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FAILING WOMEN**
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THE CIRCUS COMES TO TOWN

Student elections



centre pages

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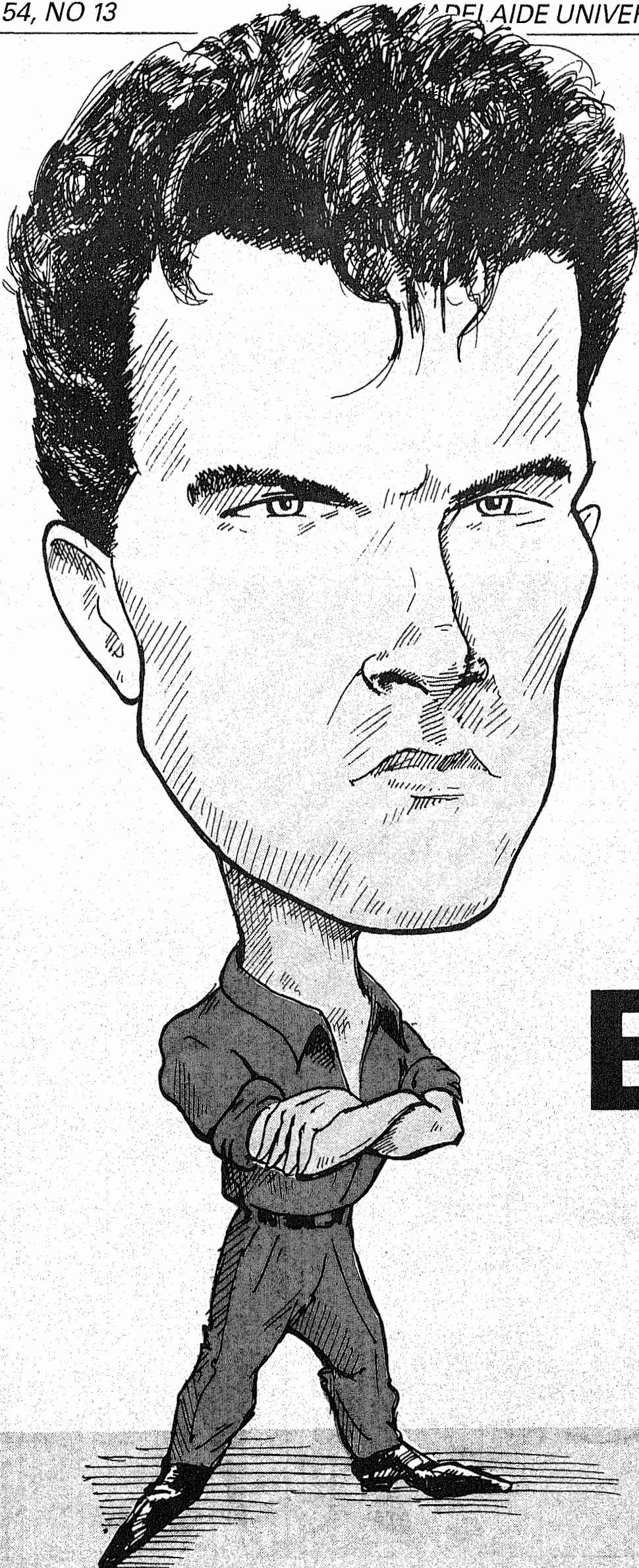
OnDit

2 - MAR 1986

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ADELAIDE UNIVERSITY

JULY 21, 1986



Tim

Finn's

Latest

Escapade

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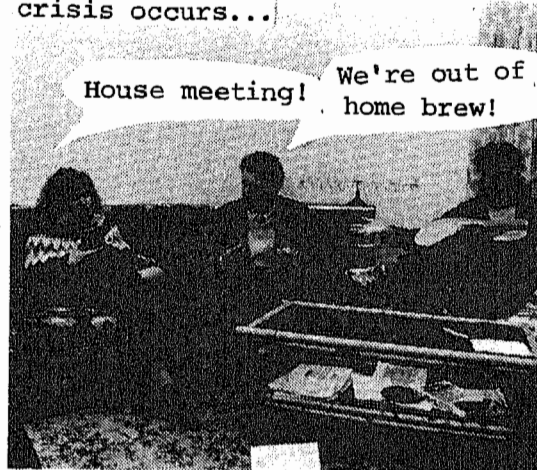
2 SERIAL

The DUMB Ones

All they have in common is an address and the inability to pass exams

EPISODE IV

Marcos has been living in the house for a month when a major crisis occurs...

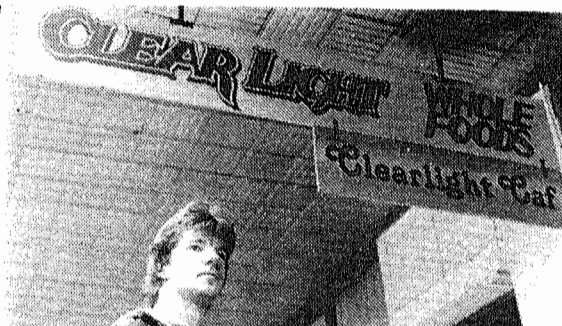


House meeting! We're out of home brew!

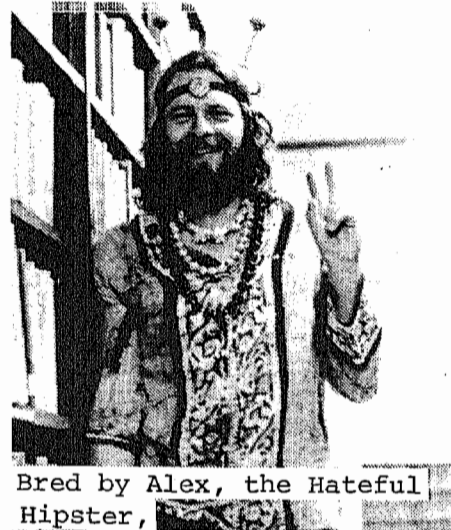
Calling together the others, Richard outlines a radical plan. I think we should make some more. All those in favor...



Mungo is given the task of putting the brew on. But seeing the guys are out of yeast, he goes out to buy some more at...

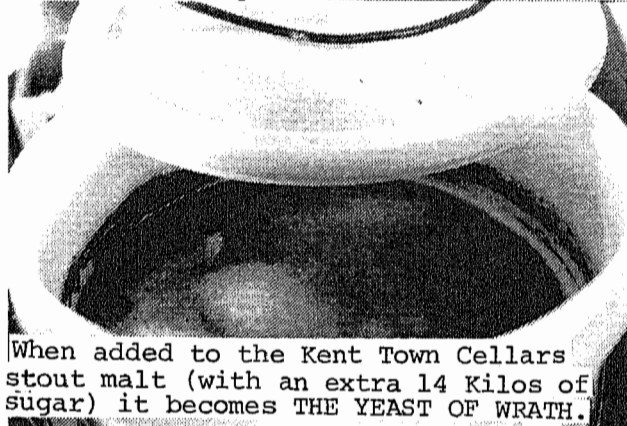


Unwittingly, however, Mungo scores an evil mutant strain of super yeast.

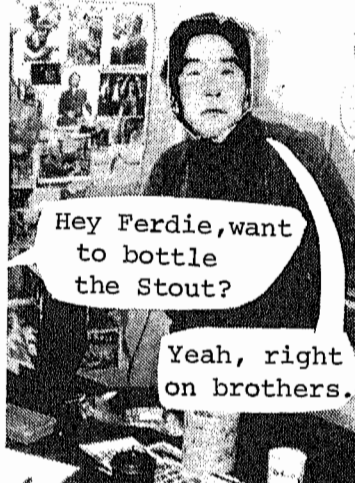


Bred by Alex, the Hateful Hipster,

the yeast has been drawn from a 100 year old batch of sour dough, which has evolved intelligence. 5 days later



When added to the Kent Town Cellars stout malt (with an extra 14 Kilos of sugar) it becomes THE YEAST OF WRATH.



Hey Ferdie, want to bottle the Stout?

Yeah, right on brothers.

But 10 minutes later, their TV watching is punctuated by an awful scream...



AAEIOUUUU!!!!

They rush out the back.

I'm afraid that...

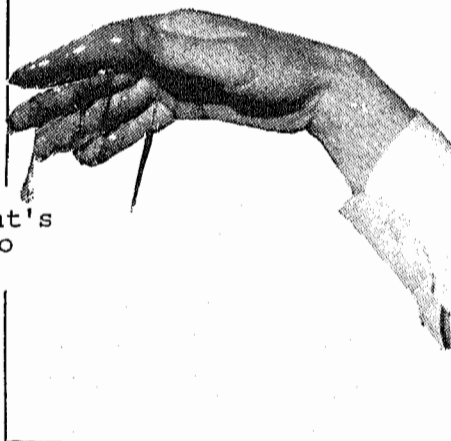
You mean he...

Yes... He won't be paying his rent this week.

My God... What's happened to Marcos...

What's that stuff on his hands?

MALT!



And what's more, the fermenter is empty.

If I'm not mistaken, this house is being stalked by a murderous batch of Home Brew!



Will the Dumb Ones find a new house-mate, or will they all be devoured by the killer yeast?

Stay tuned for week's thrill-packed episode of The Dumb Ones.

PRODUCTION NOTES

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SF-AM REAL STEREOTYPES



Appoint women say students— New report slams English Dept.

by Paul Washington

Women students in the Department of English at Adelaide University have achieved poorer results compared to male students than at any other English Department in Australia over the last four years according to a report submitted to the Chairman of the Department of English, Dr Alan Brissenden.

The difference between the number of males and females who have received first class Honours degrees in the Department of English over the period 1982-85 is 16.5% in favour of males, with a 15.75% bias at ANU the next largest.

Of postgraduate students only 21.75% of women postgraduates in the English Department have registered for Ph.D's over the same period, compared to almost half of the male postgraduates.

The report was presented by the President of the Post-Graduate Students' Association, Mr Mark Leahy, who resigned from his position of Post-Graduate Representative in the English Department after the report was met with what he felt was an unsatisfactory response.

In a letter to Dr Brissenden, Leahy wrote that his resignation had been prompted by "some of the responses to the 'gender report'; these responses are indicative of a wider problem within the department."

The report goes on to link the relative underachievement of women students to the low ratio of female to male staff members in the English Department. The English Department has the lowest per-



tage of female teaching staff of any department in the Arts Faculty with only 8.5%

The report is particularly significant as a lecturing post is currently open in the Department, and another will be offered next year, while Affirmative Action legislation comes into effect in tertiary education institutions on 1st August.

The Department currently has only one female on the teaching staff, Dr Rosemary Moore, while

there were 497 women undergraduates, and 17 women in Honours enrolled in the Department at the beginning of 1986.

There are 164 male undergraduates and six Honours students enrolled in the Department at the beginning of the year while there are 16 males on the teaching staff.

Under regulations in force at Adelaide University since 1982, whenever there is less than 25% of the minority sex on the teaching staff in any Department, efforts

must be made by the Chair of the Department to appoint a member of that sex to any teaching vacancies which arises.

Dr. Alan Brissenden, the Chairman of the English Department said that "the matter is in the hands of the [appointments] sub-committee", and that the report would be taken into consideration when the new lecturers were appointed.

"Women have been shortlisted [for positions] previously but, for a number of reasons, not appointed", he said.

"We [the Department] very much hope that a woman will be appointed to one of the positions" he said, but was reluctant to comment further for fear of prejudicing the eventual appointment.

Dr Moore, the only woman on the Department's teaching staff, said she hoped the August appointment would go to a woman applicant.

One of the issues Leahy's report deals with is the absence of role models for female students with Dr Moore the only woman on the teaching staff.

Dr Moore said it was unusual for a traditionally female dominated area to have such a high proportion of male teaching staff and that there were problems associated with this.

"[For women students] study has not seemed to lead to careers afterwards", she said.

A petition circulated among Honours students in the Department calling for the appointment of an extra woman to the staff was signed by almost all of the Honours students and also presented to Dr Brissenden.

The English Department at Adelaide University is the only English Department in the country which does not offer a course dealing with women writers or any course which applies a feminist critique to literature.

Dr Moore is responsible for any feminist analysis which is slotted into courses, and Leahy's report also deals with the need for women staff members to teach a feminist approach to literature.

At least one of the lecturer appointments is expected to be made this year.

Spy cameras to cut BSL theft

by Graham Lugsden

Security cameras will be installed in the Barr Smith Library's bag room to counteract the increasing incidence of theft from the Library's bag racks.

Facilities and Security Superintendent, Peter Turnbull, said that the cameras and associated equipment would be operating "hopefully by the beginning of next term." Twenty five to thirty bags were stolen annually, but "we sincerely hope that thefts will fall away completely. Obviously though, there will still be the odd one or two."

One camera would be placed at each end of the bag room, and viewed in the Hughes Plaza Office on separate monitors. A third monitor with a video recording facility would constantly swap between the two cameras in the bag room, and the computing centre, on a "time lapse" principle. If a bag was stolen, then security officers would review the day's video tape, and identify the culprit.

"Thefts go up and down," he said. "There was a burst of thefts at the very start of last term, and there was another burst recently."

Mr Turnbull said he had been privately considering the installation of cameras for some time, but the catalyst for action "came from some of the students originally, although I had made some suggestions earlier that this was one way to reduce theft." He asked Education Vice-President Michelle Clark to approach the University Council, and they formally approved the proposal on Friday 11th July.



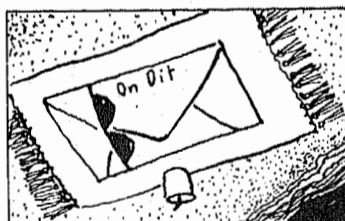
Michelle Clark.

Mr. Turnbull denied that it was an encroachment of civil liberties, as there would be a large sign placed within the bag room, warning potential offenders of the presence of the cameras. Further, he believed that they would be a help, rather than a hindrance, to student users of the Library.

"I've seen students in September and October tell us that they have had their notes stolen, sit down, and burst into tears because they have exams and don't know what to do," he said. Could the system be extended if it proved successful?

"I don't know, the Law School bag room would be the obvious candidate, and the outside of the Bar at Union House. But I'm not quite sure if this is the way to go about it. You would get the 'Big Brother' effect then, wouldn't you?"

Unsworth's rise reminds of Corcoran's days



LETTER FROM SYDNEY

by Martin Brownless

Life obviously was not meant to be easy for the new NSW Premier, Barrie Unsworth.

Since his accession to Neville Wran's former post was ordained by the party's right wing, he has been plagued by carping from inside the party and from the media and constant industrial strife.

To this observer however, he reminds of nothing more than Des Corcoran in S.A. in 1979.

The two men do not just share fleshy jowl, large frames and Catholic backgrounds.

Like Corcoran, Unsworth follows the long and successful reign of a new style Labor lawyer-Premier. Both Wran and Dunstan shared a mastery of the media and a troubled relationship with it - and dominated their own party rooms and Parliament as they changed the face of politics in their respective states.

Dunstan announced his retire-

ment in February 1979 in his pyjamas at Calvary Hospital, several days after a dramatic collapse in State Parliament. Wran's manner of departure was less dramatic but just as sudden. Around the backs of both men swirled rumours that they had jumped a sinking ship.

As Corcoran took over the Premiership, commentators wrote of the end of what they called Dunstan's "trendy Camelot" which was being replaced by Corcoran's earthiness. The Premier's fridge, they wrote, was being stocked with beer instead of expensive wine and Australian landscapes would replace the contemporary art works on the walls.

Corcoran is now regarded, both within the Labor Party and without, as the architect of his own demise. Admittedly he faced a vicious campaign from *The News* (complaints against which the Press Council later upheld) and lost support because of a bus strike in the crucial last days of the campaign.

But he confessed he had decided to hold the election after discussing it with his wife, giving the party machine literally hours to prepare a campaign.

"Chainsaw Barrie's" rise to leadership have seen similar contrasts between he and his predecessor. Most of them have been unflattering. That Barrie lacks Wran's eloquence and natural authority has not been lost on Sydney jour-

nalists. Unsworth owes his rise in the labour movement to his backroom skills and number-crunching. Before the cameras he looks uncomfortable, stern and dull.

Following Hayden's "butterflies" barb Unsworth was actually seen kissing babies. He said he was going to smile a lot more but a fortnight later, having provided journalists and the public with great mirth every time he beamed, announced he was going to simply be himself.

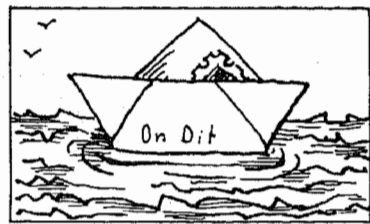
More seriously, Labor Party officials estimate that Unsworth's accession is worth five per cent to their vote because he does not have Wran's taint of corruption.

Polling day is two years away, however. Unsworth, a former Labour Council Secretary, faces a restive union movement and all the other problems of trying to govern Australia in its present economic plight. The fortunes of his government, like Wran's before him, are very much tied to the fortunes of the Hawke Government.

Together these point to a premature election to cash in on the "Unsworth" factor before voters get too bored with him.

Brian Dale, the journalist who created the successful media machine which kept Wran in power, wrote in the *Sydney Morning Herald* recently that the party could well decide on the election early next year.

Perth: a city of one way streets, and money



LETTER FROM PERTH

by Ronan Moore

Perth displays qualities of many cities in Australia. From Brisbane it has the confidence of the business class. The Perth skyline is littered with the cranes and derricks that herald a new office block, with all the gaudiness that Brisbane has carefully planned.

From Sydney there is the system of one way streets. Perth has a one way system that is designed for an overflow of cars, yet it is still looking for the cars to fill its roads. I can understand why Sydney has a one-way system but not Perth.

From Canberra, Perth has taken the nightlife and excitement that only a large country town can muster. But does Canberra have a Hungry Jack's store that is open from Friday 11.00am to Sunday 11.00pm? Non-Stop!

Perth also has Melbourne's upper classes and their money. It boasts some of Australia's richest people, Bond and Holmes á Court being the most notable. There are quite a

few others here as well who don't like having their name aired publicly, but they are around!

From Hobart, Perth has taken the Protestant foundations. If the description "White Anglo-Saxon Protestant" (WASP) was to be applied to any place in the world it would have to be Perth. And with the WASP foundations come the more derogatory connotations of the term.

Darwin has contributed the attitudes of its bigots to Perth's make-up. Homosexuality is illegal and one gets the distinct feeling that so is being Aboriginal.

And for pity's sake don't even look Asiatic. Since being here I have heard some new racist terms I hadn't even dreamt of before. It really makes me wonder why the National Party isn't in power here.

From Adelaide you can sense the feeling of self-importance. "Hey! We know we're good. We've got the boat/car race!"

All in all a nice enough city - perhaps I'm just homesick? But it could be said that Perth reflects many aspects of Australia. And those of you who know me know I'm not Australian! (Just joking guys, honest!)

The Cup

I went down to Freo last week and checked things out again. If nothing else the S.A. yacht compound is probably the prettiest one.

It's interesting to note that all of the S.A. buildings are portable -

perhaps they have resigned themselves to the idea that they won't be here long. S.A.'s yacht came eighth in a field of 14 in the World 12 metre yacht titles.

Other compounds are interestingly placed. On the breakwater that forms the base of one row of compounds can be found the S. Australian, Italian, French, Canadian and New Zealand compounds and a new Royal Perth Yacht Club building - "Members Only".

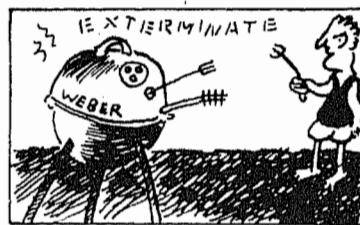
With these nations on the same breakwater they should call it the Wine Row. I wonder what nation's champagne will be flowing in '87?

The French and New Zealand compounds are next door to each other - someone has a strange sense of humour. I wasn't there at night so I'm not sure whether the NZ team has security guards patrolling, ready to shoot at anything even remotely looking like a French frogman.

The most striking thing about all of the compounds are the lists and logos of the various sponsors. Big business will be seen playing with their boats in front of a world-wide audience in '87.

And if there is one thing I remember from Economics in school it's that big business won't play if it isn't getting anything in return.

Victuals to beat the weather



FOOD

Winter days bring out not only warm apparel from the wardrobe, but pantry items which suit the weather too.

Fridge-cold drinks and salads are forgotten, while hot-pots, cooked porridges and casseroles present cosy and appetising meals.

The shopping basket comes home laden with root vegetables, and the good old stand-by, potatoes. Rolled oats, muffins and crumpets start marching into the kitchen.

As the appetite becomes hearty and eager in the cold weather, spare a thought for the type of calories (kilojoules) that is needed for the extra heat and energy to be generated. The safe nutritional rule is to eat energy foods with incorporated nutrients rather than the "empty calories" of white sugar/white flour products.

The natural energy food as whole grains, potatoes, bananas will major in starch, but also contain vitamins, minerals, protein and dietary fibre as well. So you will receive more nutrients per food dollar spent, than you would in the processed items.

Nutritionists refer to these wholesome energy foods as complex carbohydrates, and say that they can provide useful protein, too.

It is well established that starch is the best kind of energy food for the human body.

Two easy ideas for warming yourselves in winter

Although labelled as soups, making them thicker with additional diced vegetables and grains will feed many mouths, accompanied by crusty bread rolls or chunky pieces of toast. Adjust the seasonings to taste.

These will suit the strained budgets and overcrowded timetables of pressured students.

A Super Soup

- A nourishing soup will contain:
1. Lots of coloured vegetables, diced, sliced, mashed. Carrots, potatoes, celery, turnips, swedes, etc. Saute the vegies with some onion.
 2. Cereal of some kind. Barley, rice, rolled oats, macaroni.
 3. A protein component. Add in any of the cooked legumes as brown beans, lentils, split peas. An easy way is to buy a tin of Sanitarium Brown lentils, or Soy Beans.
 4. Flavour is easy to attain. Some garlic or garlic powder, onion salt, or vegetable salt. Blend in some Sanitarium Gravy Quik in cold water and then add to soup.

Just before serving, add in plenty of chopped parsley, and ground sweet basil. Some cooks like to add a tin of soup, either tomato or mushroom.

Keep all the vegetable water when you steam your vegetables, and use as stock for soups.

Boil together your celery tops and miscellaneous cabbage leaves etc. Use the liquid in your soups and use less water.

Legume and Vegetable Soup

2 cups cooked borlotti beans (or use a tin of kidney beans or brown lentils).

- 4 cups shredded spinach.
- 2 carrots, diced.
- 2 onions, chopped.
- 2 potatoes, diced.
- 2 stalks celery, diced.
- 3 zucchini, chopped (optional).
- 2 litres of water.
- Salt to taste.

Mix and cook all vegetables together and towards the end, add the pre-cooked beans and add one tin of tomato soup. For variation, add cooked macaroni, and chopped parsley for additional colour plus iron and vitamin A. Vary the other ingredients for a new dish each time.

Library gets microcomputers

by James Prest

The Library has recently installed ten new microcomputers for use by students and staff on Level 3 in the music section.

This is part of a programme to test demand for general purpose microcomputers in the library. It aims to make computers available on weekends and nights when departmental computers are not available.

The Apple Macintosh computers can be used for word processing, general programming, music composing, drawing (a laser printer with quality hard copy), managing a design or planning project (for engineers, architects), and spreadsheet analysis (a statistics programme useful for financial analyses.)

The Library also will accept

requests for other programmes.

As yet there is no booking system, but it is possible that a per day time limit will be placed on users.

A library spokesman rejected suggestions that the money used to make the computers available should have been spent on books. He said that the money came from equipment funds made available by the University's Executive Committee.

PRIMO ESTATE

"Primo Estate - a young, small winery that is prepared to be adventurous."

DON'T MISS THE LAST OPPORTUNITY TO TASTE SOME OF OUR EXCITING WINES!

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FULLY LICENSED & BYO (Restricted)
FEATURING PARTIES SHARING
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OPEN FOR LUNCH AND DINNER (CLOSED SUNDAY)
39 Hindmarsh Square, City, Tel. 232 0333

DEAR SOLOMON

Do you have a problem and feel that no-one can help? Is your situation so desperate that even Life-Line considers you a prank caller? Contemplating suicide?

The boundless wisdom of Solomon can help. Write to him C/- the On dit office.

Dear Solomon,
Mon Dieu, I hate birthdays! It's bad enough knowing how old one is, but being told how old moi is by the whole country for an entire weekend - sacre bleu!

Having a birthday is irritating enough; having sky rockets chucked at me is worse; having Ron rolled out and reciting hundred-year-old platitudes is zee end - as if he'd done anything for moi! And then that traitorous Frog, Mitterand, appeared and forgot to speak in zee Queen's English! Merde!

Mon Dieu, I hate birthdays.

Dear Liberty,

What's to complain about? You got two years worth of free facelift-

ing and plastic surgery - not even Alexis gets that!

Dear Solomon,
I'm losing my job next week, and I won't be able to indulge in my favourite hobby - cutting budgets! I have already slashed so much money from everybody's budgets that I have nothing left to cut. What do you suggest?

Dear H,
I heard that Bob and Paul need some help. Fancy Canberra in winter?

Dear Solomon,
My club is non-existent, my philosophy is confused and nobody wants to serve on my committees. What is it about me that makes people move away?

Dear D,
Your BO? Scaling the ALPS of the political wilderness is a tiring business, but someone has to do it. Don't worry, Shaun will come back soon.

Dear Solomon,
Is it too late for me to get help for my compulsive study habit?

Dear Slurper,
The Young Ones is over: you've had it!

Dear Solomon,
The Porsche just doesn't fit in the driveway in my new flat in North Adelaide.

Dear Spooner,
Some people actually have problems when they write to me.

Craft Studio's new service

by Paul Washington

A massage service will be offered by the Craft Studio beginning this Friday.

Massages will be given by a qualified masseur, Ben Vagnarelli, an Engineering student at Adelaide University.

Ben trained as a masseur in 1984 at the Queensland Institute of Natural Science, a private college in Mapleton.

His involvement with the Rugby Club and the Sports Association has given him extra experience in sports massage, he says.

The massage service will be operated from the Craft Studio on Friday afternoons from 1pm to 7pm, and bookings can be made through the studio.

"I have to work at uni because I couldn't operate from my house," says Ben. "I live right in the middle of the [proposed] red light district of Adelaide."

Equal opportunity board approved

by Alison Mahoney

Equal opportunity at Adelaide University should now be a certainty, following the green light being given to Dr. Peter Mayer's proposal to establish an Equal Opportunities Board.

At a recent meeting, the University's governing body University Council, accepted recommendations from Dr. Mayer's report and said that resources should be made available to appoint an Equal Opportunity Officer.

According to University Registrar, Mr. Frank O'Neill, "everything is moving very quickly."

In March this year, *On dit* reported on the fifty page report, planned by a working party for the

Adelaide University Council and convened by Dr. Peter Mayer from the Politics Dept. The reports recommended that an Equal Opportunities Board (E.O.B.) be established in order to report annually on the progress of equal opportunity within the University.

Mr. O'Neill emphasised that all possible aspects of equal opportunity, not only in employment, ought to be handled by the E.O.B.

The University has advertised for an Equal Opportunity Officer "to develop appropriate policies for consideration - and to provide secretarial service and high level advice to the Board."

Mr. O'Neill said that the ideal officer would be someone who

understood law and procedure and had an open mind and possessed a sense of fair play.

He said that there should be a definite appointment of an Equal Opportunity Officer by the beginning of October.

It is also expected that the Board will be in operation by this date, as the process of calling for nominations for membership is now underway.

Mr. O'Neill added that the University has "been at the forefront of issues affecting women, as far back as 1981" collecting statistics on women at University and has tried to encourage the enrolment of women into traditionally male dominated faculties.



These bundles are just a small part of the flood of campaign material which will hit campus this week as voting gets underway in the annual Students' Association and Union elections.

An election guide containing the policy speeches of all candidates has been produced and pigeon-holed to all students of the university.

Voting will take place throughout the week at various venues, includ-

ing the Students' Association Office, the Airport Lounge, the Law School, the Napier Foyer, the Engineering School and the Medical School.

To vote, students must produce one of the following cards: The Adelaide University Student Card, 1986 STA Travel Card (citing Adelaide Uni as the institution of study), Law Library Card or the Waite Institute Card.

The economy, fraud & a Royal Wedding - but at least it's warm

LONDON CALLING

by Geoff Hamner

Summer in England is like rain in the Outback; it doesn't last for very long.

Nevertheless, London has been basking recently in what it likes to think is a heatwave, with the Poms and American tourists sweating it out in 28 degrees.

Not that there are many American tourists; the Yanks may be slow to anger, but they're easily scared, and the London tourist trade has been paying the price of Britain's assistance for the US raid on Libya. This is actually screamingly funny, but the multitudinous B and B owners, tour bus operators, restaurateurs, balloon sellers and genuine Cockney this or that don't see the joke. Neither do the thousands of people who depend on the temporary and casual work that the tourist trade brings.

Things were getting so desperate that the PM called in several TV networks to reassure the US audience that in England they were more likely to be struck by lightning than blown to bits by terrorists.

Thatcher was reduced to pleading with the Americans to care because "we miss you"; a sentiment probably not universally shared by the British, who still regard Americans, (and Australians for that matter), as colonial cast offs.

The tourist industry is banking on the Royal Wedding to boost numbers, but as the day approaches, Heathrow is still said to be echoing empty to the nervous footsteps of those few brave enough to risk life and limb to see Andy and Fergie tie the knot. Personally, I don't think they're worth the risk; Randy Andy is obviously only marginally more intelligent than his father and as the song goes, "Fergie's fat and that's that".

As a spectacle, the wedding promises to be less amusing than much of everyday life in London; particularly watching the pin-stripe and bowler brigade stripping off to their jocks in Hyde Park to catch some lunchtime sun.

In 1986 brollies and bowlers are by no means unusual in the city where a man's word is his bond,

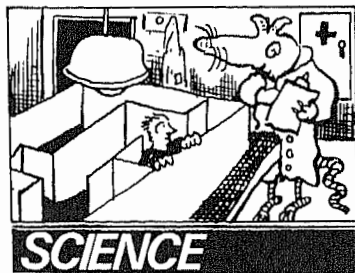
unless he stands to lose money by keeping it. Several major fraud scandals have made it obvious that the city is by no means the model of probity that it was once reputed to be. Despite radical changes to the regulatory environment proposed by the Government, (the 'big bang') and a new and aggressive approach to business which has seen all the financial institutions undergo significant changes, the man from the city still parades his peculiar taste in clothing, often wearing up to four or five different pin-stripes at a time, depending on the handkerchief.

Dress to excess seems to be the rule, with some of the chaps looking more like a Bridget Reilly than Barclay's. But beneath the traditional exterior lurks the same sort of stateless monomaniac to be found in New York, Hong Kong or Sydney capable, it seems, of embezzling funds with the best of them.

The Government has now been forced to look again at the Stock Exchange's system of self regulation. Recent insider dealing cases in which share dealers have bought shares with someone else's money, and sold them at a profit while retrospectively assigning the shares to their own accounts have cast doubt on the effectiveness of the present measures. Governmental interference in the City is, of course, anathema to Thatcher and Co. who fervently believe in self regulation; dismantling government control is, after all, what the 'big bang' is about.

Less embarrassing but still trouble-some to the Government have been the massive salaries paid to attract talent into the dealing rooms prior to the bang. Salaries of up to £250,000 per year are rumoured to be relatively common, and this has caused some Tory back benchers to complain about the possible effects on the economy.

The real reason for their disquiet is likely to be that many of their constituents earn less than £5200 per year. Asking a shop assistant on £65 per week to exercise wage restraint is difficult when city salaries have jumped by such large amounts, and when the differential between low and high paid workers is widening further.



SCIENCE

by Mark Douglas

"...reduced stress, improved sleep, reduction or elimination of chronic pain, accelerated muscle recovery after exercise, fewer sick days, improved concentration, improved athletic performance, improved personal relationships, ability to overcome jet-lag, regained self esteem... the perfect golf swing," all this and more can be yours!!!

No, it isn't a new K-Tel product. No, it isn't a patent elixir from Merlin's Magik Shoppe.

No, it isn't cheap. Yes, it is a ridiculous-looking invention from the U.S. It's called "The floatarium" and it looks like a hybrid between a gigantic plastic Easter egg and a Volkswagen.

It seems that what you do is climb into this thing, close the lid and float in the calf-deep, warm, saline solution that waits within. It is totally dark and silent inside this womb, and as you float you find yourself relaxing and accumulating the extraordinary range of benefits listed above.

Naturally a return to the womb isn't cheap, nor can it be claimed on Medicare under "Gynaecological expenses". To have the basic model installed would cost about the same as a spa. But with the executive deluxe model (about \$5,000) you can get a womb with a view. The primordial darkness is lightened by a window designed to take a T.V. monitor, and the silence is softened by inbuilt speakers.

I am one of the few people I know who enjoys watching televised golf. I find it very relaxing to sit in a deep armchair, with a drink beside me, watching tiny wizards with sticks hitting enchanted white balls.

I call these balls enchanted because as far as I have ever been able to work out from my T.V. screen, they seem to enter some kind of time-space continuum warp. When they are tapped by the golfer's wand, they vanish and are not seen again until they suddenly reappear at a distant point bouncing on the green.

The cameramen are obviously as bewildered by these mysterious vanishings as I am, but they desperately pretend that they have the ball in their sights the whole time as they tilt their cameras further and further back, thus giving us a panoramic view of a glorious blue sky.

These are the parts of the golf telecasts that I enjoy the most. I can

pretend that I am not here in wintry Adelaide, but in some warm Northern Hemispheric land of milk and tanning oil, lying on my back, looking up into a clear blue sky, being warm.

Now my late-night telecast tranquility is being threatened by two things I loathe. A dentist and a computer. A London dentist, Dr. Michael Godin, has devised a way to capture the path of a ball and a computer to enhance its image, making it visible on the screen. This diabolical invention is called a trajectory analysis and image-processing camera (TAIP).

It is still in its planning stages, but it is believed that it will be able to show the movement of a ball, say in a tennis rally or in a goal front soccer flurry, as a continuous line. The ice-hockey puck and the golf ball will also be enhanced and revealed to the viewing public.

Essentially TAIP's action is to lift the ball from the camera frame and electronically generate a new, more conspicuous image which is replaced on the screen in less than half of a second. The computer can be programmed to enlarge the ball to any size, paint it any colour, make it flash, and even make it change colour as the background colour changes. It can also be programmed to leave a trail so that a golf ball (for example) will mark a bright path from the moment it is struck to the time it rolls to a standstill.

Lobbyist is effective, says Snell

by Moya Dodd

Claims that the Canberra lobbyist retained by the Students' Association is ineffective have been rejected by Students' Association President Anthony Snell.

ALP Club Secretary George Karzis claimed last week that the firm International Public Relations (IPR), which is on a \$4,100 yearly retainer, is no more than a "glorified clipping service".

He said that the documents which the lobbyist provides are mostly Hansard clippings, government press releases, copies of ministerial speeches, ALP policy documents and other government papers, most of which are freely available in the Barr-Smith Library.

He described IPR's Mr Greg Cornwell, who handles Students' Association business, as a "Liberal Party activist". Until recently, Cornwell was a Liberal member of the ACT House of Assembly.

"He hasn't lobbied anyone in the Government yet, and given his Liberal Party links I don't think he ever could," said Karzis.

Students' Association President Anthony Snell said that IPR was chosen because it was the only lobbying firm with expertise in education that was interested in taking on the Students' Association.

He said that the lobbyists' role was to "watch and brief", and to take other action only upon clients' instructions.

"It's quite true that you can get a lot of this information from elsewhere, but who's going to do it?" he asked.

"We're given the information in a digestible form... without having to employ someone at this Students' Association, which is what we'd have to do otherwise."

He rejected the suggestion that a lobbyist with Liberal Party connections may not be effective with an ALP government.

"I think what you've got to realise is that a lot of these decisions aren't made on a ministerial level. They're made lower down... Cornwell is there to tell us how to approach these people," he said.

Speaking from Canberra, Cornwell confirmed that IPR provides the Students' Association with "basically a clipping and information service".

"We also represent clients to government, which we have not done with the Students' Association, I might point out," he told *On dit*.

"I am less than pleased with the suggestion that there is some sort of tie-up between that ACT House of Assembly and IPR. I have always kept my Assembly activities and my employment here at IPR totally separate."

He added that IPR "have a good association with any federal government."



Deadline for letters to the editors is 12 noon on Wednesdays prior to publication. All letters must be signed and include the author's telephone number. Pseudonymic letters must include the author's full name. Letters may be edited for legal reasons, or for reasons of clarity or limited space. Please keep letters concise.

Policy Review Defended

Dear Editors,
The letter from Linda Gale (June 30) is a stupid outburst of socialist lunacy. The name of the Union's governing body was indeed changed from "Council" to "Board". This was one of many changes in the Union's Constitution which were put to the vote of students of this University last year. The overwhelming majority voted for the changes which had been approved by the University Council. Let's now wait for Ms Gale to summon the gall to stand up at the next University Council meeting and tell them what a bunch of dirty rotten corporatists they are. The Union has an income of more than 1.5 million dollars for 1986 and this woman would have it run by others like her who cannot even understand the reasons for sorting all its policies into a readily accessible form. The report submitted to the Board by policy reviewer Davids Darzins contained broadly three sections; the first, a long and in places detailed description of the processes of the policy review; secondly, the (now adopted) policies, and thirdly, all the old policies collected together from many years of Union minutes. I must emphasize that most of the review was concerned only with gathering together policies which have been in force for years.

For the first time ever the policies by which Union staff are expected to work have been collected into a single volume to make it easier for staff and student members to find relevant single policies. Surely this is worthy of praise from Ms. Gale. It seems that she is opposed to a change which will make the duties of Union staff much easier to define and thus simplify their jobs.

...but I dread to think what abominations of voter intentions are being rushed through before the elections" is another misinformed statement. More than a month ago, at the Union Board meeting on Tuesday June 10th, Mr Darzins presented his policy review report. After that initial presentation all the Union's staff and members were invited to submit suggestions and any proposed changes to the proposed employment policies. These submissions were considered at two separate Finance and Development committee meetings called for the purpose, on June 25 and July 7. The Board meeting of July 7 subsequently adopted all the new policy codes. I now challenge Ms. Gale to publicly demonstrate that the policy review was rushed through".

As for her comment about meetings being "usually over well inside an hour" they do usually go over an hour but most certainly there is much less of the arguing and grandstanding which prolonged meetings in previous years. A little thought will show that members who sit in a meeting for six hours will be far more likely to rush through matters towards the end.

Henry Silvester wrote in his letter (also *On dit* June 30) that the Board of the Union, in spite of the change of name, represents all students at this University better than it ever has. With its revised committee structure and other changes its functioning has been vastly improved.

A third letter of interest was sent by Peter Curtis concerning the Craft Studio.

The process of review must indeed be continuous if any organization is to avoid becoming lazy and irrelevant to its members. The Union was originally intended to provide services to all its members, not just to run various services which may only be of value to a few students. Whether this is applicable

to the Craft Studio will be apparent from the research which should have been done.

Part 5 of the review proposal mentioned possible other uses of the space; "Reading Room" and "Leasing Potential" were two. Whether more students would use a reading room than do the Craft Studio will be found by the review. It may well be that if the space were leased for one or two shops as has been done with the south end of the Wills Refectory the resulting facility would be more generally beneficial to the vast majority of students. From my own observations I believe that the record shop is patronized by many more people than the Craft Studio, without costing the Union (i.e. you) any more than electricity for its light and power supplies, unlike the Craft Studio which costs somewhere around \$40,000 per year or very roughly \$4 of every student's Union Fee on average.

But on to the next point - both Rob Brice and Hugh Martin do indeed realize that profit is not the only criterion to be used; see also other parts of the review proposal; part 4(a): "How many members use the facility and for what purpose?"; part 6: "Report on the implications of alternative uses"; and part 11: "Compare with facilities provided by other campuses".

I hardly think a reading room could be expected to make a profit although obviously a lease for a shop could provide a small income. There is no "insurmountable contradiction" in using an external market to investigate use of the Craft Studio. A researcher with Bowden-Sexton and Associates should by now have done the research. I should mention that the extent of their involvement is only in asking a random sample of students a set of questions about the Studio. The actual financial side of the review is being done by Rob Brice and the Finance and Development committee. "Market research" is exactly that; ask the "market" (i.e. the students) what they think. No more, no less.

The purpose of using an external researcher is partly to eliminate any accusations of bias which could have been made if for example the Secretary were to ask a sample of students the research questions. Also it takes quite a long time to telephone 400 students and collate the results. Don't forget that the actual assessment is not being done by the external researcher. It is indeed a possibility that the Craft Studio has not been effectively publicised; this was discussed at the time the review was proposed. Other research which is presently being done, together with this review, should provide the answer to this one.

I do not know exactly when Rob Brice or Hugh Martin last visited the Craft Studio. Since reports on the Craft Studio's activities come regularly from the Craftsperson, all the Board Members should have a fair idea of what goes on there. One more letter to mention - that of Michelle Clark. Well done Michelle! She has quite well demonstrated the nature of Michael Fox' contributions to the SAUA Council in his year as a member. What Michelle has not seen, however, are Fox's performances at Union board meetings. The expression "high horse" takes on a whole new meaning when Fox's habits are considered. Any horse of his probably would get high.

This would-be Vice-President (Fox, not his horse, although the latter would make a vastly better Vice-President and not churn out half as much crap) appeared to sleep or doze through the discussion at the last Board meeting about the newly collated policies. After the Board had decided to accept the policies Fox suddenly woke from his stupor and wanted to ask some questions about them. He then looked rather sheepish when told that they had just been accepted.

In my opinion, the last thing the SAUA needs is a Vice-President like Fox.

Laurie Williams

Union policy Amendments

Dear Editors,
I would like to take this opportunity to express my sympathy to Linda Gale in the light of her last letter to *On dit* (7/7/86). Miss Gale is obviously misguided and seriously misinformed on almost everything she wrote in her last letter. Again, we are exposed to extreme leftist rhetoric which people like Miss Gale year in and year out try to infiltrate into the students - coincidentally just before election time.

Miss Gale has two major hang-ups. One being the 'Liberals' (whatever that means), and the other being the amendments made to the Union's Policies. As a Union Board member, I would like to set things straight.

The reason for amending the Union Policies was not simply to "tidy things up" as Miss Gale so incoherently put it, but rather to make amendments which will serve the student populus better. Davids Darzins restructured them in a way, which does not lend itself to manipulation by any student on the Union Board.

A Board of any kind has little chance of working effectively if there is no structured or ordered policies. These amendments were necessary due to the mismanagement of the Board some years ago.

With regards to this year's Union Board elections, it is this kind of political grandstanding which a student representative board does not need. The 'Liberals' as Miss Gale so emotionally put it, are simply ordinary students, some of whom only, are members of the Adelaide University Liberal Club. Paranoid lefties don't wish to believe this, because using this 'Liberals' fallacy is their only way to win votes. Such ineptitude, students can do without!

I feel it would be appropriate of me to correct some more ill-informed notions stated by Miss Gale.

1. Miss Gale attempts to distinguish between a management board and a representative council, whereas one would think it is obvious that only through effective management could one achieve good representation.
2. Miss Gale tells us that Union Board Members receive free meals after each monthly meeting. That is not true. If Miss Gale was having free meals when she was on Union Board, then I feel she is in debt to the fee-paying students of her time. The "Liberals" would never contemplate using students' money to feed themselves.
3. Miss Gale complains that the Board Meetings are over in an hour, not six hours like "the good old days". The reason for this only confirms my earlier comments. Union Board meetings take only 1-1/2 hours now because of the improved re-structuring of the sub-committees, and so on. Meetings in her days went six hours due to the dismal structure of the Union Board. Nothing was resolved, they had indecisive representatives. In other words, issues are now handled more efficiently.
4. On top of all that, Miss Gale hints of bias in Davids Darzins, the person who "tidied up" the Union Policies. Davids has recently completed a review of the By-laws of the Unley City Council and thus is by far the best qualified person for the job. He is also not on Union Board, hence sarcastic accusations of bias is totally absurd.

These coming elections have only one purpose, and that is to elect students to various positions so they can represent the student body as a whole on issues which affect students. All I can say is thank God she is not running for Union Board.

Paul V. Coory
Union Board Member

Executive secretary with word processing facilities at home is able to offer a full typing service at realistic prices. Prompt service with collection and delivery at client's convenience. Ph. 251 1464.

Democracy not plutocracy

Dear Editors,
I reply to H.U. Silvester's righteous critique of the present Union Board Board, its methods and achievements. The fact of the matter is the present Union Board is dominated by one particular political faction. This faction brings all the Board's business to a caucus situation before the official meeting, so it's no wonder that the Board seems so efficient and professional because of the speed and apparent painlessness with which the Board comes to its decisions.

It's interesting that A. Snell is writing the image of the Board as almost of large corporate proportions. Most corporations have one, or maybe a few more people in complete control of the entire operation and who make all the rules and decisions, e.g. a millionaire in charge of his own firm like any typical dictator or tyrant makes swift, brutal

The great newspaper grab

Dear Editors,
Election time is here again, and student politicians' minds have turned to thoughts of *On dit*. This week has brought the less-than-joyous news that two Liberal Club candidates are making a bid to become co-editors of our uni newspaper.

What is it that makes people who have never shown any interest in *On dit* suddenly want to run the thing? Like previous political candidates for the editorship, the 1986 Liberal pair have never written for or helped put together an *On dit* in their lives. Nor have they worked with the paper's regular contributors. One of them has presided over this year's repulsive *Bread & Circuses*, an act of literary barbarism which says more about him than I ever could.

If Andrew England and Paul Horrocks were to gain the editorship, they would come to the position knowing one thing only: that they owed their positions to the Adelaide Uni Liberal Club. That is no character for an independent, critical *On dit*.

Bread and Circuses 'abhorrent'

Dear Editors,
I do not find *B&C* offensive because I am a Christian or because it mocks Christian beliefs. I find it abhorrent because it goes against the truth. If Christian principles were just one set of many alternative rules, then *B&C*'s attempts to downgrade Christianity would just be reflections of the editors' opinions. However, we are not talking about opinions here. The editors of *B&C* are either highly ignorant, never having seriously considered the claims of Jesus (a person, not a religion), or trying very hard not to face the truth and worse, trying to convince everyone else that it is OK to make fun of Jesus and get away with it.

Here are the facts:
"Yes, all have sinned, all fall short of God's glorious ideal, yet now God declares us 'not guilty' of offending him if we trust in Jesus Christ, who in his kindness freely takes away our sins."
"For God sent Christ Jesus to take the punishment for our sins and to end all God's anger against us...our acquittal is not based on our good deeds; it is based

All hail!

Dear Editors,
WELLE DONE!
God, the Universe and entropy (last issue is the most enlightened piece of prose I have seen since *Right Where You Are Sitting Now*. More, please.

All Hail
Eris

Hi from Ronan!

Dear Editors,
What has happened to the theatre of Adelaide? Does *On dit* no longer recognise the pre-eminence of Adelaide theatre or has it all just vanished into thin air? Or does *On dit* have no-one to write theatre reviews? What ever happened to the theatre reviewer from last year? Does anyone else out there regret the demise of theatre from the pages of *On dit*?

On a different note, what has happened to all the letters to the editor in regards to the scandalous goings-on at

decisions which will get things done, decisions which may not be just or democratic, but it looks professional and it could hardly be more efficient.

But this is where the comparison breaks down. Our Board is an elected body. It is supposed to represent the views of all students, but at the moment it panders to one very specific group (read: faction). Hopefully after the next elections, the Union Board will once again represent all students, and I certainly hope the next Board conducts its business in a much more open manner with more student consultation. I think L. Gale has raised a very good point when she remarked on the almost total absence of General Union Meetings in the last year. Let's bring the Board back to the students, to quote a well worn phrase.

Benjamin Vagnarelli
Engineering/Science

This isn't the first time that a campus political group on campus has succumbed to the desire to publish its propaganda to us each week at our expense. For years the Great Student Newspaper Grab was the exclusive preserve of the looney left, a motley assortment of Maoists, Trotskyists, anarchists and other out-of-touch figures. After the far-left's last attempt at media monopoly in 1984, their group faded into obscurity. Does the Liberal foray into the wonderful world of newspapers likewise presage their demise?

Jamie Skinner, the outstanding candidate for the editorship, has put in the hard, unrewarding effort to help our paper work in the last two years. He's keen, talented, easy to work with and knows what he's getting into. Best of all, he has no political buddies to whom he will owe favours.

Yours sincerely,
David Walker
1985 *On dit* editor

him." Rom. 3:23,24,27

You can call that my opinion, if you like, but I sure didn't think it up! Let's face it - truth will win out eventually. And you can know the truth: anyone sincerely seeking to find it will surely succeed. You can't prove the Bible wrong. Jesus loves you - don't fight it! Knowing God intimately is so good - you lead a life free from guilt, insecurities and worries. You can choose the way of life and love (which only come through God's son Jesus) or one of uncertainty, having the need to downgrade Christians, perhaps because you feel resentment and guilt that they just might be presenting the true God!

Christians share their new life of love and freedom - they don't insist that you believe them blindly. Don't tear down Jesus and Christians in such an irresponsible manner (I refer to *B&C* issues) before searching out the facts. Despising us doesn't harm us, but it may mislead your many readers and cause them harm in life.

Sincerely,
A.C.

this year's O'Camp? Surely no-one can accept the feeble attempts of Paul Coory and Ronan Moore to explain what a load of garbage it was that *On dit* published earlier this year. (Spurious article #324 by Robert Clark).

love,
Ronan

(Sic) !

Dear Edditors,
Reelising the grate importance of your positions as guardians of the English language, I hope this critizism is knot out of place. Would it bee too much to suggest that purrhaps both of you have gone too fare in your polisies of procteking abewe of the written word by implementing 'sic' in every second line dureing someone's artckle. Those pre-tentious politicians whose nature is one of beeing sesquipedalian deserve to have their sentenses ripped aparte but it makes reading the jolly ould thing damm diffikult,

Yours in self righteousness,
Steve Ronson
(Arts)

Election time

It's *that* time of year again. The annual Students' Association and Union elections will be held this week, and amid the flurry of pamphlets and promises, you will have the opportunity to choose who will represent you over the next year, to make or break the careers of the aspiring student politicians on this campus.

Normally, about 15 per cent of students take the time to vote in the annual elections - not a large proportion, although whether it is due to a deep-seated apathy, lack of awareness, genuine disinterest or even disapproval we will never know.

If you want to make student office-holders representative of your wishes, spare a few minutes this week and make the effort to vote.

And before you vote, take the time to consider what you expect from your student representatives. Do you want them to represent your political beliefs? Do you want them to confine their area of interest to education issues or do you expect them to be involved with broader things? Are you happy or unhappy with the present order of things? Just what do you expect the Students' Association to achieve for you, and who is best equipped to do it?

In a political arena often characterised by amateurish political goings-on (such as joining the ALP Club one year and the Liberal Club the next, political suicide in any other sphere), election promises often count for little. You may prefer to check their track records.

And no less importantly, you will have the opportunity to decide who will be in charge of the Students' Association's media, *On dit* and *Student Radio*, next year. (There were no nominations for *Bread and Circuses*).

You should consider what you want from the student media. Should it report only on university activities or should it look off-campus at a



wider subject matter? Are you happy with *On dit* and *Student Radio* in their present form? Do you believe that those who run the media should be politically non-aligned or are you happy to see political interests dominate?

Similarly, rash promises count for little in an area where technical ability, experience and expertise are indispensable. What is the candidate's track record?

Consider your choice and cast your vote. After all, it's your money they're spending, so you might as well have your say.

Reasons unclear

The recent report on the underachievement of women submitted to the Chairman of the English Department has pinpointed a number of problems which that Department and many others in the University have yet to come to terms with.

Affirmative Action legislation, due to come into force in higher education institution from August 1st is certainly a positive step towards redressing the imbalance in male and female staffing levels, but in many areas and by many people, the real reasons for that legislation remain unclear and yet to be understood.

This is why Mr Leahy's report to the English Department is so significant. In it he has demonstrated that women in the Department have failed to perform to the same levels as

men, not because of lesser ability, or because it is one of those areas that has traditionally been male dominated - in fact quite the contrary - but because the absence of female staff, and the lack of content on the syllabus relating specifically to women writers has discouraged women from pursuing studies that many feel have little relevance to them, or are simply of little interest.

The English Department here at the University of Adelaide not only has the ignominious distinction of being the only English Department in the country not offering courses relating specifically to women writers, but is also the Department in the Arts Faculty with the lowest percentage of women on its teaching staff.

That the issue of increasing the number of female staff in a divisive and contentious one is supported by the fact that few people in the Department are willing to talk about it.

With two appointments to be made in the next two weeks - before the affirmative action legislation comes into effect - the Department has an opportunity to begin to remedy the causes of women underachieving in the Department.

Arguments that candidates for the lecturing positions should be appointed solely on academic merit are ineffective in the face of claims - duly supported - made by Mr Leahy in his report. These deal with breadth of scholarship and the need for role models for women students in a Department with 17 people on the teaching staff of which 16 are men.

In a Department with 664 students enrolled at the beginning of 1986, of which 497 are women, the need for more women staff is undeniable. If the Department seriously wishes to improve the performance of women students, and upgrade the standard of education for all, consideration must be given to Mr Leahy's report, and to acting on its recommendations.

Paul Washington
Moya Dodd

Marching forward into the past

FORUM

'Forum' is a weekly column in which organisations and individuals explain their beliefs.

This week, the Society for Creative Anachronism (SCA), dedicated to researching and recreating the customs, combat and courtesy of the Middle Ages and Renaissance. STILGHERRIAN explains why, in the age of the microchip, people dress up in funny clothes to perform elaborate ceremonies and hit each other with wooden swords.

Let's face it - the Twentieth Century is a nasty place. People blow each other up for obscure religious or political reasons. Taxes run to 60% or higher, assuming you can find a job in the first place. If not, fill in the green form please. Oh, you're not married? Then you'd better come back Thursday. You did lodge the yellow card last week, didn't you?

How nice it would be to have a world in which everyone trusted each other, where your word was believed, where skill was respected, where you had a well-defined place in the Great Scheme

of Things. Many dream of such a world, but for tens of thousands of people in ten countries, that Dream has become a Reality. For me, it happened one Good Friday morning, four years ago...

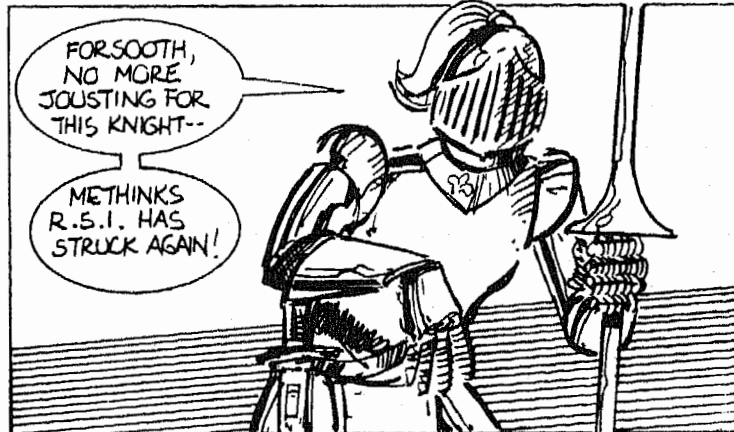
It was freezing. It must have been seven o'clock and I could hear somebody chopping wood. Through the mist I saw an area roped off with white flags: the field where later that day the tournament was to be held. The man chopping the wood was heavily built, clad only in grubby white breeches and headcloth, and sweating despite the cold. Nearby was the beginning of a roaring fire, over which people were already cooking breakfast.

In a great arc around the field were tents and pavilions. Chests of tools and armour lay around them. I saw a black banner with a ram's head; good, Lord Torg O'Hawkhurst was here. And over here, the blue geometric design with stars: Lord Robert of Starmount. There, the winged horseshoe: Lady Silfren the Singer.

At the top of the field, with the best view, was the biggest pavilion of all: a green and white affair, with a banner flying. I recognised the markings, but I didn't need to. That tent could belong to only one person: Her Excellency Baroness Rowan Perigrinne. Then I saw people pass the pavilion: they bowed slightly, paying respect to their ruler, even though she couldn't be seen.

Eventually the Baroness herself emerged. I'd never seen her before, but you could tell by the way she carried herself that she held power. She collected a few belongings and made her way with her page girl around the fighting field toward the fire pit. People bowed as she passed.

What would I say? After lengthy seconds of indecision, I settled for



simplicity. As she passed, I bowed and said "Good morning, Your Excellency."

"Good morning, Gereint," she replied. "I trust you had a pleasant journey from Innigard." At that moment, the true meaning of these Current Middle Ages struck home. There was no need for a stumbling introduction. The Baroness knew full well who was who in Her own lands. In a flash, I realized this was more than a social club in funny clothes. It was a rich alternative to the dreary existence of Mundane life. I bowed again and turned to find my tankard...

The Rowany Festival is a key event in the Australian SCA calendar, held every Easter just south of Sydney. It's important: apart from being a major outdoor event, the winner of the main sword and shield tournament will become the ceremonial head of all SCAdom in Eastern Australia.

Fighting is the most visible activity at many SCA events. For those of gentler persuasion, there are various arts and crafts, music and dancing, heraldry, calligraphy, needlecraft, feasting, the telling of tales, the singing of songs and the drinking of much good drink. With fifteen SCA groups around Australia,

there's something happening every weekend.

The SCA began, as all things must, in Berkeley, California more than twenty years ago. A farewell party in costume worked so well, they did it again two months later. A few played at fighting with wooden swords. One person wondered aloud, "Y'know, if this catches on, one day we might even have sixty people doing this stuff." Twenty years later, the Society's Pensic Wars have hundreds of armoured fighters on each side.

The name - Society for Creative Anachronism - was coined by a founding member, Mistress Elfrida of Greenwalls, better known as fantasy writer Marion Zimmer Bradley. Another long-time member is science fiction writer Poul Anderson.

But why has the SCA grown from a small intimate party to a worldwide organization? In the Modern World, Progress is everything. People die of heart attacks trying to make a living in open-plan offices. Digital watches and the Amazing New Chicken Holder are vital to our daily existence. Leaders are chosen by their skill at looking good on television.

Let me ask you: Where do you fit

into the Scheme of Things? What influences do you have on the people around you? What are your rights, and what are your responsibilities? In the Twentieth Century, these are difficult questions.

The SCA offers a pleasant escape. Here, we know where we stand. The man who is King (or woman who is Queen, for we run an equal opportunity Middle Ages) is King because he went out with a sword and "killed" all comers. His word is law. If he appoints you to an office, or grants you a title, your rights and responsibilities are clearly laid out in Law and in Custom.

But all these are weighty matters. For folk like me, the SCA is a way of life. For some, it just provides a focus for their skill at weaving or early music. For others it's the sport of fighting with a sword and shield. For others still, it's simply an occasional feast in mediaeval dress. After all, who can resist the world's only 20-year-long, 10,000-member fancy dress party?

...four days later, the tent is collapsed, the banner furred, and I return to Mundanity. The electric train is noisy and hopelessly crowded. Blank-faced people push each other with no consideration for comfort. A newspaper headline reads "Petrol Strike Tomorrow". I get a strange look when I call the guard "milord", then I remember No honour, no respect. Suddenly, I spot a woman quietly reading a paperback: I sit next to her. "Which is the real world", I sometimes ask. I'm sure I know the answer.

Stilgherrian, known in the SCA as Lord Gereint Scholar, is herald for the Adelaide group (the Barony of Innigard) and national treasurer. The SCA group at Adelaide University is the College of Blessed Herman the Cripple; contact Osgot of Corfe (David Carter) in the Biochemistry Department.

Why you should vote...



**SAUA
PRESIDENT
Anthony Snell**

the government, University and community.

So your vote will go to ensuring your views are reflected.

The most important position up for election is that of Students' Association President. As your representative and co-ordinator of the Association's activities, the President has considerable leeway to act on students' behalf. It is crucial to have a capable and experienced person in this position to ensure the Association gets things done. This is particularly necessary when looking at continuing issues such as tertiary tuition fees, the overseas student office debacle, the contraction of education funding and the pitiful size of TEAS.

This year there are six candidates. Of the six, four could be said to be joke candidates. Joke candidates may be amusing but don't forget they do not really have the commitment that students deserve.

Often the policy statements reveal very little about the candidate. So, before you vote you may wish to ask yourselves the following questions. Who has a proven track record of involvement and work for students on University committees, Union Board and the SAUA Council? Who seems to be the most approachable from his or her involvement in clubs and other student organisations? Who has a knowledge of how the University works so that s/he can get things done for students?

Finally, don't forget to vote. Your say could make a difference to the result.

As you may have already noticed this week is Election Week.

It is important that all students take a small amount of time and effort to read the election broadsheet (which should be in your pigeon-holes today), make an informed decision and vote.

After being involved in a number of election campaigns I still find a lot of students asking "why should I vote?"

On a financial level, the people you elect will be responsible for spending the \$1.5 million that is paid by students in compulsory Union fees each year. The expenditure priorities adopted by the Students' Association and Union will generally reflect that of the people who vote.

In addition, the people elected this week will be speaking on your behalf in the coming year. The SAUA President, in particular, is regarded as the representative of Adelaide University students by

Elections

Students' Association
Annual Election 1986

Positions Available:
President
2 Vice-Presidents (Education and Finance)

Orientation Co-ordinator
8 Councillors
On dit Editors
4 Members of the Education/Services Standing Committee
4 Members of the Activities Standing Committee.

Bread and Circuses Editors
Student Radio Directors

Voting
Monday 21st, Tuesday 22nd, Wednesday 23rd, Thursday 24th, Friday 25th July, 1986.

Monday 21st July
9.00 am - 5.00 pm - Students' Association Office.
11.45 am - 2.15 pm - Airport Lounge.

Tuesday 22nd July
9.00 am - 7.00 pm - Students' Association Office.
11.45 am - 2.15 pm - Airport Lounge.
11.45 am - 2.15 pm - Law School.
11.45 am - 2.15 pm - CASM.

Wednesday 23rd July
9.00 am - 5.00 pm - Students' Association Office.
11.45 am - 2.15 pm - Airport Lounge.
11.45 am - 2.15 pm - Napier Foyer.
11.45 am - 2.15 pm - Waite Institute.

Thursday 24th July
9.00 am - 5.00 pm - Students' Association Office.
11.45 am - 2.15 pm - Airport Lounge.
11.45 am - 2.15 pm - Engineering School.
11.45 am - 2.15 pm - Medical School.

Friday 25th July
9.00 am - 5.00 pm - Students' Association Office.
11.45 am - 2.15 pm - Airport Lounge.

TO VOTE
You need to produce *one* of the following to obtain a ballot slip:
The Adelaide University Student Card, 1986 STA Travel Card (with Adelaide University cited as Institution of Study), Adelaide University Law Library Card, Waite Institute Card.
It must also be produced when the vote is returned to the Polling Booth.

Bistro meal winners

The following raffle ticket numbers have won a meal for two in the Union Bistro:-

Pink ticket: A 62
Yellow ticket: D 42
White ticket: A 10
Pink ticket: A 60
White ticket: A 7

Winners should present their ticket to Chris Shaw (Assistant Catering Manager) in the Mayo Refectory between 9.00am - 4.00pm to receive their Bistro vouchers.

Thanks to those people who participated in the survey for their time and interest.

Catering Advisory Committee

ADELAIDE UNIVERSITY MOUNTAIN CLUB 25TH ANNIVERSARY DINNER

Sat October 4th 7.00pm.

Grand Banquet Room

Hotel Adelaide, North Adelaide

Guest Speaker: Jonathan Chester,
Noted Antarctic & Himalayan expeditioner.

For tickets, contact the Secretary, C/- Sports Association.

GREEN ELECTORAL MOVEMENT CONFERENCE

Adelaide Uni Union - Upper Refectory level 4, Saturday July 26, 11 am - 5pm. Registration \$5/\$3. Guest speaker: Drew Hutton. Brisbane Green Party.

PROSH IS COMING get involved!!!



"I want you all to get deeply involved in Prosh '86 - It'll be a Briese"

When: Monday August 4 to Saturday August 9

Where: Everywhere

Prosh '86 organisation is well under way, but we need your help. Please come to the Prosh office in the Students' Association Office, see David Israel or Devin Clementi and show us your enthusiasm (or anything else!)

All proceeds to Multiple Sclerosis Society of S.A.

Shell Australia Postgraduate Scholarships

Arts & Science/Engineering

TWO SHELL POSTGRADUATE SCHOLARSHIPS providing for fees and living costs plus cost of travel, are offered to provide postgraduate study at a university in the United Kingdom.

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

Applications for scholarships, which are normally tenable from October 1987, close on September 30, 1986. Prospectus and application form may be obtained from the Registrar of the University or from the Personnel Manager of The Shell Company of Australia Limited.



Shell Australia

A life of art and revelation

An exhibition of paintings by 91-year-old Australian artist Lloyd Rees, who still paints every day despite failing eyesight, opens in Adelaide this week. On dit's TERENCE CAMBRIDGE spoke to Rees at his Sydney home.

Early one December morning in 1916 the artist Lloyd Rees had his first glimpse of Sydney, through a porthole in the ship SS Canberra.

"I saw a glorious colour picture of opal blue water, a band of olive undergrowth, then a band of pearly pink roof tiles shimmering on the skyline," he recalled almost 70 years later.

"I found out we were passing Manly and rushed up on deck as we came in through the Heads. The whole opal Sydney Harbour spread out under a delicate blue sky, the light catching the sculptured foreshores with their wonderful imagery.

"It was a revealing moment of extraordinary beauty and it never left me."

Rees, now 91, says coming to Sydney all those years ago to work as a commercial artist was the most important event in his personal and artistic life.

"Everything for me began then," he has written in his autobiography.

Born in Brisbane as one of eight children in a close-knit family, he started drawing at an early age and remembers being given a box of watercolours and painting with them on the inside of his mother's hat box lids.

After school he worked as a junior bank clerk and did commissioned drawings and illustrations until he was offered a position with Smith and Julius, Sydney's major commercial art studio.

In the years since that first trip to Sydney, Rees has become one of Australia's most famous artists, despite the fact that he has stood outside artistic mainstream and paid little attention to the passing fashions and fads of the art world.

In the 1930s his detailed pencil drawings of Sydney Harbour attracted attention.

He continued his exploration of the landscape throughout the 1940s, producing a series of pictures "whose hills fold and wrinkle like the skin of an animal, as the art critic Robert Hughes put it.

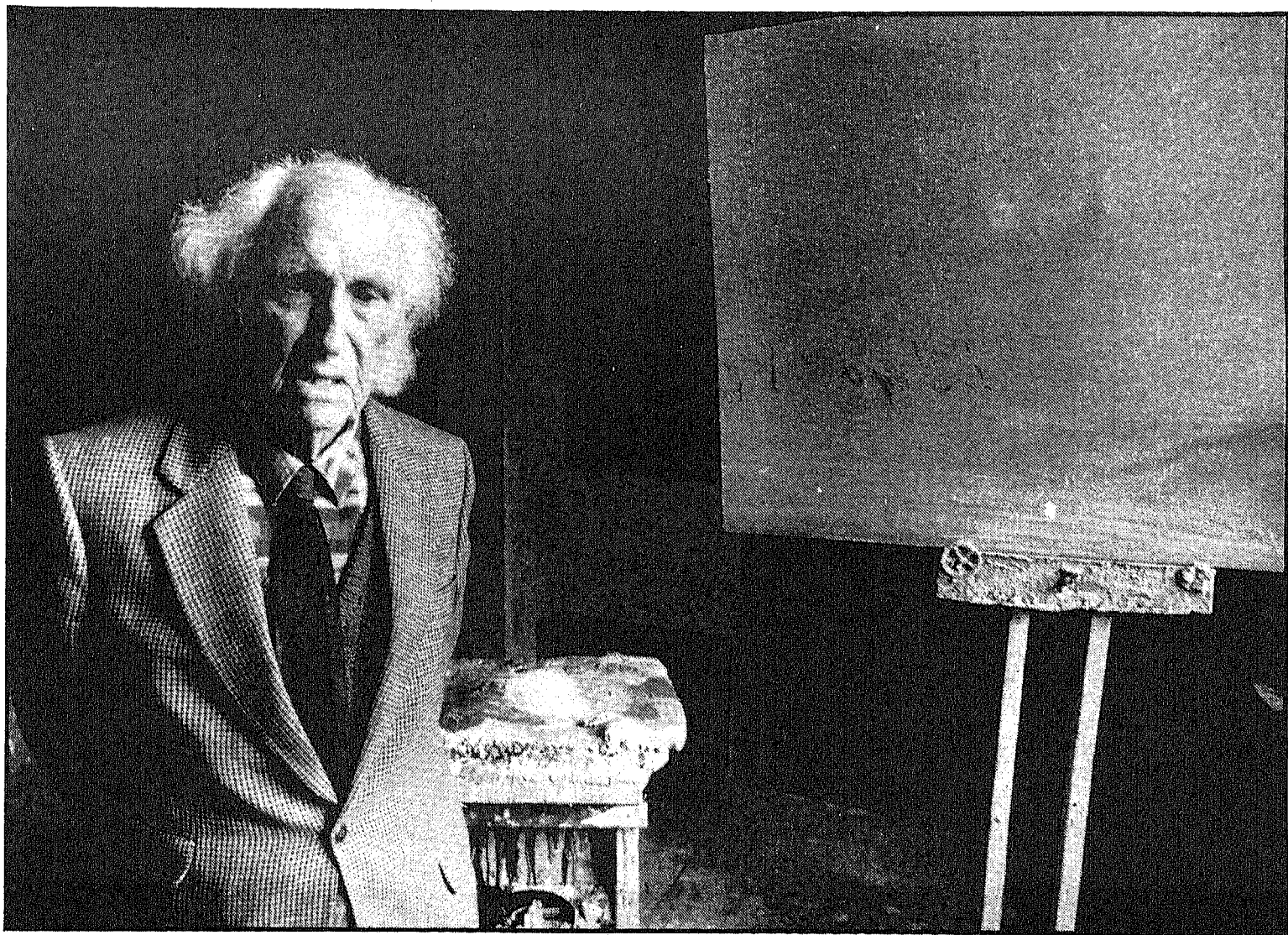
And in the last ten years he has poured out visions of Sydney Harbour in a series of simple, pure and lyrical paintings that have been compared to the work of the 19th century British artist Turner.

One critic recently described Rees' later work as follows: "In his eighties he has broken through to a Turner-like simplicity, dissolving earthly forms into an ecstatic vision of the spiritual possibilities of the Australian landscape."

Rees himself explains that Sydney Harbour has always been the source of his creative urge.

"Since I first sighted it from the ship, Sydney Harbour got hold of me. It was a magical sight and it is to this day - I've never come to the end of it," he said.

"I'm always setting surprises. I had occasion to call at a house down a street here the other day and was going down towards the north and I went through the house and suddenly there was an amazing



Lloyd Rees: "That someone would pay \$120,000 for one of my paintings is amusing."

light and colour formation. "I always think of Sydney Harbour as being like the trunk formation and all the roots of a tree; that's what it looks like.

"It has inlets penetrating everywhere, it has a tremendous intimacy. To me it is Venice on a grand scale, but of course disappears in Venice because its foreshore is all man-made.

"There's a painting which I gave the title of 'Sydney the Source' and that expresses my attitude to Sydney."

An upsurge of interest in Rees' work saw "Sydney the Source" change hands for \$120,000 last year while earlier this year one of his 1930s drawings was sold in Perth for \$15,000.

But Rees himself is sceptical

about this new-found interest of many art collectors and critics in his work.

"During the war I sold a roomful of drawings for two and three guineas because the artists were raising money for an ambulance, now someone has paid \$15,000 for one," he said.

"What has happened is that over the last ten years it has started to get through into the media that here's an artist working into his eighties and nineties. That story went from one to the other, even into the women's magazines, and brought my name into the limelight.

"Then it got through into the sales rooms and now the distortion in my values is quite unreal. It doesn't matter what the standard of my

work is and I don't know what the standard is anyhow.

"That someone would pay \$120,000 for one of my paintings is amusing on the one hand, but on the other hand it is an indication of the rotten way of running the world.

"I think our financial system is cranky, but then I'm a rebel that way."

"I believe there is another way of running the world, but that's terribly presumptuous," he said.

"I still believe that you have to look at the sources of our wealth. I feel that basic workers like miners and people who go into the great furnaces making our heavy machinery and so on are the real heroes.

"Although I am a strong supporter of the Labor movement I am not at all happy with the direction it is taking now because the real basic Labor thinkers are the ones who are now talked of as 'commos' and as being a danger to the party."

For the last 55 years, Rees and his wife Marjorie have lived in a rambling old home, now a pale shade of sun-bleached pink, at Northwood, on the northern shore of Sydney Harbour.

Undaunted by his failing eyesight, Rees spends most mornings in his downstairs studio painting, setting down on canvas a lifetime of visions of his beloved Sydney Harbour.

"I find that you can't deny Mother Nature altogether, although I try to, and so if I get a full morning of painting in I feel that is my day's work.

"Painting now is hard because of my eyes but fortunately I had started to paint broadly, with less detail, before my eyes deteriorated.

"When I get painting I forget my eyes anyway. When I get moving I forget the deficiency."

Although it is now almost 70 years since his first sight of Sydney, Rees still sees the city and its landscapes with a remarkable freshness, as if through the eyes of a newcomer.

A painting on which he was working when *On dit* spoke to him, "Moonlight at Balmoral", depicts "a memory of long ago", he explained.

"In 1917, around March or April, my sister came down from Brisbane to visit me. I was walking down the street at Mosman one night to meet her and there was the moon rising and I thought how wonderful.

"The beauty of that sight has never left me.

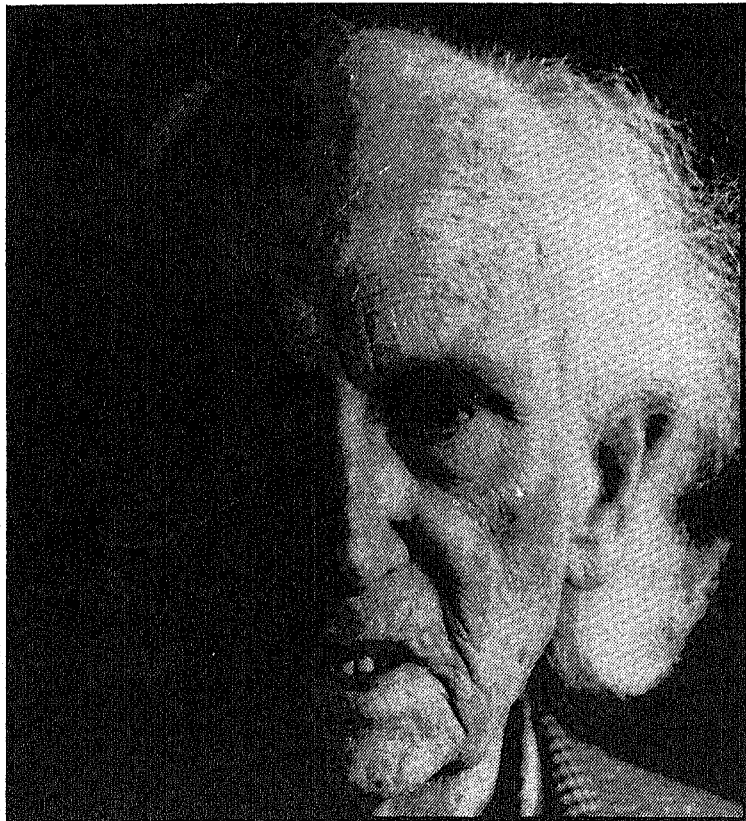
"My pictorial memory, thank goodness, remains intact."

"The real basic Labor thinkers are the ones who are now talked of as 'commos' and as being a danger to the party."

Rees' sensitivity to the surroundings which most Sydneysiders take for granted is revealed in the following passage which he wrote a few years ago as the epilogue for a book on his later works:

"One Monday morning I went down and sat on the seat by the wharf. It was one of those mornings that I've always reacted to, everything coming through a veil. It was light and delicate, actually a prelude to a day of fog the next day. The light came through so wonderfully, I got up on the ferry and got an outer seat at the back, I looked out upon it all and suddenly I thought: 'I don't want to go to Heaven because it can't be as beautiful as this.'"

An exhibition of Lloyd Rees' later works opens at the Bonython Meadmore Gallery, at 88 Jerningham Street, North Adelaide on Saturday July 26 and continues until Wednesday August 13.



91-year-old Australian artist Lloyd Rees.

ROLL UP, ROLL UP, THE CIRCUS COMES TO TOWN

STUDENT RADIO CANDIDATES

Mara Priedkalns and Fiona Smith

How do you see the role of Student Radio?

Smith: To provide a listenable program that students want to hear, up-to-date on-campus news, what's happening around town... I don't believe in trying to imitate in any way the commercial stations 'cause they're there and they can do it better than we can. But I do believe in trying to find out... what students want and fulfilling that.

Priedkalns: Practically that would mean, like, probably up in the Bar on Friday afternoons... you can actually broadcast from SUV into the Bar, and get people to request songs so they can hear their song. It'd make heaps more interaction between students and the people who are actually involved in SUV. Also organising entertainment for students...

What experience have you had in radio?

Priedkalns: I've had experience since '82 at 5MMM and I used to do a show with the school I was at. As soon as I came to Uni I started at SUV, and this is my third year.

Smith: This is my second year at SUV. We're on air fortnightly, but I'm down there more than that.

Priedkalns: We often go down there filling in for other people.

What new ideas would you like to introduce to Student Radio?

Smith: I feel that Student Radio is definitely under-rated, overlooked... It's still not used to even a fraction of its potential. I don't believe even a third of students on campus even know it's there. To get out and advertise and promote it is the main aim... find out what they want and give it to them, and keep production and programming standards up higher than they are now.

Priedkalns: Keeping it listenable... people who just go on there and like to hear the sound of their own voice - people do get annoyed at that and they will turn off. And that's what we want to change.

Do you have any political affiliations?

Smith: We've got no political feeling either way really. I don't believe it has a place in Student Radio either.

Priedkalns: Radio as a medium should be as unbiased as possible and give everyone the opportunity to say what they want to say.

What would you like to maintain?

Priedkalns: Basically all the funds that we have (laughs).

Smith: I like the family-type atmosphere that is involved with Student Radio - that's good.

Priedkalns: One thing we'd definitely like to keep is the student feeling about it, that it always has had and always will. It's just that sometimes people get very indulgent with their little slot on radio and it just gets boring.

Why do you want the job?

Smith: I believe we can do a lot.

Priedkalns: We are genuinely very interested in radio. I was getting involved in radio very early. I'm very interested in radio as a medium because it's aural and it's not visual, and it's great... just to get back to aural and see how much you can actually do.

Smith: We're being supported by both this year's and last year's co-directors, and having spent time there I just feel there's so much that can be done here. I feel I've got a lot to give to it.

Anne Marie Peard and Louise Vlach

How do you see the role of Student Radio?

Vlach: Up until now I don't think it's had a function. It's wandered around and meandered... I think the main problem with Student Radio at the moment is that it really misses most students. We don't have to sell out artistically, musically to get contact with students.

I think Student Radio should be not necessarily about the University life so it gets droll, but appeal to the student population in general and to the wider population as well. I think first and foremost it should be for students and about students.

What experience have you had in radio?

Vlach: We've done various radio

work all over the place. I have a regular show and I worked for Student Radio last year. Anne Marie's has come straight from the...

Peard: ...ABC's successful season of radio plays and various courses.

What new ideas would you like to introduce to Student Radio?

Vlach: We do want to improve some of the programme quality.

Peard: We'd like to have a radio play, a uni soapie, by students, performed by students.

What would you like to maintain?

Vlach: There's a lot of good things about the present format. We'd try to maintain the alternative music stand. Also various shows and types of shows, like comedy shows.

Do you have any political affiliations?

Peard: Relatively neutral.

Vlach: It's not really something we'd be pushing on radio... rights and lefties screaming at each other. I might go on the Bastard Party ticket next year if we run again - they're a non-political organisation.

Why do you want the job?

Peard: We both really want to do this. We're both very enthusiastic.

Vlach: It's a medium that's got so much potential.

Peard: We don't think we can get it to its full potential by ourselves, but we can start it.

Matthew Gibson

Why do you want to be President?

It's not because of the money nor the prestige because there is none. I'd actually be interested in seeing if I could get done what people actually ask. Elected presidents say I'll do this, I'll do that, but from what I've read about past presidents none of it seems to get done and nothing seems to happen or change much.

I'd like to see whether the system is as rigid as it is always made out to be.

What would be your main aims or policies as President?

I'd try to foster a lot more interest in things like the clubs and societies. University students these days are so apathetic and the old university spirit that you see in all those movies seems to have gone. A lot of people are too busy getting pissed to get involved.

What do you think are the main issues confronting students?

There are a lot of financial problems. I personally am pretty pissed off with marking systems as they are and the annoying way in which everything is marked out of 80 instead of 100. There are not a lot

of real problems facing students.

Do you think there should be a national student union?

I think in theory it's a good idea because it could be very useful, but with students setting it up, students who are elected on a yearly basis, it may well be unco-ordinated and have a very poor grounding and a lot of things that could go wrong.

How do you describe yourself politically?

Politically I'm left on most issues. I have been told that I'm right-wing on some issues. I'm not exactly sure why.

I vote Democrat.

Do you think that the office of President is a political one and do you think it should be?

No. I think it's developed that way. It shouldn't be as political as it has become. The Liberal Party wants one of their people as the front man, as the voice of Adelaide University regardless of whether they have any real powers or not.

Michael Gibson

Michael Gibson was unavailable to be interviewed.

Nick Mitchell

Why do you want to be President?

Basically I'm pretty annoyed with the present Students' Association. I've had friends who have been presidents for about the last six administrations and I've just seen them cutting back the Students' Association so much further it's literally anorexic at the moment.

What would be your main aims and policies as President?

My main aim as President would be representation of students on a level which the present and past Students' Associations haven't done to the University where it counts. The Students' Association has the potential to be a very strong lobby group, particularly regarding the funding for departments, on education issues and assessment issues. No-one at present is doing this.

What do you feel are the main issues confronting students?

In a lot of subjects there is an incredibly large workload and students just don't have time to think about what they're doing and how they're going to do it and what's going on around them so they need

Who will you vote for in the annual Students' Association and Union elections? PAUL WASHINGTON and MOYA DODD put some questions to the candidates who are running for the paid positions of President, 'On dit' Editor(s) and Student Radio Directors.

THE PRESIDENTIAL CANDIDATES

an association to look after them instead.

Do you think there should be a national student union?

Yes I do. That is perhaps the only way in which you can lobby people in Canberra, with a national student union. I personally was opposed to the dissolving of AUS not on any political grounds but if you're going to have a union it may as well be a national union.

It's pointless having just isolated state groups because these people have no hope of actually getting to the federal politicians.

How do you describe yourself politically?

Politically I am a true independent candidate that I am not aligned with any political party as other candidates are aligned.

Do you think that the office of President is a political one and do you think it should be?

I think the office of the president should not be a political one. I know how much work is involved and what the type of work involved is. They make it into a political thing playing one side off against the other, and it does nothing else but co-ordinate the self existence of the Students' Association as it is today.

It's not really a vehicle for implementing party ideals or anything like that because they don't implement anything.

James Neate

Why do you want to be President?

Hard to describe... a combination of things really. When you first get involved in student affairs and student administration you don't tend to automatically see yourself as ending up wanting to be President. You do develop an interest in it and you like to know what's going on and you've got to set pet projects. I got involved, got onto SAUA

Council last year and I've always been, not so much actively, but passively interested in what was happening around the place before that, and it sort of followed on from that really.

What would be your main aims and your most important policies as Pres?

I think the Association has got to be a lot more accessible, there's an apparatus there that can be used to great effect. I think people should appreciate this. They should use the ammunition that's given them by the education and welfare officers, those research papers they do, so that when they make a representation on behalf of students, it's well researched, we can say x % of students believe this.

It would be nice to be able to pick one issue and say that all the Association's time and effort, all the resources that exist in the Association; should be thrown into one but if you do that of course you do prejudice other things.

I think there should be more work and research done on matriculation because I don't think matric's a very fair system for getting into university.

How do you describe yourself politically?

I suppose I'm moderate right, conservative, moderate, small 'I' liberal to put cliches on it. That's one bugbear with me, so many issues within the Union aren't political issues they're student issues, you're either pro-student or you're against students.

Is the office primarily a political one or should it be?

I don't think so, it's unfortunate perhaps that the apparatus for getting elected to it - the power hierarchy involved with the Association is perhaps politically appointed but I think you'll find that for this election both sides are coming to their senses and understanding that you're electing a representative, you're electing someone to speak

on your behalf, to campaign for things that are pro-student.

In the time I've been on Council politics does come into it, it still creeps in.

Do you believe there should be a national student union?

That was something that I saw was the downfall of AUS, it was too political, there was a structure there that was being used for non-student issues, for political means.

If a national student union could be set up to be apolitical, concerned itself within finite parameters of student issues, then it would definitely be worth it. I doubt that I would be the main instigator but if I thought it was going to be in the Association's interests and not something that five years down the track was going to be a political device and fold then I'd throw myself and the Association completely behind it.

A President needs experience in organising things, being able to manage finances, budgets, and events competently with a certain amount of creative zest, and I think that perhaps through my Footlights experience I qualify on that ground.

David Israel

Why do you want to be President?

Well I think that I can get things happening in the Students' Association - it's a challenge for me, I want to see some changes in the Students' Association so that it's more accessible to students and turn it into a Students' Association for students rather than a dead body.

I think the Students' Association has lost touch over the last couple of years with the issues for students that are most important.

What would be your most important aims or policies?

I'd like to see a more active Students' Association in promoting

debate in issues. I'd like to see the Students' Association more actively itself lobbying governments and university administration on behalf of its members, that is, students, all students. I think the lobbying role is a very important role because even though it's only the Students' Association at Adelaide University it does carry some weight. I'd like to see better co-ordination with other Students' Associations throughout Australia so that there can be a coherent student voice.

One of my objectives would be getting together a national student representative body.

The Students' Association has the student representative Standing Committee which is supposed to be members of all the departmental committees, student/staff committees; and the Education Standing Committee, liaising with each other to find out what the problems are in different departments and faculties and how they can be sorted out with pressure from the Students' Association.

I can't see that working at the moment. I haven't seen anything from it and I'd like to see that rekindled, some enthusiastic ideas applied to it so that some feedback can be gained from those departmental committees.

Do you think there should be a national student union?

I think a national students representative body is important, very important, particularly with some of the policies that are being mooted at the moment. I would work to prepare the groundwork for a national student body which has been promised over the last couple of years, but we haven't seen any return from that. There doesn't seem to have been any constructive groundwork.

How would you describe yourself politically?

I see myself as very middle-of-the-road politically. I'm not a leftist, I'm not a ranting right-winger, and

THE ON DIT CANDIDATES

Jamie Skinner

What do you see as the role of On dit?

Skinner: I think it should provide a lively coverage of student issues and encourage debate. At the same time it should cover news, entertainment and sport - but with a special relevance to students in each case. I would hate to see it degenerate into a political propaganda rag.

It shouldn't be all serious, though. There's plenty of room for humour and more light-hearted things.

What experience have you had in the writing and production of newspapers?

Skinner: I've been involved in *On dit* ever since I came to university in 1985. I've written news, reviews and interviews as well as being involved with the layout, design and advertising, and I have a general interest in newspapers and media affairs. This year I've co-

ordinated and laid out the film section each week.

You can't overestimate the importance of experience because it simply isn't possible to put out a newspaper otherwise. There's a lot to learn.

What new ideas would you want to introduce?

Skinner: I'd like to give campus events and activities of clubs greater prominence, plus more lifestyle articles, such as sport and so on. I'd also like to produce entertainment and literary lift-outs regularly, and a gig guide and a 'what's on' section.

Another of my ideas is to organise university movie previews, which students can get free tickets to.

What would you like to maintain?

Skinner: I think the entertainment section is going well - the film and music and so on. I'd also like to keep *Start At The Back* and continue with the giveaways of movie tickets and records, and generally maintain and improve on the quality of the newspaper.

What are your political affiliations?

Skinner: I'm not politically aligned with either the left or the right. I believe that *On dit* should be unbiased and apolitical in its reporting. You don't want editors with political connections - *On dit* would just become a propaganda sheet and that's the last thing students want.

I think it's very telling that the two Libs running against me have never helped at *On dit* at all in the past. Why have they suddenly decided that they want to be editors?

Why do you want the job?

Skinner: I've really enjoyed working on *On dit* as a hobby since I came to uni, and I'd like the opportunity to do it full-time.

I know it's a lot of work, but I have the support of the people who work on *On dit* and I know what to expect. I'd also enjoy the break from studying by taking next year off and working exclusively on *On dit*.

Paul Horrocks and Andrew England

What do you see as the role of On dit?

Horrocks: For most students it's basically just a release. Come Mondays and Tuesdays they go into the refectory... to read something that's perhaps more relevant to the community that they're in, rather than *The Advertiser*.

What experience have you had in the writing and production of newspapers?

Horrocks: I've been involved with a magazine, Building Architecture, which is an architects magazine. I've written articles for that and I've been involved with the editor-production and so on; I've helped with that.

England: I've done *B&C* of course so I've had experience with laying out but I stress I don't see *On dit* being like *B&C*. I've also been involved on various club magazines.

What new ideas would you want to introduce?

England: We want to have more

stuff which is relevant to students here on campus, so we'd have more stuff on clubs, sports clubs as well.

Horrocks: Perhaps if we have a sports page, rather than getting people who play it to write things for us, to actually send our people out there to report. And also we'd like to look at say post-graduates or possibly graduates... show where their study might go.

We'd also like to feature more things like the travel. Perhaps, as well as overseas, we could pick up things like hikes in Tasmania, and that sort of thing.

What would you like to maintain?

England: We'd like to keep book reviews and music reviews...

Horrocks: I think travel and music I suppose. I think we'd look at *Start At The Back*, perhaps change that a little bit, retain the concept of having *Start At The Back*. The front and the back are quite useful spaces which people can look at. Also we'd retain the letters page. I think

we might do away with the editorial, I'm not sure.

What are your political affiliations?

Horrocks: Well, I'm a member of the Liberal Club. I've never been to any of their shows. I joined last year when I was in the Clubs Association.

England: I'm not at the moment.

Why do you want the job?

Horrocks: I want to get into architectural journalism... and I think that the experience in a newspaper like this is useful for me. Also I'd like to make some sort of change for *On dit*... more sports, more clubs, more features.

England: Student life and so on.

Horrocks: *On dit*'s been the same or similar for the last three years and perhaps it's time for a change. It's up to the people who vote.

been doing for the last two years.

What would be your main aims and your most important policies?

Well I think clearly the most important challenge that's going to face students in the next year is the re-introduction of fees.

Senator Walsh has already foreshadowed the re-introduction of fees and that push is going to get stronger. It's essential for the Students' Association to get-together with other Students' Associations on other campuses and with the people involved in the education sector to fight that.

Do you think we should have a national student union?

Well I've always supported the concept of a national student union. I supported AUS (Australian Union of Students) actively while it existed. I think there should be another national student union but I don't see one in the immediate future.

If I was elected I think I would work towards (establishing) a national student union but I don't realistically think I'm going to be elected.

How would you describe yourself politically?

I'm Communist and a feminist.

Do you think the office is a political one?

Of course it is. The present incumbents have made that quite clear. The past few years all we've seen in the presidency and in the Students' Association is a whole succession of mediocre Liberals.

They've squandered on unimportant things like re-designing the Students' Association Office every time a new president is elected, on buying themselves expensive chairs and so on, on putting flash carpets in the Bar, and real issues of concern to students just don't get a look in.

The current regime in the Students' Association believes that they actually represent students, and they believe that students want them to be spending their money on all these stupid things. If students want to send them the message that they actually want some action and that they actually want the Students' Association to start doing something about education funding, and about students issues more than hiring some lobbyist in Canberra to send them secret messages every now and again, then they should vote for me to send that message to whoever does get elected.

Linda Gale

Why are you running for President?

Because I think the role is one which would enable me to put some life back into the Students' Association and to get active on issues which really are of importance to students which I don't think it's

Second-hand silicon - where to go when the computer bug bites

Looking for a second-hand computer to help your study along? JOHN S. LINDSAY gives some tips for the wise buyer.

As a student writing essays, you know what a drudge it is having to prepare notes, then rewrite the notes and finally type the essay.

Now some students don't type their essays; some students don't pass. To gain the edge and make the best use of your time as a student you need to prepare your essays carefully, have time to type it and still have time to enjoy life.

The former and the latter are relatively simple: the first takes effort and the latter takes money. To fix the one in the middle takes a little time shopping around and a little money.

Although the "technological revolution" is here and overtaking us all with a vengeance, there are few students taking advantage of good electronic typewriters and wordprocessors.

For many, the cost is prohibitive, but this need not be the case. Students are always buying second hand cars, they buy them cheaply and without much thought. Some students take the time to consider just what a vehicle is going to cost now and in the future. These students will buy a good car cheaply and will be able to afford to register it and buy new tyres. The students who just bought the best car they could afford will not be able to afford registration and tyres when they are needed and will be left without wheels.

If you have trouble getting the milk money together on Sunday night, then to be able to afford a computer to write your essays on, do your science assignment on and play cute games, you must think laterally. Computers, like cars, get better each year, but people are still driving cars made twenty years ago and not having any trouble with them. The computer bought by a company three years ago is able to keep the books and do the mail but it can't do all the latest flash things executives expect from a computer today.

As business men buy the latest toys from Apple and IBM to support their diminishing egos, spare a thought for the rejected machine that now sits unused in the corner of an office somewhere. This machine can still run WordStar and MBASIC, you can still get a Fortran or Pascal compiler to do your Applied II exercise and there are lots of cute games for it to amuse you when the telly's broken.

Before you go any further consider carefully what you want a computer to do. Do you want to do graphics? Do you need big disk



drives? Do you need a letter quality printer or will a cheap matrix printer do the job? These questions can be solved by writing your needs down on a sheet of paper and applying the following four rules of thumb:

Thumb 1: If you just want to write essays and without having to retype them you need a computer with a word processor and a letter quality printer. This means a good dot-matrix printer or a daisy-wheel style printer.

The printer is going to be the most expensive single item you will need to purchase and money spent wisely here will save you money later. A good Centronics interface printer will work on nearly every modern computer including the IBM PCs.

The computer must have a good wordprocessing package on it like WordStar or Perfect Writer. If the person selling the machine can demonstrate the wordprocessing easily then you are in business. Apple computers are good here but make sure they have a lower-case adaptor or do lower case on the

screen when the wordprocessor is running. Some early Apple IIs don't do a very good job of lower case and this is something to get worried about.

Thumb 2: If you are a Science or Economics Student, go for something with a dot-matrix printer and running CP/M or MS-DOS. Graphics are optional but nice if you are an Engineer or Pure Maths student.

Apple Macintosh computers are a good move for the really serious Maths students. Make sure it

electricity then a double bar radiator.

Now you are interested in scoring some sophisticated silicon without shelling mega-bucks, so let's go shopping.

The first place to look for your new desk top companion is the classified ads in the Saturday Advertiser. Sometimes there are some good ones during the week but Saturday is the holy-day of the second hand computer elite.

"If you have trouble getting the milk money together on Sunday night, then to be able to afford a computer you must think laterally."

comes with Microsoft BASIC. You can get Pascal and Fortran and all those nice languages from user groups and other students. Look closely at Osbournes, Kaypros and Bondwells; they are all well supported and cheap to buy.

Thumb 3: Law and Medicine students should look at IBM computers and compatibles. These machines will be useful for many years and will talk to all professional databases that are being compiled now.

Thumb 4: If you are a real whizz and write operating system patches in hex on a break-point driven switch and LED front panel while eating rice crispies at midnight you might be interested in an old super micro or a mini.

These machines are only for silicon heads. They need love, care and attention. They run twenty-four hours a day and draw more

You can also try the door-to-door approach; ask someone who knows someone who has an unused machine and offer to get it off their hands. Suggest it is cluttering their office and making it look a little dated. Tell them it is going to a good home where it will get love and attention. Stress your need, interest in technology and poverty.

The classified ads in *The Advertiser* make good reading and there are often bargains there for the early bird (and I mean 7.30am.) Go for brand names and compatibles. If you don't recognize the name you may have lots of trouble when you want software and help.

Get the computer classifieds and cross off all the things that don't really interest you: Vic 20s and Video games. The Atari computers are often video games with

keyboards: this is not computing. Forget the ads for disk drives unless you know exactly what you want down to the serial number.

Now you know what's available you have to do some fast phoning and talking. Make sure the gear isn't sold before you go half-way down the coast.

There are some places to avoid unless you know a fair bit about computing hardware. Avoid places that will have knocked the machines about badly. Laboratories are bad news; so are schools and libraries.

Be careful about the price. If the machines can still be bought new find out the price so you know what is too expensive. If the computer you want is not available check the ads for similar machines in earlier weeks' papers. As a guide:

Amstrads work out at about \$350, Macintosh depends on the size of the machine, Apple II floats around \$2000, which is a little over priced, Apple clones work out at around \$1000 as do CP/M computers.

When you find the perfect machine for you, visit it, make sure the software you want is there and find the instruction manuals.

Join a user group listed in *Your Computer* or *Australian Personal Computer* and find out a little about your new machine. Just ring the club's contact number and ask the person for some information. They will be quite willing to tell you where to find the programs you need if they are not on the machine you are buying.

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Limelight

Tim Finn on a UK escapade

Former 'Split Enz' singer TIM FINN has moved to England to pursue his musical career. On a recent visit to Australia he spoke to *On dit's* JOE PENHALL.

After disbanding his highly successful band *Split Enz* in 1982, Tim Finn was quick to settle down to solo life with a hit album, *Escapade*, and a string of hit singles accompanying it. However last year, with his career at a peak, he left his second home in Australia, to settle in England with his girlfriend, and pursue a new career signed internationally to Virgin Records.

Last month the intense New Zealander was in Australia to promote his first L.P. on Virgin Records and his second solo L.P. *Big Canoe*. With cautious reserve he explained over the phone from Melbourne the situation in England, which, with no hits as yet, is precarious, and also took time to reflect on *Split Enz*, as well as discussing the new album.

"The most important thing for me is to progress and to develop what I do - that's what I get my thrill out of, and I'm very selfish in that sense. I tend to pursue that side of things and if it works for other people, then good!

Is this perhaps why he moved on from the security of *Split Enz*, and later Australia?

"I guess there was a sort of 'liberation' associated with the whole thing...I moved away from Australia where things were pretty settled and sold for me and it just felt like a new start...there was a lot of fear and doubt involved. So I knew I was on the right thing" he rejoins ironically.

Finn's new music in England has been characterized by a very different lyrical stance, and to some critics a decreased commercial sensibility, compared to previous material.

"I miss the group very much."

He disagrees: "To say it's not a commercial album is I think short-sighted and premature. Sure, the first single didn't go, but I think there's three or four songs on the album that have far more potential than 'No Thunder' (the single) did. 'No Thunder' was a rather strange choice that I didn't make, and I applauded it. I thought it was a brave choice.

"I'm just waiting for singles two, three and four to see how they go before I have any opinion on whether it is commercial.."

On listening to the album, the new single and opening track 'Spiritual Hunger' appears as another "brave choice" as a single - that is, a fizzle. However tracks three and four, 'Timmy' and 'So Deep', could well be singles three and four, boasting the same command of melody, but fatter, harder arrangements than his *Escapade* work.

In addition, the tracks are lyrically intriguing and depart markedly from past work, through the use of scenarios, and even the use of Polynesian myth (in the title track).

Tim explains: "That's as a result of a collaboration with Brock (a lyricist), and he's been writing plays and he always thinks in terms of characters...I found it liberating to write about someone else.

"But the main area that it allowed

me to move into was comment about broad situations - not really political. 'No Thunder' is about as political as it gets and that's not really political - more humanitarian".

He adds: "I always found it difficult in the past to write about broad issues - you sort of make sweeping statements and it ends up sounding like a sixth form essay."

Meanwhile, in England, things are far from smooth, but he's still optimistic. "They're not really aware of me until I get a single..."

But does coming from Australia help or hinder?

"I don't know if there's a cultural barrier. It's tempting to think so at the time. It's more a matter of you've got to come up with something pretty original and unique for Britain to take any notice.

Of Australian music, he says "There is an energy and hunger here. Bands still get out and play live a lot, which is what makes them very tight and good musicians, whereas in England the musician-ship is not so good. It's more to do with producers, and in America it's just dollars and cents..."

He adds: "England...seems to be the biggest challenge, like, even Australian bands like *INXS* have yet to crack England. It's a tough one. It's the toughest one of all."

So is being bandless, and home-landless, and with a fast failing album on his hands better or worse than being in a band like *Split Enz*?

"At the moment I would say it's worse...I don't think the work has suffered - I think I've produced an album which is a bit of an advance on what I've done, and I'm glad of that, but as a human being I miss the camaraderie and the emotional support in the group situation..."

"I miss the group very much - that's not to say I'd like to go back to it - I'd just like to find a new team...find my feet..."

But surely there are regrets concerning the *Enz*, otherwise why split to start with?

"When we look back at a chunk of our history - like the last two years - we would see it as a series of rather inept movements... people saw us as pretty professional and determined and ambitious (which we were) but we made huge mistakes along the way..."

"There's no regrets because by doing that we were able to make albums that were very much an expression of ourselves and what we were feeling, without any regard to the market."

As a result, says Tim, the band took ten years to achieve what they could have in five, and at one stage (just before *True Colours*' release) they were on the brink of bankruptcy.

Looking at the album sleeve, one couldn't be blamed for detecting a certain contradictory levity, and perhaps even a renewed sense of fun for Tim Finn.

Cover notes such as "Jon McLoughlin: Guitars (one red and one white)" and "Geoff Dugmore: Drums, percussion and the occasional scream" lend weight to the theory. However - it is only a theory, as Tim points out, "...A frivolous attempt to indicate that there was a 'chemistry' and a natural sort of interaction between the people involved..."



Better in print than on screen

KNOCK WOOD
Candice Bergen
Corgi Books \$6.95

by Robert Lawton

Maybe it's the worst actors who write the best autobiographies. Candice Bergen, who is at best a lump of stodge on the screen, has come up with a story which, although it suffers from the old American faults of sentimentality and amateur psychology, makes a good read.

Knock Wood is funny. It's not a kiss-and-tell story, nor is it dedicated to glorifying its subject. Ms. Bergen has managed to live a pretty ordinary life, despite her childhood in Beverly Hills, her adolescence in Switzerland at finishing school, her life as a model and photojournalist and her general membership of what used to be called "the jet set". A Beautiful Person if there ever was one.

How is it possible, then, that this book is worth reading? Bergen just seems to be a sincerely uncomplicated and unaffected Child of Hollywood. This is a species now extinct, and rare even in the fifties, when little Candice was growing up.

The daughter of America's favourite ventriloquist, Edgar Bergen, Candice was forced to live with the Jummy that had made her family's fortune: Charlie McCarthy, an arrogant and self-obsessed dandy.

After reading *Knock Wood* it doesn't seem strange to talk about a wooden doll as though it were real.

The passages explaining the details of the Charlie industry give the lie to the old story that Brian Epstein invented modern marketing when the Beatles invaded America. Charlie jewellery, Charlie money, Charlie stamps, hats and games kept a whole company ticking over.

But strangely enough, the older Bergen was a dour and reserved man among the exotic creatures of Hollywood.

Bergen was like her father in that way. Her tomboy childhood makes a contrast with for instance the replica of Judy Garland's dazzling film wardrobe made to fit her five-year old daughter Liza Minnelli.

As she becomes an adult, it becomes clear that Bergen's real problem (and probably her saving grace) is that she flows with the tide of popular opinion. From the early sixties on, she has slid from one enthusiasm to another, without ever really knowing what she wanted.

Bergen doesn't seem to have reached any sort of decisive point in her life and so you wonder why the book was even written. Maybe some friend of hers was doing one. But by the end of the book you're quite fond of its author.

Every Matriculation English student knows that "the rich are different from you and me". Candice Bergen might have ended up either a complete cretin or dead at an early age. The fact that she has come this far with her ability to laugh at herself in fact makes *Knock Wood* a pretty fair success. Maybe Fitzgerald got it wrong.

Channel 10 turns 21; happy breakdown



by Alan Brideson

Quote of the week: "We love you all. We'd like to thank God, RCA and Polygram records."

- every award winning group at the American Music Awards.

Real quote of the week: "I am ambivalent about it really, because I got these awards for people dying."

- Bob Geldof on winning another humanitarian award.

Channel Ten turned 21 recently and made it through the two hour anniversary special without a breakdown in transmission.

I'm not old enough to really remember what Ten was like when it first started, but for me the infamous channel has meant four things. First it always broke down in the middle of every program, and up would pop a "We'll be right back when we find the engineer" graphic with piped musak - usually some contorted James Last big band version of the 'Age of Aquarius'.

Then there was the picture. Ten has never seemed to get the colour, or color, right. The anniversary programme actually showed Don "I done it all" Dunstan, in safari suit, switching the transmission from black and white to colour. What they didn't show was it changing back to black and white five minutes later, and hovering in some twilight zone ever since - with

flesh at times a strangely alcoholic rose or Endrusted orange.

And of course Ten must be recognised as the forerunner to SBS as the first truly international channel - international in the sense that it so willingly imported third-rate American series.

Listen to the treasure trove of hits recalled in the special: *Whiplash*, *The Detective*, *Doris Day*, *Cisco Kid*, *Room 222*, *Laredo*, *Dr. Kildare*, *Adam 12*, *Love American Style* and *The Great American Hero* (what about *Silver Spoons*, *Good Times*, *F-Troop*, *Highway to Heaven*, and *The Brady Bunch*.)

Okay so maybe Ten hasn't a bigger percentage of imports than the other channels, and maybe some of its imports are watchable, like *MASH*. But for the most part the only value of shows like *The Brady Bunch* comes in trying to sing the theme song after three bottles of red, of running around the playground yelling "One Adam 12, One Adam 12".

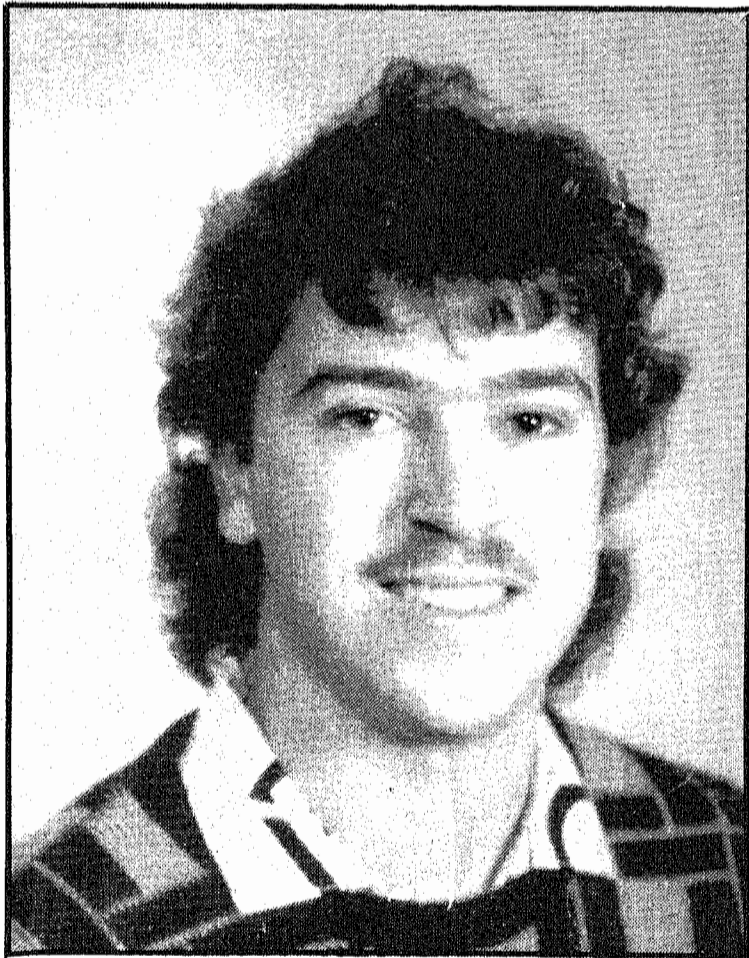
Lastly, Ten has a particular knack of blowing its own trumpet with all the subtlety of Sade's lips. Every second commercial seems to be about what's on four weeks from next Friday: 'see the sex and sizzling spectacular of this lusty and lavish mini-series, acclaimed by the Alaskan press as the most riveting political drama of the century; "Little House on the Prairie goes to meet the Waltons" on Ten, beginning on the 23rd November.'

And you should see the publicity material dutifully sent to *On dit* so I can ignore it: guides for the next three hundred weeks of programming and corrections to the last three hundred weeks, life size replicas of Sue Ellen and Bobby Ewing, and special World Championship Wrestling pop-up carnations (scented) for Mother's Day.

Anyway the anniversary special had its cute moments but was essentially very boring. Considering that the station has been running for 21 years and recording the most dramatic moments of that time, the styles, stars and sensations - recalling No. 96 as a pinnacle was a bit pathetic. Did people really get so worked up over a bit of unfiltered flesh?

And the attempts at putting clips of shows to music, which can be really powerful, was trite. Dianna Ross singing 'Chain Reaction' over bits of mini series was dumb. All it showed was that somebody still hasn't learnt that what's special about the medium is its ability to put sound with moving pictures. Then again perhaps I'm asking too much, Channel Ten has always had a unique affinity for the lowest denominator.

But the cute moment came courtesy of Miss Michelle and Romper Room. What a classic - and South Australian - there she was with platform shoes and mini-skirt skipping around the little chairs. If only I had known what I was watching all those years ago.



FOR ACTION AND
REPRESENTATION
VOTE 1
DAVID ISRAEL
FOR
SAUA PRESIDENT

This week presents all students with the opportunity to make some changes on campus.

The Liberals claim to be "getting things done" - but what things? It's time to cast aside party politics and turn the Students' Association into an effective body working for all students.

FOR ACTION VOTE INDEPENDENT.

CINE SCENE Jamie Skinner



Sho Kosugi

Ninja fans alert: the latest martial arts adventure jumps into the Academy this Friday.

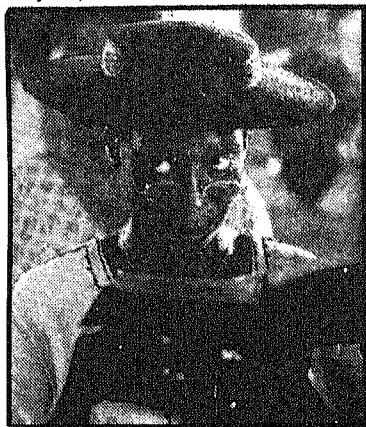
The ninja movie is *Pray For Death* and stars Sho Kosugi who has appeared in *Enter The Ninja*, *Revenge of the Ninja* and *Ninja III: The Domination*.

American Ninja, the latest in the Cannon's ninja series is due to hit Adelaide's screens soon.

On dit and Wallis Theatres have 25 double passes to give away to students. The first 25 students to rush into the *On dit* office and tell us who is the star of the movie will each receive a pass to see *Pray For Death*.

Films Which Start This Week

include the Sylvester Stallone action-movie *Cobra* (Hindley Glenelg; July 24); the Ninja adventure, *Pray For Death* starring Sho Kosugi (Academy; July 25) and Arthur Penn's *Target* starring Gene Hackman and Matt Dillon (Hoyts; July 24).



Wendy Liebberg as Celie

The Color Purple:

Spielberg's adaption of Alice Walker's prize winning novel about the plight of a young black woman at the turn of the century is a brilliant and powerful movie. An excellent cast plus Spielberg's sensitive and discreet direction make this an entertaining film. (Hindley)

Out Of Africa:

Meryl Streep and Robert Redford star in this Oscar winning mess of love and postcard shots of Africa. This movie is so unbelievably boring that it's offensive. Streep at her absolute worst; tedious, mannered, ugly, irritating, and smug. This movie makes a strong case for euthanasia. I'd rather visit the dentist. (Hindley)



Mia Farrow from "Hannah"

Buff's Film Choice:

Runaway Train (Hoyts); Fantasia (Hindley); Crocodile Dundee (Hoyts; Glenelg; Capri); KAOS (Classic At The Fair Lady); Choose Me (Piccadilly); Hannah And Her Sisters (Cinemas du Sous-Sol at the Hindley; Chelsea).

Special effects thriller a blow out

F/X: MURDER BY ILLUSION
Academy Cinemas

by Gene Shovit

F/X is just about the best suspense-thriller I've seen since Brian De Palma's *Blow Out* of 1981, and it's the kind of straight formula material De Palma used to demand and command and transcend.

In the last few years his work has fallen away a bit with all the Hitchcockian imitation and nonsense, but director Robert Mandel and screenwriter Robert T. Megginson have filled the filmic breach, thank you very much, with this smartly dressed, cleverly handled tall tale, which takes its name from those many unsung heroes of the movies, the special effects men who've given us so much plastic trash.

Like Hitchcock's and De Palma's stories, *F/X* has a man in a jam on the lam - Rokey Tyler, played by the ragged Aussie actor Bryan Brown, an effects whizz who's worked the weird magic behind many a schlock movie.

But this time out the hero has the use of his special wherewithal to get out of his tight spot, those deadly techniques done to death in his films. (You may take *F/X* as a parody or hyper-imitation of the thriller genre, especially in the opening scene, of De Palma.) For, you see, our hero gets himself embroiled (not to mention entrap-



Rollie Tyler (Bryan Brown) warns agent Lipton (Cliff De Young) that he doesn't play games in "F/X"

ped and snared and caught) in underworld intrigue when he assents to a job (after his actressy girl's murdered) with, in effect, the mob to kill a mobster, who's not really supposed to be killed but who is killed - or is he? Sound confusing? Believe me, Bryant and Jane, it is!

What's fun about *F/X: Murder by Illusion* is that it has no logic if you work through what you've seen backwards - like a De Palma film - and it's made up as it goes along.

Enter Brian Dennehy, built like an articulated lorry with a moustache like a horse's tail, who lends the film a don't-fuck-with-me wit and a get-out-of-my-way-asshole-I'm-coming-through bravado.

He's tough, he's rough and he always gets his man, but this time he's lost his badge (this guy, I gotta tell yah, makes Dirty Harry Callahan look like the Laughing Policeman), and he decides to defy orders and goes out on a limb for our man in a jam on the lam. The denou-

ment of this movie is an illusion (as is its ending).

That's *F/X*, a sleekly, murderously shot (by Miroslav Ondricek, who did a *Barry Lyndon* job on *Amadeus* last year), tightly acted, classically directed and scripted suspense movie set in a New York City, when it rains it pours. *F/X* is effective, sometimes affecting, never effete. That's the Critics Corner. Next: Jane's Caesarian section, Live. But first, This Is Today.

Altman's black comedy is a Nixon political porno

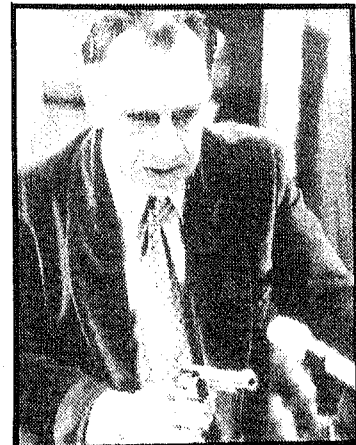
SECRET HONOR
Trak Cinema

by Kate Thomas

Robert Altman's fascinating study of Richard Nixon in *Secret Honor*, is a modern version of Machiavelli's *The Prince*. Billed as a "black comedy about politics" and "a political pornography", Altman has reduced the anatomy of power to a single room, a man and a tape recorder.

Adapted from a play for the screen, by the original authors Donald Freed and Arnold Stone, *Secret Honor* is a quasi-fictional-historical recreation of Nixon's presidency. It is a film which requires a well-informed viewer to appreciate the pointed criticisms of the American political system and the men upon which it feeds.

On August 8th, 1984 Richard Millhous Nixon, the thirty-seventh President of the United States of America, announced that he would resign from office. Nixon did not then nor has he since apologised or admitted his guilt in the criminal



Phillip Baker Hall as Nixon conspiracy to cover up the burglary by his henchmen of the Democratic Party offices in the Watergate building. He also failed to mention his resignation included an arrangement with his successor, Gerald Ford, for an unconditional pardon. Today nearly twelve years after his disgrace, Nixon is acting as an elder statesman and adviser to President Ronald Reagan. A

resurgence of support for Nixon in a recent American Gallop poll indicates thirty-nine percent of voters would like to see Nixon back in a major public role, as a sort of super ambassador to Western Europe. Hero, villain or martyr of Watergate? What are we to make of this astonishing comeback?

Philip Baker Hall's spine chilling impersonation of Nixon, in the form of a dramatic monologue, offers an insight into the enigma. The whole film is set in Nixon's White House study where late one night he gets progressively drunk and pours out his thoughts onto a tape recorder. As the Scotch takes its toll the outer mask slips and reveals a chameleon. Below the robust figure and pear shaped face with blue shaven jowls, lies a plastic personality, malleable to every circumstance.

Nixon's disciplinarian father and unloving mother gave him a taste of fear and a thirst for victory. A born fighter and pathological liar, Nixon is a man from whom you would never buy a used car. Throughout

his life he was courageous, dishonest, ruthless, hypocritical and cunning - the supreme opportunist.

As in all Altman films the audience is forced into an active role, forging the links between verbal and visual patterns. Four television screens, and a tape recorder capture repeated phrases and gestures which symbolise the progressive crumbling of Nixon's illusions and ambitions. Baker Hall dictates the oscillating perspective through subtle changes in the rhythm and tone of his voice. In the series of interlocking patterns Altman reveals a glowering and quivering Nixon from within and without.

The ultimate egoist, Altman's Nixon describes the Watergate scandal as an incident which required a sacrificial victim whose decision to retain "secret honor" entailed public shame. Rising like a phoenix from the ashes, the supposedly ennobled Nixon casts a shadow over the American democratic system. *Secret Honor* proves yet again that you can't keep a bad man down.

Sedative effect on the viewer

ELENI
Academy Cinemas

by Arthur Kavooris

The setting is the Greek Civil War of 1948, and a woman's only crime is to save the lives of her innocent children.

Sounds interesting? It gets better! Throw in a look at contemporary social and cultural norms and you should have a positively, fascinating story. However the movie is anything but interesting.

Yates is far too heavy handed with his direction as the storyline has been "beefed up", to a point where the movie is nauseatingly melodramatic. In order to usurp emotion, Yates resorts to some "kitchy" techniques, like using lots of silhouette horizons as backdrops for emotional high points in the movie.

The worst production flaw however is the clash between the native

accents of the Players. For example Nicola's communist school teacher, Spiro, and his eldest sister, Olga both have obvious English accents, while the actor that plays Nicola has a heavy west coast American accent, you know, the type that grates on your nerves!

Furthermore the movie's dialogue is entirely in English which is a shame, because it is almost impossible to accurately translate Greek colloquial speech.

The flashback village scenes would have been performed better in Greek so as to hide the gross inferiority of the script behind brief, explanatory subtitles.

However these "minor" problems could have been offset if the acting had been of any reasonable standard. Instead all three principal players: Kate Nelligan, John Malkovich and Linda Hunt, opted out for "splashy" stage performances. Malkovich who was nominated for an Academy Award for his por-

trayal of a blind man in "Place of the Heart" (1983), uses the same techniques in playing Nicola, a man who is brimming with malicious hate and discontent. His sombre and serene film persona makes him unsuitable for the role as he never seems to display any emotion.

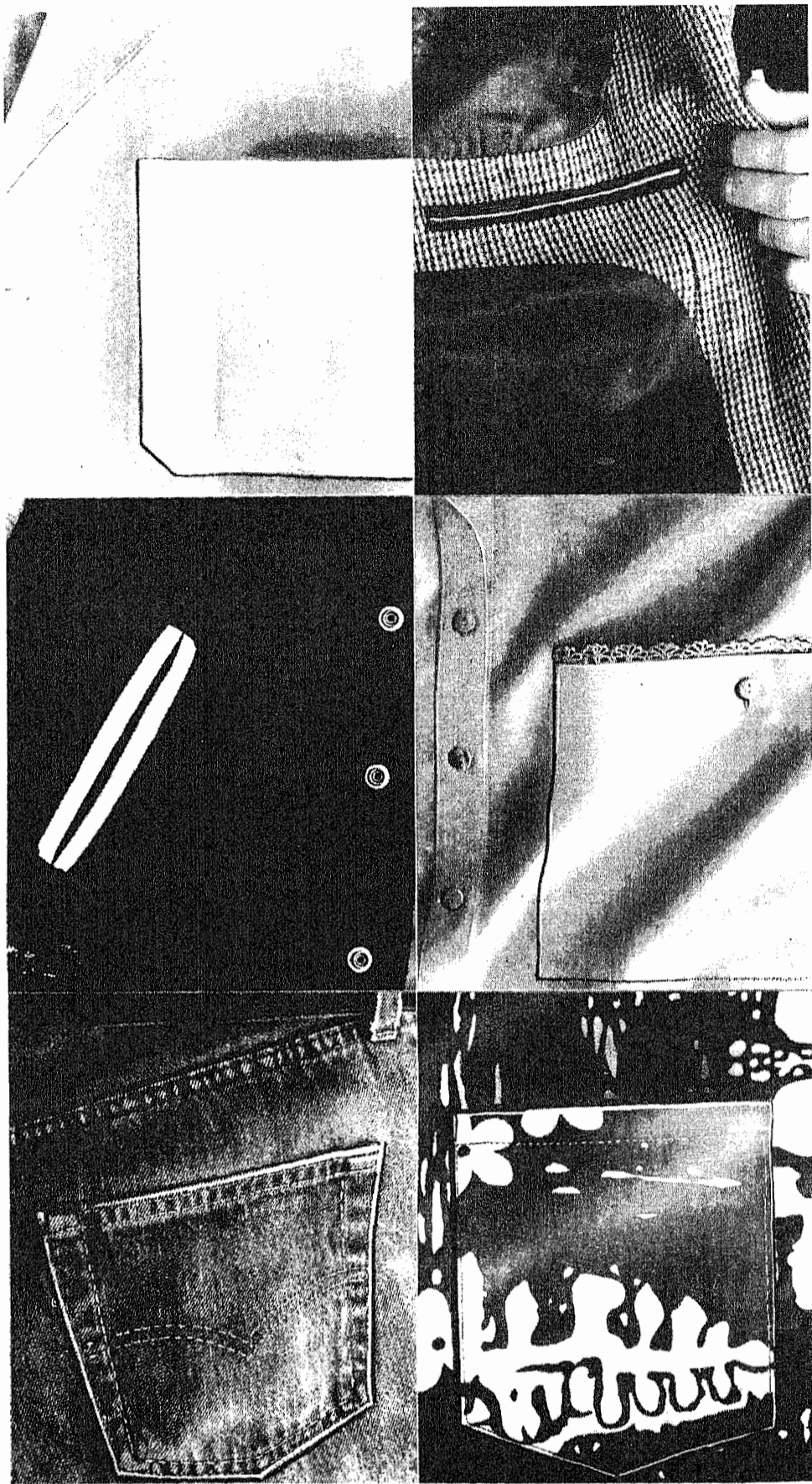
The brilliant actress Linda Hunt, plays the supporting role of Eleni's friend Katina who originally is a Communist sympathiser. But after suffering under the oppressive rule of the Communist forces she quickly sees the "error of her ways" and converts to the true faith. Although Hunt turns in a reasonable performance her waifish looks and diminutive stature make her physically unsuitable for the part. Her performance of a Greek mama is far less convincing than her role in *The Year of Living Dangerously*.

However Kate Nelligan who plays the pivotal role of Eleni wins the laurels for "worst performance". The Canadian born actress is best

known for her role in *Eye of the Needle*. Her performances to date have been creditable until now, as in an effort to make her American Feature Film debut a tour-de-force performance, she has resorted to Lillian Gish theatrics.

She accomplishes this feat by using every conceivable bodily function, lots of facial expression, but very little talent. Her misdirected energies create a performance which in some scenes borders on near hysteria.

Eleni is guaranteed to bring tears to your eyes. Not because the film's dramatic content is so overpowering that it tugs at one's emotional heartstrings, but rather because the overall effect is pathetically boring that it has a sedative effect on the viewer. It is definitely a "three yawner" and a movie that you should give a miss. If you've read the book, all the more reason to avoid seeing the movie, as it will irritate you beyond belief.



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Come back to the life of Jimmy Dean

COME BACK TO THE 5 AND DIME,
JIMMY DEAN, JIMMY DEAN
John Edmund Theatre
Until July 26

by Fran Edwards

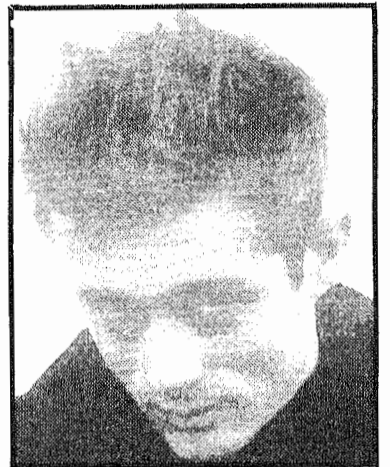
Peter Goers is unique. So many of his productions have been based on movies which were based on stage plays. He has almost created a new genre - the movie-play.

Please don't think that I am accusing Peter of trying to emulate these films in detail because that is far from the truth. However each of the performances I have seen have had a certain filmic quality which has enhanced rather than detracted from the enjoyment. This production has that quality in the flashback sequences.

I have not seen the movie version of this play so I am unable to judge how close a copy of this production is. That point however is irrelevant: the production stands on its own merit and stands tall.

A strong cast deliver strong and sensitive performances which Peter's inimitable style has welded into a fine production. The tech crew and the actors handle those difficult flashback sequences well and the controlled direction helps to separate what could become a confusing interplay of past and present.

The accents are a problem, but American accents always seem to



Jimmy Dean - "powerful theatre"

be for Australian casts. Almost all the performers lose or change their accent (if only slightly) during the length of the play. All that is except the excellent Ms Wylie, who had me wondering if she were American until the program notes confirmed that she is not.

Apart from the accents it is a shame to single anyone out as all the cast did a fine job, which was complemented by an excellent tech crew.

For those of you who are wondering the play is not about James Dean, it mostly takes place 20 years after his death. It deals instead with the fallibility of belief and the self delusion it can foster. If you enjoy powerful theatre it is certainly worth a visit.

Oh! Zone is to be avoided

A NEW EROGENOUS ZONE
The Stage Company
Space Theatre
Season closed

by Katharine Thomas

Bored by your sex life? Sick of the G-spot search? Need a fling? Why not try *A New Erogenous Zone* for an evening of riotous pleasure! Joanne, Eric, Frank and Liz did and they came to some surprising conclusions.

The Stage Company's new sex-comedy takes a lovers triangle, adds a dash of homosexuality and bisexuality and ends up desecrating the Australian mateship myth. Sounds bizarre doesn't it? Well it's really only an attempt to titillate soap soaked audiences.

Henry Salter's play is about the way a married couple handle mid-life crisis. It's Frank's birthday and he is very pessimistic about life after forty, so his wife Joannie and his best mate Eric plan a weekend in the Riverland to cheer him up. They are joined by Eric's current nubile lover, the gorgeous Elizabeth. Joannie decides Frank needs a fling to restore his flagging spirits and zest for life, but instead of bedding Liz, Frank ends up with Eric. From then on it's a fun frolic for everyone.

The comedy lies not in the convoluted plot nor in the topical one-liners but in the reactions of the characters to the incestuous situation. While the script shows potential, the performance takes a while to gain momentum and when it does the scenes become contrived and strained.

Skilled direction and acting are necessary to bring Salter's play to life. Thin performances from the

four protagonists leave the audience with a series of unresolved questions.

Would a woman approaching middle age really initiate an affair to improve her husband's sex life?

Could an exquisite looking, free thinking nymphette fall for a pudgy old journalist? Why did Joannie reject Eric's advances when everyone else was benefitting from an orgy of self-realisation? Eric is the only character who rises above awkward lines and contrived scenes.

The playwright's wife Emma gives a strained and agitated performance as Joannie. After a bright and breezy beginning her wistful expression becomes fixed and her movements seemingly unmotivated, particularly in the second part of the play. Ross Williams is more at home as the garrulous columnist facing the double trauma of middle age and an attempt to give up a fifty cigarettes a day habit.

A New Erogenous Zone is the Stage Company's first play of the year and was deliberately chosen to draw crowds at the box office. For a company whose avowed intent is "to foster and promote Australian drama... (and)... outstanding non-Australian plays which are socially relevant to Australia", *Zone* is an incongruous choice to launch the 1986 season. Perhaps the timing is off. After all it is hard to follow good productions based on a similar theme - the State Theatre Company's *The Real Thing* and the Adelaide Repertory's *Chapter Two*. *A New Erogenous Zone* is not the stimulating play it is billed to be, but then again not all visits to the theatre send you home in a blissful afterglow.

Plenty of noise, not much talent

by Karen Percy

The Student Talent Night, held in the Uni Bar on July 4, got off to a bad start - the first band.

Punch and Judy lived up to their 'a lot of bad noise' reputation and how they managed to stay on the stage for three songs I'll never know.

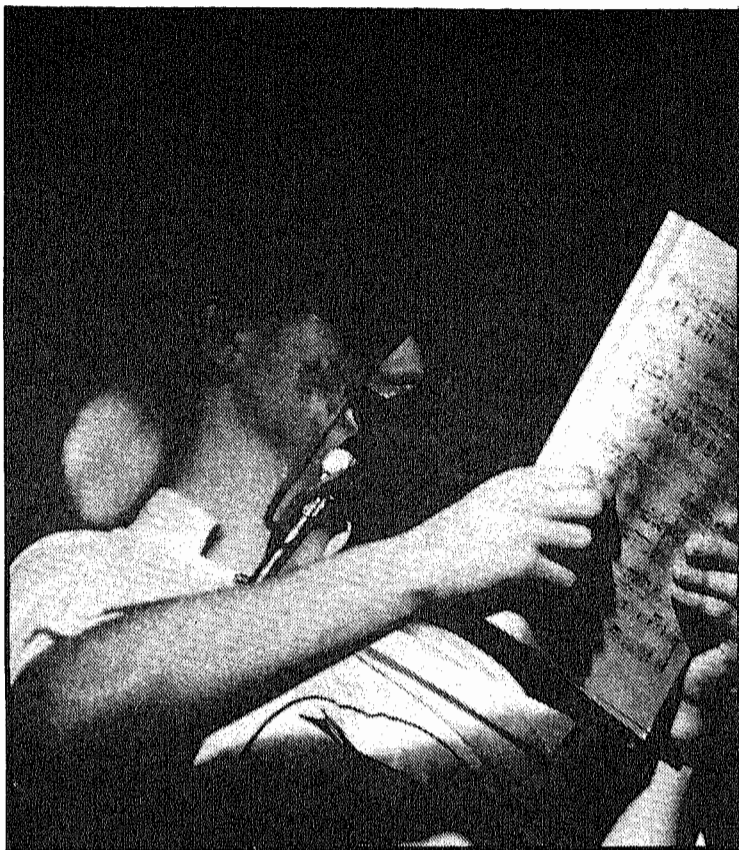
Gangabang - catchy name that - then performed their own version of John Lennon's 'Jealous Guy' (or so they said; the two sounded nothing alike) with vocals accompanied by a recorder(!)

Full marks to *Gangabang* for being the only act who bothered to bribe the audience - and the reviewer - Sao biscuits happen to be my favourite.

If you thought the first band was bad, well, the third band was worse.

Bruce's Radio Service (imaginative name if nothing else - yep, definitely nothing else) play a marathon 12 songs and - cringe! - over half of them were original compositions. The lowlights of this band (how dare you play for over an hour, Bruce and Co?) were the songs 'Masturbation' (sung to the tune of *The Who's* 'My Generation') and 'The Duke', a tribute to the late and great (puke!) John Wayne.

Next was a duet - aptly named *Get Off* by the crowd - Shaun and Mick, who sang 'Living Doll' (their version of the Young Ones' version of Cliff Richard's live version), 'You're a Dick' (to the tune 'Ad-



Hamming it up at the student talent night. Photo: JAMES PREST

dicted to Love') and a slurred rendition of Jimmy Barnes' 'No Second Prize' - you're damned right guys, there 'aint no 1st, 2nd or even booby prize for you - bad luck! Jake Blues and his brother Elwood were next.

They danced and "sang" the old

Blues Brothers favourites 'Shake Your Tail Feather', and 'Someone to Love' and actually managed to get the crowd moving - but zilch for originality guys!

The final band for the no-talent night (thank God it's almost over) was "The Descendants".



Kevin Bloody Wilson: "Do you fuck on first dates?"

Anthems of grass roots patriotism

KEV'S BACK

Kevin Bloody Wilson
C.B.S.

by Joe Penhall

Depending on how gullible one is, it can be argued that Kevin Bloody Wilson, the diminutive ocker comedian responsible for this week's number two album *Kev's Back*, is not sexist, racist, and in general totally insulting to those of this noble race who have at last evolved past the meat pie, kangaroo and girls-with-big-tits stage - just as it is arguable to a select few that the Pope is a staunch Protestant, with three balls.

However, ensconced in his plush Hilton suite Wilson is at ease in the knowledge that the record which included such paragons of Byronic style and wit as 'The Pubic Hair Song' and 'Dick 'taphone', is now smugly festering in Adelaide's hearts and minds, not to mention its now totally credibility lacking top ten.

So how does the man answer the all-too-tentative criticism of "sexism" and "racism", which have not stopped trickling in since he first sold twenty thousand copies of the record by mail order earlier this year?

"Obviously a lot of people aren't going to be really impressed - I can handle that! It's them that can't handle that. They're all the people that won't buy the product or come to my shows so therefore they're not paying my bills, so my only attitude to them is: "Fuck 'em."

Ah! of course! Perhaps then they'll buy the record.

But where should satire stop, and when should the artist seriously stand up and denounce the image of what it is?

Apparently, one shouldn't. The man is quite serious. "It's me! No bullshit about it. I suppose there is a little bit of patriotism about it but it's how all Australians are..." Patriotic? Or "racist" "sexist" and totally obnoxious?

"It's just the way I think, and seems to be the way a lot of other people think..." Er...can you elaborate on that?

"Well songs like 'Kev's Courting Song' - Do you fuck on first dates?" When I wrote that, my Missus, Shirl, says: "I've met him!" And the women at shows are ... "Shit! I know that bloke...I married him!"

They married and love and respect him? "...More like "God I've got to respect him 'cause I married the wanker!..." he enthuses. Yes. Well...

The polish and the glitter of the ADT

DANCE

MADE IN AUSTRALIA
Australian Dance Theatre

by Terence Chan

Modern dance in Australia is undergoing a process of synthesis. There are now deliberate efforts to incorporate into this most subtle form of the performing arts elements of other art forms. In particular, much greater attention is being paid to the theatrical and dramatic qualities of the dance medium.

The Sydney Dance Company with Graeme Murphy has long been one of the most influential exponents of this philosophy, with productions like *Daphnis and Chloé*, *After Venice* and *Sirens*. The Australian Dance Theatre has set off in a similar direction, first with their production for the Adelaide Festival, *A Descent into the Maelström* (which was criticized for not being dance at all, but rather music illustrated with movement by those who completely missed the point of the exercise), and now with another new work, *Made in Australia*, a trilogy of short works by three different choreographers.

Perhaps, the first of the trilogy, is a quirky, satirical look at the fairy-tale myths of romance. Self-consciously spiced with all the usual clichés, it begins with a good-humoured send-up of the antics of three adolescent couples busily trying to fall in love, but is itself turned into a dreamy parody of the urban boy-meets-girl fairy-tale, when into

this scene of bored embarrassment comes a sleep-walking princess and a playboy prince. Yet the ending seems somehow incongruous and risks degenerating into an excuse for clever stage tricks. But for all its sense of incompleteness, *Perhaps* is ultimately saved by Julia Cotton's imaginative and wittily idiosyncratic choreography.

Helen Herbertson's *Scorched Earth* deals with a different sort of myth. Using the language of tribal mythology, it tells of the anguish of a man forced to choose between the wandering lifestyle of his people and his desire for a permanent home.

The choreography is tightly structured around a small ensemble, and in its contemplative moments of breathless stillness and dark troubled undertones provides a foil to the extroverted outer pieces of the programme. Executed with a poignant simplicity, the whole performance avoids falling into the trap of self-pitying, pseudo-intellectual pussy-footing which has sometimes plagued attempts by the ADT to embark on similarly emotive themes in the past. With *Scorched Earth*, the ADT has demonstrated a new sensitivity which it desperately needs.

Finally, a jazzy, highly polished piece of choreography by Ross Coleman with music by the Sydney jazz band *Galapagos Duck*, *Austorizon* is a bright, light-hearted, richly textured collage of images which have drifted across the Australian social landscape from the 1920s to the present day.

If at first these images appear to

have been put together in an arbitrary and incoherent way, *Austorizon* has the advantage of never having started out trying to be coherent in the first place. Paradoxically, it is precisely this lack of conscious effort which makes it all seem so natural and logical. The intuitive sense of direction and purpose is one of the strengths of the choreography: there is no hint of its being forced, no hint of contrivance, and unlike some earlier ADT showpieces (all form and no substance), it does not strive for gloss and spectacle at the expense of all else.

Here, there is humour, wit, enthusiasm, warmth and above all, sincerity and a willingness to laugh at oneself, all cleverly coated with just the right amount of polish. There are times, however, when the essential texture appears in danger of being smothered beneath all the glitter - perhaps there is just a little too much of that; yet somehow, something - be it the colourful rhythms of *Galapagos Duck*, or the sense of innocent impulsiveness, or the sheer pace and energy, or simply a sudden change of mood - always manages to rescue it in time.

While as a piece of artistic dance entertainment, *Austorizon* has come off admirably, it has been billed as a "light-hearted observation of the current search for an Australian identity", and for this, a more sensitive perceptiveness and a greater appreciation of the infinite subtleties of dance as a medium are needed. In fairness to the ADT though, I think this says more about the choreographer than it does about the dancers.

Noise as an art form



IN VISIBLE SILENCE

The Art Of Noise
Chrysalis

by Richard Wilson

As the name implies, this enterprising trio have raised noise to the level of an art form.

The members are Anne Dudley, J.J. Jeczalik and Gary Langan.

If you like the *Noise's* remake of the Peter Gunn theme (the one with Duane Eddy twanging away on guitar), and are thinking of buying the album, don't. Peter Gunn is definitely the most commercial track on the album, both in length and content.

The other tracks are mainly composed of cleverly produced noises and effects, perhaps the result of walking in the recording studio with just two semi-catchy melody lines, and six months later emerging with a full-length album.

For example, one track, they sang

the word "I.". They then proceeded to fill half a 4-minute song with this same one letter word, repeated scores of times at varying pitches and speeds.

It is a good album, but a lot of SA-FM trendies could be caught out by the fact that the other 10 tracks don't sound exactly like the top ten single. Most don't even come close.

Personal favourites on the album are 'Paranoia', the Backbeat/Beatback pieces and the two singles ('Peter Gunn' and 'Legs').

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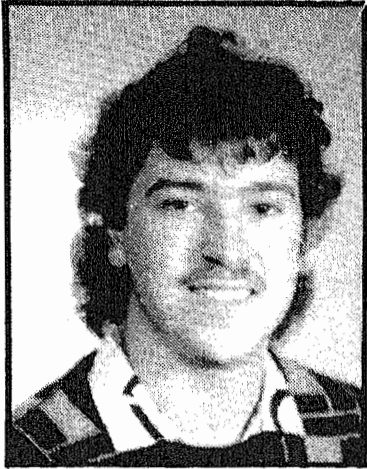
products and a calorie controlled diet.

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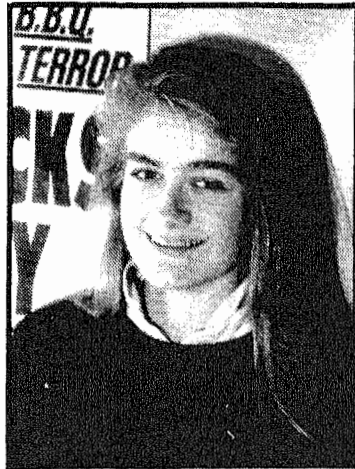
VOTE 1 INDEPENDENT



David Israel



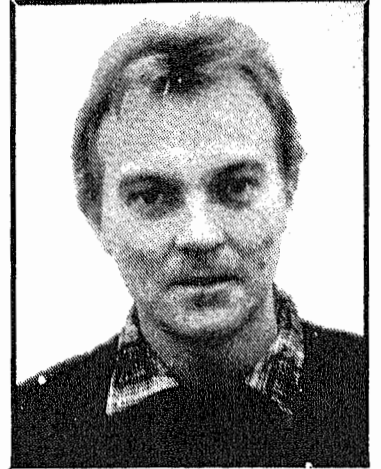
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Sue Coles



Michael Corcoran



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MEETINGS

A.U.S.F.A.

Now that Botanic Park has recovered, A.U.S.F.A. will be holding another barbecue picnic event there. It will be on Saturday 2nd August, starting at 12 noon. The last was great fun, so don't miss this one.

Committee Meetings are currently held at 1.00pm Monday in the Common Room (formerly the clubrooms). They are open to all A.U.S.F.A. members.

Music & Meditation

Every Monday at 1.25pm in North Dining Room, Silence Club Music and Meditation class. Come along for fun and relaxation.

A.U. Literary Society

Barry Westburg, lecturer in American Studies, (English Department) will be reading some of his short stories in the Gallery (Left) Level 6 Union Building on Monday July 21st at 1.15pm Everyone is welcome!

Witchcraft Seminar

A.U. Metaphysics Society will be holding its much-heralded seminar on Witchcraft on Tuesday 22nd of July at 7.30 pm in the Upper Refectory, level 4. We will be showing a vintage film on Witchcraft which has an N.R.C. classification and includes devil worship and a witch hunt.

After the interval a practising witch will comment on the film. Traditional fare in the form of wine and sabbat cakes will be available.

Admission: Members \$1; Non-Members \$1.50.

Juggling Club

Are you lonely, anxious, shy, bewildered? Well, if you are, the Juggling Club can't help you. However, we can teach you how to juggle. Every Tuesday at 1.00 on the Barr Smith Lawns.

Silence Club

Relaxation Meditation Classes held every Tuesday night from 7.00-9.00pm. in Meeting Room 1. All welcome.

Evangelical Union

Tuesday meeting: 22nd July at 1.00pm in the North Dining Room, 4th level of the Union Building. We continue with the topic "Jesus Christ, No Other Lord." Grant Thorpe is the speaker who shows that this is relevant to us today. Christ guides and loves each one of us. Come and learn and grow in your understanding of God and friends.

Adelaide University Philosophy Club

Wednesday, 23rd July, 1.00pm. Meeting Room 1, Level 5, Union House. The Philosophy Club emerges into the light of day with a lunchtime meeting to talk about telepathy, bending spoons, life after death, etc. The speaker is Dr. Michael Thalbourne, Professor of Psychology, Washington University of St. Louis, on "What do we mean by the concept para-normal?"

Thursday Brekky: 25th of July at 7.30am in the Dining Room, 4th level of the Union Building. This week we are having our A.G.M., Annual General Meeting where we elect people to organising positions within Evangelical Union. It is very important we get as many people as possible to this Brekky so we have enough to have a legitimate election. So, no matter how cold, dark and dank it is, think of that lovely warm room, free breakfast and plenty of friends at the University.

Students For Christ

Weekly student meeting including praise worship, teaching and prayer. If you need a miracle of healing or in any area, then come along. We believe in miracles! Where: Union Cinema (level 5); Date: Thursday 24th; Time: 1-2 pm.

Adelaide University Folk Club

For relaxation and some good music, come along on Thursdays at 1.00pm, in the cloisters if the sun is shining and in the craft room if not. All welcome.

Lutheran Students

Thursday 24th July, lunchtime: This week Pastor John Kleinig (a lecturer at Luther Sem.) will be leading us in a Bible Study of a type, size and shape yet to be determined - should be good. L.S.F. meets every Thursday lunchtime in the chapel (western end of cloisters) for joking around, discussion, and whatever else we can think of. You are welcome to drop in at any meeting.

Cuba Today

CISCAC presents a seminar on Cuba Today on the day that the Cubans celebrate their revolution, Saturday July 26 from 2.00pm - 5.00pm at the Box Factory, 59 Regent St., City. There will be discussions and workshops on health care, education, electoral system, justice system, solidarity, etc. Everyone is welcome. Organised by the Committees in Solidarity with Central America and the Caribbean.

Gayso

After the huge success of our first meeting and the outing that followed, Gayso will again meet on Tuesday July 29 at 1.00pm in the group room of the Student Counselling Service, opposite the Horace Lamb Lecture Theatre. All those interested are welcome to attend.

Anglean Tertiary Students

A.T.S. meets twice weekly in the chapel during term. Come along to mass on Tuesday at lunchtime and a meditation/devotion service and discussion on Wednesday at 8.00a.m. Coming up on Sunday August 3rd at 2.30pm at St. John's, Halifax St. is a talk with the Rev. Peter Thomson on Liberation Theology - good news to the poor. Also on the calendar is a camp at Harrogate in early September. More details later.

Student Initiatives in Community Health

A group which tries to fill the gap between

Student notices are published free on this page, subject to limited space. Lodge your notice at the On dit office, south-west corner of the Cloisters. Deadline: 12 noon on Wednesdays prior to publication.

academia and the real world, workshops, films and talks on such issues as women's health, RSI, self-help, mental health groups, etc. etc. etc. are organised by this national organisation. Vacation placements are also organised. The A.U. Inaugural G.M. is at 1.00pm in the Jerry Portus Room on Friday 1st August. Any enquiries contact Mary or Ceridwyn on 344 7530. See you there.

The Baha'i Society

Speaker: Irene Jones (Adv. Dip.T)
Topic: Peace and education.
Venue: North Dining Room.
Time: July 31st, 1.00pm.

MISCELLANEOUS

Haicuts

Every Thursday afternoon from 12.30-4.00pm a professional hairdresser is available at the Craft Studio.
Student cost is \$3.00; wage-earners, \$5.00. Bookings should be made.
Ph. 228 5857.

Sports Association Public Tennis Centre

The University Sports and Physical Recreation Association is planning to complete a public tennis complex of ten all-weather synthetic grass floodlit tennis courts on University Oval later this year. Press and radio advertising for pre-opening booking of courts is now available, and bookings are already being accepted on a first come - first served basis from the general public. The Association will give some priority to bookings originating within the University community. Ring Ext. 5403 during normal office hours for details.

Intra-Mural World Cup 5-A-Side Soccer Competition

Thirty-five teams have entered for the 1986 Intra-Mural 5-A-Side Soccer Contest being played on the University Oval this term. Matches are played at lunchtimes between 1-2pm on Mondays, Wednesdays, Thursdays and Fridays. The Contest is divided into a group of eight mixed teams, while four groups of men's teams (3x7, 1x6) are playing off for places in the finals which will be held during the last week of term.

Activities For Week Beginning Monday 21st July 1986.

Wednesday 23rd July
2.00pm. New release music over Bar sound system featuring new albums by Jo Jackson (Big World) and The Smiths (The Queen is Dead)

6.00pm: Music Students' Performance in the Union Bistro.

7.00pm: Darts competition in Union Bar. Best of 3 games of 401. \$2.00 entry. \$100 prize if receive 32 entries.

Friday 25th July.

2.00pm: New releases music in Union Bar featuring New Eurythmics, album "Revenge."

6.00-9.00pm: Pianist in Union Bistro. Free to Bistro patrons.

9.00am - midnight: Free entertainment in Union Bar with "Running Joak" from Melbourne. Comedy rock featuring bunch of itinerant crazies who play anything from "Kimba the White Lion" to "Embarrass Me" (a send up); "Hunters & Collectors". Free to A.U. Students, \$3 guests.

Saturday 26th July

7.30pm - 12.30am: Japanese Society Bar Night with "To Go Set", "Kid Twist" and "New Grey Fixation". A.U. Students \$3.00; Guests \$5.00.

Coming Entertainment

Prosh After Dark with 8 bands (Hey Daddy, Exploding White Mice, Rockit 88, Reverberating Chains, Lizard Men, Suburban Bears, Garden Path and The Withers; and films in whole Union complex, Saturday August 9th. Ticket details soon.

Student Priced Tickets

Hunters and Collectors:

Friday July 25th at Thebarton Theatre with "Boom Crash Opera" and "Big Pig". Student tickets \$9.70 inclusive but must be pre-bought. Only \$12.70 tickets available at the door. Buy your tickets at BASS (i.e. Festival Centre, John Martins, etc.)

Cramps: Wednesday August 20th at Thebarton Theatre with *Exploding White Mice*. Student tickets (only 500 available): \$16 available at Box Office (Allans). Beats paying \$21.

Literary Society Magazine

The editors of the Literary Society magazine, "Diphthong", welcome your unpublished (unpublishable?) poetry, prose and criticism for the 1986-87 edition. Given the growth industry of the short story in Australia, the editors would particularly like to see your work in this favoured form. Our new policy is to publish fine, topical essays, reviews, etc.

The editors wish also to change the godawful name of "Diphthong". Suggestions for new names have been (don't laugh) "Stephen's Miscellany", "Pierides" and even "Angry Ducklings"! Breaking a twenty-two-year-or-so tradition has proved difficult; we would like your suggestions in this regard.

As the good Dr. Johnson once wrote: the young Author, panting after fame, And the long honours of a lasting name.

The editors of the Literary Society magazine, whatever it may be called, bid you pant and write and submit your work in the LitSoc pigeon-holes that you'll find either in the Jerry Portus Room, Lady Simon Building, or in the English Department, Level 6 of the Napier Building.

Your submissions ought to be typed or at least be legibly written (crayon won't do), they must have your name and phone number, and be yielded by about October 31st, 1986. As encouragement, apart from the literary (not to say sexual) prestige of being published in such a fine organ, we offer cash prizes for the best creative work. Start panting and writing if you haven't started already.

For further information phone Dino Di Rosa on 260 4678.

I.U.S. Photo Competition

International Student Photo Competition "Students For Peace, Against Nuclear War" On The Occasion Of International Year Of Peace - 1986;

Competition Rules:

- The competition is open to students and young people of up to 35 years of age.
- The competition begins on January 1, 1986 and entries will be accepted till October 1, 1986.
- The results of the competition will be published in official IUS publications and other media. Winners will be notified in the course of October 1986.
- Both black and white and colour photos will be accepted. The authors are also requested to send negatives. The IUS has the right to publish the winners' works in its publications.
- The minimum size of the entries should be 13x18cms.
- The photos should reflect the theme of the competition as expressed in its slogan, i.e. the contribution of students and young people to the struggle for peace, disarmament and the prevention of nuclear war, and particularly student actions related to International Year of Peace. The entries may also bear titles.
- Each entry must bear the author's full name, date of birth and address.
- The entries should be sent to the following address: International Union of Students, DSCA/DSAPD - Photo Competition, 17th November Street, 110 01 Prague 01 POB 58, Czechoslovakia.
- The IUS Secretariat will appoint a jury to select the best entries.
- The winners will be awarded the following prizes:
 - 1) First prize - participation in one of the IUS sports camps. The winning entries will be displayed at a special exhibition organized in the IUS headquarters;
 - 2) Second prize - a photo camera;
 - 3) Third prize - a camera case;
 - 4) 3 special diplomas.

VOTE 1 DANGERPIG

DANGERPIG, THAT FEARLESS FRANCOPHILE, HAS CALLED A PRESS CONFERENCE AT THE P.L.O. (PIG LIASON OFFICE) WHAT IS HE UP TO?...

WELL, MES AMIS, IT IS THAT TIME OF YEAR AGAIN! E' MEANS STUDENT ELECTIONS!

SO - I HAVE DECIDED TO RUN FOR STUDENT PRESIDENT!

AMIDST MEDIA AMAZE-MENT, D.P. BEGINS HIS CAMPAIGN...

HELLO, MY FELLOW STUDENTS. LET ME JUST OUTLINE MY CAMPAIGN PROMISES.

BEING SUPERHEROES, CARELESS ROBERT AND I CAN DO MUCH THAT NORMALLY WOULD BE IMPOSSIBLE! WE'LL BALANCE THE WHOLE COUNTRY'S BUDGET, THUS REDUCING UNION FEES..

OUR PAL, MAX THE ECHIDNA, WILL RE-PROGRAM BIBLION..

ROBERT AND I WILL BUILD A CONVENTION CENTRE WITH A CABLE CAR SYSTEM ATOP THE UNION BUILDING...

THE MONEY GENERATED WILL GO TO FREE MARTINIS FOR ALL STUDENTS!

BUT! TROUBLE FOR D.P.!

HEH HEH. THIS'LL FIX HIS HASH! (AGURATIVELY, OF COURSE)

SOON... A QUESTION... MOYA!

D.P. - IS IT TRUE YOUR FATHER WAS A MEMBER OF A SHADOWNY NEO-TUPPERWARE GROUP?

D.P. IS PHILOSOPHICAL... STANDING STILL OUT HERE WITH MY FRIEND, A ROCK BADGER HIS BADGERNESS IS...

UM... ER... UMM... THAT IS... ER...

START AT THE BACK!

An oasis in a desert of electioneering. Edited by Jamie "Enzo" Skinner and Graham-Rupert-Lugsden.

Scandal, rumour and gossip

This column was ever-so-slightly shocked to read the election spiel of the Liberal *On dit* candidates, England and Horrocks. They said that: "...over the past few years there has been an incestuous succession of *On dit* Editors..."

Incestuous succession? Current co-editors (not co-eds) Moya and Paul both insist that they have never even considered sleeping with each other, or former *On dit* editors.

"After all," pointed out Moya, "these include David Walker, and Jenni Lans, neither of whom I have the slightest amorous interest in." Paul also expressed a disinterest in the nocturnal habits of the other *On dit* candidate, Jamie Skinner.

Incidentally, Horrocks and England are rumoured to be considering tampering with *Start At The Back*, in the unlikely event that they win. Fellow columnist Enzo the Phantom and this correspondent have discussed this grave possibility, and

decided that if they were to assume control of The World's Best Column, then we would exit this world together, in a suicide pact, a la Romeo and Juliet.

And no, you filthy-minded gossips, Enzo and I are not sleeping together either.

Quotables

A prime mover in the Liberal election campaign, on the Liberal's *On dit* candidates: "They're a couple of goons. The fact of the matter is that they're never going to win."

Bob Hawke: "One of the great problems of parliamentarians in Canberra is that we get isolated here in what is a very incestuous atmosphere."

Mike, from *The Young Ones*: "I know what you're thinking, baby, and if I was to tell you, you'd think I was talking in centimetres."

Mike again: "Rick, I don't wish to suggest your jokes are predictable, but there are as yet undiscovered tribes in the heart of the Peruvian jungle who knew you were going to say that."



EXCLUSIVE!! Adelaide University student Sarah Ferguson has revealed that the Royal Wedding this week would be nothing more than a marriage of convenience. "I'm only going through with it so I can qualify for maximum TEAS," she said. (Prince Andrew is unemployed.) "He's kind of nice I guess, but I wouldn't marry him otherwise. Who knows where he's been?"

Mars Bars and Venus Vegemite?

Last week we quoted Science and Technology Minister, Barry Jones, who thought that Australia's export problems could be solved if we traded with other planets. This quote was picked up by the magazine *Asiaweek*, who considered the idea to be "attractive". They went on thus:

"Whether aliens are really prepared to belly up for a Foster's lager or tuck into a steak and chips seems beyond the point: maybe they would eat uranium..."

"The crux of the matter is not whether the planets Vulcan and Dune are ready for Australia: it's whether Australia is ready for them. Once the mother ship

from Mars comes calling for its first load of kangaroos...can we be sure that the Australian dock-hands will not refuse to refuel the craft because the Martian canals don't use union labour? Will the uranium bound for Uranus get embargoed because the ship lacks toilet seats? If ET breaks down and gets homesick, will ET be able to phone home?"

Dorothy and Toto were right

Give up, Mr Bannon, S.A. can't beat Kansas as a tourist destination.

Kansas authorities have compiled a list of the state's attractions in an effort to boost tourism. They found that Kansas can lay claim to the world's deepest hand-dug well (it's 109

feet deep), the world's largest barbed wire museum, the world's largest replica of the Liberty Bell woven in straw(?!), and the world's largest display of jelly memorabilia.

We can't wait.

Death of the Week

In 1978, M. Trichard, a French farmer who lived at Mexmieux, near Lyons, was watching the World Cup on television when his wife asked him to help her pod the peas for dinner. France were already out of the competition, but M. Trichard refused. After arguing with her husband, Madame Trichard took down their shotgun from the wall, and blew her husband's head off.

She peeled the peas herself that night.

SATB comes of age

Boy, are we overwhelmed! Gosh and gee whizz! We at *Start At The Back* are mega-flattered!

Your ever so 'umble correspondents for this modest journal were summoned last week to HRH Hugh Martin's palace and made privy to some Frightfully Important Information. Tugging our forelocks and grovelling on all fours within the hallowed corridors of Infinite Power, we waited reverently for the crumbs of wisdom to be disseminated. The Man Who Would Be Premier

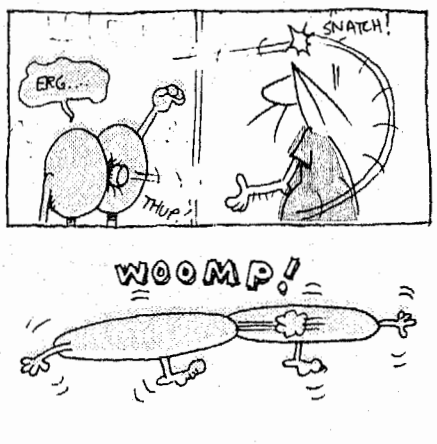
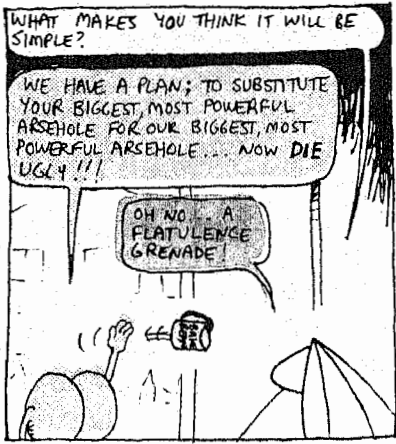
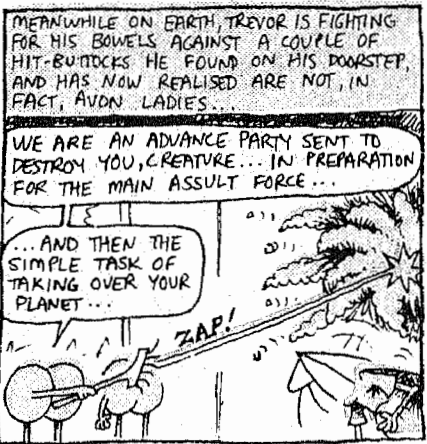
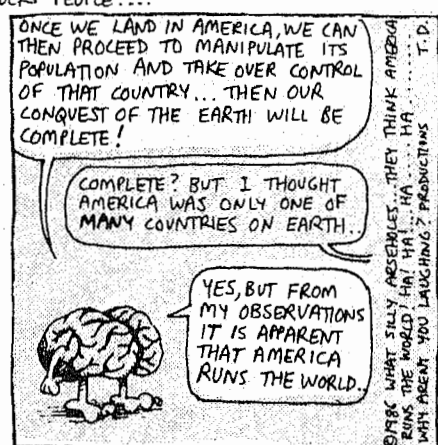
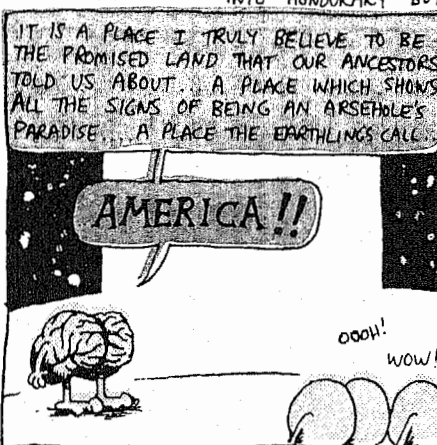
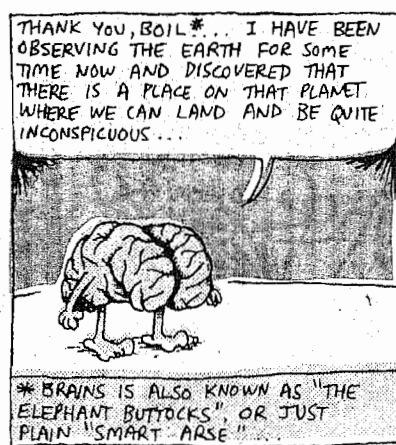
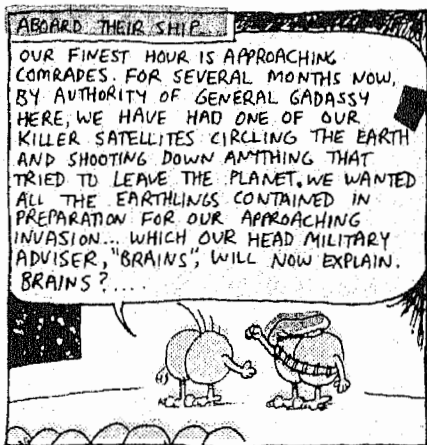
deigned to inform us that the Activities Council, who wanted an increased budget for 1987, will receive a slight increase, but not by as much as they wanted.

If we importunate scribes did not know that He is massively influential, very serious, possessive of vast judgement and only concerned with matters of University gravity, we might think that we had been wasting our time. But of course we know that this is not true - we are clearly the ones at fault, and must have missed the point. If only we were as omnipotent and all-knowing as the Finance Vice-President.

FASTER THAN A SPEEDING TRAFFIC COP, MORE POWERFUL THAN THE MALAYSIAN LEGAL SYSTEM, ABLE TO LEAP MICHAEL HUTCHENCE'S EGO IN A SINGLE BOUND... IT'S;

CAPTAIN ADELAIDE

in **THE RETURN OF THE BUTTOCKS PEOPLE** Part 4
THE BUTTOCKS PEOPLE, HAVING REVOLTED CADBURY'S OUT OF POWER (IN FACT, OUT OF EXISTENCE,) ARE NOW ROCKETING TOWARDS EARTH WITH RENEWED ENTHUSIASM FOR SURGICALLY CONVERTING THE ENTIRE HUMAN RACE (EXCEPT YOURS TRULY) INTO HONOURARY BUTTOCKS PEOPLE...



Thanks to Semper