensland. The Australian Steam Navigation Company, R. Towns and Co., the Government Immigration department and the Fruitgrowing Government all maintained wharves there, with the rail and steam ships of the British Empire living the waterfront and three deep. As early as 1865 a bridge connected the south with the north. But in 1869 it was washed away. Several others followed and were washed away in the periodic floods that characterized the Brisbane River with its many natural accidents.

Now the barragettes and streamers are gone from the hills that no longer exist and the grating dock is closed. The music halls that flourished along with the early marble houses and motor industry has had the people up into the higher regions.

The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

REJUVENATION?

The people have moved from the waterfront where the old has been seminal to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?

The people have moved from the waterfront where the old has been semian to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?

The people have moved from the waterfront where the old has been semian to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?

The people have moved from the waterfront where the old has been semian to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?

The people have moved from the waterfront where the old has been semian to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?

The people have moved from the waterfront where the old has been semian to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?

The people have moved from the waterfront where the old has been semian to the west end, the Brave New World where all the old has been semian and a new one has been established in the place of the old. The ducks have moved from the water to the West End and the West End has moved to the waterfront. The parks are disappearing and the trees have had their brief fling. The only sign of restraint is a couple of trees of that lie exposed at the West End ferry where the modern towns erect and fall. Down around South Brisbane the previous houses have all been converted to row homes for the large population of single men who carry their desperation quietly to the three hotels in the area.

Down Melbourne and Boundary Streets are strong a reminder: if you look for a more hopeful time — the ocean-going freighter is being suspended across the roads on a wide, rocking table on the road, in the exciting tale of the last war work when they were installed. Alongside them on the rundown the brave new world of West End, the 700-room concrete and light to flood the night with its new vision for the faster movers.

Rejuvenation?
Tattoos are forever

Tattooing is for life. That is the view of tattooist Peter Davidson and it is shared by a large portion of the tattooing community.

Peter, 32, was talking at the High Energy Tattooing shop he runs with two others on the corner of Brunswick and Barry in Fortitude Valley.

As well as explaining why tattoos are permanent, Peter and the boys discussed the state of the art in Oz, international tattooists' conventions, women and tattoos, the influence of Eastern art and several other matters of similar import to the tattoo freak.

Tattoos are for life. Or forever. Like diamonds and terminal syphilis, and like syphilis they're under the skin. But highly visible.

"I don't reckon you can remove tattoos successfully. Any plastic surgeon would tell you the same thing." So there you have it. Peter goes further, thought.

He agrees that part of the mystique of tattoos is their permanency. "You might grow old and except that the tattoo might fade a bit in colour you're always going to have it. Peter goes further, thought.

That means you have to think of the times that were going on when I got them.

The tattoo's permanency is in the ink and the method. The inks, which are imported from the US, are dyes made to the stringent regulations of the health authorities in that country. These dyes are inserted into the skin in two ways.

SUMI INK INSERTION

The first and oldest is the hand method where the dyes are inserted under the skin. The technique widely used in the Melanesians was insertion of sumi ink (ink of an octopus that is bluecoloured) beneath the skin by sharpened bones or sticks. The action is "knitting" style. This is still widely used in the Pacific basin.

The newer process is all electric. The needles are steel and ultrafast. The tattooing machines operate at about 3,000 movements a minute and there are differing types ranging from single needle machines to machines with 13 or more needles. The inks are punched through the skin directly.

Although a wide section of the community comes to Peter's tattoo shop he contends that Australian acceptance of tattooing is still low.

"People will look at tattoos now. They won't stare at you now. In America tattooing is into every circle. It's a different scene altogether to Australia. I don't think it will ever be accepted in Australia as it is in America. We're a different type of person."

Australians aren't as extroverted as Americans, Peter thought, and it took a more extroverted person to wear a tattoo.

Yet tattooing is gaining acceptance in a wider circle of people. Teachers, doctors, and dentists are sometimes included in the clientele that passes through the shop at the rate of 30-40 a week.

"We have got a teacher who comes down from Rockhampton twice a year," Peter said. This teacher is one of a special breed of tattoo freak. He's an "elitised" tattoo follower as distinct from the casual person who only wants a tattoo or two.

"He's got all his work planned out. He doesn't get, like, a heart with a sword through it. He's got a dragon that starts about his elbow that wraps right around his shoulder with a big moon behind it. On his back he's got a bird of paradise flying across the face of a moon with a girl sitting on it's back." Despite this obviously exceptional case Peter agrees that acceptance is low.

TATTOOED TEACHERS

This case of the tattooed teacher highlights the two fundamentally divergent approaches taken to tattoos by those who get them. The first and more shallow approach is the "Flash" approach where the wearer is interested in only having one or two of the "mass-produced" basic tattoos. Examples of these are the "Mum/Dad" and the "heart" tattoos seen on forearms or biceps.

Of the 30 or 40 people who come into Peter's shop, the majority fall into this category. The serious person who plans his work and wants a story in pictures is only one in 10 of his clients. The teacher would fall into the second connoisseur group.

Another person who is in the second category is the "Yank", an American who has been getting a tattoo picture done at Peter's for the last two years. The picture covers his back, buttocks and part of his legs and all of the front of his torso. It is not yet finished.

"The Yank" has been into tatts for 35 years and he has a collection of them from all over the world under the newer one Peter is doing.

He gave me a little insight into tatts, saying that the individualised styles that are in evidence now round the world are only recent. Thirty years, in fact, which is not long when one remembers that the ancient Egyptians tattooed themselves.

The second world war precipitated the change where the sea oriented traditional tattoo and its subject matter gave way to helmeted Mickey Mouses and Donald Ducks. The Japanese-formalised "picture that tells a story" also influenced the change, so that now tattooists and wearers can choose from a wide range. Even sci-fi fans can get something to satisfy their spaced desires.

Different people get different styles of tatts. The bikers have their preferences and the stoned ones have theirs. "People into smoking get mushrooms and doves. But they don't get many. I reckon you get more from the bike scene and groups like that."

The drinkers and the bikers get the more militarist tatts, like skulls and eagles. And these form the bulk
But he argues that the idea that tatts are traditionally the seaman's decoration is finished. “Today more army guys get tattoos than sailors. We get a lot of guys from Enoggera (army base).” All these people are wearers of “flash” tatts.

Tatts are not worn exclusively by men. There are a large number of women who sport them too. But generally they get the smaller tattoos and are not as likely as men to get right into the full pictorial aspect of tattooing. Housewives are among his customers as are bike riding women. Tattooists also have their problems with the law. One of the most noticeable features of the tiny office was a sign proclaiming that women must have proof of their age. “The reason we put that up is because it’s hard to tell a woman’s age. They’ve got to be 17 years old.” And while the men have to be 17 too, it is easier to judge a man’s age, Peter argues.

People who get tattoos at any younger age leave the tattooist open to statutory assault charges. The “assault” is covered by relevant regulations in the Welfare Act. And yet other aspects of the art are governed by the various regulations of the Health Act which specifies that the inks must be a certain type and of certain levels of purity. Even the instruments have their governing clauses. But because the inks and equipment each tattooist has at least three machines worth $300 a piece all come from the US where the industry is covered by stringent laws there is no danger of not complying with the slightly less stringent Australian laws.

Being a tattooist means belonging to your own culture. There are clubs and associations all over the world one can and usually does belong to and there is even a specialised language.

**MUM & DAD FOR PACIFIERS**

Some tattoos are known as “pacifiers”—that is they are the sort that are purchased by the owner to placate someone. An example may be the tatt that says “mum” AND “dad”. The wearer “gets that one first because he doesn’t know which one is gonna be pissed off at him.”

“Bread and butter” tatts are obviously enough those that are mass produced. “Flash” is nearly the same thing, but refers to the actual designs. Every tattoo shop has boards full of the designs that are available at that shop. These are the “flash” tattoos that those people who want one or two tattoos only choose among. I’ll let you work out what “pulsing green that’s still cooking” means.

The tattooists the world over are a well-knit group who exchange information on a regular basis. They even attend international conferences. The last conference was held in Amsterdam a year or two ago.

There are even tattoo followers who don’t necessarily have tattoos on their bodies, but who are still into tatts. An American woman named Susan St. James owns a restaurant called the Tattoo Bar and everyone that serves in it has a tattoo and the walls are jam-packed with tattoo designs. Yet she’s got only one tattoo herself. A moon on her ankle. She got her tattoo in King’s Cross in Sydney. But she would rate as the top tatt fan.

The late and great Janis Joplin was into tattoos too. She had a tiny heart tattooed on her breast. Take a little piece of my heart indeed.

---

**If you’ve got something to say**

If you've got something to say, say it if you're a Young Liberal. For membership details, phone 2292855.

---

**CALVIN NOACK**
COUNTER CULTURE AND NARCISSM: SOCIAL REVOLUTION DOWN THE DRAIN

The New Left has lost its impetus today, compared to the turbulent 60s. One section of it has formed a counter-culture movement, a peaceful alternative society. Do you think these people are being more realistic, rather than trying to overthrow the social order. And realising too, that the conditioning, the acquisitive values of capitalism, has won the working class over and no socialist revolution is possible under such circumstances?

If we go back to the first part of your question, I have been very impressed as a number of people have by a book by Christopher Lasch on the significance of narcissism amongst that counter-culture. In fact, it seems to me, that if it is any group that has been won over by the acquisitive values of capitalism, it is the counter-culture which is based on a social alienation, and self concern, self development and all those sorts of courses which are about a different kind of ego trip. They are not necessarily about the actual physical possession of cars, swimming pools and objects like that. But the whole notion of the family, and have moved into the counter-culture, the fact that it requires you to make sure that your own body has to be perfected by what you eat and all those kinds of things, that seems to me to be the great triumph of acquisitive individual selfishness. Rather than being present in the working class, it seems to have triumphed in the drug culture and the counter-culture. They are the most selfish.

But don't you think too, that these people are fed up with present society and have moved into the counter-culture, to get themselves together?

But this is based on the totally false notion on what they are and how they get themselves together. People in the ensemble of social relationships, and by cutting yourself off from social relationships you don't find out who you are. You just find out that you are not in fact anything. The only way if you are going to engage in journey's of self discovery, if that's what you are even considering, that can only be done through and with other people and entering into relationships. But the other book that Christopher Lasch has written is, in fact, an elaborate defence of the family. Because what I think he argues, and quite reasonably, is a lot of the current rejection of the family by the counter-culture is, in fact, not a rejection of the family but a rejection of any responsibility for any other human being. And I am saying, if I'm not going to have any children, I'm not going to be responsible for anybody, it's just saying you are going to join a kind of counter-culture jetset and get off into infinity, ice cold.

So if you are saying these cannot be a social revolution through these people, I completely agree. Aren't these people fulfilling the socialist ideals: living in communes, trying to be self-sufficient, independent and so on?

We would have to take particular examples about who we are talking about, to see how self-sufficient they in fact are.

JIM CAIRNS PREACHING SELF-SUFFICIENCY ON FAT PENSION

JIM Cairns has come out, and is a spokesman now...

But how can you talk about Jim Cairns being self-sufficient. He is getting a parliamentary pension. How is this called self-sufficiency? I'm not objecting him his parliamentary pension...

...but he is living off the work that someone else has done in factories, which get paid up in taxes, so that they can pay a parliamentary pension, so he can go around the country telling people that they should all have a different lifestyle. Isn't Jim Cairns trying to put an articulate voice to the alternative lifestyle movement which is very fragmentated now? A voice to a movement that rejects the values of present society, the values of which the working class seems to have accepted?

"If Hawke goes out of the country, capitalism cannot function... Fraser can go away and capitalism flows on splendidly... Hawke is the greatest strike breaker, he is the great organizer."

What the working class has is the necessity to stay alive. You describe the acquisitions from which they are most threatened. In fact changing the material conditions of their existence. It is very easy for people that don't have to work, to tell people who do, that they should reject their lives. As R.H. Tawney said, a long time ago, about middle class society, that they prepared to do everything for the workers except get off their backs. And what they do now, is not only that they won't get off their backs, but they pretend to lead them down with a great weight of moral guilt.

How do you see the New Left in Australia at the present?

What they are doing is to wait for the most recent journal to arrive from France, so they can go round spotting the greatest breakthrough that has happened. They are doctrinal, foreign dominated and elitist.

IF YOU DON'T FIGHT YOU LOSE

If the Left is so fragmentated and elitist, as you say they are, the overthrow of the capitalist system is not on the immediate political agenda then?

The overthrow of capitalism is, to some extent, not dependent on the will of the people involved. Some of its downfall is determined by its own structural problems which we are watching very much in 1979, and we are going to see for sure for the rest of the century. I certainly agree with you, that the prospect of the overthrow of capitalism in Australia and its replacement by socialism is not on the immediate political agenda. And anyone who goes around pretending that it is, is a positive political disaster to us all. But what is certainly true, as the Pilbara workers have just shown, is that if you don't fight you lose, and if you fight you win. You have to fight them every inch of the way about everything. Things would be a bloody sight worse if there was no resistance to them.

The notion that socialism is some kind of heavenly state that you suddenly jump into, and all the problems go away, is surely one of the ideas that was killed off in the early 1970s. All that happens when you move from capitalism into socialism is that you change a couple of
What is Humphrey McQueen social historian doing at the Fine Arts Department, Queensland University?

In your book "Australia's Media Monopoly" you show to what extent the ownership of the media has become concentrated. What I said, monopoly capitalism is the enemy of all decent possibilities to the world. What I said, monopoly capitalism is the enemy of all decent possibilities to the world. What I said, monopoly capitalism is the enemy of all decent possibilities to the world. What I said, monopoly capitalism is the enemy of all decent possibilities to the world. What I said, monopoly capitalism is the enemy of all decent possibilities to the world. What I said, monopoly capitalism is the enemy of all decent possibilities to the world. What I said, monopoly capitalism is the enemy of all decent possibilities to the world.

Can you see any really good thing coming out of another morning paper?

One of the good things that it would do is to give us more opportunities to journalists. They could tell their peasant sub-editor to get fucked if he rewrites a story and you could say it was somewhere else which they can't do at the moment. It could change the censorship pressures that one employer brings. It could be that there are two employers that do compete for stories against each other. And get your little scandals that get exposed and things of that nature.

What happened in the world. Would there be a third world war - a nuclear war?

Yes, that is the most likely future for the world. The superpowers have been through that, without it happening, then the world capitalist system seems to me to be in its one long period of substantial decline.

What do you think the war will be started by the superpowers: Russia, America and China?

They will all be involved in it; but China, for a number of reasons, doesn't have the capacity to be a superpower. There are only two superpowers that have the capacity to destroy the world, tens of thousands of times over. It is complicated at this particular moment for the first time in about 30 years, in the last five years the Americans haven't been on top, and the Russians haven't been undersmashed. They are both retooling to the capacity to destroy the world, so it seems to me that we're in a period of relative peace.

Eventually, I think, you are going to run into the kind of situation that you ran into in the thirties. Hitler kept taking little bits he knew he wasn't entitled to and kept taking them, and he was able to his rise. I think the Russians are going to find much the same thing, if they keep taking bits that you know Vietnam, Afghanistan, Angola, Mozambique, well if they can get away with that, they will get away with something else. The Americans are saying now: "God we will have to take a stand against them, at some point. We have given up all these important things, we will have to fight them over a Ceylon or the Seychelles or something that no one else ever thought about.

And that danger of militarisation is from both sides - because the Russians will think they can sort it out and the Americans think: "Well, we have to stop them quick", that is the problem. But the real inherent dangers are that the contradictions within the world capitalist system are also becoming apparent in the Eastern capitalist system.

You are saying that the Soviet Union is a capitalist country?

Yes, the Soviet Union is a capitalist country. They are an example of how you can live off the surplus value of the working people. They do that through the most developed form of capitalism, and they talk about it, which is run through the State, and that the capitalists don't have to do anything anymore. The final stages of capitalism that Engels talks about is what you have in the Soviet Union now; except an elite got there by building up that whole State apparatus for socialism, then having a political change in the system so they could then take over to run a capitalist system.

MONOPOLY CAPITALISM IS THE ENEMY, THE COURIER MAIL IS LAUGHING

In your book "Australia's Media Monopoly" you show to what extent the ownership of the media has become concentrated in a few hands. If Broadbeach were to have another locally produced morning paper in competition with the "Courier Mail", do you think this would be a waste of time? As you argue in the book that all the capitalist controlled press does is disseminate capitalist propaganda, that is "in the enemy of every creative, decent human being.

What I said, monopoly capitalism is the enemy of every creative, decent human possibility. Capitalism, of course, was one of the great bringers of human and decent possibilities to the world. It put an end to feudalism. But of course, that is changing.

Now you have another start - monopoly capitalism; which is the enemy of all those things. The main thing is what would happen in Brisbane if you had another daily paper? Probably the best answer to that is to suggest at look to the latest Margaret Thatcher. What they did was start up another morning paper. But who was he started up by? It was started up by Peter Wright, the partner of Tony Benn. The superpower system is if there have another paper which is run, say, by Packer or Murdoch? There is no difference. The only change that would happen is you would get more free competition and more real pay-wedge competitions between the papers. You do get a slight improvement in the quality of the press. The "Australian", I think, has shown that.

Ewen Cameron's "Counter Mail" has Harry Gedson in an editor now, who is one of those people, slightly more responsible and better editor. And he has been sent up from Melbourne to put a bit of life in, if you have to take it more in tune with the "Melbourne mirror". Not too a radical paper in any way, but just to bring it up to the sort of 1960s.

Can you see any really good thing coming out of another morning paper?

If you think they would change anything in the life of journalists. They could tell their peasant sub-editor to get fucked if he rewrites a story and you could say it was somewhere else which they can't do at the moment. It could change the censorship pressures that one employer brings. It could be that there are two employers that do compete for stories against each other. And get your little scandals that get exposed and things of that nature.

ALCOHOL AND CYNICISM: JOURNALISM'S ANSWER TO ALIENATION

In "Media Monopolist" you say that the destruction of journals at the present time is through alcohol and cynicism. Under a socialist system this wouldn't be the case? The extreme version of alienation in the work process. Not being that you have produced is destroyed before your very eyes; you have no control over the product of your labour. You write your story and it goes into the sub. And what happens after a while is you begin to write your stories before they go to the sub. Because you can't be bloody bothered having to rewrite papers. It is just something I know nothing about and don't care very much about.

Do you follow a Russian or Chinese line?

I don't think that the Soviet Union is any longer a Marxist society, or even concerned with that. It seems to me that it has long since become another version of a capitalist society again. That is, I suppose, nothing to say. I am more in sympathy with the Chinese than I think China is a socialist society.

In the preface to your book "A Bit Britain", Professor Mclean Clerk says that you, writing as a member of the New Left, "will be widely and possibly appropriately discussed". What has been the reaction of the Establishment to your books?

"Well, I am not very sure about that. I don't have much to do with Establishment studentism. The only ones I care the ones that happen to be personally friendly. But the other very vast majority of them, I think, I don't like it. There would be something seriously the matter if anything else were the case.

I have difficulty in understanding Australia in the last 20 years, which is primarily so much shod about. I don't bother about labels. Most of these differences are purely administrative differences in tenuous institutions and they don't actually reveal anything.

You are looking at Australian society from a Marxist point of view?

Yes. The Marxists more than any other thing, I think there is more to look about here than the whole of society works not just being an economic historian or a political scientist.

Which Marxist organisation are you committed to?

I suppose the closest I get to a Marxist organisation, as such, is working with friends of mine on a journal called "Bowyang" which is about Australian independence. It is called "Work on Changing Australia".

I am also active in Canberra where I am president of the Australian Independence Movement.

You don't belong to any Marxist organisation then, such as the Young Socialists?

No. Don't belong to any of those. I lay upon most of those as mainly being respectable... being just concerned with their own internal politics and not concerned with organisations of that.

Do you follow a Russian or Chinese line?

I don't think that the Soviet Union is any longer a Marxist society, or even concerned with that. It seems to me that it has long since become another version of a capitalist society again. That is, I suppose, nothing to say. I am more in sympathy with the Chinese than I think China is a socialist society.

In the preface to your book "A Bit Britain", Professor Mclean Clerk says that you, writing as a member of the New Left, "will be widely and possibly appropriately discussed". What has been the reaction of the Establishment to your books?

"Well, I am not very sure about that. I don't have much to do with Establishment studentism. The only ones I care the ones that happen to be personally friendly. But the other very vast majority of them, I think, I don't like it. There would be something seriously the matter if anything else were the case.

I have difficulty in understanding Australia in the last 20 years, which is primarily so much shod about. I don't bother about labels. Most of these differences are purely administrative differences in tenuous institutions and they don't actually reveal anything.

You are looking at Australian society from a Marxist point of view?

Yes. The Marxists more than any other thing, I think there is more to look about here than the whole of society works not just being an economic historian or a political scientist.

Which Marxist organisation are you committed to?

I suppose the closest I get to a Marxist organisation, as such, is working with friends of mine on a journal called "Bowyang" which is about Australian independence. It is called "Work on Changing Australia".

I am also active in Canberra where I am president of the Australian Independence Movement.

You don't belong to any Marxist organisation then, such as the Young Socialists?

No. Don't belong to any of those. I lay upon most of those as mainly being respectable... being just concerned with their own internal politics and not concerned with organisations of that.

Do you follow a Russian or Chinese line?

I don't think that the Soviet Union is any longer a Marxist society, or even concerned with that. It seems to me that it has long since become another version of a capitalist society again. That is, I suppose, nothing to say. I am more in sympathy with the Chinese than I think China is a socialist society.
In April of this year Alan Moir took over from retiring Stewart McCrae as cartoonist for the Courier Mail. His daily swipes at the Fraser and Bjelke-Petersen governments have been a breath of fresh air in that paper's staid format. At the recent Expo-Uni TIME OFF cartoonists Tim Low and Matt Macdonald found Moir demonstrating his talents to prospective journalism students. The photographs are by Nick Udovic.

TL: Where did you work before you came to the Courier Mail?
Freelancing, mainly for the Bulletin. I also used to fill in during Patrick Cookson and Pickering's holidays, on the Financial Review and the Australian.

MM: You originally came from New Zealand, six years ago... About six years ago, yes.

MM: Were you working for magazines over there?
No. I went to varsity there. Did fine arts then came over to Melbourne and bummed around Australia for about a year, then sent some stuff to the Bulletin, and they liked it.

TL: I've noticed your work in Playboy. Do you freelance for other magazines at the moment as well?
Yeah, the Bulletin. I've got an agreement with the Courier Mail that allows me to do outside work for these magazines so long as it doesn't conflict with the Courier or the Herald Weekly Times group.

MM: Are you restricted in what you can do for the Courier Mail?
I'm surprised that the Courier Mail has allowed me to get away with as much as I have. The Courier has a reputation down south, and in many quarters up here, as being a fairly conservative paper and I was pleasantly surprised to be allowed to be as aggressive as I have been (but not as aggressive as I'd like to be!) though there are cases where the editor has thought a cartoon to be too blunt, or inaccurate.

TL: Do you sometimes have trouble thinking up an idea?
Oh yeah, yeah. If there's no news or if the editor doesn't like the particular topic. We all have our bandwagons.

TL: Are there issues where your philosophy brings you into conflict?
I've been a member of the Labor Party for several years and so there may arise a basic conflict, with the ALP in Qld.

TL: Was membership of the ALP a problem for getting a job with the Courier Mail?
They don't know (laugh). No. And it shouldn't be a problem. The Fairfax group in Sydney a year ago asked all its journalists to declare their political affiliations. They were obviously aiming at the Labor ones as the left generally are more likely to join a party than the right-wing ones. And the AJA, even though it's conservative, took a stand. Told them...
to back down. There's no reason why the Courier Mail would complain. If they thought I was getting up and hanging up unfairly for Labor I suppose they'd have some reason to complain. I suppose it's a discussion of political cartooning. I'm in a fortunate position because all the governments in power are Liberal-Country party. I also think the Labor Party here is as right-wing as any of the others anyway. I can attack Labor without feeling any pangs of conscience. I'm more likely to have trouble with the Labor Party. M.M.: If Labor were in government would you be attacking them? Of course, yes. Well I was working with them when the Whitlam government was in power. It's a journalistic duty to expose anything that you sincerely see as wrong or hypocritical.

M.M.: Have you an attitude to Qld politicians changed or have you learnt anything since you came to Brisbane? I've learnt that it's a hell of a lot easier than I thought. Down south the politicians are seen as right-wing radicals but when I come up here and see the things that Flinner and Porter get up to behind the scenes, incredible! I mean, right-wing radicals is a very light description.

M.M.: Can you compare federal and state politicians on a basis of inspiration for satire? Well, federal politics has been mainly about economics over the last couple of years, and unless an unusual case, like Sinclair being himself, federal politicians or commentaries are based on economics, whereas state politics is about the househeads of Flinner and Porter and Joh... and the ALP. The stupidity. All the parties are caricatures of parties.

M.M.: Do you do any favourite cartoonists? Oh, Patrick Cook is an old favourite of mine, and Bruce Petty. I suppose partly because our philosophies coincide but also because of their techniques. I think Bruce Petty is a genius and Patrick Cook could well be one. I also like Temberg on 'The Age'.

M.M.: Do you have any ambitions beyond cartooning? Oh, Patrick Cook is an old favourite of mine, and Bruce Petty. I suppose partly because our philosophies coincide but also because of their techniques. I think Bruce Petty is a genius and Patrick Cook could well be one. I also like Temberg on 'The Age'.

M.M.: What do you think of the Leunig animation? It's now, yeah, although; I swear when I don't have ideas.

T.L.: Do you have ambition beyond cartooning? Do you want one day to do animation? I wouldn't mind animation. I've got no big business ambitions like Pickering. I don't want to emulate Bruce Petty but I admire the way he's gone with animation and developed a whole area of animation that's hitherto been untouched. That's where the chap's genius. He took up cartooning and has changed the whole fashion of cartooning in Australia. He introduced a whole new means of expression and has done that in animation as well.

Cartoons drawn for Time Off by Alan Akar.
DEEP IN SPACE KARNS OF MARS IS ON A COLLECTING TRIP

AND DO YOU KNOW WHAT KARNS WAS COLLECTING?

ALREADY GOT A OF THEM...

PLANETS!

KARNS WHO SEES THE ROMANTIC PLANET OF
DIODOR, HOME OF OUR FRIEND ZOOK

WELL BE GOOD FOR SWARMLIES IF I GET BORED WITH IT

1983 ADENIA

SO, ZOOK YET ANOTHER SPECIMEN FOR HIS COLLECTING

MEANWHILE, DOWN AT MARS...

WHAT'S GOING ON?!?!?

I WAIT

WHATS HAPPENING HERE?

I HAD A SUSPICION IT'S COLD AND WINDY

WHAT'S THE STRIP DEAL.. YOU KARNS AND ER... HOW TO...

SPRING!

WELL SO FAR... NOT A SIGNS... YET...

OH MY GOD!

A GREAT CABLE IN MY PANTS!

IT'S ATTACHED TO DIODOR... AT THE OTHER...

MAH... KARNS' COLLECTION NEVER BE COMPLETE-

IF ONLY I HAD A PURPLE PLANET...

WHY IT'S AN ENDLESS SPACE SHIP!

COLLECTORS' GUILD TO THE PLANETS

WILL MY COLLECTION NEVER BE COMPLETE?

WHAT KIND OF CREEP IS THIS?!
BACK AT HIS HEAVENLY HOME, KARING MOURRED HIS NEW AQUATIONS AND NEEDED TO ADJ. MR. I DREAM OF ABSENT BUT BEAUTIFUL PLANETARY LADY.  

MEANWHILE, ON BOARD ATARLAND SPACECRAFT...  

...SO THIS IS WHAT THE BOSS IS ALL ABOUT!  THINK ON BEGINNING TO MATCH A RUT!  MUST RETURN TO OMEGA AT ONCE!  

FOURS, WE MUST ALL COOPERATE TO NOUS OURSELVES OF THE SPICE NODE. I HAVE A PLAN THAT SHOULD SUCCEED, BUT FIRST WE NEED THE FOLLOWING...  

...500 KILOS OF GLUE, 500 KILOS OF NEWSPAPER, AND 30 KILOS OF PURPLE PAINT, ALL TO BE CRUSHED ACROSS THE CABLE TO KARING'S HOME PLANET.  

WHERE IS MY PAPERMAKER?  WHERE IS THE PAPERMAKER?  WHAT WOULD I DO WITHOUT MY PAPERMAKER?  MORE PRINT KARDS...  

THE PEOPLE LABOURED WITH DETERMINATION THROUGHOUT THE NIGHT AND SO...  

NEXT MORNING...  WHAT WILL THE NEW DAY BRING?  ON LAST DAY?  

WHAT HAPPENED?  THERE IS A PURPLE PLANETOID OUT THERE!  

A PURPLE PLANETOID! MY DREAM COME TRUE!!!  

DOVE SHAKE  MUST CATCH UP IMMEDIATELY  

IT'S MOVING AT A MIGHTY SPEED, BUT IF I HOPE MY SHIP IN TIME...  

OH OH!  

ZOOM!  

IN CATCHING UP...  ALMOST CLOSE ENOUGH TO CALL A LINE!  

SPLATTER!  

POOR KARING!!  

MEANWHILE, OUR HEROES STRUGGLE TO HARNESS THE PLANET.  

THE AS A QUICKER OF YOU TO WRITE, PAPER. PLEASE envy ONE OF THE RARE SPARE SHEETS AND PAINT IT PURPLE!  

YES, SHUT INTO UNCLE OF THE WRECKS SHIP IT SHOULD DO. KARING THE NEW ENTITY IS TO BE!  

AND STUCK IN SPACE WITH NO WAY HOME!
The Plight of Political Prisoners

By TIM LOW

The Temple of the Emerald Buddha in Bangkok is perhaps the most dazzling architectural complex in South East Asia. I was sitting in a courtyard at this temple in July 1978 when a middle-aged Thai sat down beside me.

"Are you American?" he asked me.

I explained who I was, and he began to banter in fluent English.

"You look like an American," he continued, "but I can't believe it."

We spoke about the many Americans who had been imprisoned in various parts of the world.

"I know of one such American," he said, "who was imprisoned in Russia. His name was Peter Benenson."

I explained that Peter Benenson was a British lawyer who had founded Amnesty International in 1961.

"He was concerned," I said, "about the plight of political prisoners worldwide."

"Yes," the Thai continued, "he also was concerned about the plight of political prisoners in Thailand."

"How can I help?" I asked him.

"Well," he replied, "you could write to the editor of the Bangkok Post and tell him about Peter Benenson's work."
Big Mal's Budget Hits The Student Pocket

Last week's federal budget is being billed as a soft economic document without the usual recessionary Fevre-arousing tactics. Just in case Malcolm needs to call a snap poll to the light of higher unemployment and inflation forecasts for next year. If you're a university student however, your future was further dimmed and it now looks a certainty that tertiary fees will be re-introduced, probably after the next federal election. Of course, that's if Malcolm still controls the treasury benches. In this report, LYN TAYLOR (U.Q. Education Resource Officer) examines budget implications for students and presents some chilling statistics.

TEAS AND THE BUDGET

TEAS, for the third year in a row there will be no increase in the TEAS allowance. The maximum allowance for 1980 will still be $45.15 per week for independent students (55c are few and far between — only about 8% of all students in Australia), $24 per week for ordinary students (they are few and far between - only about 8% of all students in Australia), $24 per week for independent students (they are few and far between - only about 8% of all students in Australia), $24 per week for ordinary students living at home.

Most of you won't get anything. Up to June 30, 1978, only 239 of all university and college students received TEAS. Why were the others 75% cut out? They weren't in approved courses, they had bad characters, they were more than half a year behind in their work, they weren't doing enough points, or their parents were earning too much money.

For ordinary students, TEAS is means tested on your adjusted family income. For 1980, if your adjusted family income exceeds the Poverty Line, no TEAS will be paid. For 1980 the amount allocated in the budget for TEAS was $30 million underspent. The maximum parental income was pegged to (he Poverty line of $75,000, so the maximum TEAS ($5 per week for university and college students received TEAS. That was 5.7% below the growth of the student population. Last year, the amount allocated in the budget for TEAS was $20 million underspent.

When TEAS was introduced in 1974, it was pegged to (he Poverty line of $75,000, so the maximum TEAS ($5 per week for university and college students received TEAS. That was 5.7% below the growth of the student population. Last year, the amount allocated in the budget for TEAS was $20 million underspent. When TEAS was introduced in 1974, it was pegged to (he Poverty line of $75,000, so the maximum TEAS ($5 per week for university and college students received TEAS. That was 5.7% below the growth of the student population. Last year, the amount allocated in the budget for TEAS was $20 million underspent. It was announced in the budget that the cut-off points of between $1500 and $2500 per year would be changed for new private foreign students from 1980 onwards. This gain against the Government's promise that there would be no re-introduction of tertiary fees for 1980.

We should be opposed to fees for any group of students whether they be foreign, postgraduate, male, blonde or Catholic. It is an important tradition that overseas students should be equal with Australian students. A free foreign student programme is one way of providing overseas aid and a return of cultural and scientific exchange between countries. It is particularly important to overseas students to bring in only $6 billion, so the real motives behind the decision could not be economic ones.

What the cutbacks in funding for Queen's University mean

The 1979 budget was not the first one to announce reductions in education spending. Education funding has been progressively cut back for about the last four years. The University Library has really been feeling the pinch. The Library used to stay open until midnight Monday to Friday. It was forced to close at 11pm Monday to Thursday and 9pm on Friday, because there is not enough money to pay staff to keep it open any later.

There were fewer new books in the Library in 1978 than in any year since 1973 and the amount spent on books was cut by 25% last year. Almost $6 million is spent every year to implement the policy of keeping books in storage. There is no space left in the library for more books and there has been virtually no capital funding for Queen's University for years now. It is estimated that in five years time 12% of the library materials will be in storage. Over the past couple of years, many departments have either lost tutors or been unable to employ more tutors when student numbers have grown. You have felt the results of this with tutorial groups that are too large and prac. classes that are not adequately supervised.

Because maintenance grants have been cut, many departments can no longer afford "hand-out" material to students and in some subjects, students are asked to pay for this material. This has not always been the case.

Much of the equipment in the science departments is nearing the end of its useful life. There is not sufficient money to keep abreast of the new technology, with the result that research results have no credibility internationally.

Some departments, such as Agricultural Science, do not have enough senior staff. Postgraduate students are not adequately supervised.

The University has been forced into a "no-growth" or static state. There is no room for innovation. New courses such as Industrial Relations cannot be contemplated. Rapidly expanding areas, such as Computer Science, are desperately short of staff and facilities. The staff situation is virtually static with little "new blood" coming in. Opportunities for potential young academics are very limited. Other universities and C.A.E.S are in the same situation. The accusation that universities have been using their funds irresponsibly is a cover-up, an attempt to justify the Government's economic policies.

FOILING FRASER'S FREEDOM FOLLIES

Late in the Budget Session the Government will receive the report on the Freedom of Information Bill 1978 and the Archives Bill. The Freedom of Information Bill 1978 and the Archives Bill, from the Standing Committee on Constitutional and Legal Affairs. As a result of the long-awaited report being presented, the freedom of information issue will come up for political debate. The national FO.I.L. (Freedom of Information Legislation Campaign Committee) Campaign believes it has a battle ahead to ensure that effective legislation is passed in the foreseeable future. It is particularly important to ensure that the Prime Minister does not refer the Bill to an interdepartmental Committee where it will certainly become bogged down. Therefore, FO.I.L. is planning an extensive public awareness program and if you can provide any resources at all they would very much like to hear from you.

Please contact John Wood, Honorary Secretary of the FO.I.L. Campaign Committee by writing c/- P.O. Box 346, Dickson, 2602, A.C.T., or ring him on (02) 467 294 (w).
The Rock & Roll Talk-Back Show

XTC recently completed a month-long tour of Australia. Following that, the band decided to break for a bit and visit the UK, to play at the annual Camden Town Festival. The result was a string of dates at various venues, showcasing their new material and giving them a chance to refine their live performance. The tour was a success, and the band returned to the studio excited and ready to continue working on their next project.

What's the setting? The band is in a small room at the Camden Town Festival. The lighting is dim, and the ambiance is intimate. The band members are relaxed, and the crowd is engaged, with many aficionados eagerly waiting to hear their new material.

What's the mood? The band is in a positive mood, and the audience is enthusiastic. The energy is high, and the show is going well.

What's the initial reaction of the audience? The audience seems to be enjoying the performance, and many are dancing along with the music. The band is encouraged by the positive feedback and continues to perform with enthusiasm.

What's the final reaction of the audience? The audience is enthusiastic, with many members cheering and clapping at the end of the show. The band members receive a standing ovation and wave to the crowd, expressing their gratitude for the support.

What's the final reaction of the band members? The band members are pleased with the performance and feel that they have succeeded in connecting with the audience. They are eager to continue touring and promoting their new material.

What's the overall reaction of the band members? The band members are pleased with the performance and feel that they have succeeded in connecting with the audience. They are eager to continue touring and promoting their new material.

What's the overall reaction of the audience? The audience is enthusiastic, with many members cheering and clapping at the end of the show. The band members receive a standing ovation and wave to the crowd, expressing their gratitude for the support.

What's the overall reaction of the band members? The band members are pleased with the performance and feel that they have succeeded in connecting with the audience. They are eager to continue touring and promoting their new material.
WET DREAMS

FIRST I DRAW THE WELL

THIRSTY?

THEN I DRAW THE WATER

BLUB BLUB
REVIEW

JOINT EFFORT NO. 12

There's something about punk rock that makes them real winners. It could be the great line-up of Australian, overseas and local talent. Usually these bands play for $4 or $5 if you're a Triple Zed subscriber. This Saturday afternoon there were two of them. The first was the Brisbane band arguably Australia's Number One pop rock export, The Humans (a new and a very promising talent) and The Humans (the band who are currently showing off their brand new singles and they have a great "Jelby and Wyb" hit). Each band member wears a black shirt and white tie adding to the clean-cut, nice guy, pop image. There's no room for non-conformity in a power pop band doesn't it? We know - everything is so calculated.

The Aliens excited and, after a short and almost impatient break, it was the Humans time to show their worth and surprise, surprise, they've actually improved. The band Humans notorious for sounding untrained and unprepared seemed to put up a good front this night. They do cover versions (Television's "Foxhole" and X Ray Spots' "I'm On Another Planet With You" were proof of their extra efforts.)

Just before Sports hit the stage the volunteer bar ran out of drink. Fortunately the hall's bar was also running low. The Aliens excited and, after a short and always impressive encore, Steve Cummings (the lead singer, seems to be a most ambitious with his voice. (The band in general were experimenting with bow his voice's sound.)

A new, visual effect which has been added to the act is the intro to "Radio Show". The lights go out and the thumping drum bass breads start in the middle of the stage. The lights go out and there's a momentary silence, and Steve Cummings, the lead singer, always looks like a pretty nervous guy to me. He picks his nose and twirls his upper body half-reluctantly and hardly with a smile. Simultaneously, everything they do is short and sweet. Oh, one other criticism of Sports they only played one encore.

BRIAN VAN INTEREN

THE ALBUM PEOPLE ARE TALKING ABOUT:

JO JO ZEP & THE FALCONS NEW ALBUM SCREAMING TARGETS L36975

OUT NOW ON MUSHROOM RECORDS & TAPES.

TIME OFF September, 1979

23
SOLLEY brought with him). "Open Hearted" in particular comes as a bonus with the new album. It's David Byrne's off-beat sensibility that is most apparent on this outing is the dual guitar work of Faithful and James Power. The one person who seems to have suffered in this new version is Wilbur Wilde. His endless sax riffing was cut to a bare minimum.

The difference between the Falcons' set in "Cuthulu" and their cover of "Nol a Woman Nol a Child" is that R&B's achieved a totally unique sound (even though it wasn't able to be reproduced on stage).

JOE ZEP and the Falcons (Mushroom L36973) Switch on your TV set everyone. Jo Jo Zep is on about that "Hit and Run" isn't charting within four weeks of release he didn't know anything about music. Despite the severity of this threat by Wally the Mo, "Hit and Run" is still making the Top 10.

"Screaming Targets" is the band's third album. From a personal viewpoint, it is the only one to show any real listening pleasure. The Falcons' earlier work is staunchly rooted in American R'n'B. For "Screaming Targets", Camilleri has handed over the production to Peter Solley (who also did a fantastic job on the Sports' "Don't Throw Stones"). Whereas Camilleri's production left the individual components mesmerized by a strudginess, Solley's production is characterized by a clarity which allows each instrument to shine in the final mix.

As for the material itself, Camilleri has moved away from the R'n'B idiom towards what could loosely be called European reggae. The perfect crystallization of this new style is to be found in the new single "Hit and Run" and "Katchee".

The Falcons move to the forefront of some new fields. The only real similarity between the band's first album and "Hit and Run" is Byrne's screaming vocals. However, even Byrne's voice has been subjected to Eric's treatment (e.g. "Hit and Run"). Of the material itself, we can find an exploration of Joe Camilleri's new fields. The opening track for instance called "Z-23" is an African chant over a disco base which could easily have been an outtake from an ex-Bee Gees album. "Hit and Run" is another track which is completely different to anything done previously. It's David Byrne's off-beat approach to Neil Young. The effect is a crazy combination of two such vastly different entities.

My favourite track is called "Elecet Guitar". This features unambitious but very good guitar work by Tina Weymouth. However one cannot be sure if it is due to Enos Kendal or because of Weymouth's virtuoso musicianship.

Of the remaining songs it seems that they are divided into the acceptable and the unacceptible. The more immediately likable songs such as "Tupelo", "Hit and Run", "Walking on the Surface of the Moon" are too strung to make their way on to Top 40 plays. Of the original tracks, the most notable is "Dying" (which contains said sounds recorded at a fast pace).

My only and only criticism of this album is Byrne's lyrics. In their quest for experimentalism Byrne seems to have lost sight of the brilliance of his former lyrics. Lines like "Here's my telephone number" are not natty. It's not too removed from the truth, his first album contained an Ian Dury song and his voice has the same cockney quality as Dury's. The one difference however, is that Wally's恕has Ian Dury's twisted sense of humour.

The best of the originals are "Walking on the Surface of the Moon" and "Vendetta, "Buddy Holly's "Crying, Waiting, Hoping" was re-issued as the first single from the album. Why, I'm not just as it is rather dismal. The other non-original is easily the highlight of the album. This is Tommy Roe's "Dody", a happy, folky number, it personifies Wally's slightly bent approach.

"Wonderful World..." is a good party record. It contains 10 tracks which are guaranteed to get the feet tapping. There is nothing particularly creative about it, but Mr Eric never makes any pretense about this fact.

TONY GILSON
**The Bottom Line:**

John Mayall

**Azure D'or:**

Renaissance

These albums are from two of England's longest surviving recorded artists. Both Mayall, as a solo artist, and Renaissance, as a collective group of musicians, have followed a direct line through their musical evolutions. In these latest offerings however, both fall a little short of the mark.

Side one of Azure D'or opens with the track "Jekyll and Hyde," written by guitarist Michael Dunford and friend Thatcher. The lyric line reads as a piece of 70's style English poetry and on lyrical merits alone it is a fine piece of work. Unfortunately for the musicians involved, their contribution is a bit contrived, with a distant sound like too many other bands. With most of this album I found myself listening to "Jekyll and Hyde," then Renaissance, but hearing Alan Parsons, Yes, Steelye Span and perhaps Genesis. Certainly I heard very little originality. "Only Angels Have Wings" is the sole vocal performance by bassist and songwriter Jon Camp. His voice is neariy as strong as the harmonica. John Mayall... blues singer and master of the art of gathering the world's finest as company in music. His "Forever Changes," my favourite track on the album.

Side two includes more "Yes" style arrangements, including "Secret Minion," which is highlighted by a right rhythm section from Camp and drummer Terence Sullivan. "Kalynda" is guitarist Dunford's showcase. His interplay between acoustic and electric guitar finds an unusually harmonic blend. Azure D'or presents the listener with a direction change within the band. To quote the last two lines on the album: "I'm standing here, could all be told, the crossroads call/We've got to go." John Mayall... blues singer and master of the art of gathering the world's finest as company in music. This latest is in the main, of white EnglishAmerican sound. The credits read like a Who's Who of New York and L.A. session players and it's from these people that the album draws its strength. Mayall, it appears, is only present to provide vocals and harmonica and not much else, thus being perhaps exactly what Mayall wants. He has always appeared, both on record and live, as a player in, not leader of, the band.

Like Renaissance however, "Bottom Line" suffers from sounds like too many others. Some excellent performances can be heard from others on the album. Musicians like Leon Parravis (keyboards), Lee Batmore (guitar), Cordell Dupree (guitar), John Tropea (guitar), bassists Gordon Edwards, Bob Gibbs, drummers Jeff Porcaro and Steve Jordan. "Bottom Line" shows signs of becoming just as a search for individuality by Mayall. Overall the listener hears a smooth, fully arranged style complemented well by Mayall's rasping voice and screeching harmonica.

Leon Pendarvis, Charlie Callelo and Bob Johnston (produced) have all been listed as arrangers and all those performers right up to the present day. Only a few of white EnglishAmerican sound doing the Black American sound. The credits read like a Who's Who of New York and L.A. session players and it's from these people that the album draws its strength. Mayall, it appears, is only present to provide vocals and harmonica and not much else.
Co-written and directed by George Miller, stunt direction by Grant Page, starring Mel Gibson and others.

Run, don’t walk to see "Mad Max". This movie is without a doubt the best thing to hit Australian screens since the cursed pie. But you (and the rest of the world) won’t be watching this film.

None other than Phillip Adams himself has sounded the warning to the unwary (Move over Fred Nile and the Festival of Light). In a rather hysterical article in the May edition of the Bulletin, Adams somehow lost his customary intellectual cool and let loose with a savage, "highly moralistic" attack on the film’s violence.

"I saw a preview of Mad Max our Friday morning, and we were still laughing about the nastiness 24 hours later." That’s the advice you do to others. The Mad Max movie must not supply primitive violence. And if they don’t, it’s because it’s a thousand times more subtle and has dealt the result in a much more hidden fashion. Custom-wagon set to the drive-less and as the audience realised they had a production class of its own.

The climactic scene towards the end of the film involving a high speed motobike and prime mover seems to be seen to be appreciated, because ultimately the film’s been there and the one I’ve seen has an entirely different vision.

There’s always that sense of only a movie which sort of, doesn’t have a connection of why you can’t afford to miss Mad Max, nothing will. You’re right Phillip, this film is violent, but to claim that anyone not already prepared to see violence will walk out of the cinema ready to kill is bloody nonsense!

Mad Max often grabs you, disturbs you, but never in the same fashion. There’s always that sense of "It’s only a movie" and that particular row has never ceased yet of why you can’t afford to miss Mad Max, nothing will.

For better or for worse many people (myself amongst them) have been highly stimulated and it’s no point in attempting to moralise about the surpluses in the production of this particular film.

Despite the fourteen weeks to achieve the results I spoke of above, the movie also features the excellent presence of Mel Gibson (Mad Max) who, when not enjoying his home life with the wife and kids, is a super cool of their club member of the police force must of the outback (as saying "Hall of Justice"). Miller grants Gibson (as the ultra groovy guy) "the inviolable right of the hero to do what he’s got to do."

And in this case it’s his super cool to see the police force make clear the highways of the remnant of a group of lawless bikies. With no matter what aspect of the film examined, whether be the non-stop pace but consequent easy soundtrack, the acting, cinematography or "Mad Max" measures up well — and worse is still another one will in years to come account for its success as the cult movie of the seventies.

—MORTON REEVESBY

Most of us tend to think of a film festival as a once-in-a-lifetime opportunity to indulge in highbrow passion. But that’s not the case in a film festival has two other significant roles to play.

First, it introduces to the public a wide variety of films from countries all over the world. As the average person will never be able to see them. Most Australian commercial releases are Hollywood extravaganzas. Even continental films that have made it to the Schonell Theatre’s screen are a fortunate few.

Second, film festivals, supposedly influence distribution — the business men and women who judge whether a film could sell tickets elsewhere. This is an arguable point. A film seen in a festival is not a small festival — so matter how brilliant — is unlikely to be seen elsewhere. These are often past from festival to festival, raved over by critics, but seldom shown to the average smiling public.

The 14th Brisbane Film Festival will be screened at Qld. Unid’s Schonell Theatre and its director, George Francey believes it has the most varied program ever. There are a lot of shorter films on many themes the thought provoking as well as the light-hearted. The festival committee has tried to break up "heavier" feature films with the lighter shorts, thus eliminating any overall theme.

The festival runs over two separate periods. The first is Thursday and Friday, August 30 and 31 (night sessions) and Saturday September 1, all day. The following week — Thursday and Friday, September 6 and 7 are night sessions, with all day September Saturday 8 is the second session.

The venue chosen is the Schonell Theatre, and a good idea — not only because the Schonell promotes only the best movies itself, but because also you can stretch your legs and relax between the earlier lengthier unbroken runs of the powerful grounds of the University. A preview film from the festival was shown recently, it was "Nick Carter in Prague", Czechoslovakian product.

Nearly titled "Alette Hasn’t Had Supper Yet" (the name used in American release), the film is part of a whole series of "Nick Carter" movies which have generated a type of novel comic, etc. Sounds like Czecho-Slovakia might be trendier than "Nick Carter" freaks. What are we missing out on here?

Nick Carter is America’s greatest private detective summoned to Prague to investigate a mysterious disappearance of a dog named Czes. His adventures lead him to a giant, man eating flower, Adelaide. All the while, the décor in distaste and all the chinos of silly fiction are there — the chaste, the frights, the outrageous dressers, etc. His barbaresque hilarity will have you in giggles. Fun and madness is the essence of this one.

Two feature films of the Festival are "Australia: The Night Proletar", taken from Patrick White’s novel of the same title, and "Palm Beach", a film about the hedonistic lifestyle of a bunch of young Australians.

The Japanese film industry has become even more prominent in recent years. Two Japanese feature films are in the festival — "L’empire des sens" and "Melody in Grey". The former is a joint Japanese-French production that you would be unlikely to see outside film festival in Australia, and certainly not in general release. It is a vital contribution to the festival if audiences are not to be denied the opportunity of viewing non-exploitive material, no matter how controversial it may be.

There are as many different themes as there are movies in this year’s Brisbane Film Festival, apart from the individual film-goer, and organiser, set different values in different films, the exploitation of skin, violence, the box office appeal are not included.

—VANVILLA
The China Syndrome
Produced by Michael Fonda, Jack Lemmon, Michael Douglas.

"The China Syndrome" is an excellent film and one
I recommend that everybody should see. Although it
doesn't, with its recent release at the Three
Mile Island power plant, the timing of this film
may not be coincidental.

The film is a product of the most startling things
that the public has been hearing about of late.
Three Mile Island, a man-made disaster, that has
created a great deal of anxiety and fear throughout
the country.

The film is a result of the fact that the public
are feeling exactly as I had when I went in.

What I found was that the public's anxiety
was not unfounded. The nuclear power plant
is a real threat to the safety of the people
living near it.

The film is a product of the most startling things
that the public has been hearing about of late.
Three Mile Island, a man-made disaster, that has
created a great deal of anxiety and fear throughout
the country.

The China Syndrome is a must for anyone who
wants to learn more about the dangers of nuclear
power.

WaterShip Down
Based on a novel by Richard Adams. Written for
the screen by Angela Marty, produced by Jack
Lemmon, also has the same direction.

The theme song "The Woodsho" is a pleasant
song, with the voices of Ralph Richard-
son, Mike Ball and sung by Art
Garfunkle is pleasant and
provides a good backdrop for the film.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
voice done by the late Mike Ball.

The soundtrack is the film's best feature, Angela
Marty's music is interesting and
provides a good background.

The film's best character is the bird KoSheh, whose
"The Woodsho" 2/30/72 15477227

TIME OFF September, 1979

27
Happy Days

Cement Box, St. Lucia, produced by T.N. Underground Company.

"Happy Days", produced by T.N. Underground Company at the Cement Box this month, isn't for the narrow minded. The play, an absurdist classic by Samuel Beckett, has a woman, Winnie, buried up to her waist in a pile of dirt for the first part of the show, and up to her neck for the second part.

Winnie, played unpretentiously and extraordinarily well by Pat Thompson, is a woman who just has to keep talking to acknowledge her existence and have her existence acknowledged by—nobody in particular.

Absurdist drama is great because it gives the essence of a certain situation but you fit in the specifics. To me Winnie symbolised you fit in the specifics.

The unprecedented and extraordinary thing about "Happy Days" was the level of participation required by the audience individuals. Without thinking and creating along with play it would have been a dull spectacle. TV doesn't require us to participate in this way and some seem to think that theatre shouldn't either. Hilary Darn in her review on "Happy Days" in the Courier Mail, 16/8, said the play had no entertainment value at all. I suggest that she is painfully wrong. The play had a lot to say about people being buried in their own shit, it's a play that the Courier critic didn't find it more entertaining and enlightenment.

Though uncommercial, it's great that plays like "Happy Days" are going on in Brisbane. Watch out for the TN Company's Underground plays and see them for distance sake.

—BARBARA ALLEN

With Banners and Babies

Community Arts Centre, 60 Waterworks Rd, Red Hill.

"With Banners and Babies" on at the Community Centre, Red Hill is one of the most enjoyable women's films I've seen. It is a documentary film showing the role of women in the strike/occupation of G.M.H. factory in the U.S. in 1938 this was the biggest factory in the world.

During the Depression, the owners of factories, to maintain profit levels, reduced wages to below life-sustaining amounts. Correspondingly they increased physical labour to superhuman levels in vile working environments. The situation was a realisation by the workers, by occupying the building the men had imprisoned themselves.

Women effected a strike which doubled nuclear social division and organised these women into efficient defense group. On two or three occasions the police with guns in hand arrived at the factory, pub-licising the exploitation of the women. Under the "Babies" can be hired from the Sydney Film Co-op.

Films like this one are on view throughout Australia due to overseas supply problems—check early with the Union Calculator Shop.

Remember: Free 1 year insurance with every calculator purchased from the Union Calculator Shop.

U.Q. Union Shopping Arcade
Ph: 370 9817 or 371 1611

SPECIAL OFFER

HP67 MAGNETIC CARD PROGRAMMABLE CALCULATOR REDUCED TO $390 FROM $470

Did you know that a calculator can be incorporated into a cigarette lighter, that a calculator can substitute your top-rhythm arran-ge, that there is a calculator which is a language translator. The Union Calculator Shop has these and many more extra-ordinary calculators on display.

Some Hewlett Packard and Texas Instruments models are scare throughout Australia due to overseas supply problems—check early with the Union Calculator Shop.
A NIGHT WITH DAME EDNA:
Her Majesty's, City, starring Barry Humphries.

The four characters that Barry Humphries portrayed in his Brisbane show were unmistakably Australiana, bizarre stereotypes developed by what would seem to be a bitter, resentful imagination.

Humphries's adolescent eccentricity in the conservative Melbourne of the 50s was met with disdain by the unsullied suburbanised mentality of the time.

The Edna Everage character was created as a reaction to such mentality and met with such success that her fame has grown from cult appreciation at student reviews to international superstardom via Letters to Miss World, a one-woman show performed by Humphries with a wonderful balance of pathos and humour.

Time was when Edna Everage was met with disdain by the pottering about in the toolsheds of the working class with their facetious idealism.

The predominantly white, middle class audience were greatly amused by references to basic bodily functions (all of which occurred in the second, third, and fourth acts of the show).

...and....

CHRIS LANGHAM SUPERMAN:
Twelfth Night Theatre, Bowen Hills.

You would like to spend two hours of your valuable time in a crowded room with a dangerously hyperactive schizoid extrovert attacking you with bad non-jokes? It happened to me a couple of weeks ago and I enjoyed every minute of it.

Chris Langham's performance is equally subversive of the normal rules of standards in controlled lunacy. He has served his apprenticeship with Spike Milligan and realises that it's not WHAT you say, it's HOW you say it.

Langham is subjected to the noble art of satire, via Edna Everage, to attack the irrefutable, the weak, those who can't fight back.

The performance, white, middle class audience were greatly amused by references to basic bodily functions (all of which occurred in the second, third, and fourth acts of the show).

...and....
There are no new toys available on the market this month.

As I was so struck by what I see at the new financial quality of the P.T.T. show has improved. In fact, nothing could be further from the truth. Despite his degree, Gavino never escapes from his social isolation.

It is a powerful story about intense poverty, both material and social. It begins when the six year old peasant boy Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

The fact that Gavino's apparent escape comes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

When the Sandal is stilled, it's overpowering, child, you know. Gavino's equally a battle against his social origins, and another scene on finance. "The stillness isn't still, it's overpowering, child, you know. Gavino's equally a battle against his social origins," Gavino's battle against his father, a man who is a quintessential of this Cannes film awards. The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

"You've got to want it in the cockpit like me," he says, unable to perceive any other future for his oldest son. Now an attempt is being made to fill the gap.

On September first, some 700 full-time students at the University of Queensland will receive a questionnaire asking them questions ranging from improvements of the schools they went to, their attitudes on outside influences and internal issues, and their degree of satisfaction with their university courses. The results will be analyzed statistically and compared with those of the 1969 survey, as it should be. Avoid making a series of bru(ish anec­dotes about photographs and sport, social life and meniality" when sport, social life and meniality become the central theme of discussions about intellectual satisfaction.

There are no new toys available on the market this month.

As I was so struck by what I see at the new financial quality of the P.T.T. show has improved. In fact, nothing could be further from the truth. Despite his degree, Gavino never escapes from his social isolation.

It is a powerful story about intense poverty, both material and social. It begins when the six year old peasant boy Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

When the Sandal is stilled, it's overpowering, child, you know. Gavino's equally a battle against his social origins, and another scene on finance. "The stillness isn't still, it's overpowering, child, you know. Gavino's equally a battle against his social origins," Gavino's battle against his father, a man who is a quintessential of this Cannes film awards. The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

"You've got to want it in the cockpit like me," he says, unable to perceive any other future for his oldest son. Now an attempt is being made to fill the gap.

On September first, some 700 full-time students at the University of Queensland will receive a questionnaire asking them questions ranging from improvements of the schools they went to, their attitudes on outside influences and internal issues, and their degree of satisfaction with their university courses. The results will be analyzed statistically and compared with those of the 1969 survey, as it should be. Avoid making a series of bru(ish anec­dotes about photographs and sport, social life and meniality" when sport, social life and meniality become the central theme of discussions about intellectual satisfaction.

There are no new toys available on the market this month.

As I was so struck by what I see at the new financial quality of the P.T.T. show has improved. In fact, nothing could be further from the truth. Despite his degree, Gavino never escapes from his social isolation.

It is a powerful story about intense poverty, both material and social. It begins when the six year old peasant boy Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

When the Sandal is stilled, it's overpowering, child, you know. Gavino's equally a battle against his social origins, and another scene on finance. "The stillness isn't still, it's overpowering, child, you know. Gavino's equally a battle against his social origins," Gavino's battle against his father, a man who is a quintessential of this Cannes film awards. The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

"You've got to want it in the cockpit like me," he says, unable to perceive any other future for his oldest son. Now an attempt is being made to fill the gap.

On September first, some 700 full-time students at the University of Queensland will receive a questionnaire asking them questions ranging from improvements of the schools they went to, their attitudes on outside influences and internal issues, and their degree of satisfaction with their university courses. The results will be analyzed statistically and compared with those of the 1969 survey, as it should be. Avoid making a series of bru(ish anec­dotes about photographs and sport, social life and meniality" when sport, social life and meniality become the central theme of discussions about intellectual satisfaction.

There are no new toys available on the market this month.

As I was so struck by what I see at the new financial quality of the P.T.T. show has improved. In fact, nothing could be further from the truth. Despite his degree, Gavino never escapes from his social isolation.

It is a powerful story about intense poverty, both material and social. It begins when the six year old peasant boy Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

When the Sandal is stilled, it's overpowering, child, you know. Gavino's equally a battle against his social origins, and another scene on finance. "The stillness isn't still, it's overpowering, child, you know. Gavino's equally a battle against his social origins," Gavino's battle against his father, a man who is a quintessential of this Cannes film awards. The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

"You've got to want it in the cockpit like me," he says, unable to perceive any other future for his oldest son. Now an attempt is being made to fill the gap.

On September first, some 700 full-time students at the University of Queensland will receive a questionnaire asking them questions ranging from improvements of the schools they went to, their attitudes on outside influences and internal issues, and their degree of satisfaction with their university courses. The results will be analyzed statistically and compared with those of the 1969 survey, as it should be. Avoid making a series of bru(ish anec­dotes about photographs and sport, social life and meniality" when sport, social life and meniality become the central theme of discussions about intellectual satisfaction.

There are no new toys available on the market this month.

As I was so struck by what I see at the new financial quality of the P.T.T. show has improved. In fact, nothing could be further from the truth. Despite his degree, Gavino never escapes from his social isolation.

It is a powerful story about intense poverty, both material and social. It begins when the six year old peasant boy Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

When the Sandal is stilled, it's overpowering, child, you know. Gavino's equally a battle against his social origins, and another scene on finance. "The stillness isn't still, it's overpowering, child, you know. Gavino's equally a battle against his social origins," Gavino's battle against his father, a man who is a quintessential of this Cannes film awards. The fact that Gavino's apparently escapes with his family's forlorn memories of an olive grove. Suddenly they have no tail. You must be able to express any personal love.

"You've got to want it in the cockpit like me," he says, unable to perceive any other future for his oldest son. Now an attempt is being made to fill the gap.

On September first, some 700 full-time students at the University of Queensland will receive a questionnaire asking them questions ranging from improvements of the schools they went to, their attitudes on outside influences and internal issues, and their degree of satisfaction with their university courses. The results will be analyzed statistically and compared with those of the 1969 survey, as it should be. Avoid making a series of bru(ish anec­dotes about photographs and sport, social life and meniality" when sport, social life and meniality become the central theme of discussions about intellectual satisfaction.

There are no new toys available on the market this month.
Gulp of Carpentaria, Northwest Queensland. Rustic sea orientated cuisine. Set menu. One meal provided free with the presentation of a Burke Shire passport. Lunchchops seven days a week except during the wet season when seafood and potato supplies run low. Private parties catered for. Vegetarians discouraged. Bookings phone Burkettown 4 on the single trunk line.

The camels were starting to flag when through the0 overscruising heat shifter Wilks spied the spires of my namaste town in the glaring distance. "Only 20 more miles", he croaked, as we staggered through the dry bed of the river I had named after Queen Victoria's consort, Albert.

A little further on we were halted by our top cap representative of the Britannic Majesty's Burke Shire Government who demanded five Australian dollars of each of us in return for a passport and permission to travel through his castle. Still 30-30 and 20 at the Gulp of Carpentaria, our destination.

The camels seemed civilised and we had to try them in which we reached the 3350th sign near the mineral water bore. The water was 75.5 degrees. Since we were in the vast metropolis of 30 to 60 buildings and only the imposing pile of H.M. Shire's administrative offices that guided us to the Saltpan foodhouse to which we had been directed.

The waitook the camels round to their quarters to water and feed them while we thankfully doffed our tropical hats (bought specially from India for our trip) and relaxed in the shade of the verandah beneath the cooling influence of ceiling fans at full power.

On presentation of our passports we were informed that we would be given a free meal of the finest barbaretti et fites Anglaise mee lemon.

The meal was beautifully presented in white waspings of finest butcher paper and we tucked in. Several people of various hues watched us as we savoured the fulness the true flavour of the fish and chips. A small drizn of salt heightened the bewitching flavor of the whole grande bouffe.

The lemon provided a brilliantly sharp accompaniement which contrasted well with the pepperiness of the fish and chips. A small dish of salt heightened the bewitching flavor of the whole grande bouffe.

We took a subtle after meal drink of local mineral water fresh from the stream. We passed cooler and relaxed in our comfortable steel chairs to watch the fllts, the dogs and the less fortunate denizens of the city. No one which the attended had considerably cast into the dusty component beside the establishment. Following the obligatory cigars after such a repast we paid the highest respects to the chef before leaving for the Gulp. She said charmingly simply that "she's all right, mate" and bust us forward after bringing the camels round to their quarters.

We reached the Gulp safely thanks to the food and returned to this spot in Outback Australia where I pen this note for future travellers in this region who may find themselves in need of this information while in the region of Burkettown.

God save Her Britannic Majesty the Queen and the Saltpan.

BURKE & W elastic walking and CAMEL RIDING CLUB

The Central Hotel.

North west Queensland, phone Normanton 007. Salter and Australian consumer barbiturates 12-2 every afternoon except Sundays. Fully licensed.

A delightful surprise in the heart of the north west. Under the cooling influence of ceiling fans at full power we made one of the most fortunate gustatory choices of our tour.

It was a near thing. The menu offered Fisherman's Basket ($3.50) or Cold Meat Salad ($3.30), Bonbich deliberated and finally decided that even though it was over 90 degrees in the shade in August the cold meat salad was out. We went for the sake of a meal with the atmosphere of the old U.S. West. Yes, Bonbich was going troup after two weeks at the Gulp of Carpentaria.

So I was considerably relieved when the "flavoursome" was prepared and we turned out to be even edible. More than that it was delicious. Except for The basket consisted of crumbed prawns, crumbed scallops and scallops. The only things we ate was some salad. But don't expect that to be a reason why I was so content. We had come to get away from the hustle and bustle and have a bite to eat.

With the food of the west, the only thing I could say is the meat was less soggy than could have been expected. The bread was superbly fresh and the bouquet was genuine. When the Central lets its head go it goes off the rails.

Near to the door and the muddled heat sat four rangers straight from some cattle station and still sporting their cowboy hats and boots. They had made the wrong choice, going for the cold meat salad. We felt complanent pity for these hardy boys from the far North. They paid into the dustbin and left.

The only item the two meals had in common was the collection of Formica stubbies on the tables. I could see that they were used for a much different reason at the rangers table.

For us the delicate fragrance and taste of the cold fluid afforded us the unique opportunity to savour to the fullest the true flavour of the scallops and prawns which were the heart of the meal. The tigers on the other end swamped the beer down in great throat busting swallows. Obviously they could not have liked their meal if they drank in that fashion. Although I was to see similar methods of drinking demonstrated at the annual Normanton races later that day.

Bonbich retired to the back verandah for an after lunch cigar and I sat back and listened over the last two or three stubbies before passing him to watch the natives at work in the cotton fields.

Back in the bar really prevailed with much hearty laughter, beer engendered, shaking the dust from the spinning fans. After an hour we stood from our contemplation and paid the check. Which came to a modest $5 each including beer. Then back to the camels.

I can thoroughly recommend this out of the way resting establishment to anyone with a little time to kill, a modest income and an adventurous palate.

L. VAN LEICHHARDT

The Saltpan General Store and Cafe, Burkettown.

The Haired Emporium

For professional attention and advice
Phl - Elizabeth - MARALYN
33 High St, Townsville. Phone 372 8243

MICY'S
LICENSED - LIVE & SURVIVING!
17 Charlotte St City
(composite Pancake Manor)
Every Tuesday and Saturday Night
Presenting Local Bands Live

TIME OFF September, 1979

REVIEWS
Food

The Haired Emporium
For professional attention and advice
Phl - Elizabeth - MARALYN
33 High St, Townsville. Phone 372 8243

MICY'S
LICENSED - LIVE & SURVIVING!
17 Charlotte St City
(composite Pancake Manor)
Every Tuesday and Saturday Night
Presenting Local Bands Live
innovation, we are happy to publish another short story by a local writer. KENNETH GAUNT has had his work published before into 'Time Off'.

She was quaint. A dry, pathetically vivacious woman, almost like something out of Liverpool. Clutching an empty bag to her side, she hurried, weaving her practiced way through lunchtime shoppers. The city footsteps commuted her, nourished her.

He first saw this strange entity outside Central Station. She was bustling along in a herd of intent faces when suddenly, it seemed quite plausible then, her clutch fainted and the plastic shopping bag fell to the pavement. As people detoured, she glanced up, catching his eye. She muttered, good naturedly. The kind of matter one expects from an embarrassed shopper. He responded with a flicker of reserved sympathy as he passed. Then she was beside him, once again hurrying; this time in an opposite direction.

"I'm going to be late gain," she said, without finery. "It's always a problem."

She chuckled and, accelerating, strode ahead; drawn toward that mobile desirer. The other time was at the big demonstation. Another war and he found himself facing her.

"What a minute," she counseled, "you look a bit like the man who ran off with my daughter." Fumbling in her pockets and glancing almost happily at him, she produced a photograph of an undeniably attractive young girl and her bearded, vivacious man, almost like something out of the past, of unknown place. Her bag now affectedly captured under her arm. Then, again on the pavement, she wished that he wasn't a student and could spare enough for a milkshake.

The other time was at the big demonstration. He concluded that she followed crowds, hoping to pin an unsuspecting ear to her woes.

Bond with the speeches and toying with the idea of blowing forty cents on a quick coffee before the march, he was strolling around the fringe, alone. When a familiar plastic bag landed at his feet.

"Sorry," came the almost mischievous voice, "jeezes it's hot."

He grinned and turned attentively to the stranger. He applauded with the crowd. The corner of his eye watched her move off with purpose, once more to some unknowable place. Her bag now irreversibly captured under her arm. Then she stopped, came to his side. Evidently she didn't recognize him.

"By the way, you haven't seen this feller have you?"

He looked down at the picture. "No, sorry."

"Run off with my Nola. That's her, there," she said, cradling the print, "Pretty, isn't she?"

"Mmm."

"Sure you haven't seen him? He'll be around. That sort stays around. They get the nerve," she laughed, carelessly.

"Mmm."

Then, reminiscing, she went on: "She was always a good kid. Nola. . . oh, but the boys, the boys... Nola was always popular with the boys.

The old woman entered the story, he thought as he voted to march.

"He'll be here. Oh yes, he'll be here. I'll get him sooner or later. I'll hit him like this. . . ." She gesticulated with the bag. And giggled. "You get him," he muttered. She shrugged and grinned, storing away the pain.

The ci(y foo(pahs counselled her, nourished her. She went on. And on. Somebody had run off with her, he thought. Drily, like something out of Livermore. Clutching an empty bag (0 her ribs, she hurried, weaving her way. The sky was dark and sinister, revengeful river of noise. His friend slammed the car door. Apparently unable. He stood, fists, pierced by this sinister, ragingful river of noise. His friend slammed the car door. Apparently unable.

"Chris, pretty spooky oll?" he played. "Yeah, thought the other, dazed. "Probably the Martians bringing back someone's lost Taj Mahal."

"Well we've all lost something," said his friend, dizzily, like something out of Livermore.

—KENNETH GAUNT

Taj Mahals

It's easy to pinch copy, cartoons or photographs from other publications without the artist's permission. In a vacuum of innovation, we are happy to publish another short story by a local writer. KENNETH GAUNT has had his work published before but still finds it a frustrating existence living off his writing. Other local and unpublished writers feel welcome to bring your stories into "Time Off".
THE REAL ILLUSION: Domesticating the democratic herd.

Every day, it seems new words flash past us like F. 1 11. Most of them, we accept, we'll never get a better grip on than we ever did on that mysterious death machine. But there's one... one that we always thought was pretty shy to us, which seems to have slipped into our jargon with a 'modern' meaning. "Image" used to be something that we cradled up inside our heads, or it was a work of art, or it was what the twelve tribes of Israel had to cavort that the desert for forty years for worshipping.

But then along came the little intransigent bulb and a strip of plastic, and suddenly there it was. On what was a blank white wall and a blank little mind was suddenly projected a vivid phantom. Soon it moved. Then it spoke. And without our really noticing it, it beckoned. When it cried, we cried inside. When it stood on top of a mountain we exulted with it. When it disappeared, yes, we were forearm right along with it.

How many saw from the start the power, and the danger, of a walking, talking ghost on a blank white screen? People used to warn their children against the phantoms that stalked out of the unknown world beyond the fringes of their everyday life. They came with unknown intentions.

Today people lose the image without a thought. We steer to know the source, so there is no call for sepulcher. But what do we really know of intentions? Winnie lies the danger. The mass use of mass media is the powerful identifying images which beckon us to follow with no say on our part in what we see. We are little more than a blink of a moment. How often have the images you pawn your mind to, drawn you into the everwider world of an Indian peasant, or an African tribesman, or one of your nation's enemies? Do they strive to assure your sympathy for various different viewpoints, or do they tend to reinforce an established world view?

In more traditional societies the information from which people shaped their views of the world came to them through direct contact with peers, people and social institutions. Printing and the universal teaching of literacy extended the spectrum of information far beyond the limits of personal experience. These radical changes had the dual effect of opening new worlds to the individual, while at the same time demanding a faith in the reality or truth of information which remained immune to the test of personal experience.

Based on this faith people have strong opinions and feelings about matters and events which have never directly touched their lives. The XYZ's are our mental enemies and we go to cut off their water (or blood) before they cut off ours... No, far too many people the XYZ's are just a ghost, as image projected into our minds. The object of their hales and social institutions. Printing and the mass media are just a ghost, an image projected into our minds. The object of their hales and social institutions. Printing and the mass media, like mirrors watching each other expectantly to see who moves first.

For a leaderless flock in a sprinting world it seems the only authority that is "with it" comes from the heroes and experts of the mass media. We would seem there is now a reorientation between the masses and the mass media, like mirrors watching each other expectantly to see who moves first.

The source of political power in mass society, as long as it is stable, is determined by who moves first. If the mass media move first and the people follow, then we must ask who controls the images and information of the media?

AN EXPERT APPROACH TO UFOS

To stop wishing in the dark a mature let's look at a concrete example of deliberate image manipulation, which was based on one of the American sociologists David Reisman, we find another shift in the character structure of modern man from "inner-directed" to "other-directed". The "inner-directed" man, who developed with the frontiers of the outer world, is potentially rigid and ruthless in following directives. He grows up in a rapidly changing social environment, "where alteration, required, learned from the others in that situation". In making his decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the frontier, was supposed to understand the changes, and who internalized only in life under the authority of parents and teachers. Through possibly rigid and ruthless in following decisions, the "inner-directed" man, who followed the fronti
IHE REAL ILLUSION

Physical phenomenon, but rather of the people who do the observing - psychology and sociology of persons and groups who report seeing UFO's.

If the emphasis were put here, rather than on examination of the old question of the physical reality of the saucer, I think the scientific community would quickly get the message - if we set the thing up right and take pains to get the proper people involved and have success in presenting the image we want to present to the scientific community, we could carry the job off to our benefit...

Whether Flying Saucers are fad or fantasy is immaterial, and it was apparent­ly immaterial to Mr. Low and his col­leagues. What is significant is that a delib­erate deception was staged to serve some particular interests at public expense. Note that deception and persuasion: conveying the desired image, is quite effectively achieved by emphasis and in the decision as to what parts of the situation to examine and which to ignore.

The Social Sciences are now asserting forcefully that true 'objectivity' is an impossible ideal. The appearance of objectivity convinces, but even a sincere attempt at objective observation is tempered by one's pet theories, by the limitations of one's vision and opinions. What we choose to observe, the facts we present or emphasize, and the manner in which we present them reflect our par­ticular view of things, even if they do not deliberately serve our self-interest, as in the above example.

This applies also to news and documen­tary. Who decides what is or isn't news? It applies also to what you have just been reading; the style of presentation, authori­tative quotations to lend the weight of "scholarship", editorial layout. If you were to be bombarded day in day out by the views expressed in this essay, how likely are you to repeat them as your own, regardless of their merit? Well, that would be a measure of the autonomy of your own mind, friend.

The light in which life is presented at second hand always shines through an author's coloured glasses, be they rosy, red, or red, white and blue. If Tech­nology's Children can buy glasses to correct myopia, I regret to say there are no brooms on sale that can sweep away the webs of 'Maya'!

THE REAL ILLUSION

HOTEL BRISBANE

TOP DISCO
IN TOWN THURSDAY & FRIDAY NIGHTS

COUNTER LUNCHES EVERY DAY

ICY COLD XXXX

357 ANN ST. CITY
PH: 221 1337

ALBUM OR CASSETTE $7.99*

AVAILABLE SOON
JOAN ARMATRADING LIVE!

Don't miss
JOAN ARMATRADING
in concert.

STEPPIN' OUT
From Depart Prophecies Come...

The Queensland Council for Civil Liberties has existed in various forms since 1966. In its early stages it was run by a group of lawyers who provided legal advice and information to people with problems or in need of help. This original response influenced the basic orientation of the Council towards the legal profession and law reform.

In May 1968, the Council had the opportunity to acquire an office in the CBD. This arrangement still stands, and Mr. Derek Fielding, the current President, has been associated with the Council since 1966. In its early stages it was run by a group of lawyers who provided legal advice and information to people with problems or in need of help. This original response influenced the basic orientation of the Council towards the legal profession and law reform.

In May 1968, the Council had the opportunity to acquire an office in the CBD. This arrangement still stands, and Mr. Derek Fielding, the current President, has been associated with the Council since 1966. In its early stages it was run by a group of lawyers who provided legal advice and information to people with problems or in need of help. This original response influenced the basic orientation of the Council towards the legal profession and law reform.

The street march issue has been an important area for the QCCL, and the Council has long been active in this area. The role of the QCCL is to act as a pressure group, and it has been involved in a number of cases, ranging from those involving police harassment to those involving civil liberties. The QCCL has been successful in many of these cases, and it has been able to make a significant contribution to the protection of civil liberties in Queensland.
Leonard Teale Going Bush with Lawson

Brisbane-born Leonard Teale has taken his music to the people in a one-man show that provides a fascinating glimpse of the life of Henry Lawson.

On radio he was the original Superman, on television he was the tough cop in "Homicide", the father in "Seven Little Australians" and the headmaster in "Class of 74/75".

On stage, he is currently indulging himself, in a one-man show that provides a fascinating glimpse of the life of Henry Lawson.

The show, "While the Billy Bubs", comes to Brisbane for a fortnight, at Twelfth Night Theatre, until September 8.

"I've always been interested in Lawson. For twenty-five years, he's fascinated me. So when somebody said, a little over three years ago, "Why don't you do a one-man show? Have you got anything in mind?" I knew straight away what my subject was going to be.

Putting together While the Billy Bubs took five months, and when it first started touring the countryside, Teale thought it would probably run for a few months. It began in early 1977, and it's booked until April 1980. I designed it for a maximum audience of 250 — yet in Toowoomba it played to a full house of 1600 people.

"I think it just goes to show that people are still very interested in what boils down to good old Australians. There are people who are only just discovering the magic of Lawson — that he was truly one first, possibly our only, literary genius."

Teale over the years has made LP recordings of Lawson’s work. However, this show attempts to portray what might have happened had Henry Lawson given a performance of his own work 60 years ago.

Teale portrays Lawson as the shy man he was, giving in to pressure from friends to give a reading of his poems and yarns after an attempt to rehabilitate him from alcoholism failed in 1919.

Lawson was an alcoholic. He had only a brief formal education, he was drafted by the time he was 14, he made a disastrous marriage, and he lived most of his life in poverty. Yet his stories, poems and letters make up a rich treasury of Australian literature.

"No I haven't grown tired of playing Henry Lawson. He was such a complex character — the kind every actor dreams of playing.

"For me, this show has given me a chance to rediscover in actuality everything I ever read about the Australian bush. I was born in Brisbane when it was a big country town — but I've always felt I belonged in the bush. Since Lawson came into my life, I've been able to spend a lot of my time there.

"With a tour of South Australia ahead of him this year, and a tour of Western Australia planned for next year, Teale looks like being with Lawson for a long time yet.

"From what I do to try to make people think about Henry Lawson — and about the period he lived in. I've always believed that while an evening at the theatre should be entertaining, it should tend the audience away with something to think about."

"This is what I hope to succeed in doing with my evening with Henry Lawson."

On Tour

Brisbane audiences are currently enjoying a number of one-person shows. In recent weeks we've seen Barry Humphries, Danny La Rue and Chris Langham. David K. Wheatley profiles three entertainers who will be performing in Brisbane during September.

Joan Armatrading is a performer who has the critics reaching for superlatives. One of the world's top women entertainers; a lady who toured this country in May 1978 to a series of packed houses — so much so that the original six concerts were expanded to a total of 14.

This year, she again makes what amounts to a one night stand tour of Australia — in Adelaide on September 21. And since her tour last year, she has added a fifth album to her credits. "To The Limit" — one which has pushed her sales figures even higher.

Joan Armatrading thinks of herself primarily as a songwriter, not a performer, in spite of the social and commercial success of both critics and fans.

"I never wanted to be a singer," she says. "I started to sing songs because it seemed to be a good way to write them."

But then, this lady seems to be very much in the background when she comes to bringing her own songs. That is, apart from her ability as a singer-songwriter-singer, and her impact in what is so much a white-middle-class branch of the entertainment industry.

Born in 1950 in the Caribbean, she came to England when she was seven years old. She didn't get a great deal of encouragement from her mother — in spite of her own ability as an amateur musician.

In fact, he hid his guitar from her which only served to make Joan more intrigued.

Her first professional engagement came as an accident — when she accompanied a friend to an audition in London for "Hair". Joan ended up with an 18-month contract for herself.

"I'm not a great socializer. I tend to stay on my own. I need to be private if I want to — I like to feel that I'm pretty much in control of what I'm doing."
Lillian Gish - A Legend Who Goes on Living

Hollywood is fond of throwing the 'living legend' label onto its ageing stars, whether or not their light shines brightly.

However, in the case of Lillian Gish, one gets to feel that the title might be an apt one.

Lillian Gish starred in the first feature movie ever made - "Birth of a Nation" in 1915. In 1978, she made her 100th film appearance in Robert Altman's "A Wedding", with a cast that included Carol Burnett, Mia Farrow, and Geraldine Chaplin.

Not only is Lillian Gish still living, she continues to tread the boards in grand fashion with a one-woman show, "Lillian Gish and the Movies".

She's currently doing a whistle-stop tour of Australia and New Zealand and will breeze through Brisbane for a one-night stand on September 22.

Not a bad achievement for a lady who admires to being in her eighties.

The programme, basically an art of film of the period 1900-1928, is saved from being a boring ego-trip in that it does not consist solely of old Gish films. As Lillian Gish so wisely observes: "Nothing could be more boring than that."

Basically it's a story of how a flickering moving picture developed into an art form, with Lillian Gish providing the narration, and screen stars such as Mary Pickford, Douglas Fairbanks, Rudolph Valentino, and Charlie Chaplin helping with the entertainment.

Lillian Gish was one of the few silent actresses who managed to continue in the big time when the 'talkies' arrived. But then, she had the help of a solid grounding in theatre.

She started at the age of five in a series of superlatively lurid melodramas with such titles as "At Duty's Call", "In Convict Stripes" and "Her First Fatal Step".

Her stage career has continued to flourish - in 1973 she appeared with Julie Christie in a production of Chekhov's "Uncle Vanya" - a play which marked her return to the stage from films in 1930.

But it is in the movies that Lillian Gish has made her greatest impact, and there would be few names in the film world that she has not worked with.

Lillian has been described as one of the first great artists of the screen, and obviously the whole of the film industry has meant a lot of fun for her.

As she herself has said: "It's not as if I have suffered. I've had the best life of anyone I know, or knew. And I knew some amazing people."

A collection of work by Auguste Rodin, regarded by many as the greatest sculptor since Michelangelo, has come to Brisbane - on show at the Queensland Art Gallery until September 18, by courtesy of the Peter Stuyvesant Cultural Foundation.

Rodin and his contemporaries contains 28 sculptures by Rodin - works that can be viewed as a watershed in sculpture looking back to the tradition of the Middle Ages and the Renaissance, yet foreshadowing modern sculpture.

As well, there are an additional 16 sculptures in the Exhibition representing the work of such contemporaries of Rodin as Picasso, Renoir, Bourdelle, Gonzalez, Degas, Daumier and Maillol.

At the entrance to the exhibition is the piece by which Rodin is best known, The Thinker, destined for the top of the portal of The Gates of Hell. This brooding, anonymous figure provides a foretaste of some of the other masterpieces in the collection which are equally well known - The Burghers of Calais and The Cathedral.

When Rodin's first sculpture to gain public recognition, The Age of Bronze, was exhibited at the Paris Salon of 1877, it aroused a storm of controversy. Some critics claimed it was so realistic that Rodin must have followed the disreputable practice of casting from a live model.

So Rodin went on to make his great contribution to sculpture in the detailing of human body movement - a contribution that is nowhere better illustrated than in his series of Dancers, several of which are represented in this exhibition.

Other famous pieces included in the exhibition include the Gerino bust of Giuseppe Verdi, Renoir's Bust of Paris, and Picasso's Head of Fernande Olivier.

---

Kevin Jacobsen Concert Promotions and Michael Edgley International Pty. Ltd. present '---

JOAN ARMATRADING

TO THE LIMIT!

FESTIVAL HALL
SATURDAY 22nd SEPTEMBER
BOOK NOW AT FESTIVAL HALL Phone Enquiries - 229 4250
BOOKING OFFICE

TIME OFF September, 1979
MUSIC

92ZZ: presents an action filled month with more and more live local bands. The best local bands from the state, THE SURF NARROWMOUTH HOTEL, and the winnig state, THE SUNSHINE COAST, will be featured there. On the 29th and 30th of September, Jo Zep and the Fusions will play at BARGEL'S. On the 5th Sept, Caboolture and the Hot House crew will play at the HOT HOUSE, on the 7th Sept, the JUNIOR JOINT EFFORTS on Friday. 7th Sept. Caboolture and the Hot House crew will play at the HOT HOUSE, on the 7th Sept, the JUNIOR JOINT EFFORTS on Friday. 7th Sept. Caboolture and the Hot House crew will play at the HOT HOUSE, on the 4th-13th October the DAMES AT SEA. All modem classics. That's nightly Saturday nights (and Paul Kelly's ENSEMBLE GROUP comes in)

CINEMA

The BRISBANE THEATRE presents OUT TO SEA starring Peter O'Toole, who won a special marx for his performance. On Sept. 24th, December 4th, Swedish actress, Liv Ullmann, will play in a special matinee at the Theatre

TWELFTH NIGHT: a 4 Co. Road, Rockhampton, Qld. 52,7822. Leonard Trop will appear at the Twelfth Night in the role of Ben. 2 tickets for only $5

Brisbane ARTS THEATRE: 127 Ann St, Brisbane, Qld. 3824. The mystery play "Who's Nastier" by Eileen Williams runs till Sept. 15th

THE BOSTON REPETORY THEATRE: 57 Cambridge Street, Boston. 2222. From the 22nd Aug., the group will present "The Importance of Being Earnest" by Oscar Wilde, and direct by Jennifer Redmon. The play runs from the 16th to the 27th. The play will have a concluding performance on the 28th. The play will have a concluding performance on the 28th.

MIDSUMMER NIGHT'S DREAM: 27th Sept. 3pm & 8pm. Shafston Ave, Kangaroo Point. Has an evening performance on the 28th. The play will have a concluding performance on the 28th.

BRISBANE ART THEATRE: 127 Ann St, Brisbane, Qld. 3824. A discussion of "Hamlet" by William Shakespeare. The play will have a concluding performance on the 28th.

THEATRE COMMITTEE: Door prizes every Friday night, 7.30pm at the TUGS. Members only. 50c. ALADDIN AND THE JASMINE: 4th-9th Sept. Hilpolt Holdout Bluegrass Festival. 4th, Toowoomba. A concert in the Festival. The play will have a concluding performance on the 28th.

THE TOWN GALLERY: 19 Toole St, Paddington. 968 0303. A selection of works by Queensland sculptors. The play will have a concluding performance on the 28th.

THEATRE COMMITTEE: Door prizes every Friday night, 7.30pm at the TUGS. Members only. 50c.

THE BRISBANE CIVIC ART GALLERY: 279 Queen St, Brisbane. 289 2888. "Growing flowers for the Warana Festival," by Barrie MacDowell, and "The Warana Festival," by Peter Biddle. The play will have a concluding performance on the 28th.

ART GALLERY: 172 Wickham St, Fortitude Valley. "The Exhibition of the Brisbane Municipal Art School," by Margaret Si, Brisbane. They present an exhibition of the Brisbane Municipal Art School. The play will have a concluding performance on the 28th.

CINEMA

BRISBANE CINEMA GROUPE: 1034 George Street, Brisbane. Membership is $30 for 5 programs. At $10 from the above address or from the Manager, the Brisbane Airways, 3rd Floor, Woodside Ave, Red Hill, Qld. 3626. The play will have a concluding performance on the 28th.

NATIONAL FILM THEATRE OF AUSTRALIA: The N.F.T.A. is a non-profit organisation bringing the best of Australian and overseas cinema to as wide an audience as possible. For more details contact them on 269 7343 or 269 1006. The play will have a concluding performance on the 28th.

CHILDREN'S SERVICES

CHILDREN BY CHOICE: 29 Old Mary St, Spring Hill. Services include birth planning. The play will have a concluding performance on the 28th.

UNEMPLOYED WORKERS UNION: 98 Old Mary St, Spring Hill. Assistance to unemployed workers. The play will have a concluding performance on the 28th.

CINEMA

THEATRE COMMITTEE: Door prizes every Friday night, 7.30pm at the TUGS. Members only. 50c.

THE BRISBANE FILM FESTIVAL: From Aug. 30 to Sept. 19, the Festival will present a selection of films from all over the world, including films from the Festival's own competition. The play will have a concluding performance on the 28th.

THE BRISBANE BROADCASTING NETWORK: "Brisbane" will be broadcast live from the studio. The play will have a concluding performance on the 28th.

CINEMA

THEATRE COMMITTEE: Door prizes every Friday night, 7.30pm at the TUGS. Members only. 50c.

THE BRISBANE CIVIC ART GALLERY: 279 Queen St, Brisbane. 289 2888. "Growing flowers for the Warana Festival," by Barrie MacDowell, and "The Warana Festival," by Peter Biddle. The play will have a concluding performance on the 28th.

ART GALLERY: 172 Wickham St, Fortitude Valley. "The Exhibition of the Brisbane Municipal Art School," by Margaret Si, Brisbane. They present an exhibition of the Brisbane Municipal Art School. The play will have a concluding performance on the 28th.

CINEMA

BRISBANE CINEMA GROUPE: 1034 George Street, Brisbane. Membership is $30 for 5 programs. At $10 from the above address or from the Manager, the Brisbane Airways, 3rd Floor, Woodside Ave, Red Hill, Qld. 3626. The play will have a concluding performance on the 28th.
TIME 0F  September, 1979

39

BRISBANE LIVING GUIDE

UNIVERSITY LEGAL AID SERVICE: Open to non-university students as a "Project" and first Friday and 11am-4pm, Phone 371 1212, 1212
CAMPUS LIBRARY: penny Thursday 11am-2pm and 5pm-7pm
SUNDAY LIBRARY: penny Thursday 11am-2pm and 5pm-7pm
SELF HELP GROUP: for families if children in care Thursday 8am-10am in the East Brisbane Community Centre, 21 Gresham St, East Brisbane 391 7115.

SOCIAL ACTION

WOMEN SEEKING WORK: Assistance for better conditions for women in prison. Groups need assistance both personal and financial. Open to anyone interested in improving conditions for women in jail. Contact Mary-Therese, Our Women's House, ph 229 5192.

THE CAMPAIGN AGAINST NUCLEAR POWER: In case you've got over 1000 postcards and many thousand supporters throughout the years, this concern is now very much reflected in actual political action.

We urge all people wishing to express their opposition to nuclear weapons to sign a petition in your local library or community centre. Last day of petitioning is Tuesday of each month at 157 Ann St, City or ph 231 4773.

PROJECT JOINED: 25 Lushardt Street, Spring Hill meet on the 1st and 3rd Sunday of each month to organise activities and the formation about Whales and Dolphins. Joining becoming involved in the Joseph's Adventures Project. For more info, ph 279 4938.

LORD'S SOCIAL SERVICE ORGANISATION: 43 Loddon, believe in direct democracy based on a federation of workers and community groups with equal status and equal power for all people. If you'd like to be involved contact the Lord's Socialist Society on the 29th and 31st of each month at 8am in the Clarence Hotel, East Brisbane for a free membership or you can write to PO Box 487, Brisbane 4000.

LIFE MANAGEMENT ORGANISATION: is an organisation set up to help, aimed at forming a grassroots action group. Canal claims they can't be a political party. If you care about your children and are serious about it, please contact them at P.O. Box 332, North Brisbane 4000.

FAMILY DAY CARE ORGANISATION: is a network of small groups of childcare workers who believe in the principle of the children's right to quality care. The aim is to build up support for Family Day Care. All meetings are in the Department of Children Services. Please contact any of the Family Day Care Organisers.

LAWYERS 502 3705, NEUMANN KET 356 7333, PINE RIVERS 203 2387, OLD UNIVERSITY 371 1613 ex 36, REDCLIFFE 273 2731, MALVINGTON 402 8104, WOOLLOOMOOLOO 304 3056

PERSONALITY INTERNATIONAL: is a worldwide human rights organisation. As an organisation they believe in the principle of autonomy and religious freedom. They works for the elimination of social and cultural barriers to personal and social expression. They believe in providing information and guidance on legal matters and moral issues. They also organise workshops and they encourage the development of personal awareness through meditation.

WOMEN'S CREATIVE ARTS PROJECT: High St East Brisbane. Phone 391 7116. Community Centre, 2 Gresham St, East Brisbane 391 7115.

 самостоятельно music for better conditions for women in prison. Groups need assistance both personal and financial. Open to anyone interested in improving conditions for women in jail. Contact Mary-Therese, Our Women's House, ph 229 5192.

THE CAMPAIGN AGAINST NUCLEAR POWER: In case you've got over 1000 postcards and many thousand supporters throughout the years, this concern is now very much reflected in actual political action.

We urge all people wishing to express their opposition to nuclear weapons to sign a petition in your local library or community centre. Last day of petitioning is Tuesday of each month at 157 Ann St, City or ph 231 4773.

PROJECT JOINED: 25 Lushardt Street, Spring Hill meet on the 1st and 3rd Sunday of each month to organise activities and the formation about Whales and Dolphins. Joining becoming involved in the Joseph's Adventures Project. For more info, ph 279 4938.

LORD'S SOCIAL SERVICE ORGANISATION: 43 Loddon, believe in direct democracy based on a federation of workers and community groups with equal status and equal power for all people. If you'd like to be involved contact the Lord's Socialist Society on the 29th and 31st of each month at 8am in the Clarence Hotel, East Brisbane for a free membership or you can write to PO Box 487, Brisbane 4000.

LIFE MANAGEMENT ORGANISATION: is an organisation set up to help, aimed at forming a grassroots action group. Canal claims they can't be a political party. If you care about your children and are serious about it, please contact them at P.O. Box 332, North Brisbane 4000.
A CONCISE DICTIONARY OF ODDBALL LINGUISTICS

SCIENTIFIC GESTURE - indicates rethinking imagination.

ABSENCE OF FOOT-CONTACT AT GROUND LEVEL -

Indicates fear of heights.

Indicates fear of Louis.

HEAD INSERTION OF HEAD INTO BOWL OF PORRIDGE -
Indicates severe degree of clumsiness.

COMPASSION CRYING -
Indicates emotional anxiety due to oppressive boredom.

PITYING IN EARS -
Indicates lack of natural unselfishness due to intense canine abuse.

PROPE AND MARBLE -
Indicates complete apology to the courtesies of common courtesy.