

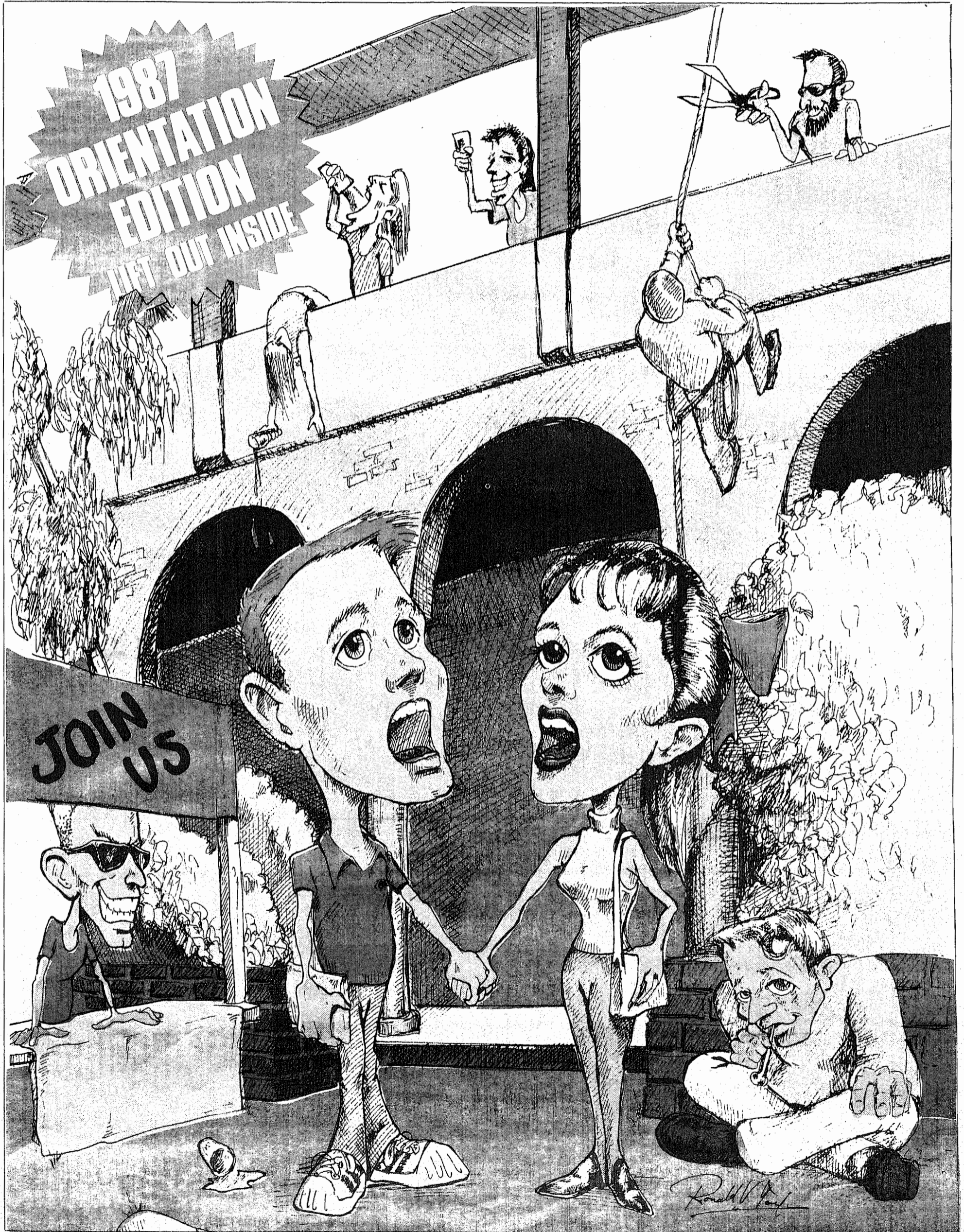
# OnDit

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ADELAIDE UNIVERSITY STUDENT WEEKLY

MARCH 2, 1987



# Can the golden boy do it again?



Eric Beecher: aims to redefine the role of the afternoon newspaper

by Terence Cambridge  
The great Australian media shake-out entered a new phase last week when Rupert Murdoch successfully head-hunted Fairfax's boy wonder editor, Eric Beecher.

Beecher, 32, formerly editor of Fairfax's flagship *The Sydney Morning Herald*, takes up his new position with Murdoch's Herald and Weekly Times today.

According to the Fairfax rumour mill Beecher, having presided over the renaissance of *The Sydney Morning Herald* during the last three years, had been eager for a new challenge.

Late last year he was tipped to take over the editorship of one Fairfax's biggest headaches, the revamped *Times on Sunday* which has failed to live up to the fanfare which accompanied its launch last August.

But now Beecher has found himself a greater challenge. His new job as editor of Melbourne *Herald* is undoubtedly the toughest in Australian newspapers today.

*The Herald*, Melbourne's afternoon broadsheet, once the jewel in the Herald and Weekly Times crown is now the sick man of the Australian newspaper industry.

In the last fifteen years or so *The Herald's* circulation has plunged from a peak of more than 500 000 to around 220 000, illustrating dramatically the current worldwide trend

of falling sales for afternoon metropolitan dailies.

The old Herald and Weekly Times management tried just about everything to restore their failing flagship's fortunes. They took *The Herald* down-market, up-market and then down-market again and they toyed with the idea of converting the paper to a tabloid format. But each new set of circulation figures only brought news of further lost sales.

At the height of the Herald and Weekly Times takeover battle, when every other day seemed to bring a new bid for the Flinders Street empire from Murdoch, Holmes a Court and Fairfax, the joke doing the rounds was "Everybody wants to buy *The Herald* except the people of Melbourne."

So what are Beecher's plans for turning around *The Herald*?

Apparently he aims to do nothing less than redefine the role of the afternoon newspaper.

"The idea that an afternoon newspaper by definition is sold on Flinders Street corner to commuters only is a notion of the past," he told one interviewer last week.

"One of the most successful and best newspapers in the world is a paper called *Newsday* on Long Island (in New York) selling over half a million copies a day. It's a

quality afternoon newspaper and it's sold over the fences of middle-class homes.

"We will not go downmarket; on the contrary, we will hire the best available journalists to produce a broadsheet paper which reflects Melbourne," Beecher said.

It sounds like a tall order, but Beecher comes to the job with a reputation as the gun editor who transformed *The Sydney Morning Herald* from a staid, dull, grand-motherly outfit into what is probably Australia's most vigorous and inventive quality newspaper and certainly our best-presented paper.

But even so, there are still considerable doubts that what worked in Sydney on a basically-healthy morning paper will work in Melbourne on a stricken afternoon paper.

One Fairfax journalist told *On Dit* the day after the announcement of Beecher's new job that he had already wagered a substantial sum against Beecher lifting *The Herald's* sales to 300 000 by the end of the year.

Meanwhile in Sydney the hot tip to step into the editorial chair at *The Sydney Morning Herald* is present business editor, John Alexander.

Alexander, it is said, could be expected to restore an emphasis on hard news at *The Sydney Morning Herald*.

## AIDS story fuels 'needless' alarm

by Richard Ogier

AIDS related inquiries to the AIDS unit of SA Health Commission jumped by 400% last week.

The massive increase follows a series of newspaper reports on AIDS that a Commission Official has branded sensationalist and inaccurate.

Dr Michael Ross, SA AIDS Programme Co-Ordinator, said that three articles which appeared in the *News* on February 17, 18 and 19 had whipped up a wave of paranoia in the community.

He said that most of the additional inquiries had come from "phobic people at absolutely no risk of contracting the disease."

"I agree that AIDS needs publicity but not in such a way as to scaremonger the population and sensationalise the issue", he told *On Dit*.

Dr Ross criticised the *News* for "scapegoating a minority" by exaggerating the likelihood of heterosexuals contracting AIDS from homosexuals.

"Only a minute percentage of heterosexuals get AIDS through contact with homosexuals. 75% of

heterosexuals who contract AIDS get it through contact with intravenous drug users", he said.

Dr Ross also hit out at the "Big Brother implications" of the Tuesday article for its suggestion that authorities force people diagnosed AIDS anti-body positive, to divulge their contacts.

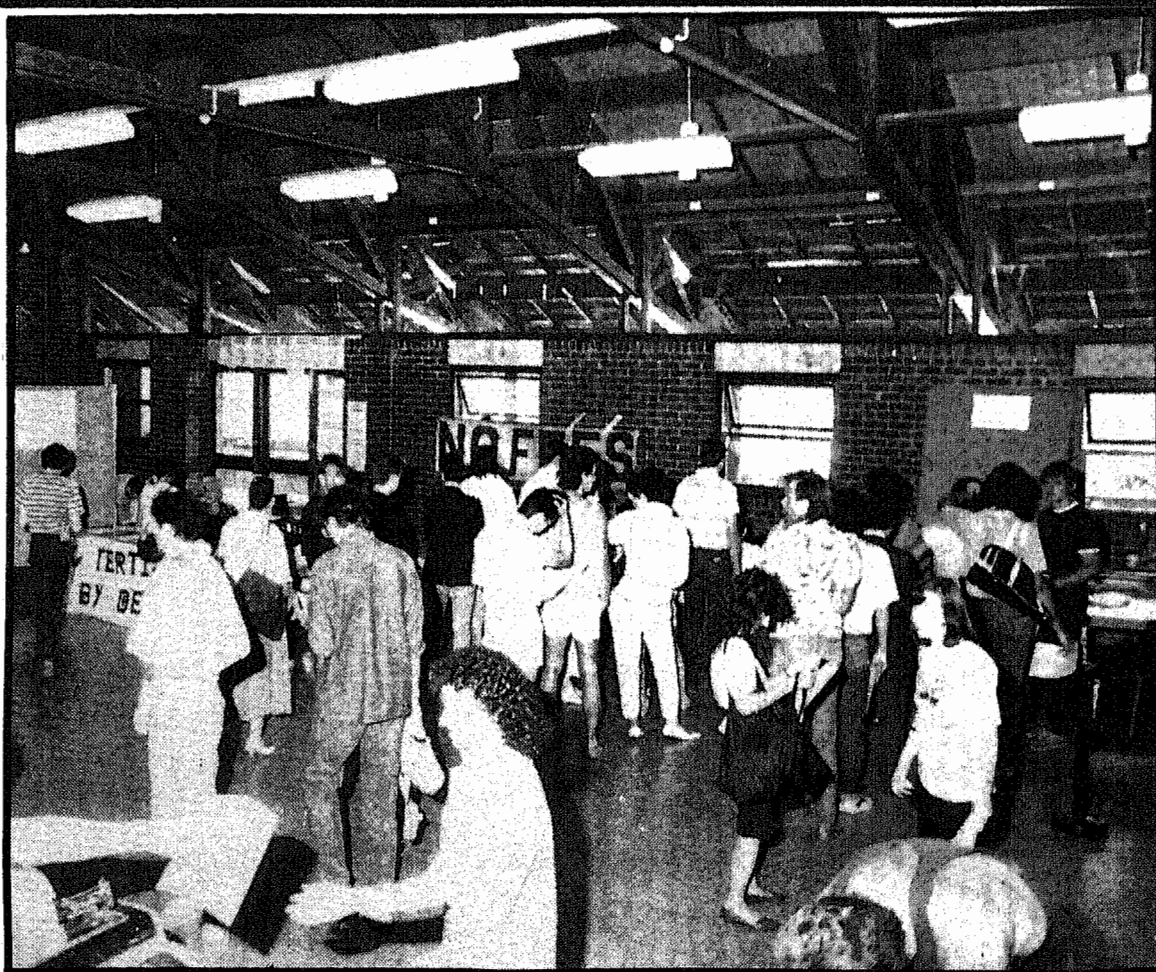
"The whole operation (the AIDS Programme) is based on anonymity. If people don't want to reveal names, they don't."

The upshot of distorted publicity, according to Dr Ross, is that it spreads fear in the community. Those most at risk where AIDS is concerned do not seek guidance, and the self-righteous are encouraged.

The Programme was swamped with malicious phone calls last week, suggesting that AIDS sufferers should be castrated, sterilised or shot.

Normally, cranks calls are a rare occurrence at the AIDS Programme Clinic.

Footnote: for (tape recorded) information on AIDS phone the AIDS Programme Hotline on 223 3666.



Students queued last week to enrol...and queued to pay fees...or to request an extension on payment. For many students it seemed as though all they did was queue.

### PRODUCTION NOTES

*On Dit* is a weekly news-magazine produced at Adelaide University. Edited, published and designed by Jamie Skinner for the Students' Association of the University of Adelaide.

News Team: Richard Ogier, Josie Gugis, Paul Washington, Michelle Chan, James Prest, Jamie Skinner, Belle Oswald.

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Typesetting: Heather (you beaut!) Muirhead and Sharon Thomson. Layout: Paul Washington, Michelle Chan, Graham Lugsden, Jamie Skinner.

## Which way to the picnic?

The Union Craft Studio has been given a new look for 1987. The new position of Recreation and Activities Officer replaces the previous Craftsperson. A wider range of courses will be on offer and the studio will have new operating hours.

Sherry Dzonsons has taken up the Recreation and Activities Officer position replacing the long-serving Vera Trust, following a review of the Craft Studio by the Union in 1986.

The Union Board felt that the number of people using the studio was too small and made changes in an effort to boost that number. A market research study commissioned by the Union found that the Studio had only a handful of regular users, and that its facilities were not widely known of.



Teddy bears are in the Craft Studio-making them is one of many new courses

Courses beyond the scope of art and craft are being offered this year such as self defence and bike maintenance to attract a larger number of people to use the Studio. Most courses will cost an amount

necessary to cover materials and some tuition.

New courses at the Studio include Calligraphy, Tai-Chi, Aerobics, Creative Knitting and even Teddy Bear making.

# Students say no to \$250

## Women run fees phone-in

A phone-in for women who have been disadvantaged by the Federal Government's Tertiary Administrative fee will be held this week.

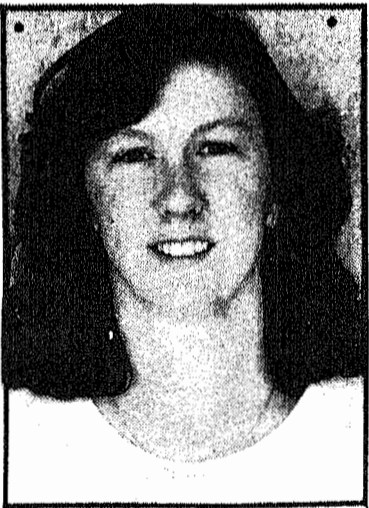
The lines at the Women's Information switchboard will be open between 9.30 am and 9.30 pm on Sunday March 8 and Monday March 9 to receive calls.

The results of the phone-in will form the part of a submission to Senator Susan Ryan, in an effort to change the Government's policy on tertiary fees. Kathy Edwards, Women's Officer said that if any women on campus had deferred their studies this year or borrowed money to pay for the \$250 fee then they wanted to hear from the student population.

"It is vital that anyone whose plans have been affected by the introduction of tertiary fees call the phone in during those days" she said.

"If you have anytime to donate on either Sunday or Monday or to answer the phone then there will be a briefing session at the Women's Information Switchboard (Kintore Avenue) on Thursday March 5th between 5 and 7 pm.

She said that any further information on the phone-in can be obtained from her on 228 5406.



Kathy Edwards, Women's Officer



## WAITing for the boycott to work

by Jamie Skinner

Approximately 82% of students at Curtin University have deferred payment of the \$250 Administrative fee.

All WAIT (formerly Curtin Uni) students have been called on to boycott the \$250 fee by the Student Guild.

Out of 12 500 students at Curtin, 10 200 have deferred payment. WAIT Guild President, Georgina Motion said that at this stage we are getting telegrams of support and solidarity from campuses in all States except Tasmania and Northern Territory.

"We are calling on the thousands of students across Australia who have not paid the \$250 fee yet to boycott it and show their opposition" she said.

She called on all campuses across Australia to follow Curtin's lead.

She has received support from the WA State Minister for Education, Mr Bob Pearce after a unanimous vote of support by the Guild Council on February 23.

"Mr Pearce won't support a full-time boycott of the fee but supports the philosophy of free education" she said.

The \$250 fee is payable at Curtin on March 31 but the Student Guild has called on all students to ignore that deadline.

Ms Motion said that Queensland University are already boycotting the fee and other campuses are sending Curtin Uni messages of support and are seriously considering following suit.

SAUA President, David Israel said that it is pleasing to see a campus able to take a courageous step such as boycotting and has sent them a telegram of support.

## Nearly half of Qld Uni boycotts

by Jamie Skinner

Almost 45% of students at the University of Queensland have deferred payment of the \$250 Administration Charge.

The Queensland University Union launched "Campaign 2000" last week aimed at urging 2 000 students out of those that have deferred payment to indicate their willingness and preparedness to boycott the fee.

5 000 out of a total of 18 000 students have deferred payment. Queensland University Union Secretary, Jorge Jorquera has urged students who have paid the fee already to seek a refund so they can join the boycott as well.

"We have only started "Campaign 2 000" in the last week and we have already got 500 people in terms of taking names" he said.

"The groups on campus which are opposed to the Federal Government's Administration Fee are

against it because they consider education should be "a right and not a privilege" and therefore it should be free".

"We have attempted to broaden our support by asking assistance from trade unions and momentarily we are negotiating with the Federated Clerk's Union as to whether or not they would be prepared to put a work ban on the possible processing of enrolment forms" he said.

"On behalf of students at the University of Queensland Union who have shown their willingness to boycott, we urge all students across the country who have the opportunity to look to boycotting the \$250 fee."

The \$250 is payable at Queensland University by March 27. Queensland University Union is presently arranging a rally against the fee, scheduled for March 12.

## Getting into university: aggregates creep up

by Jamie Skinner

Cut-off marks for the Adelaide University courses of Math-Science, Arts and Economics are noticeably higher this year than they have been for the past few years.

The aggregate marks for entry to Adelaide University have jumped 9, 14 and 15 points for those subjects respectively.

Assistant Registrar of Records, Barry Dolman believes the increases are due to the changes in the Law Course. This is now essentially a post-graduate course requiring students to first enrol in another course for their first year at uni.

"Arts and Economics are the two courses that students usually combine with Law and now are having to go into those courses first" he said. The marks for Arts and Economics last year were 334 and 388. This year they are 348 and 403.

The course of Science has crept up from 347 to 352, a rise of 5 points. Dolman says that the quota for Sci-

ence was underfilled last year and this year the quota has increased. "It has risen by ten places so there is a double reason why it has gone down."

At 423, Medicine is down 4 points on 1986 with 427. Dolman believes the reasons for this is due to a lot more deferrals in the course. "We got a significantly higher amount of deferrals for Medicine this year than in previous years", the figure is between 20 and 25 for the course. The most we've ever had before is 18, last year there was only 12" he said.

"Our information is that they're deferring because they really need a rest. They don't want to launch into six year degree course straight after coping with a hectic workload in Year 12.

The method for matriculation assessment changed last year to a 50/50 % component of public examinations and continuous school assessment. Previously it had been a

25/75 % component. "This created a lot more pressure throughout the Year 12 students because they were always being assessed by their school" he said.

The system was changed to a twenty point scale and was computed in multiples of 0.2 for this year and next. The University simply multiplied their figures out of a hundred by 5 to be in line with pre-1987 admissions.

In other courses, Agricultural Science dropped 4 points to 295 from 1986; Electrical Engineering stayed the same as 1986 at 431 points; Civil Engineering increased by 3 points to 378 on last year; Chemical Engineering dropped one point to 387 and Mechanical Engineering had a dramatic rise of 10 points to 394.

This year SATAC received a total of 14 144 preferences to gain a place at Adelaide University. At the 18th of February, 2022 people had accepted their offers out of a total of 2 946.

## Lentil patties at a butcher's picnic

by Moya Dodd

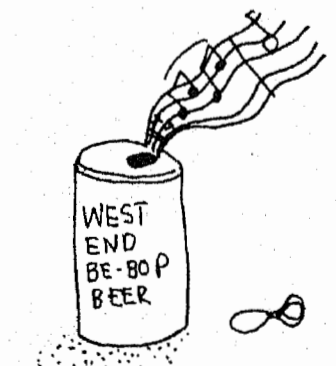
First there was Formula One beer. Then there was Papal holy beer. Now it's Adelaide University Union bebop beer.

But, unlike the first two, the Union's special issue Jazz Convention West End has been selling like lentil patties at a butcher's picnic.

100 000 cans of Export bearing a distinctive jazz logo were purchased on the basis of organisers' estimates for the Australian Jazz Convention held on campus last December. After the convention, some 70 000 tinnies were left unsold, 40 000 of which were later bought back by West End.

"I said from the outset I didn't think they could sell that amount of beer", Union Bar Manager Roger Clarke told *On Dit* last week.

"Now we've got a coldroom full of cans." But despite the massive oversupply, the Union is set up to come out "miles in front" financially, according to Clarke, because of a



favourable deal with West End.

"They couldn't have made this sort of money if they'd invested it," he said.

"West End were absolutely excellent. They helped us in every way they could."

Over 12 000 cans are expected to be consumed at the annual Skulduggery event this Wednesday night.

The remainder will be "gone by the end of March," according to Roger Clarke.

# Two perspectives on tertiary fees

**POSTGRAD AFFAIRS**

Rae Durham

National campaigns have been organised on most Australian campuses to thwart the Federal Government's plan to introduce fees. At Adelaide University students are being urged to defer payment of the fees and to seek interest free loans through the University Student Finance Officer as this will run down the University's loan fund and force the Government to top up this account as promised.

As far as postgraduates are concerned, they too face the \$250 administration charge whether they are full-time, part-time or external students. With only about 20 to 25 per cent of postgraduates on scholarships, some 75 to 80 per cent of these students will be liable for the charge.

Many anomalies in the fees system have emerged over the last few months - these anomalies disadvantage some groups and effectively discourage many students from enrolling in courses in 1987.

The Government has broadened the eligibility criteria for exemp-

tion, but they have not gone far enough and there remain others such as Class B pensioners, those on sickness benefits and the spouses of unemployed (where one is already exempted) who are not exempt and face hardship if they want to continue studying.

Furthermore, there are anomalies in the system which directly affect postgraduate and are only now coming to light as accounts are being posted out to students enrolled in research course. The key to the problem here is the definition of an "enrolled" student.

Apparently all students are considered to be "enrolled" until their thesis has been marked and this mark has been recorded. A problem arises when a student submits a thesis to be marked before the 13 February and the time taken to mark this work extends past February, the date for tallying up "enrolments".

What happens is that the student is billed by the University for the \$250 (but not the Union Fee) because the Commonwealth Tertiary Education Commission who in turn bill the University, have the student still "enrolled" at University.

Similarly, if a student's candidature is suspended after 14 February (say for example in March) the student is also liable for the \$250

administration charge for that year. If students take up candidatures during the year, they are also disadvantaged because the fee applied to the academic year (February to February) rather than semesters, although the students may be enrolled for one year courses.

These are the sorts of problems which are emerging and which we need to hear about so that we can submit case studies to the Monitoring Committee which has been set up by the Federal Government to assess the problems associated with administering the charge.

Postgraduates are represented by Council of Australian Postgraduate Associations President, Anne Seitz, and she will need to hear about any problems like this before the end of March.

If you are experiencing a similar problem get in touch with the Postgraduate Students' Association office by telephoning Rae Durham, 228 5898 or one of the Union's Education and Welfare Officers or the University Finance Officer so that your case can be recorded.

Obviously it is in your interests and those of other students that we hear about all the implications of this unjust and unfair charge and we need to act quickly on this if we want the Government to abolish fees for students.

**SAUA EDUCATION**

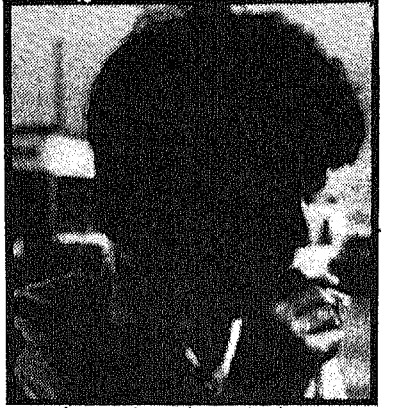
Michael Fox

Welcome to the first edition of *On Dit* for 1987. For those here, *On Dit* is published most weeks, contains all manner of reading material, and is free. It also contains this page, where the Students' Association can inform its members of its efforts and concerns.

Uppermost of its concerns this year is the question of tertiary fees. Whilst some students think that \$250 is not a lot to part with, most have seen it as a further erosion of students' rights.

Since the fee was announced, the SAUA has been working towards a full boycott of the fee. Unfortunately, we cannot guarantee against punitive actions being taken against students and therefore do not wish to be responsible for anyone's study being formally discontinued by the University.

Non-payment of the fee also sees the University, and not the Federal Government, losing out. The first cost-cutting measure of the University would be to reduce the number of casual tutoring positions. Ulti-



mately, students bear the brunt. It is therefore with regret that we now ask you to pay the fee.

This does not mean coming up with cash now. Interest free loans are available for this purpose, and can be repaid over an extended period. We urge you to take up this option. (See Michael Korndyke, Mitchell Building, Rm. 001. Phone 228 5123.)

You are also asked to apply for AUSTUDY. Even if you're only entitled to \$1/week, you'll be reimbursed \$250. AUSTUDY applications must be in by March 31st.

If you are having real difficulties, call into the Students' Association Office in the George Murray Building. We, or the Education/Welfare Officers, may be able to help.

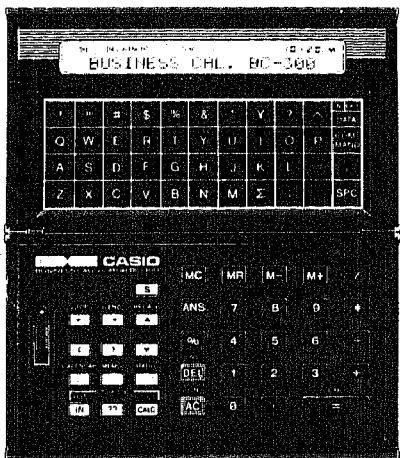
**FREE EDUCATION FOR ALL • NO \$250 FEE**

## RALLY

**THURSDAY MARCH 12TH • 12.00 PM VICTORIA SQUARE**  
**NATIONAL DAY OF ACTION**

# Casio accelerates results

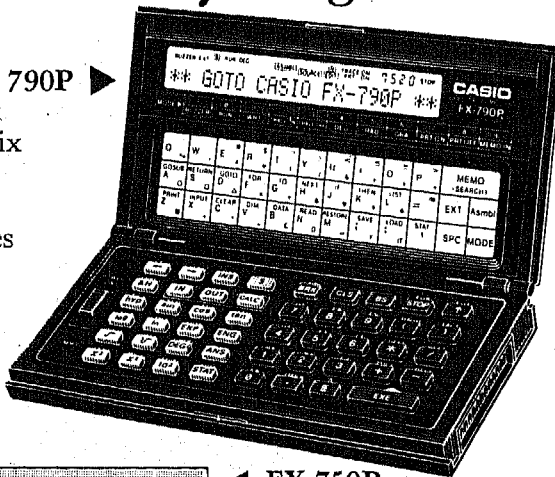
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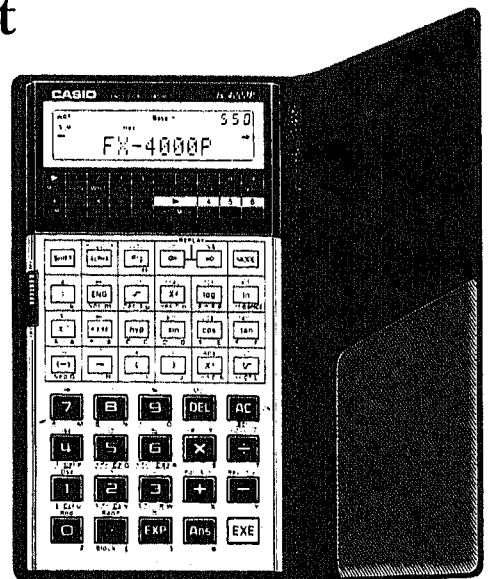
- ▲ **BC 300**  
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- ▲ **FX 750P**
- 66 scientific functions
- 24 character display
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- 10 independent programme areas
- 10 physical constants



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- ▲ **FX 4000P**
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- checkback replay function
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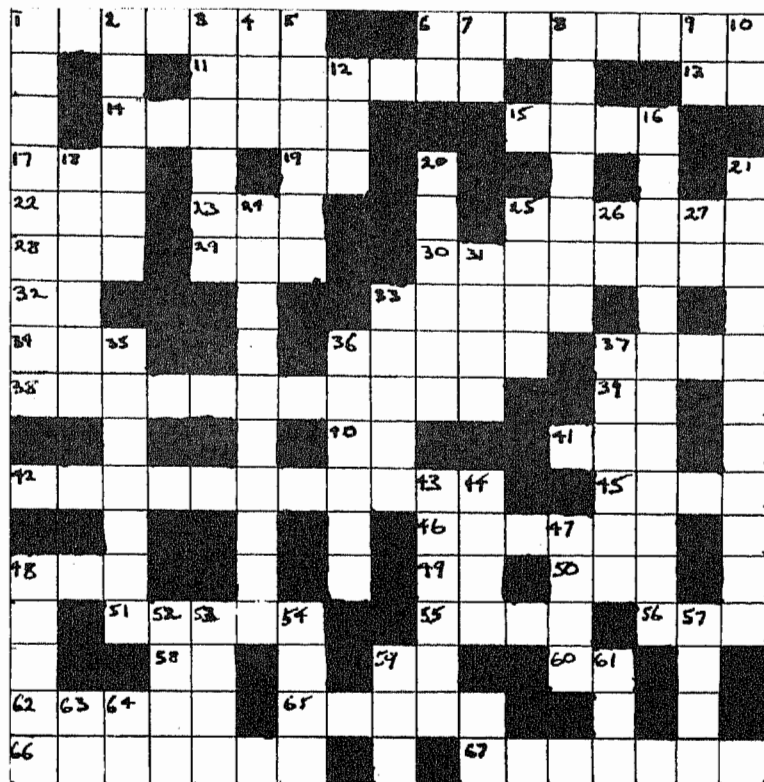
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## On Dit Campus Crossquiz No.1



### ACROSS

- 1. FAVOURED SWEET
- 6. CARRIES AS SWORD
- 10. LIVING ALWAYS
- 12. PLUCK
- 13. PRINTERS MEASURE
- 14. CHARGE
- 16. BATHROOM CLEANERS
- 17. DO YOU CUT 'EM OFF
- 19. PLEDGE
- 20. JOIN
- 22. SWEET SEED
- 24. REJECTING RELIGION
- 27. NOBLE
- 29. ONE WHO APPRECIATES GOOD FOOD
- 32. SNAKE
- 33. AVAILABLE
- 34. 60s DRUG
- 35. STD
- 36. FALLING UPON
- 41. CIA
- 43. 100TH PART
- 44. EXIST
- 45. SALE/BARTER
- 46. DIGIT
- 47. EGYPTIAN GOD
- 50. NEPALESE ANIMAL
- 51. CELESTRAL
- 54. SLOPED
- 57. SICKENS
- 59. SURFACE COAT
- 64. RESTORING
- 65. NOT ONE
- 66. COMMUNICATIVE MEETING
- 67. STUNS

### DOWN

- 1. SEA GROWTH
- 2. FIRST OF KIND
- 3. BITTER
- 4. DEADENED
- 5. TAKE VIGOR FROM
- 6. UNTRIED
- 7. AVAILABLE
- 8. FOR EXAMPLE
- 9. LET STAND
- 11. YES
- 12. DISTRICT ATTORNEY
- 14. LOW LUBRICANT (4,3)
- 15. YOU & ME
- 18. OFF CENTRE ROD
- 21. SOUTH AFRICAN ANIMAL
- 23. SPOIL
- 25. SAMPLE
- 26. LONG STORY
- 27. OPPOSITE OF WEST
- 28. CHRISTIAN ERA
- 30. WRITING FLUID
- 31. COMPARISON
- 36. FIRST SERVE
- 37. TRINITROTOLUENE
- 38. CIRCULAR ISLAND
- 39. LONG LEGGED BIRD
- 40. SOFT BED
- 42. LOWEST JAPANESE CASTE
- 48. HENCE (ABB)
- 49. SLIMY BUG
- 50. STORIES
- 52. TARGET TOOTH PASTE
- 53. FACE
- 54. SMALL ISLAND
- 55. RELATIVE
- 56. SLOPE
- 57. EXCLAMATION
- 58. CHINESE MONETARY MEASURE
- 60. EXTINCT BIRD
- 61. NATIONAL TRAINS
- 62. TOUCH THE NET
- 63. ERA

## 3,300 boycott the fee

### SAUA PRESIDENT

David Israel

Welcome to the 1987 academic year; for some its welcome back, for others welcome for the first time.

During the year I will endeavour to keep you informed of progress with campaigns and problems that need discussion and input.

No doubt everyone who is new has read many times the description of the Association's role within the University community, so I won't bore you with any of that.

The current major issue facing students is the administration charge - tertiary fee by any other name.

In reaction to this we mounted the campaign for extensions which was very successful with some 3 300 students extending.

This has given us a good start in the fight for free education but it is only the start. The next step is to make sure that the Commonwealth Gov-



SAUA President, David Israel, takes a firm hold on Victoria Dennis and it's broad smiles all round

ernment provided loan fun is fully exhausted - to that end the Students' Association is asking everyone to seek a loan.

These loans are available through the EWO's or Michael Korndyke, they are interest free over twelve

months and therefore a great way to spread the payment and help convince the government of the folly of tertiary fees.

Have a good Orientation Week, drop into the Association's office sometime.

## Make use of SAUA

### SAUA FINANCE

Chris Pyne

Welcome to all students, old and new at the University of Adelaide.

This year the Students' Association will be embarking on a different course from the last two years.

Because the leadership has changed does not mean the services the SAUA provides will change.

The SAUA will still be trying to represent the interests of all of us to the government (even though the government seems to take little

interest in students except for money and at election time for votes). We will also represent the students viewpoint to the University, the community, and pressure groups throughout Australia.

The SAUA has a wealth of services often little known about by the student body. At the Student Office there are printing services, typing done, employment, accommodation, welfare advice, legal aid, and general help.

Perhaps the two most active services are Work Action and the Accommodation service. Work Action is located in the Students' Office and offers a wide variety of prospective jobs, mostly part time. These range from tutoring to gar-

dening and waiting. The Accommodation Service is also located at the office and this provides cheap housing, sometimes with other students. Housing costs can often be a real burden on students so this is a very good service to use.

The SAUA can also give you the use of the Education and Welfare Officers. Vivien Hope and Richard Branford are there to advise those students who ask on finding accommodation, coping with work, paying FEES, and applying for AUSTUDY.

**Remember, When you pay your fee you are providing these services, so that if you use them you get a return on your fee.**

## Fees make life hard

### WOMEN'S SPACE

Kathy Edwards

This column is the first of a series of fortnightly columns which I will be writing for On Dit during my term as Women's Officer. In "Women's Space" I will be discussing the situation of women both on campus and in the wider community, discussing the impact of various social, legal and political issues upon the position and status of women.

I will also be keeping readers up-to-date with current events in the Adelaide Women's Movement. Whilst the emphasis will be upon women I hope that readers will read and enjoy "Women's Space" and come to realise that issues which are usually termed as (and sometimes trivialised as) "women's issues" are in fact important social issues, and are therefore everybody's concern.

I have decided to call this column "Women's Space" not because I wish it only to be read by women, or because I feel that it is relevant only to women, but because women face discrimination and problems that men don't. Events which affect us all often have a different or special effect upon women so through this column we will give you a women's perspective on major social issues.

The first issue which I will be discussing in "Women's Space" is the effects of the federal government's new education package upon certain groups of women students. The three groups discriminated against in particular are: single parents,

mature-aged students and part-time students.

In the case of supporting parents (the majority of whom are women) an opportunity of a tertiary education is a means of avoiding the inevitable poverty and welfare traps. In many cases these students are exempt from the administration charge; however the new education guidelines set down for 1987 exclude them from receiving both the single parent's allowance and Austudy. They are now only eligible to receive an extra \$15 per week study allowance and no extra allowance for dependent children, whereas before the 1986 budget these students could receive full student allowances. This effectively creates a neat 'poverty trap' rather than any incentive for students to work towards finishing off their education and hopefully gaining employment.

Mature-aged students may also be single-parents but women who are dependent on their partner's income are also disadvantaged. Traditionally women have had little choice and were rarely given the opportunity to progress directly from school to university. These women assumed the role of wife and mother and later made the decision to study either to gain employment, independence or for personal fulfilment. These women are often not exempt from the administration charge as Austudy is means tested on their partner's income. Women are therefore dependent on the goodwill of their partners for their education. Unfortunately it seems that many partners are sadly lacking in goodwill and have refused to pay an extra \$250 which means that

mature-aged women, who surely deserve the opportunity to gain further education, will be denied this right.

The problems are further aggravated when women study as part-time students, because many are forced to study part-time due to family and employment commitments.

The administration charge has to be paid each year and this is to be indexed annually, so in effect this means that women who have had to double or triple their years of study also face astronomical administration charges.

It is for these reasons that a working party is being proposed which will discuss and act upon the issue of women and tertiary education. Hopefully we can put together a package of case histories of women at tertiary institutions and take our case to the South Australian Equal Opportunity Board.

The problem is in contacting women already affected by government policy as they possibly have not enrolled this year and we would like to hear their story.

Women, who have not enrolled because of financial difficulties, are lost forever. They do not even appear as sad statistics on somebody's graph. Therefore I ask that all students who have been discriminated against by the government's education policy or who know of somebody who has been prevented from enrolling because of it, should contact me at the Students' Association office. Hopefully we will gather enough information to present a strong case to the equal opportunity board, and change the situation for these women.

### THE UNIVERSITY OF ADELAIDE ELDER CONSERVATORIUM OF MUSIC ELDER HALL CONCERT CALENDAR MARCH, 1987

Friday 6th 1.10 pm Admission Free

**"AMADEUS IN O'WEEK LUNCH-HOUR CONCERT**

Featuring the voices of Prudence Dunstone (mezzo soprano), Janet Healy, Andrea Clare & Raelene Jones (sopranos) with Mathew Henrick (bass) in a programme of concert arias by Mozart.

Sunday 8, 8 pm Admission Free

**"AMADEUS IN O'WEEK EVENING CONCERT**

Choral/Orchestral concert celebrating the music of Mozart, directed by Gerald English. Graham Abbott, Greg Dickmans, Robyn Holmes & Miriam Morris with students who participated in the Amadeus in O'Week Summer School. Programme includes: Selected *Divertimenti*, *Solo Works Symphony in D. K385 Haydn*, Overture to *Ascanio in Alba*, K111, Tessa Miller (soprano), James Sanderson (alto), Derek Taylor (tenor) and Mathew Henrick (bass).

Friday 13, 8 pm Admission \$6,\$3

**"MICHELLE GINGRAS - Clarinet**

**MONIKA LACZOFY - Piano**

First prize winner at the Quebec Music Festivals of 1979 and 1981 and currently Assistant Professor of Clarinet and Miami University, Ohio, this concert is presented in conjunction with The Reed Instrument Society of S.A. Programme includes work by Carlos Guastavino, B. Marcello, Louis Cahuzac, Alec Tompleton and T. Antoniou.

Monday 23, 8 pm Admission \$6, \$3

**CLEMENS LESKE - Piano**

Reader in Music at the Elder Conservatorium, Mr Leske will present the first University Music Society concert for 1987 performing works by Beethoven, Schubert, and Hooper Brewster Jones

Monday 26, 1.10 pm Admission \$3,\$2

**KURT BUNG & HEIDI BAUER - Piano Duo**

One of Europe's most outstanding piano duos, they will perform works by Mozart, Chopin and Darius Milhaud

# The first sign of intelligence is when you throw away the toys and pick up a real calculator.

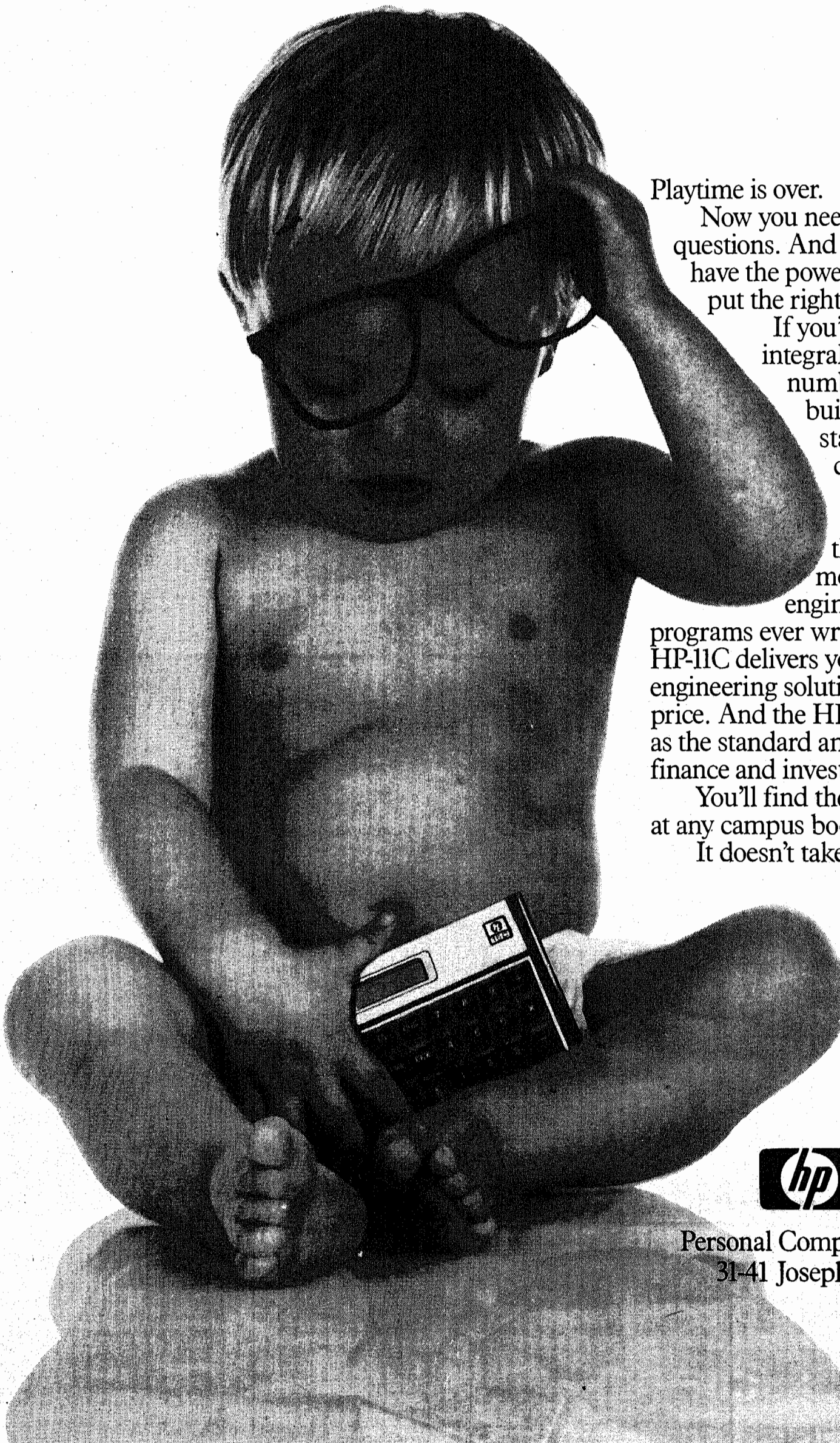
Playtime is over.

Now you need hard answers to hard questions. And Hewlett-Packard calculators have the powerful, built-in functions to put the right solution at your fingertips.

If you're dealing with matrices, integral calculus or complex numbers, the HP-15C has more built-in advanced math and statistical power than any other calculator. Our HP-16C is the calculator for computer studies. The HP-41, with the HP-41 Advantage module, has the most popular engineering, math and financial programs ever written for the HP-41. Our HP-11C delivers your math, science and engineering solutions at a more economical price. And the HP-12C is widely recognised as the standard among professionals in finance and investments.

You'll find the entire HP range available at any campus bookshop.

It doesn't take a great mind to realise that HP calculators are more advanced than any other. Just a smart one.



 **HEWLETT  
PACKARD**

Personal Computer Group, Phone 895 2902  
31-41 Joseph Street, Blackburn 3130.

LETTERS

Coory Counter Calendar truncated

Dear Editor,  
 Could someone please tell me why it was necessary to degrade the Counter Calendar into its present format. Surely second and third year students, who have to choose from a considerably larger number of subjects and options than freshers, have need of this publication too.

What is the reason for rejecting all the contributions from non-first years?

In previous years I and many others derived great enjoyment in reading (and writing) tales of the incompetence of our lecturers. We are extremely disappointed that this pleasure is to be denied to us for no adequately explained reason.

I cannot believe that the Counter Calendar was truncated merely on the basis of cost, as implied in Mr Coory's editorial, for surely it would not cost more than a couple of issues of *On Dit*.

Finally, any new student who wishes to know just how good a Counter Calendar can be, should look at the 1985 edition stored in the Barr-Smith Library.

A Disappointed Ex-Counter Calendar Reader.

Women and the fee

Dear Editor,  
 There has been much publicity circulated recently both amongst students and in the media, regarding the detrimental effects of the \$250 Tertiary Administration Fee upon certain groups of students. One of the main groups affected by this fee is women. Many women, especially those who are mature age students, are discriminated against by the fee, because they are dependent on husbands for financial support; completing their education part time; or trying to support children.

In an article which was printed in *The Advertiser* on 3/2/87, Ms. Kerry Millstead, a representative of the Tea Tree Gully Council's Family Support Service, raised the possibility of approaching the anti-discrimination/equal opportunity boards on behalf of the many women who are in this situation. To accomplish this a joint committee is being formed, consisting of representatives from Universities and Student Unions, as well as women's groups such as the Women's Information Switchboard, and community groups like the St. Peter's Women Centre and the Tea Tree Gully Council's Family Support Service. In the near future, therefore, we are hoping to organise a general meeting of representatives of organisations such as these, so that the issue of fees can be discussed, and we can co-ordinate a movement in opposition to them.

Yours sincerely,  
 Kathryn Edwards  
 SAUA Women's Officer

N-O ball?

Dear Editor,  
 The 1987 Orientation Ball has taken on a new look from previous years.

Traditionally, the O'Ball has been held on the Saturday night at the end of Orientation Week, however, due to various circumstances, the Ball this year is to be held on the afternoon on Friday, 6th March.

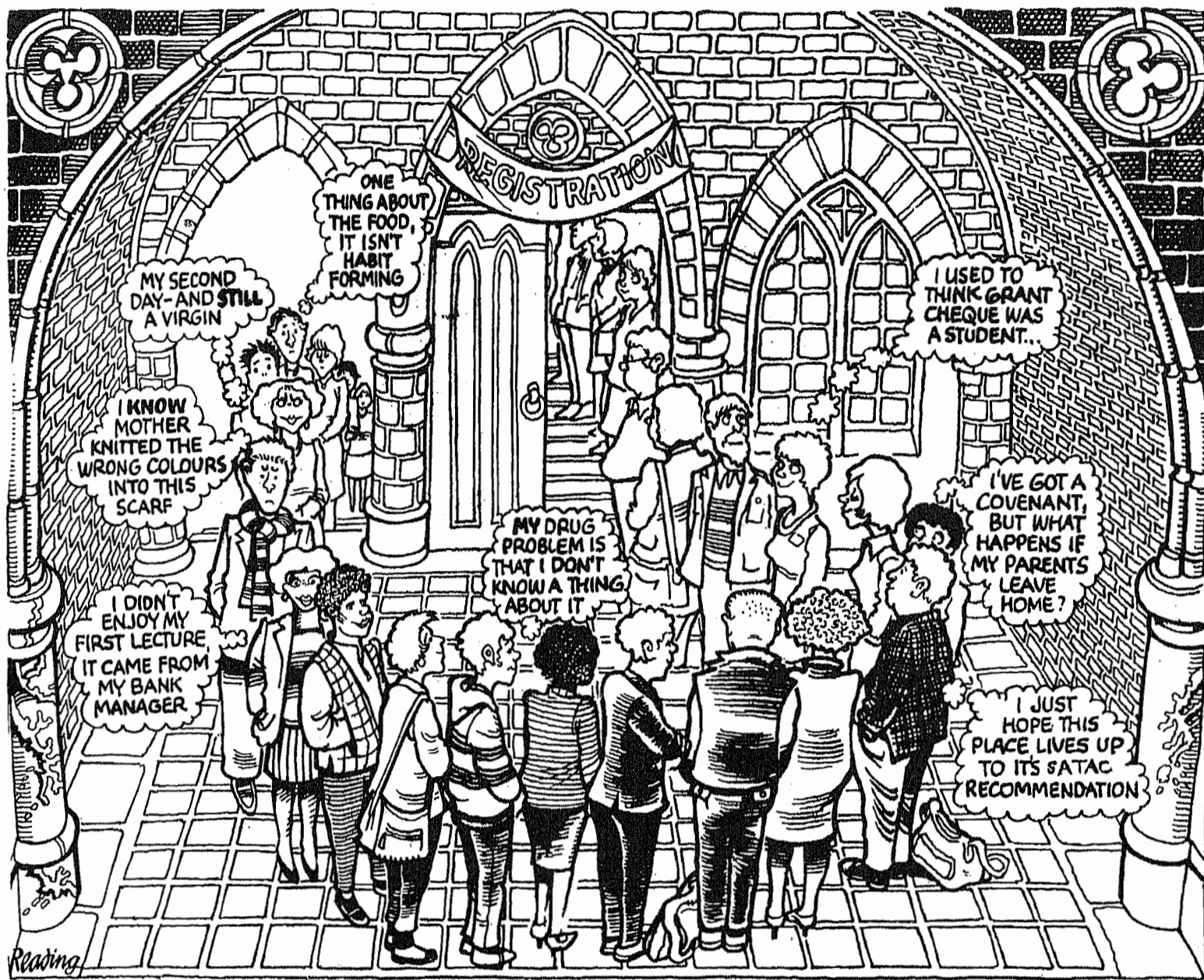
Staging the O'Ball on the Saturday this year proved to be impossible due to the number of large international acts playing in Adelaide around this time.

Bands such as *Eurythmics*, *Moody Blues* and, in particular *ZZ Top* meant changing the date as they booked to play the Saturday and now the Friday of Orientation Week. No acts offered to the O'Ball have been considered to be attractive enough to directly compete with these bands. *ZZ Top's* venue would also have caused traffic and sound problems in the surrounding areas.

To avoid these problems, "O'Ball Spit" was born. The Spit is aimed at providing low cost food and entertainment to the student body. One \$6 ticket buys a lunch of roast beef and various salads, and four bands on two stages. The show is licensed and there will be a happy hour with beer at 80 cents a schooner from Noon till 1 pm. Tickets are available at the SAUA Office. No-one can argue this is not value for money.

Geoffrey McDonald  
 Victoria Dennis  
 O'Ball Co-Ordinators

Enrolment Week 1987...



Reprinted with the permission of Brian Reading of *The Guardian*

Pulling Pravda out of the past

1987 marks the 65th Anniversary of the Soviet Communist Party newspaper, *Pravda*. MARTIN WALKER discovers that it is read more out of duty than for pleasure.

Although its title means truth, *Pravda* is about to celebrate another whopping liberty with that precious commodity this year, with the claim that this official newspaper of the Communist Party is 75 years old and brought out its 25,000th issue recently. Certainly Lenin founded his *Pravda* in St Petersburg in 1912, but the first revolutionary Russian-language paper of the name had been founded in Vienna by Leon Trotsky in 1908, as the official organ of the Menshevik wing of the communists.

Two years later, as part of a reconciliation between the Bolshevik and Menshevik wings, Lenin agreed to help finance *Pravda* which was by far the most popular of the revolutionary papers being smuggled into Tsarist Russia. The decision by the Tsar in 1912 to permit opposition newspapers allowed *Pravda* to be published inside the country. Its first publisher, Malinovsky, and its first editor, Chernomazov, were later exposed as Tsarist agents.

The first Bolshevik editor of *Pravda* was Joseph Stalin, until he was arrested by the Tsarist police at a rather grand charity ball held to raise funds for the paper. Stalin was to be placed in charge of *Pravda* again in 1917, in that brief period of liberal and republican democracy that Russia enjoyed for eight months between the revolution which toppled the Tsar and the putsch which brought the Bolsheviks to power.

He did a rotten job of it. Under Stalin and Kamenev, *Pravda* supported the continuation of the war against the Germans. "The mere

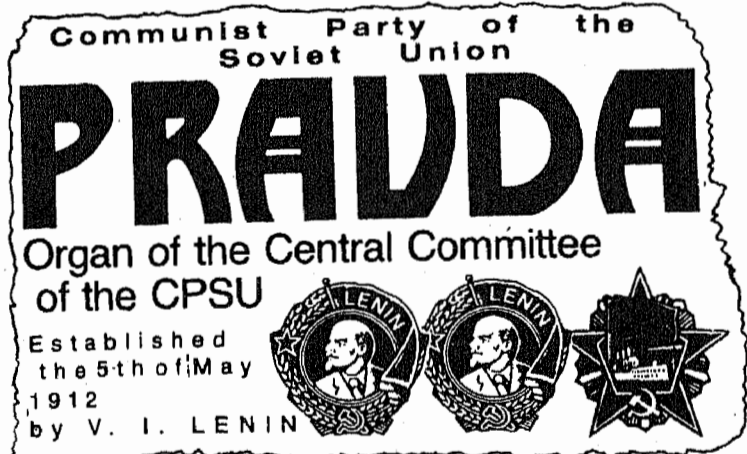
slogan 'Down with the War' is not practical. The Russian soldier must stand firmly at his post," *Pravda* thundered at the end of March.

As soon as Lenin got back from exile in April, with enough gold to finance a daily print run of 200,000 copies, the line was changed and *Pravda* demanded an immediate end to the war. Then and now, the Soviet press has always followed the line laid down by the party leadership.

But the objectives of the Party can change, and Mr Gorbachev's wave of reforms has presented the Soviet press with a dramatic new challenge. The new policy of *glasnost* (openness) has started to make some Soviet newspapers read like those illegal *samizdats* of the 1970s. *Pravda* has so far been more cautious, but last month it published a whole page of readers' letters in response to an appeal to tell the paper just what kind of newspaper they wanted to see in the future. They got some frank replies.

"If it was not for your publishing speeches about the need for reform by our party leaders, it would be impossible to tell the difference between today's *Pravda* and the papers you published 10 and 20 years ago," read one signed letter from a Moscow engineer.

He was right. *Pravda* rarely changes. When Mr Leonid Brezhnev died in 1982, the Western diplomats and journalists in Moscow scanned every word in the issue that commemorated his death, interpreting every turn of phrase, the placing of each picture, analysing every hagiographic phrase for its political implications.



But recently one of the French military attaches was doing some research and pulled out from the basement the *Pravda* for 1945, commemorating the death of President Kalinin. It struck some chord in his memory and in mounting disbelief, he began to compare it with the *Pravda* of Mr Brezhnev's death.

They were identical. Only the names and the lists of medals awarded had been changed. The location of each picture, the thickness of the black borders, the phrasing of the nation's grief, even the description of how the workers at factories stood with bowed heads when they heard the news - they were interchangeable.

This tedious predictability probably helps to explain *Pravda's* lack of popularity with the Soviet reader. The most popular paper, selling nearly 19 million a day, is the trade union daily *Trud* which runs sensationalised stories about UFOs, folk medicine and the rediscovery of Atlantis. Next comes *Komsomolskaya Pravda*, the organ of the party's youth wing, with 13.6 million.

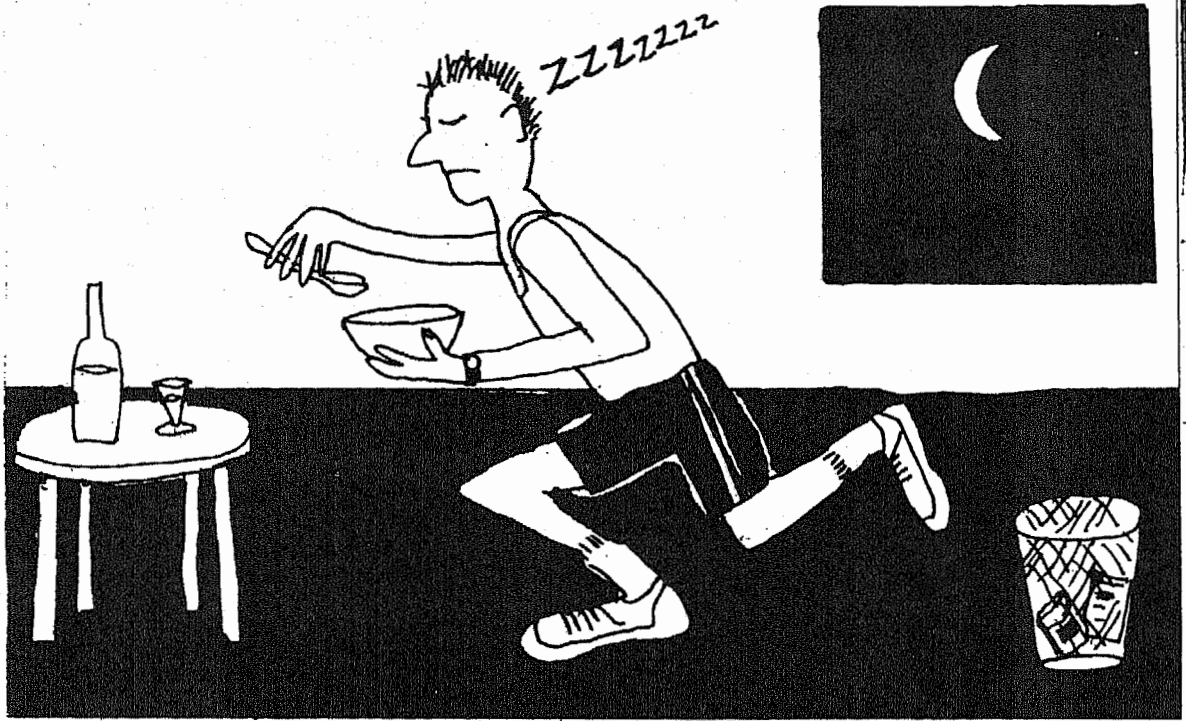
*Pravda* itself comes next, with just over 10 million. Most readers subscribe from a sense of duty. As the official organ of the party's Central Committee, party members ought

to read it, and in ministries, research and academic centres and party organisations across the country, there is a vast institutional readership.

Trying to rejuvenate the paper is rather like the job Mr Gorbachev has set himself of trying to reform the entire Soviet system. So many of the senior officials on whom he has to rely to bring about change are themselves products of the past. The editor, Mr Viktor Afanasyev, himself is reckoned a passionate Gorbachev loyalist, and yet six years ago, in an interview with *Time* magazine, he went on the record to state: "We are not interested in scandals in private life or in discrediting an official. We do not do anything that can hurt our way of life, our system, our principles."

But along with the rest of the Soviet press, *Pravda* has lately been filling its pages with stories of discredited officials, revealing corruption and incompetence, and calling for dramatic change in the system and the way of life. Yesterday's conservatives become today's reformers, but tomorrow's *Pravda* will only be transformed if the insistence for change keeps coming with such energy from the man at the top.

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## Okay, the party is over

### HEALTH

MARJORIE LONG

#### Health Yourself!

Optimistically anticipating the variegated gamut of campus activities, the student generation usually takes robust health for granted. Illnesses and sick days are never anticipated - they just pop up as unfortunate vexations, and are accepted as bad luck.

Bad luck? A study of 6,928 people by Human Population Laboratory of California showed that quality of life correlated with just seven personal health practices. These were:

- A good breakfast.
- Regular exercise.
- Control of weight.
- 7 - 8 hours sleep nightly.

- No smoking
- Minimal alcohol.
- No snacking between meals.

A sixty year old man with 7 good health habits had same health status as a 30 year old who observed only 3 or fewer positive health habits. A man of 45 years of age with 7 good habits had a life expectancy 11 years greater than those with 0 - 3 health practices. Furthermore, at the 9½ year follow up, it was found that those who consistently followed up 6 or 7 good health habits had less deterioration in health than those with 3 or fewer positive habits. (Researchers N. Belloc and L. Breslow) Loma Linda University researcher J. Scharffenburg added that by eliminating refined foods, saturated fats and controlling stress, the longevity gained was increased to 13 years.

The Framingham studies (USA) reveal that heart disease is due mostly to the Western lifestyle, as "three-quarters of the world population have never seen a heart attack". In recent years preventive measures have decreased the mortality numbers of cardio-vascular disease.

For the student, a procession of chronic ailments would be a disagreeable dagger killing off achievements in the academic year.

It is well worth while to decrease the eating of refined and fat-filled foods, and to increase intake of unrefined grains, fruits, and vegetables. Also include some worthwhile exercise each day (walking briskly is effective).

Each individual has the primary responsibility for his/her body care. **HAVE A HEALTHY 1987**

### COMPUTERS

JOHN LINDSAY

At last I have entered into an unholy bond of matrimony: I have a regular deadline! Like any other marriage it is a union entered into with due care and consideration; a matter not to be taken lightly. Nor is it for the faint hearted: I have grown a fine crop of grey hair, due in some part to the not insignificant stresses incurred in writing last year's Computing Features.

This year I hope to bring important and interesting news to you on many aspects of Information Technology. By this I don't mean dreadfully dull treatises on the impact of computer terminals on frustrated vermit monkeys nor articles on Fortran programming for engineers. I do mean to bring you a series of interesting, highly informative pieces written in a clear style which can be scanned readily and understood by anybody.

Computing is for the people and if we are to avoid a feudal world of technocrats and serfs we must all understand the abilities and limitations of computers, the programs that run on them and the people who design, build, program, and operate them.

With eyestrain a growing problem for computer users, a new product from Bolle, the French fashion eyewear company, is potentially the answer. They are YDU glasses for computer users. These stylish accessories for Yuppies are said to cut 100 per cent of ultra-violet and blue light and about 90 per cent of infrared, all of which help cause eyestrain. The polycarbonate plastic lenses are almost indestructible and lightweight and the frames are available in several styles including clip-ons for people who normally wear glasses. To get these status symbols front up to OPSM on North

Terrace with \$70 dollars in your pocket.

#### Copyright and the Uni Student

I guess there wouldn't be many students with computers at home who don't have some pirated software. Back in the days of Apple IIs in schools piracy was denounced loudly while students and teachers typed 'locksmith', copying programs protected by their programmers.

Today with Macintoshes and IBM PCs, the copyright war is still alive and well. We live at the end of the marketing pyramid and at the bottom of the foreign exchange, thus prices for software written in the US are often just a little unrealistic.

Added to this problem is the nature of the software market. Commercial users see a computer in terms of what it can save them financially, so a computer program that can save \$100,000 per year is an excellent investment at \$1000. Unfortunately a student may only earn \$1000 in a year so it's hard to see students forking out to buy a Microsoft Word or Lotus 123.

Borland are on the right track, their Pascal Compiler is now an industry standard, they specialised in high volume, high quality and low price. Their products support themselves with users writing magazine articles and clubs forming over-night for users, yet the programs are all in the \$100 bracket which is affordable considering what they do.

So what can be done about pricing in Australia? Pirating a program doesn't give you an instruction manual, nor does it always give you the other little bits and pieces so important when using a program, things like keyboard overlays and adapters. Ignore expensive products, they are aimed at the business market; go for integrated packages like Open Access. They give you everything in one box, Spreadsheet, Wordprocessor, Modem software and Database, they have a comprehensive manual and you own it. Ask your computer dealer about them and don't waste your money.

## HEALTH AND FITNESS

### "Downunder" Vegetarian Foods

Clearlight Wholefoods is found at 201 Rundle Street in the City. Appropriately they call themselves Adelaide's Downunder vegetarian foods specialist as they occupy the basement.

Clearlight was established some 12 years ago and is recognised as the pioneer in selling nuts, dried fruit, legumes, soya milk, spices and many herbs either in bulk or by the 'handful'.

All the foods offered actively promote the vegetarian, healthy lifestyle - a better choice in today's world of ill health and environmental changes.

Craig and the helpful staff at Clearlight emphasize the nutritional value of balanced foods.

One of the many ways in which to classify these values, comes from the Wholistic and Yoga sciences. Foods are placed into the categories of Sentient, Mutative and Static. The Sentient foods are regarded as best for both the body and mind.

But rather than me tell you all about that, information materials are available at the store together with personal advice.

Clearlight also prides itself in contributing towards local charities and the "Give your heart to Africa" fund.

### CLEARLIGHT WHOLEFOODS

"Down Under" at 201 Rundle St. (near Rundle Carpark)

Phone 223 6362



#### Food for Health and Consciousness

- Nuts, Dried Fruits, Legumes, Soya Milk, Herbs and Spices in bulk supplies.
- Animal Welfare
- Organic Fruits and Vegetables
- Vegetarian Health Foods
- Bio-Dynamic Foods (Grains & Flours)
- 15% Discount (Pensioners, Unemployed and Students on specified items).

The Clearlight Healthfood Cafe, for your enjoyment of delicious vegetarian meals in fume free, noiseless and temperature controlled surroundings.

This store is definitely the place to come to, if you enjoy tasty foods, organic fruits and vegetables and like to browse around for those herbs and spices you thought were unavailable. Feeling a bit peckish now? Ready to try some 'yummy' healthy, vegetarian cooking - then step into the bright, homely adjoining cafe.

Claire set up shop 18 months ago, hoping to attract enough people interested in her food ideas and to fill the 30 seats available from 9.30 - 5.00 pm. Once you have tasted the meals she prepares for you daily, you will wonder why you thought vegetarian cuisine is boring to the palette or the eye.

Claire takes great pride in the methods and ingredients selected for her recipes. She prefers to use organically grown produce, cooked only in stainless steel pots and therefore it is not surprising that the Cafe can cater for people on restricted diets, or specific dietary requirements either as advised by doctors or because of allergies suffered.

### SPORT

Futson Pai Wing Chun Kung Fu Club  
by Simon Lee

Wing Chun Kung Fu is a well known martial art practised worldwide and originated in Canton, China. It was later refined in Futson, one of the 4 famous towns in the Canton province.

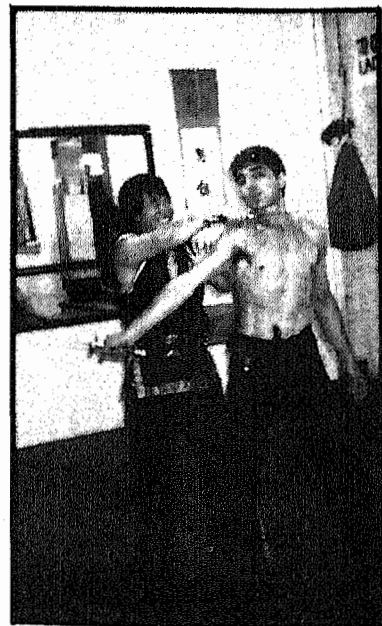
Regarded as a secret martial art, Wing Chun was taught openly for the first time in Hong Kong by Yip Man. From Hong Kong, the system was introduced to the Western world. Its rapid spread was largely due to the influence of Bruce Lee, who was a student of Yip Man's.

As China had maintained a low profile in exporting Wing Chun to the Western World, many people are ignorant of the fact that the Futson Pai Wing Chun system exists. The system is similar but different in many technical details to the Hong Kong one. These will be explained to the student in his study.

Apart from being a very effective form of self defence, Wing Chun also promotes health and fitness. The Wing Chun practitioner relies on techniques to overcome his/her opponent(s) rather than brute strength and body size. It is also easy to learn as techniques are very direct and simple.

The Futson Pai Wing Chun system is rarely seen outside China. Sifu Felix Leong is a fully qualified Wing Chun master from China. He is the life director of the Futson Pai Wing Chun Association, and is a technical adviser for the Australian National Kung Fu Federation on the Sifu Felix Leong has studied the Hong Kong Wing Chun system under Grandmaster Yip Chun, son of Yip Man.

Apart from Wing Chun, Sifu Felix Leong has experience in other martial art styles, such as Eagle Claw.



Practising Wing Chun

Tai Chi, Praying Mantis and White Crane. His tournament successes include:

- 1st in the 1977 Australian National Black Belt Korean Kickboxing Championship
- 1st in the 1978 South Pacific Black Belt Korean Kickboxing Championship
- 1st in the 1984 Wing Chun Championship in China

Sifu Felix Leong maintains that a good Wing Chun practitioner can use his skill anytime and anywhere. Apart from his deep understanding in martial arts, Sifu Felix Leong has a great deal of knowledge in Chinese herbal medicine and acupuncture.

All lessons are personally instructed by Sifu Felix Leong. Mastery in Wing Chun can only be achieved under the personal supervision of a fully qualified master. Adelaide Uni students are now offered a unique opportunity to train under Sifu Felix Leong.

For more information you can call in at Leong's Wing Chun Kung Fu Academy, Rear 61 Hindley Street, Adelaide or call them on 519 307.





## AUSTUDY: priority one inaction

**LOS-STUDY (AUSTUDY)**  
by Vivien Hope, Education and Welfare Officer.

Last year Adelaide University students were asked to put their mind at TEAS by applying before 31st March, 1986.

This year, with an administrative charge of \$250 and an increased Union Fee of \$207 (full-time), they will be applying for Los-Study (AUSTUDY). Students will certainly be facing an austere year financially.

From 1987 Commonwealth Government assistance to full-time undergraduate students will be administered under the new AUSTUDY Scheme.

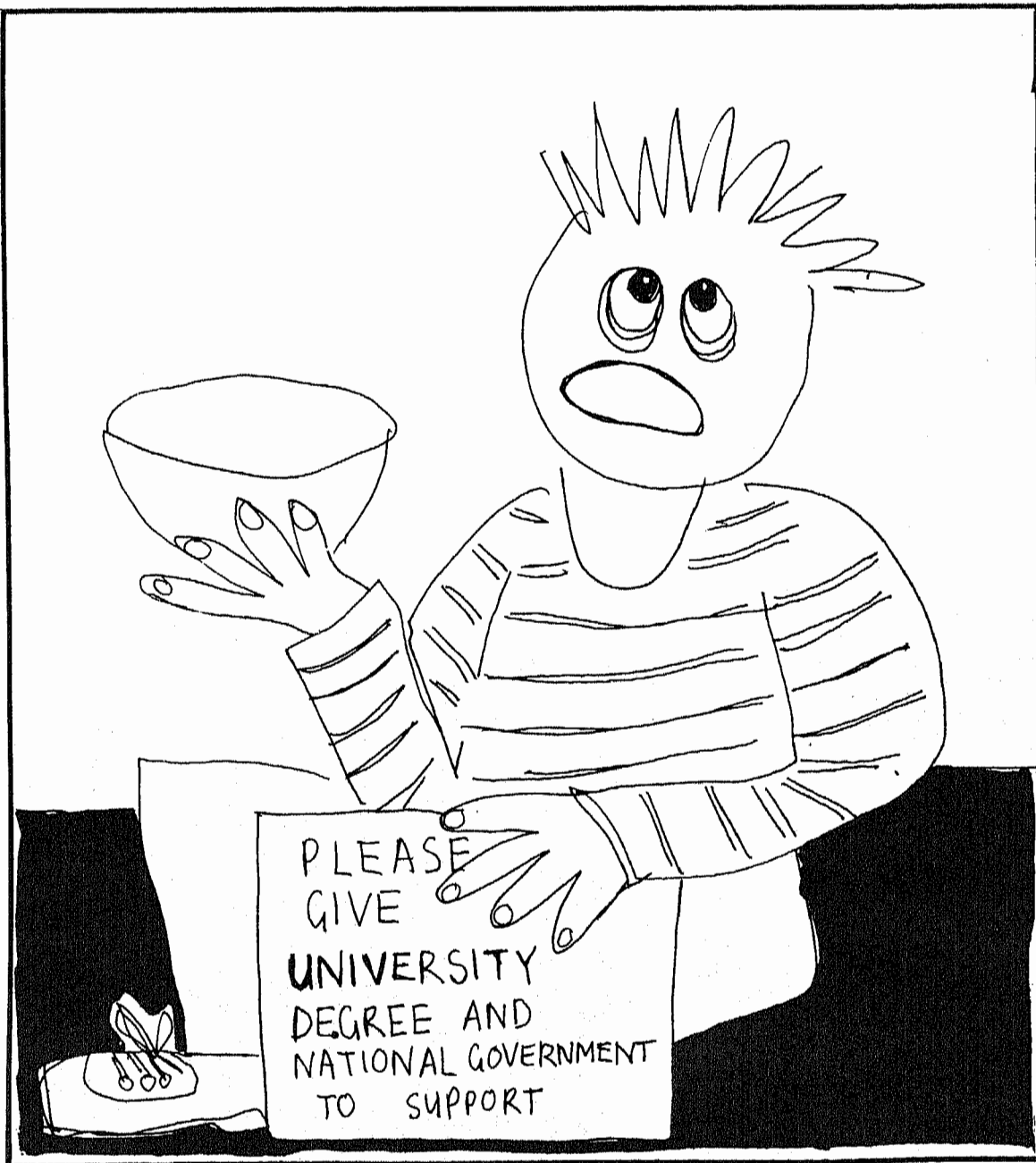
In general, the conditions of the previous student assistance scheme, (TEAS), have been fully incorporated in AUSTUDY. Continuing students should be aware of the following changes:

- There have been increases in the different allowance ranges - from \$73 per week to \$80 per week for independent students; and from \$47.50 to \$55 per week for students 18 or over living at home (\$50 per week for students 16 or 17). These increases will result in a slight liberalisation of the parents' or spouse's income test. The cut-off "adjusted family income" is \$25,973 and \$23,988 respectively.
- The previous incidentals allowance has been "absorbed" into the living allowance. However, an extra \$250 will be sent to you in order to pay for the new Higher Education Administration charge.
- Payments will be made fortnightly, not four-weekly as in previous years. You will also need a bank/building society/credit union account into which AUSTUDY payments can be made. Cheques will no longer be sent to home addresses.
- Travel reimbursement for "single independent" students has been abolished.
- Changes in Social Security legislation will mean that receiving unemployment benefits or pensions at the same time as education allowances will no longer be possible. (However, sole supporting parents who received dual benefits in 1986, and who are continuing full-time in their course in 1987 will maintain their 1986 rates of education assistance and pension.

The AUSTUDY Office does not acknowledge receipt of applications; and will try to process your application quickly, but there will be some time lapse between lodging of applications and the issue of letters of assessment (6-8 weeks).

For a majority of students the means test is the decisive factor. Remember that substantial increases or decreases in your parents' or spouse's income may affect eligibility, so check your situation.

If your parents income decreases then you may be eligible when previously you were not. If there are major changes in your own marital status or that of your parents or in your spouse's or parents' income



you should apply for AUSTUDY during the year.

It is essential to understand that the regulations which apply to the administration of AUSTUDY do not allow discretionary power for the Education Department. In a nutshell, they are as bound by the regulations as you - but of course they do not have to suffer the consequences.

Arguably, no matter how deserving your situation may be, if you have a previous qualification at the same level as one you are attempting or if you are excluded by the means test, you will not receive AUSTUDY.

Appeals can be made and they can be successful but only by making direct reference to the regulations and arguing persuasively that they favour your case. Above all, don't imagine that SART (Student Assistance Review Tribunal), which considers appeals will be able to make decisions on compassionate grounds because they have no power to do so.

If you amend your enrolment during the year it may affect your eligibility. Check with the EWO's before you withdraw from a course. Remember, you must notify the Education Department of any

changes within seven days.

**AUSTUDY and those "Outside the Norm"**

**Repeat Year Benefit:** Academic progress rules are complex. The normal situation requires that you pass 50% of workload attempted in your last year of study but, if circumstances in year of failure were beyond your control and didn't exist before year of study and these circumstances are the reason for failure, than an extra year's benefit is available.

It is crucial that you ask for the information sheet on "Benefits for a Repeat Year of Study" at the AUSTUDY Office.

**Current Income:** The normal situation here is that your AUSTUDY allowance is means tested on parental income for 1985-86 but, if a drop in parental income is permanent (two years or more) and is substantial (30% upwards), then you can ask to be assessed on 1986-87 income. It is important that the drop occurs between 1st January, 1986 and 30th June, 1987. Again, ask for the information sheet on "Assessment Based on Current Income" at the AUSTUDY Office.

**Away From Home:** The normal situation here for eligibility is means

tested on parents' income at the "at home rate", unless your travel on public transport from home to University exceeds one hour, or where you can show that it is impractical to study at home, then the "away from home" rate may apply.

Note that the "away from home" allowance is still means tested but at a higher rate and it does not mean that you are independent. Again ask for the information sheet on "Away From Home Rate - Difficult Home Circumstances" at the AUSTUDY Office.

It is a good idea to get your application in promptly for early clarification.

Delays are not uncommon especially for students who fail to complete their application forms satisfactorily, i.e., signing it or completing the last page of the application on Income Tax Instalment Declaration. Delays can also occur because of teething problems from a new computer system, which has been developed to enable rapid payment of benefits to students. Therefore, make sure that the information you provide is logically consistent - it will be carefully scrutinised. (Remember, your signature makes information you provide a binding declaration).

**APPLY by 31st March** in order to get benefits back paid to 1st January. Late applications will only be paid from the date that the form is lodged.

Finally, if you have any queries about AUSTUDY before or after you have lodged your application or wish to prepare documentation or make other representation to the AUSTUDY Office including appeals to SART, contact Vivien Hope, or Richard Branford, EWO's, on the ground floor of the Lady Symon Building (228 5430 or 228 5915) for information and assistance.

### Reviewable Independent Status:

The normal claim of independent status is that you have reached, or will turn 25 years of age in 1987; you are married; you are ward of the State; you are living in a defacto relationship and have a child or you have been employed full-time for 104 weeks out of the previous three years. Otherwise you can claim independent status.

If you are a refugee without parents living in Australia or because you have been homeless for at least 6 weeks where there is no family home at which your parents are prepared to let you live or it would be unreasonable to expect you to live at home because of domestic violence, incestuous harassment or other such exceptional circumstances.

Other conditions applying to the grant of independent status as a homeless student are that you must not receive any direct or indirect assistance from your parents or any adult or adults acting as guardians, and that you must not be receiving, on a long-term basis, any other payments from a Commonwealth or State Government Department.

You should refer to the application guide for details if any documentation is to be provided in support of a claim for independent status.

It is a good idea to get your application in promptly for early clarification.

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# IT'S WHAT YOU NEED!



# IT'S WHAT YOU NEED!

It's what you need... if you're about to launch into Science, Engineering, Architecture, Surveying, Statistics or any similar course. A pocket computer is essential, unless you want to make things harder for yourself than they should be. The question becomes which pocket computer is really what you need?

We're going to tell you the answer is Sharp. If you're a "byte head", Sharp's impressive specifications will convince you it's true. If you're relatively new to computers, then Sharp's outright leadership in the field should tell you that we're doing something very right!

The PC-1460 illustrated here, for example, has 96 pre-programmed scientific functions to help you solve the kinds of equations you tackle every day - even complex matrix operations. Switch to BASIC mode and create custom programs with up to 32K bytes of RAM to play with.

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# ORIENTATION SUPPLEMENT

## The truth about Orientation... it takes more than one week

**Coming to university can be an overwhelming experience if you don't know anyone. One thing for sure is don't expect to be orientated by the end of Orientation Week as JOSIE GUGI'S report found out.**

Now you've done it all - you've officially enrolled, attended the O'Day Hop, joined the Host Scheme, gone on an O'Camp, experienced the morning after Skullduggery, and attended all the pre-enrolment talks and lectures - and you're still feeling confused...

Well, this is not a new feeling by any means. O'Week is in fact only an attempt at getting you relatively familiarised with some of the social and academic opportunities which the University offers. Therefore, if at the end of this week you feel slightly less than orientated, or in fact quite disorientated, do not despair or wrongly assume that University life follows the exact pattern of O'Week. It doesn't.

Orientation Week is renowned in the past to place a lot of emphasis on the social aspects of University, which can detract from the real purpose of why you are here - namely to study. This is not necessarily a bad thing, but it may be misleading. It can lead to feelings of confusion and mixed emotions regarding your own self worth. It can make the thought of study attack your conscience, before you dismiss it altogether, losing yourself in the midst of social delight.

O'Week activities focus very much on and around alcohol - The O'Day Hop, for example, the Bar Nights, the O'Ball, but most of all - the infamous Skullduggery. In these environments, where alcohol is abundant, to say the least, it is very easy to form a social attachment to it, and we all know how difficult bad habits are to break.

During O'Week it is important to remember that you can have a great time, an even better time in fact, if you do it without laying on the drink. Everyone feels insecure at this time and let's face it, whilst the occasional drink does help to loosen you up, when the going gets tough, you don't want what started out as a good way to gain confidence, to become habit. Therefore do not believe that Uni life revolves around the bar, unless you of course choose it to be that way.

At the end of O'Week you could certainly be feeling a good deal more insecure than you were at the beginning of the whole deal. And it doesn't help when you look at everybody else, and they all seem to be having a great time except you.

One of my biggest regrets at the beginning of the term was that I didn't go on an O'Camp. At the time I was simply too scared to go on a camp with people I'd never seen, let alone met before in my life. But then when the term started, and I saw that everyone had at least someone,



that horrible depressing feeling sunk in. I felt like I was the only one who had no one.

Fortunately that feeling didn't last long. I realized that I was blowing things out of proportion and that it would take a bit of effort on my behalf if I, too, wanted somebody to talk to.

In retrospect once I abandoned my self consciousness, I am glad that I did get involved in O'Week. It provided me with some idea of the various social opportunities which the University could offer me as a student. It is useful to remember that O'Week is simply a crash course in promoting some aspect of University lifestyle. Therefore if you survive it, enjoy it and feel that you received it's full benefit - congratulations! If not, do not despair. You have many years ahead of you to discover what it is that you want and how you can best make the University work for you.

Possibly you may also be wondering where, amidst this social hubbub, the academic side fits in.

For example, the library may completely confuse you, although you may have done the right thing, and

gone on a library tour. Again, do not allow this to make you feel disheartened. I remember being unable to familiarise myself with the Barr Smith, when the pressure of essays and end of year exams was well and truly on. Only then did I consciously make the effort to read Biblion instruction leaflets and to spend time actually locating books on reading lists, instead of giving up in a half hearted attempt. If you do feel lost in the Barr Smith at any time of the year, request one of the helpers to take you on another library tour - and do not be afraid to ask questions!

Sometimes even when you do ask questions, the answer may be totally unintelligible to you. Librarians expect you to know where level 3 is, and therefore deduce from this, that the 400s are to the left of the 860s when you come down the northern stairwell and cross the Medical collection on your immediate right.

They do not always sympathize with first year students as perhaps your teachers did when you were promoted to your first year at high school. If you find yourself the vic-

tim of an unsympathetic librarian, ask an older student who looks like he knows what he is doing, to help you locate that precious piece of prose.

At the next possible opportunity make friends with the Biblion. It is only a computer, and once you have mastered it's keyboard (so to speak) it really will help you in times of need. It is also useful to revise your knowledge of the catalogue and filing systems, as the Biblion records cover books only beyond a certain date.

Locating your lecture theatres and tutorial rooms in those first weeks, as I remember, is not one of the most assurable experiences either. It seems you only discover exactly how big the University is after you spend precious minutes trying to locate a particular building. During O'Week names like the Mitchell Building, the Union House, and the Plaza Office begin to have a familiar ring to them. Then on your first Monday morning lecture, you discover that you have absolutely no idea where the Flentje Lecture theatre is. To overcome the embarrassment of not knowing where to go, or of arriving at a lecture late, take a map of the Uni along with you, or ask other students to guide you, at least until you are basically familiar with your lecture-tutorial pattern and timetable.

Because of all these "Orientation Traumas", many students decide to enter the workforce for a year or two or more, before they commit themselves to University. This may prove beneficial to some, as life in the workforce depends on your starting over in a new environment and essentially on orientating yourself. It may be seen as a "preparation year".

However, there are also many advantages for you who have enrolled after completing your last school year, although it may not seem that way at this moment. Thoughts of deferral, I think, enter into everyone's minds during these first weeks, when you wonder if you have made the right decision by enrolling into this place which hasn't yet lived up to your expectations.

In fact, your first months at University will undoubtedly be fraught with confusion, and with that horrible feeling that you are not coping academically, or otherwise. This is perfectly natural and understandable, as you are being placed in an entirely new environment, and studying under different circumstances and under a different set of rules.

Instead of wallowing in self pity and misery, use these feelings to work for your benefit. Become aware in areas where you are unaware, question things to which you do not know the answers. You must be determined if you want to succeed, and O'Week is simply a test of your endurance.

## BBQs not all we do



Michael Fox

Without a doubt, education is the predominant reason for people to attend University. During O'Week you can be excused for thinking otherwise, but be warned - the hectic social calendar of O'Week rapidly gives way to the hectic anti-social calendar of study.

There are, however, several things new students can do during O'Week that will ultimately ease the study burden, thereby making time available for those all-important social events. Make sense?

High on your list of priorities should be a Library tour. Conducted by librarians - they're the ones who know where to find certain books and journals (does anyone?) - the tours last about 25 minutes and will give you a head start in your search for that elusive publication. Tickets are required and are available at the Students' Association Office.

Preliminary lectures are also conducted during O'Week. It is essential to attend so as to discover what is required of students regarding course-work, assessment, textbooks etc. (by the way, keep an eye on notice-boards for second-hand books). They are also useful in deciding whether the subject is suitable for the student.

Changing subjects is fine at the start of term, but don't leave it too late. To amend your enrolment, the first step is to find your Faculty Office; from there you'll be told the next two steps.

If, for some reason, you have a gripe about a particular department, there exists an informal body in each department to hear such complaints. Staff/Student Representative Committees are useful for staff and students alike, so ensure that at least someone in your year volunteers for such a position. The time demands are minimal. Volunteers are usually called for during the first lectures of the academic term (not the preliminary lectures).

By taking the time during O'Week to prepare yourself for the academic year ahead, you'll have a fair idea of the time demands of your course. If you can foresee problems, have a chat with your tutor or lecturer, they're only too willing to help.

The University also provides a Careers/Counselling Service for those with larger problems, which is located near the Health Service in the Horace Lamb Building.

It is, therefore, in your own interests to plan well for the year ahead. Unlike school, no one will be chasing after you for uncompleted course-work. The onus is on the individual (as it should be) and your results will reflect your efforts - although a little outside help is not out of the question.

Finally, if all else fails and you feel doomed and are on the brink of despair, don't forget the Students' Association. We may put on barbecues on the lawns, but that's not all we can do.

Good Luck.

## Hey guys!

Welcome to the academic year of 1987. To those of you who are first years a special welcome. Tertiary education provides a unique opportunity for people to discover their true interests and indulge in varied and hopefully enlightening discourse on a wide range of topics.

The University's Union provides the vital structure for these extracurricular activities through the provision of the Union Complex and funding for the Students' Association, the Clubs Association, the Sports Association, and the PGSA.

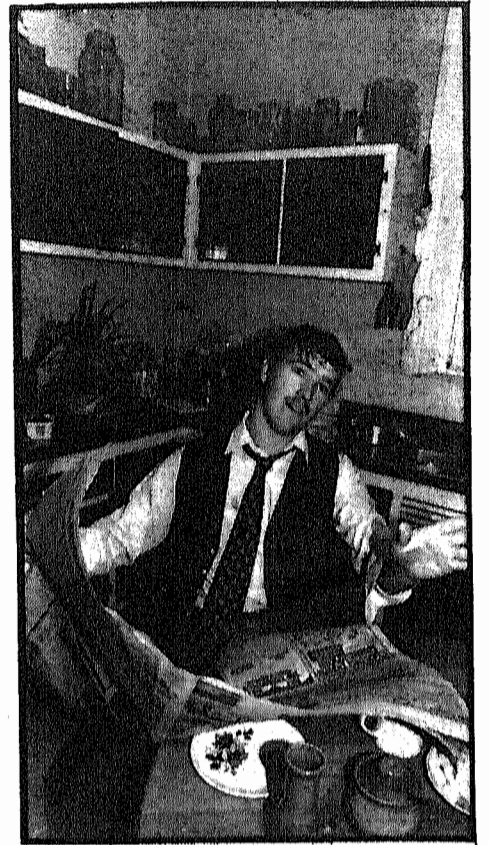
The Students' Association has over the last few years lost its sense of direction, whilst making significant advances within its own administration, it has also become somewhat introspective in the process. The association is now in a good position to begin serving its members more visibly, however to do this we need every students' support in the form of feedback and comment.

The Association provides for its members many basic services such as Work Action employment service, Accommodation service, printing facilities, layout desk, equipment and light table, graphic artist and Education/Welfare Officers, Richard Branford and Vivien Hope.

The regular activities include Orientation Week, O'Campus, O'Ball and of course - Prosh Week.

The Association, its policies and actions, is governed by the Students' Association Council. The Council consists of the President, the Education Vice-President, Finance Vice-President, 8 ordinary councillors and the Orientation Co-ordinator. It meets roughly fortnightly depending upon circumstances and all students are welcome at these meetings. There are also four standing committees: the Education/Services Standing Committee (ESC), the Activities Standing Committee (ASC), the Media Standing Committee (MSC), and the Student Representative Standing Committee (SRSC).

The ESC meets regularly between council meetings to discuss educa-



David Israel

tion and welfare matters. Chaired by the Education Vice-President, Mick Fox, this committee plays a vital role in the Students' Association, particularly its liaison with the University. The ASC meets less regularly, usually meetings are concentrated in the lead-up to a major social event, and provides a forum for input and discussion on the planning of social activities by the Association.

The MSC is an informal committee which meets infrequently to discuss matters of policy relating to the Students' Association media - *On Dit*, *Bread and Circuses* and Student Radio.

The SRSC is a large committee consisting of all faculty and department representatives, this committee is very large but most important as it provides the Association with direct feedback at a departmental level. It helps facilitate communication between students, the Association and the University.

## PGSA: a finger in every pie

The Postgraduate Students Association (PGSA) has existed since 1965. It represents about 1200 postgraduate students enrolled in research courses at Adelaide University. The function of the PGSA is to defend and represent the interests of postgraduate students to University Administration, the Student Union, Government departments and bodies of higher education.

The PGSA is affiliated with the only national student body, the Council of Australian Postgraduate Associations CAPA, and Mark Leahy, PGSA President has been elected as Secretary on this national committee for 1987.

The PGSA executive is elected at the Annual General Meeting, usually held in March each year. The executive is responsible for formulating PGSA policy and decides which action is to be taken on various issues. The executive meets often throughout the year and all interested postgraduates are encouraged to attend these committee meetings. Details are published in the Postgraduate News; the

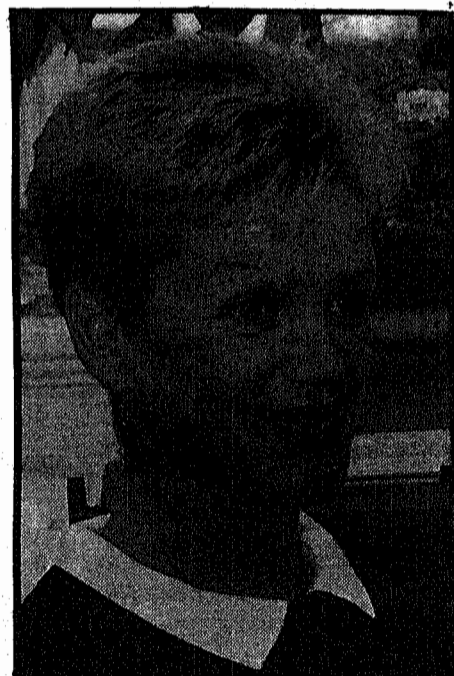
PGSA broadsheet distributed through department representatives or secretaries.

Departmental representatives are elected in October of each year and provide the vital link between students and the PGSA executive. This means that for the PGSA to maintain a successful political image on campus it has to rely upon participation and communication of its members.

The PGSA presents its views to the University via representation on the various committees and boards, including departmental committees, Executive committee, Council, the Equal Opportunity Board, the Sexual Harassment Committee, Education Committee and so on. The views of the PGSA are presented to government via parliamentary lobbying and presentation of written submissions.

Areas of concern for the PGSA this year are -

- opposition to the \$250 administration charge
- opposition to the Overseas Student Visa Charge
- the level of postgraduate scholarships



Rae Durham

- supervision of postgraduate students
- the level of financial support to part-time teaching
- financial support to postgraduate research from departmental funds

- improvement of the position of women in research
- the elimination of sexual harassment
- the principles of Equal Opportunity and Affirmative Action

The PGSA has one paid officer, an Organiser/Researcher. Like most postgraduates, members of the PGSA executive are busy with their own research and it is the task of the O/R to help with the co-ordination of activities and campaigns, prepare any written work and collect resource material for the PGSA. I was appointed PGSA Organiser/Researcher in December last year on a part-time basis, and am available to help with any postgraduate problem or query. I can be contacted in the PGSA office on the ground floor of the Lady Symon Building at the western end of the cloisters, through the internal mailing system or by phone on 228 5898.

In 1987 the PGSA looks forward to greater participation and involvement from its student body, both socially and politically, and would urge all postgraduates to become involved in some way with their association.

## You're on solid study now

**One aspect of university study is that it is a lot different to what was expected from you during matric. Spoonfeeding is not apparent at uni if you want to succeed as JOSIE GUGIS found out.**

Adjusting to life at university is both a social and an academic challenge. Many students face difficulties with study when they enter university because they lack self discipline in their work.

At university, academic success depends entirely on you and on you alone. Essentially the effort you put into your study will be equivalent to the results which you get out of it. Therefore, if you put little or no effort into your work, you cannot expect to reap positive results.

Ironically it is those students who exhibited academic brilliance in high school face the greatest risks of failure upon entering University. A major reason for their high achievement at school was that they were "spoonfed" into academic success.

Their teachers, fellow students, and parents helped them to set a goal and encouraged them until their goal was reached. At school you are practically forced to work and to keep up with what is being taught. At university you are not spurred on to do either. There is no pressure on you to do that tutorial paper, or to complete that essay by the due date. Any work not handed in, is simply marked as a fail - excuses, unless for valid medical reasons, are rarely accepted. The message then is simple - if you are unable to organise yourself and your time efficiently, and to rely on your own initiative, then you may be placing yourself at the risk of facing an academic dilemma.

Lectures and tutorials vary enormously from the class room type situation. As opposed to a class room

situation, lectures often attract several hundred students, which makes communication between you and your lecturer very impersonal. Lecturers don't speak to you, but rather at you.

It is therefore up to you to be an active listener and to decide which issues raised in a lecture are the most important. Unlike classroom attendance, turning up at lectures is not compulsory. It is up to you to decide if you want to learn something or not. The lecturer does not care if you pay attention or not, as long as you are not in any way disruptive to other students. Lectures can be difficult because you have to take extensive notes very quickly, which doesn't leave you with much time to absorb the information. To say the least, they can be a very frustrating experience in which a whole new set of rules based on effective listening and note-taking skills need to be learned.

If you are having difficulties in interpreting or understanding lecture material, then a tutorial is the correct place to seek the answers to any queries you may have. Take advantage of this, and do not be afraid to speak up in the vain hope that somebody else will ask your question. In tutorials, which are basically an extension of a classroom situation, the amount of work you do or do not do, once again, depends entirely on you. Your tutor is there to guide you and to offer advice - not to do the work for you. Like lectures, tutorials are essentially a note-taking session, but because there are less of you in a group, individual attention between



"students - tutors" is greater. Basically tutorials are an indication of whether you are coping or not. For each subject, it is the only hour of "face-to-face" teaching which you will get per week, so use this time wisely.

Spoonfeeding is certainly out at university. Self motivation is the key which will determine the extent of success or failure. You must decide for yourself when you will do work, how you will do it, and most impor-

tantly, why. Unless you can answer the "why" question, and set yourself a goal to work towards, you may find yourself failing because you lack motivation and because there is no one there encouraging you. It takes time and practice to revise the study habits which you acquired at school. However, sheer determination and willpower on your behalf, should soon see you on the road to study success at Adelaide University.

## Welcome!

Hi! Welcome to Adelaide University.

First let me congratulate you for coming this far. And second, let me encourage you not to waste the time you spend here.

I was a fresher last year, and it would surprise you to know how many of my fellow first years spent the entire year at home, at lectures, in town, or in transit between those places. There is more to life than that.

University is a whole new world, alive, interesting, fun, just waiting to be enjoyed. It has its own clubs; its own newspaper; a radio station; a bar; a restaurant; a coffee shop; a craft studio; and a million and one varied and fun things to do.

You may come here to get a degree, but for goodness sake don't let that stop you enjoying yourself. Experience as much of this place as your limited time here allows.

Get started on the right foot during Orientation Week. Take in as many activities and events as you can, join all the clubs that even remotely interest you, and decide what you really like. When you know what it is you want, do as the immortal Victor Kiam would do: "Go for it!"

**George Karzis**  
O-Week Co-Ordinator

## Tune in to student radio

Of the sixty or more public radio stations in Australia, 5UV was the first to receive its licence on June 20, 1972.

Student Radio is an access programme on 5UV which celebrates its 11th year of existence in 1987. It will

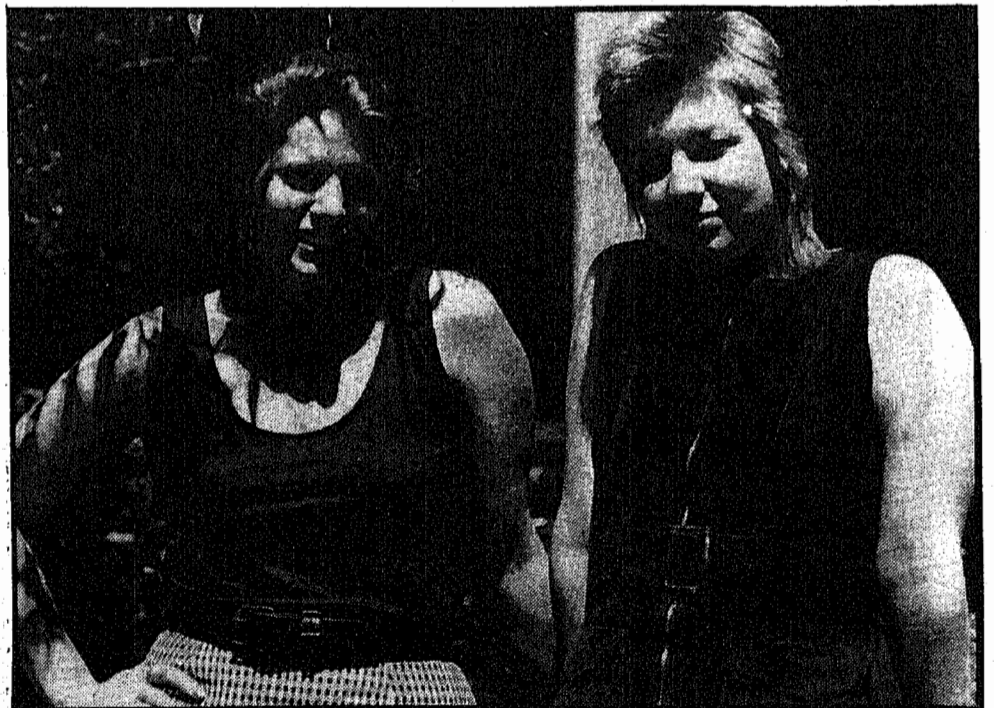
be broadcasting from the new hours of 10.30 until 1.30 each weekday during term.

This year Student Radio hopes to broaden and increase its range of listeners and continue providing an alternative to the average commercial radio station. This means there

is an emphasis on local, new and independent music; as well as other music not commonly heard on larger stations.

Programming will include opportunities for students to hear about events both on campus and around Adelaide. For those interested in a certain vein of music there will also be a range of specialty shows which will be published weekly in *On Dit*. Regular shows will have scope for

creative ideas including radio plays, interviews and film, theatre, book and gallery reviews. Clubs and societies are also welcome to use



Student Radio Directors Fiona Smith and Mara Friedkahlns welcome to come and see us at the Student Radio table on the Barr Smith Lawns during O'Week. our air time for constructive and innovative discussions. Anyone is welcome to advertise upcoming events, items for sale or anything of listener value.

If you are interested in participating in our activities this year, come to 5UV (downstairs under the new Hughes Plaza) and see Mara or Fiona. Alternatively, students are

Finally, besides our on-air activity, Student Radio will be trying to provide regular lunch bands on the lawns of the Uni and there will be a suggestions box placed in the Helen Mayo Refectory where students can leave ideas, suggestions and criticisms.

## ABSTRACT AL'S CAMPUS CREDIBILITY QUIZ



In the sixties, everybody knew who a student was. They had greasy long hair, burn incense, smoked pot, engaged in protest marches and went for long periods without washing with soap and water. These days it seems only bank managers can spot a student from fifty metres; they're the ones who have just bought the latest in computer hardware and whose daddy has already got a job lined up for them when they complete their degree. In the post-modernist eighties, students are divided into a myriad of groups that can be found in the outside or as it is sometimes called, the real world. For the purposes of market research, Abstract Al has prepared 21 computer-extrapolated campus-generated hand-tooled questions in an attempt to pinpoint the major breeds. So take ten minutes and put yourself to the test today; complete the On Dit Campus Credibility Quiz to find out which group of students you can call your own....

### SLOANE RANGER 105-89

You wear Lacoste t-shirts and live in the affluent Eastern suburbs. Your papa papa smokes a pipe and regrets the general decline in today's standards. You take a sensible course like Law or Medicine. You see University as a useful apprenticeship for your adult social life and you go to a lot of 21st's, cocktail parties and dinner shows, most of which you are obliged to wear black tie to. You often get whelpling drunk with your "old school ties", indulge in high-spirited vandalism and bag lectures the next morning with a frightful hangover. The only society you join at university is the Commerce Club. Rather you think it's more important to learn how to mix Pimm's in the right proportions than join a club. You think most of the students at uni who aren't your friends went to a state school.

### NEO-RAD 54-38

You like to see yourself as a modern renaissance figure. Whilst your fellow students are plunging into the premature rat race, you are broadening your mind. You go to amateur theatre productions, watch all those alternative movies at the Trak and buy your clothes at op shops. You dress flamboyantly to distance yourself from the jeans and thongs style of your contemporaries. You leave college accommodation after one week and set up a Bohemian flat in North Adelaide, from where you start rumours about your wild lifestyle. At the end of your degree course, despite all of your apparent creative zeal, you will succumb to the well documented fact that last year 40% of your faculty students at Adelaide University became public servants. Basically, you're an arts student.

### CURRICULUM DEVELOPER 88 - 72

You regard university as wearisome qualification for your ultimate goal - getting a good job. Your favourite movies are *The Big Chill*, *About Last Night..* and *St. Elmo's Fire*. In 1988, you will pass social muster by flourishing a contract of employment from a corporation no one has heard of. A well-rounded CV is your aim and, however regrettable it may seem, no CV is sufficiently rounded without a reasonable

### 9 You get home from uni after an exhausting day at the Uni Bar. You turn on the telly. Which shows would you watch?

- (a) *The Young Ones*, *Perfect Match* and *60 Minutes*
- (b) *Beatbox*, *Vox Populi* and *Yes Minister*
- (c) *Miami Vice*, *Business Week* and *Brideshead Revisited*
- (d) *Prisoner*, *State Affair* and *Neighbors*
- (e) *Towards 2000*, *The Inventors* and *Countdown*

### 10 You're running late for your lecture, so you decide to drive to uni. You jump in the car and turn the radio on to calm your nerves. What station do you listen to?

- (a) ABC FM
- (b) MMM FM
- (c) SA FM
- (d) 5DN
- (e) 5KA

## POLITICS

## FIND OUT WHICH GROUP YOU CAN CALL YOUR OWN

degree. Thus there is no social stigma attached to working; after all you'll have to get into the habit of going to executive meetings. You wear the latest European fashions and will marry someone of equal earning potential. You eat at expensive restaurants and drive a red porsche. You are most probably an Economics or Accounting students.

### TECHO 88-55

You are one of the 85% of students no one ever sees between the freshers on day one and the graduation snap at the end of finals. You live for three years in college accommodation, hardly ever go out to socialise and you decorate your wall with posters of Cyndi Lauper or Samantha Fox. You're insanely jealous of the college socialites with their pretty partners and you cling to the fervent hope that your honest endeavours will see you through. You play wargames like *Dungeons and Dragons*, are a member of the Society for Creative Anachronism and draw bizarre cartoons for your department's magazine. It is a universal truth of Susan Ryan that Technos will inherit the earth, for is she herself not one of them? Your course is either Science or Maths.

### BOGAN 21 - 37

You only just scraped the cut-off mark for your course when you were admitted to Adelaide University. You live in the Western suburbs and wear jeans and a t-shirt where-ever you go. You listen to 5KA because that's the station which plays all the hits all the time. Whenever there is a Mardi Gras on at Hindley Street, you get rolling drunk with your mates and act like an immature schoolkid. You play pool at the local pub and if you lose, you'll get into a vicious fight with the victor. You wonder why you are at university and not at a TAFE or SACAE college, because that is where most of your friends are studying. You don't have enough willpower to keep a part-time job so you get the dole. You chose your subjects by blindfolding yourself and dropping a pen on the University Calendar. You're probably an arts students and at the end of your first year will drop out to circumnavigate Australia in a Holden panelvan.

### 11 Are you...?

- (a) A left-wing subversive
- (b) A disillusioned Liberal
- (c) A closet ALP
- (d) A believer in the free market
- (e) Don't know

## STUDY

### 12 The Union Bookshop foolishly allows credit. You run up a \$500 bill almost instantly. On what...?

- (a) Gold-tooled, leather-bound copies of the letters of Benjamin Disraeli
- (b) A host of quasi-pornographic art-decor glossy photography mags
- (c) All your course books
- (d) Books on interviewing style, study and how to write the perfect curriculum vitae
- (e) You get the amount withdrawn and spend it all on drugs

### 13 The Barr Smith Library introduces a new electronic screening system to stop book theft. During an essay crisis at the end of first term, how do you ensure you get hold of that vital book?

- (a) Tear out the relevant pages and take them home
- (b) What Library?
- (c) Buy them, after all, it's only money!
- (d) Get there the minute the library opens to borrow the book
- (e) Cover the book in aluminium foil, stick it down your pants and hope that the screening detectors don't pick it up

### 14 As everyone knows, an essential item is determining a person's social status is the type of car they drive. What do you race around in?

- (a) A porsche
- (b) A mini but I would prefer an open top Volkswagen
- (c) Something with mags
- (d) A 1958 Red Plymouth Fury
- (e) I catch public transport whenever possible.

### 15 It's your last exam and it's finally over. You're leaving straight away to go on vacation. What's your holiday site?

- (a) Europe or Surfers Paradise
- (b) To your grandma's cottage in Dubbo
- (c) To travel through China. You did South America last year and India's next on your hit list
- (d) Camping at the Flinders Rangers to collect insects.
- (e) Victor Harbour or Goolwa

### 16 How do you spend your holidays?

- (a) Go on a computer programming course
- (b) Sign up with the forces
- (c) Visit all the local pubs
- (d) Going out to an expensive restaurant each night
- (e) Sample every type of drug you can

### 17 There is an emergency at some late-night hi-jinks at the Uni Bar. The fire alarm is set off and the automatic smoke-sensitive sprinklers come on. What's your attitude to the situation?

- (a) Blind panic
- (b) Well if my number's up, C'est la vie!
- (c) Better keep my head down until all this craziness has calmed down
- (d) It's so bloody ridiculous. We're all meant to be mature adults here. They woke me up and I've got an interview tomorrow
- (e) It's pathetic. In my papa's day they did this sort of thing correctly; like the time they roasted the Dean on a spit over a huge bonfire they built in the cloisters.

### 18 You have enrolled at University in seven subjects and are doing a chronic overload. To pay the \$250 Administrative fee you visit the Welfare officers to get a loan. With your other debts, what's your loan overdraft in total?

- (a) Pushing three figures
- (b) \$13.69
- (c) \$249
- (e) \$1 200
- (e) I don't need loan, I invest money

### 19 Your sex life is...?

- (a) Promiscuous
- (b) Monogamous - to a partner of equal earning potential
- (c) Bi sexual, homo sexual or trans sexual - or all three!
- (d) Frustrating
- (e) Celibate - you get off watching *Electric Dreams*

### 20 What drugs do you take...?

- (a) Strictly only alcohol
- (b) I tried marijuana once but it had no effect on me
- (c) Coke, acid and mogadon
- (d) I love the occasional joint
- (e) Never - it affects my processes

### 21 And finally, what's your proudest extra-curricular activity?

- (a) Being elected student rep to your department's board
- (b) Having your stomach pumped after drinking 20 pints at the Uni Bar
- (c) Getting a part-time holiday job with a starting salary of \$1 000
- (d) Setting up an obscure arts magazine on campus with pretentious articles about the colour of students' socks, a gossip columnist called "Dear Dorothy" and a readership of 19
- (e) Being able to sleep with more of the opposite sex in your social group than anything else

## FASHION

### 1 You're cruising through town, looking cool on a hot Summer's day. What brand of sunglasses are you wearing?

- a) Le Specs
- b) Ray Bans
- c) Lennons
- d) \$1.99 bargain basement specials from the supermarket
- e) I don't wear sunglasses, only contact lenses.

### 2 You're a trend-setter amongst your clique of friends. Where do you buy your clothes?

- a) Benneton
- b) Op Shops
- c) A hypermarket in the Western suburbs
- d) Country Road
- e) Union Jack Clothing

### 3 Lapel badges make a sudden come-back into fashion. What brand are yours?

- a) "Nuclear Disarmament Party", "Hang Nelson Mandela" and "Feminism Rules"
- b) The brand logo of your car
- c) "Will power" the logo from your secret club and a picture of Einstein
- d) Dozens of little "in-jokes" like "Receptionists do it on the phone" and Jimmy Barnes
- e) You would never wear a lapel badge because you think they look silly

### 4 Are your shoes...?

- a) Gucci moccasins
- b) Ciaks
- c) RM Williams or Nike gym boots
- d) Winkle-pickers or brothel creepers
- e) Desert boots and ripple soles

## ENTERTAINMENT

### 5 On the nights you go out, which nightclub do you hit?

- a) The Arkaba, The Richmond or Sam's Disco
- b) Limbo's via The Austral
- c) Kentish then The Toucan
- d) St. Pauls
- e) I play wargames on my evenings off.

### 6 You're at a raging party and someone asks you to slap the next record on. What would you play?

- a) Dire Straits, Genesis and Simple Minds
- b) The Divinyls, Cyndi Lauper and INXS
- c) Billy Bragg, Iggy Pop and Yoko Ono
- d) Madonna, Jimmy Barnes and Bruce Springsteen
- e) Sade, Skyand Jean Michelle Jarre

### 7 During a dinner party conversation, someone strikes up a rather intellectual conversation with you. What do you do?

- a) Throw food at them
- b) Buy them another drink
- c) You never get invited to dinner parties
- d) Steer the conversation towards something less pretentious like a discussion on career objectives
- e) Grunt something unintelligible through a mouthful of macerated bolus and continue eating

## HELDIA

### 8 On an inspection of rooms at St. Mark's College, the University Vice-Chancellor is invited to your humble bordello as a typical example of student accommodation. What reading matter does Professor Marjoribanks find casually scattered on your desktop table?

- a) *Times on Sunday*, *The Spectator* and Evelyn Waugh
- b) *Direct Action*, *The Australian* and Karl Marx
- c) *The Asian Wall Street Journal*, *The Face* and Mickey Spillane
- d) *The News*, *Mills & Boon* and Ian Fleming
- e) *The Advertiser*, *Omega* and J.R.R. Tolkien

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## SHOCK HORROR O' CAMP SCANDAL!

**What is it like to go to an Orientation Camp? And what does the "O" in Orientation really mean? JOHN CIRILLO filed this account after spending four days at Aldinga with a bunch of freshers who didn't know each other from a bar of soap.**

"O-Camp". Let us see, what does the 'O' really mean? Oblivion? Ocker? Ooze? Orgasm? Well, honestly speaking, I think it technically stands for 'Orientation', but is it just orientation you experience on an O'Camp?

Just as every year there are countless freshers introduced to the maze of Adelaide Uni campus, so are there O' Camps which try to bring freshers together to familiarize them with other freshers. Since the SAUA Camps are "the most popular camps on campus", I decided to review them for this reason.

At 0900, on a Thursday, fifty or so bright eyed, pimple faced adventure seeking freshers from most of the well to do colleges of Adelaide, congregated in the cloisters. Clad with multi-coloured Country Road shirts hanging purposely out of their designer shorts, and neatly wrapped sleeping bags tucked under their arms, old friends exchanged warm smiles and matriculation scores. For the lonely individuals, those that didn't come in a college group, this was the true test, 'Orientation' - getting to meet new friends. Most did! It is these individual freshers that benefit most from O' Camps. The nervous "Hello, what are you doing?", would sound like a sleazy pick-up line in the bar on a Friday night, but this morning it was a genuine intro line.

Another "cordial" welcome to the Uni was given by the O'Camp directors. Groups were then organised. As each name tag was called out, you were scrutinised by all. Anonymity was lost. Quick glances, nervous glares and false confidence was shown by all concerned. The small groups, determined by the colour of your name tag, congregated together. My colour was red. 'Red Group Leader' introduced himself. This was our home team and we must do the best so that we could win the prize. Free O'Ball tickets. What a joke! We came last!

Don Little, one of the student welfare counsellors, introduced the counselling, or should I say, the getting to meet a few other freshers session. (Or the 'grope' session). It was quite hilarious and somewhat impossible trying to sit on each other's knees whilst bunched up in a tight circle. It succeeded, however, in breaking down the communication and touch barrier (the rest was up to the students in the sleeping bags in the camp's dorms! Further introducing and talking made most students familiar with at least five to six people. Somehow though, you had a list of names longer than the proverbial human appendage. This was all too much for one morning.

A disorientated tour of the Uni complex was then given by our Red Group Leader. A pilgrimage to the bar was taken for all the wrong reasons. It was funny, but somewhat disturbing, knowing that this was the 'Sin Bin' of the University. Knowing that this would be the place where we would spend our money and time drinking the amber fluid when we should be at a practical or adding the finishing touches to an essay, or just even writing one!

Instead, we will be in a drunken state of hard rocking euphoria! For now, however, those were the intentions of our O'Camp.

Time seemed to go slowly now. We had to chew down half cooked sausages at the barbecue in the cloisters, before the now impatient mob hastily threw their sleeping bags haphazardly on the bus.

We had to stop half way for those who drank too much in the bar so that they could relieve their weak and full bladders. I don't know what was worse, enduring the gravel road before we got to the campsite, or the spooners at the back of our bus singing "Row, Row Your Boat" all the way. The song sounded worse than Kookaburra III's results in Fremantle. Anyway, Kursa Campsite, Aldinga suddenly loomed up ahead of us.

Just as we arrived, Group 1 from the first camp were staggering onto the buses. Well hungover and looking the worse for wear, we were given the thumbs up approval of the camp. "The party in the organisers' dorm was wild!", one rager told us.

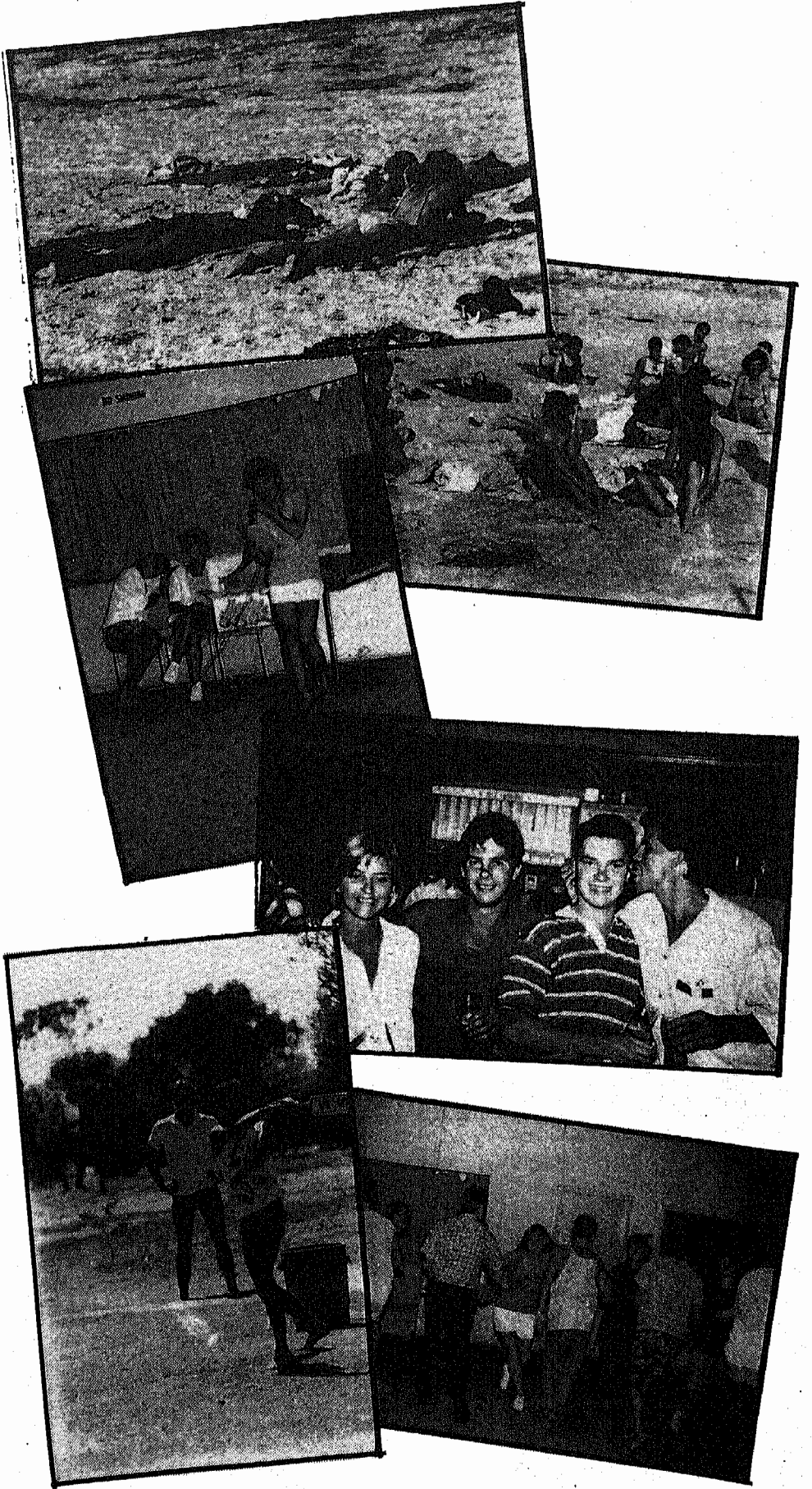
After dorms were picked, sleeping bags unrolled, an object race was run. The idea was to collect all the objects set out on the list had to be found by fair or foul means. A wooden gate, a trotting cart was temporarily borrowed from a neighbouring stable. The first night culminated in the bar at the Aldinga Hotel. A reasonably good band "The Very Sanes" got the mood up to fever pitch in what is normally a quiet hotel. Dancing went mad and the skulling was just as fast and uncouth. The music finally gave way at the end of the night to too many regrettably consumed drinks. We were shuttled to Kursa. The Mr and Mrs Hydes all staggered to bed, while Red Group Leader did the same; we doubt whether he got any sleep.

Rise and shine on the second day was slow and extremely hard. Those who accidentally crawled into the wrong bed of people of the opposite sex (Red Group Leader-Bogey in the bed) were seen contentedly going back to their rightful beds in the wee hours of the morning. Breakfast was too early so it was missed, but lunch was brunch. It was good food prepared by a good cook called Des. He gained all his expert cooking skills from RAAF kitchens. Cleanup was an arduous and dirty task but it was done.

Seeing that the temperature was in the late thirties, a trip to the beach was a must. A day spent mellowing out in the surf was appreciated by everybody. I still couldn't believe that some of the ladies still wore make-up on the beach on an O'Camp!

It was finally called a day when we realised that missing breakfast now made us even more hungry for dinner. After dinner we participated in some good ole time square dancing. This was extremely enjoyable and even if you were making a fool of yourself, at least everybody else was too! The rest of the night was spent consuming more of the banned fluid. We spent the night on the beach. Here we entered into heavy philosophical talk about life, the future and uni.

Dawn broke over the picturesque Aldinga scrub and the Vikings broke into our dorm and brought us to life. (The Vikings were a small group of mostly immature spooners who formed a para-military squad of adventure seeking hoons.) Their



antics of grunting and charging resembled the sex call of a bull walrus.

Thus began the third day. After 6 dozen echoes, numerous late nights and promiscuous goings on, everybody still looked human. The Viking grunting of "Rape and pillage" was now as sour as the taste buds in our mouth from too much drinking. The red head bands showed you who was a conformist to group pressure. We all went down to the beach again. Nobody really wanted to go swimming; sleeping seemed more attractive.

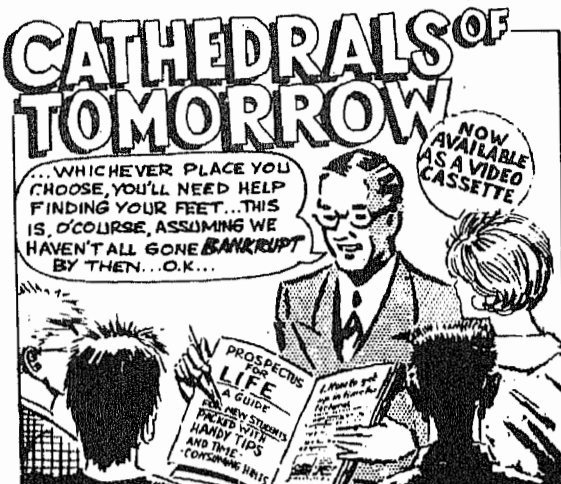
The third night started off with an hilarious reproduction of the love show *Perfect Match*. Questions such as "Would you like to spend a night in the back of the camp van using the independent suspension to the limit?" were very humourously answered to the pleasure of the beer drinking crowd. We then watched the video and were all rocking and rollicking in laughter on the floor. The wild party in the supervisors' dorm started full bore after this. It was on for the proverbial young and old, and even those in between. Music blared, booze flowed freely

and everybody, apart from dancing to the 15th replay of Cold Chisel's "Bow River", did what came naturally, even if it was vomiting! Somehow we went to bed well into the Sunday morning. The bliss could not last forever.

The fourth and final day arrived. I don't know how we got up, but we did! Bloodshot eyes, and tired 'Goodmornings' were spoken even though it was the afternoon. Cleanup was done fairly quickly, sleeping bags were untidily slapped into their rolls and fresh clothes were put on whilst the soya bean stained shirts were put in the bag for mum. The bus journey back was the quietest one I've been on for quite a while; most people slept!

The University appeared before our strained eyes again. Where we left off on our "once only opportunity". A number of drunken sleepless nights with freshers who are in the same boat as you are, is well worth the experience and the forty five dollars! We had become "a part of an institution". Whether 'O' stands for 'Orientation' or any of the other 'C' words, I'm sure you will experience all or some of them on an O'Camp.





## PROGRAMME

### MONDAY

10.00 am **Official Welcome - BONYTHON HALL.** All students are welcomed by speakers including the Chancellor of the University, Dame Roma Mitchell and the Students' Association President David Israel

11.00 am **Faculty Talks** - Students split into faculty groups to hear the academic and the students views of study in their courses.

Arts - Napier 101  
Architecture - Forum  
Dentistry - Lecture Theatre 2  
Economics - Napier GO1  
Engineering - Chapman Lecture Theatre  
Law - Law Lecture Theatre  
Medicine - Florey Lecture Theatre  
Mathematical Scienc - Horace Lamb  
Music - Hughes Lecture Theatre  
Science - Braff Lecture Theatre

12.30 pm **Free BBQ Lunch** provided by the Students' Association for all first years. A veritable feast of chops, sausages and salad with cool drinks provided. The Union Bar will be open for something more daunting.

12.30 pm A demonstration of **Rhee Tae Kwon Do** presented by its devotees at Adelaide University on the Lawns.

12.50 pm The **Choral Society** will regale you with their collective voices on the Lawns.

1.20 pm The Adelaide University **Dramatic Society** presents songs and extracts from their show "Brecht on Brecht" on the Lawns.

3.00 pm **Walk to Uni Gym** leaving from Cloisters.

5.00 pm **A.U. Science Association BBQ** in Cloisters. Members \$2, Non-Members \$2.50

7.30 pm **O-Day Hop.** The first show of the year and it is absolutely **FREE**. Dance to the music of the **Lizard Men** and laugh to the antics of **Not One But Two. Presented by the Activities Council.**

**ALL DAY** - Tours of the Barr Smith Library. Book at the Students' Association Office.

### TUESDAY

7.30 am **Chemical Engineering and**

**Material Science Society** welcome their freshers with an early morning party. Official Welcome by head of department, then a free breakfast, with wine and beer which could be the source of minor, but recurring aches and pains can be easily solved. Games Room.

9.30 am **Music Students** - Official Welcome for first years in the Hughes Lecture Theatre.

10.00 am **Architecture Students - Official Welcome for first years in Polygon Lecture Theatre**

10.00am **Medical Students - Official Welcome for first years in Florey Lecture Theatre.**

12.30 pm **Asian Food** sales on Lawns presented by Overseas Christian Students Fellowship.

12.30 pm **Vegetarians** - Food and wine on the Lawns provided by the Seventh Day Adventists.

12.30 pm **Fitness** introductory class in the North/ South Dining Rooms

12.50 pm **Society for Creative Anachronism** demonstrates medieval fighting and dance on the Lawns.

1.30 pm **Aerobics** demonstration on the Lawns.

1.00 pm **Bahai House of Workshop in India** : An audio visual presentation of the opening ceremony of the unique shaped white marble temple presented by the Bahai Society. Little Cinema. All welcome.

1.00 pm **Evangelical Union** Introductory Meeting. North Dining Room

1.00 pm **Dentistry** - Official Welcome by Dean, Dental Lecture Theatre.

1.00 pm Performance in Little Theatre by **Not One But Two**, comedy/cabaret act. **Walk to Uni Gym** leaving from Cloisters.

**ALL DAY** - tours of the Barr Smith Library Book at the Students' Association Office.

7.00 pm **A.U. Science Association** Annual First Year Dinner in the Bistro. Remember to bring discount vouchers for free glass of wine and 25% off your meal.

**WEDNESDAY**

10.00 am **MARKET DAY** - Buying and Selling all day on the Lawns. Sellers will be setting up early, so come early for the best bar-

gains in food, clothing and other goodies.

12.00 pm **Demonstration of Alexander Technique.** Sets in train processes for investigating and re-educating habits of misuse in common activities, such as, sitting, standing, talking and walking. Habits

12.30 pm **Kung Fu Club** demonstrating on the Lawns.

1.00 pm **Love Fever** on the Lawns presented by Student Radio and the Activities Council.

1.00 pm **The A.L.P. Club** presents Gordon Bilney talking on the Australian Card.

1.00 pm **Law Students** - Welcome by Dean, Chairman and President of Law Students Society. Lecture Theatre 2, Ligertwood.

2.00 pm Skydivers from the University **Skydiving Club** will parachute onto the University Oval, which is a short walk across the footbridge.

2.30 pm **A.U. Science Association F.A.A.R.C. ING** - Foul Animal Acts 'Round Campus. Cost is 50¢ and prizes will be given to the most talented animals.

3.00 pm **Walk to Uni Gym** leaving from the Cloisters.

5.00 pm **Judo demonstration** in the Games Room.

**ALL DAY** - tours of the Barr Smith Library. Book at the Students' Association Office.

8.00 pm **SKULLDUGGERY** (Adelaide University Cloisters).

**STUDENTS forget about the problems of Tertiary Fees - we have a different problem for you to cope with. A beer problem! We have 70,000 (!!!) cans of cold Export Beer to demolish and we are counting on your help. Come along to the all new "can-slam" Skullduggery and help us solve our problem (St Tropez cooler and softies also available).**

**Division 4, Harry and the Heartthrobs** will be playing, and the cost is \$12.00 all inclusive.

**THURSDAY**

7.30 am **Evangelical Unio Pancake Breakfast** - North/South Dining Rooms

10.00 am **A.U. Science Association Pancake Breakfast** on the Maths

Lawn. Cost is \$1 for members and \$1.50 for non-members for all you can eat.

12.30 pm **Fitness Class** in the North/ South Dining Rooms. All welcome to come along and watch, or even join in.

1.00 pm **Wilderness Society** slide show in Union Cinema.

1.00 pm **A.U. Science Association Tug of War Competition** across the River Torrens.

7.30 pm **Debating** in the Union Complex. The Union Cinema is the starting place if you would like to see South Australia's finest speakers in action.

7.30 pm **PARENTS EVENING** (Union Gallery) Students are not the only ones who have to adjust to the change from school to University - parents need some help as well. Speakers including academics, welfare officers, and students will explain and help clarify some of the problems. For more understanding at home, make sure the oldies come along. Wine and cheese will be provided.

7.30 pm While Mum and Dad are getting the low-down on University, you can get the answers to all the problems that adolescence poses just by watching the greatest teen movie of them all, **PRETTY IN PINK** in the Union Hall.

**ALL DAY** - Tours in the Barr Smith Library. Book at the Students' Association Office.

**FRIDAY**

10.00 am the **Simulation Gaming Association** invites you to experience war-gaming and role playing 10.00pm in the Games Room.

**O'BALL** Beep...Beep...Hi this is Roger. I'm not home at the moment. If you leave your message when you hear the beep. I'll get back to you Beeeep. Rog, listen it's Chuck. Look man, the Cup Races are over and before we go back there is one thing we gotta do - **THE O'BALL! HIGH NOON - FRIDAY 6TH MARCH**

It'll be Woodstock all over again man. So freeze the acid and see you there Rog.

9.00 pm - 12 midnight - **Beggerman Thief** band in Union Bar. Free to students \$3 Guests.

**ALL DAY** - Tours in the Barr Smith Library. Book at the Students' Association Office.

# LIMELIGHT

## FORGET THE AND GROW

**Synthesizer band OMD have come a long way since 1978 — from sweaty Liverpool Clubs**

JOE PENHALL reports.

In his hotel room in Michigan OMD's Andy McClusky is watching *Star Trek* and laughing incredulously.

"I think it's the first one they ever made... It's totally different"...More warm Liverpoolian laughter resounds down the phone and he adds "Just let me turn it down and you'll have my full attention...."

Orchestral Manouevres In The Dark are representative of many of their contemporaries in that refusing to accept the clichéd rags to riches story, and consequently refusing the trappings which accompany it, they have in the face of the pressures of success-managed to sustain their artistic integrity.

The band emerged from suburban Liverpool in the late seventies with a brand of melodic syntho-pop which instantly earned them praise from critics and audiences alike. Now, eight years later they are scoring top ten hits and touring the world. However as frontman McClusky explains; they are still dubious about the term "success".

"I would say in some respects we've been successful in our own terms...in that we have largely continued to do what we felt like doing, and we've made enough money out of it to lead a fairly reasonable lifestyle and continue to be in a band; and we've enjoyed ourselves and we're proud of what we've done. I think if you can get those two things in whatever you do I suppose that's success isn't it..."

He points out that the band members still live in the suburbs of Liverpool where they grew up. "We don't go home very often, but it's a nice place to call home."

"We have generally stayed pretty sober...I think a lot of it is a reaction against the sort of clichéd image of the "pop star"; the overdressed, overbearing, boring, got too much money-not enough brains type of pop star image... I think there are a lot of bands these days who are consciously trying to be a little bit more down to earth."

However, like it or not, the super star image still endures.

McClusky, whose first musical break came during the punk era when such a mentality was the root of all evil, is philosophical about it.

"I think that from day one, once the international media was set up with films and T.V. and radio covering the globe, "pop stars" started to come through, and you can't divorce that personality cult from the music that they make...People have this craving for something that is different and beyond their norm - beyond their conception and understanding, and they love to read about people who are dating film stars; and staying up till whatever time in the morning; and driving round in limousines; and flying around and being "decadent"... he trails off chuckling.

And if OMD are subjected to



ORCHESTRAL MANOEUVRES IN THE DARK

"Rock Star" status now ("less of the 'rock star status please' cautions McClusky) success in America is the reason. The last hit over there was "If You Leave" from the film *Pretty in Pink*. It went top five in the U.S. charts, and the follow-up "Forever Live and Die" is headed in the same direction.

However McClusky explains "It was never top of our priorities to crack America and earn megabucks, but when things did start to happen last year we thought "Yeah why not, let's give it a whirl".

"We're not the greatest thing since sliced bread over here, just...things are getting along quite nicely." He happily explains before adding dryly "It's a bit scary to be the "in - fashion" band because the next thing you know you're the "out of fashion" band. On the subject of the States he ruminates "There's some very painfully gross and disgusting things about the States", adding "It's really a country in which there's some awfully tactless and tasteless things... which are very disheartening, but I think that comes from having an English attitude to life, we have a different approach I think."

Still on the subject of America, the new album *The Pacific Age* contains a tribute to one of that nation's great civil rights campaigners, Martin Luther King. McClusky points

out that the track is a careful nod in the direction of civil rights, but is purposely not an overtly political statement.

"We've never been a band to make overtly political statements. We do have strong political ideas, but we've always found a rather uncomfortable balance of pop music and

like doing and that's basically how we've conducted the band over the last eight years. We don't try to follow anyone else's formulas - we don't follow our own formulas, whether they be successful commercially or whatever.

"There are people who think this album's absolutely useless and wish

**"There are people who think this album's absolutely useless and wish we'd done something like we'd done a few years ago..."**

politics; it's very hard to make concrete clear arguments in pop songs; If you dilute them they become not worth talking about and if you try to pack them into a song it becomes so verbose that it's usually counter-productive."

Another "uncomfortable balance" is that of the new and old music of OMD. An added brass section has changed the sound considerably - not everybody agrees that it's for the better.

"I think some people have had some misconceived notions about what OMD is supposed to be all about. We never set any ground rules, we never had any attitude as such... We were basically just two guys doing whatever the hell we felt

we'd done something like we'd done a few years ago. Whatever they think, we will do what we feel like doing. We'll probably sound totally different next year."

It's very likely. The band and their sound have undergone constant change since their inception. But what changes have they noticed in the industry since their early days, in the late seventies?

"...After the punk explosion things decentralized for a while; not just in the commercial side of the industry - the audience: people were actually prepared to get out and about, and invest a bit more time in looking for bands and going to clubs and things...And it's just contracted again; people want to sit

at home and be hit over the head by things. The big companies are back in control...I don't know whether anything will come along and change those things..."

In fact, the relationship between the music industry and society is something that McClusky has thought about a lot. The question of whether or not music can change society he calls, "the million dollar question".

"For quite a while now I've been a believer in the fact that music can alter people's perceptions of things, but I don't think it does it in a direct way; I think it does it in an indirect way; generally...it works by being a mirror rather than a sledgehammer. I think by reflecting attitudes and current thoughts and what's going on it tends to concentrate and harden attitudes in the same way that I think T.V., fashion, video and other sorts of pop media tend to..."

As for changing the political face of society he is more cynical. "Most people don't give a toss about politics. I mean, I think the mouth-piece of the British community is George Michael, or whoever else is number one that week. Most people.. they're not going to get up off their backsides and do anything about changing the world. They'd much rather have the money to go to the disco and dance the night away to WHAM and get drunk and pick up girls..."



Andy Warhol

## Pop of Pop Art pops off

### OBITUARY

by John Lindsay

On Sunday 22nd February, 1987 the great maker of home-movies, Andy Warhol died. His work however will continue to influence the world of graphic art.

Born Andy Warhola, in Pittsburgh, Pennsylvania, of Czech parents, he later studied art at the Carnegie Institute of Technology. He rose to fame with the painting of a Campbell Soup Can, which spawned "Pop Art" and opened a new age in commercial art.

For those of us who were not born thirty years ago, the name Andy

Warhol means little or nothing.

But for those of you who experienced some of the season of Warhol films at The Classic last year, the enigmatic Warhol was to be seen at his best.

His films were in the style of his art: images of the things that were important to him or interested him, but as Paul Morrissey began directing his films they became more 'Artistic' and less personal.

He worked in an old factory named "The Factory" because his art was produced by helpers who screen-printed his work in huge quantities. The material was taken from the pages of newspapers and

magazines; images of popular people and everyday items featured strongly.

But the Factory contained other elements: the raw material for his films, the actors and sets, and it focused the creative talents of many who made Pop Art what it is.

Sadly this era closed when Valerie Solaris, the founding and only member of SCUM (Society for Cutting Up Men), shot Warhol in 1968.

He survived, but dropped out of the limelight. He still remained active in New York's social life and his death will have been felt by many.



"Beyond the Glass Door" by Ron Orchard  
An exhibition of recent paintings by Anglo-Canadian artist Ron Orchard is being shown at The Gallery Space for audiences attending performances there. The exhibition concludes Saturday, March 28.

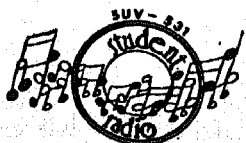
Two exhibitions at the Jam Factory are currently on show.

"Quaint Dreamings" is an exhibition of "New Hoas" using glaze and clay, landscape. The second is a display of works by Tracy Mathews (ceramic pots), Carol-Anne Fooks (multi-media works) and Aboriginal and Contemporary baskets. Both are on show until March 29.



## SHOWCASE

## Student Radio diary this week



Student Radio welcomes our listeners (old and new) for 1987 and hopes that you will find what we have to offer this year, interesting, relevant and entertaining.

During O-Week, Student Radio will be broadcasting live from the Student's Activities Office, so keep an ear out for us if you're around the cloisters or on the Barr-Smith Lawns. Also during O-Week, on the Wednesday, we will be running a cake stall to raise money for new records, so come and treat yourself to delicious homemade cakes and biscuits. At 1.00 p.m. on that day also prepare yourself for some fun,

when we present Adelaide's latest offering in "Funkaplastic Hyperdisco". LOVE FEVER. Be on the Barr-Smith Lawns to see what a computer on heat sounds like.

Our programme guide will now be a regular feature in *On Dit*, and in the coming weeks Student Radio will settle down to a regular format, combining on-campus activities and news, specialist music shows and all your old favourites from last year. So tune into Student Radio from 10.30 p.m. to 1.30 a.m., every Monday to Friday on SUV-531 on the AM dial.

### STUDENT RADIO PROGRAMME GUIDE - Week beginning 2/3/87

**Monday:**  
10.30 pm 20¢ of mixed lollies please.

11.30 pm The Murray and Clem Show  
12.30 am In Control

**Tuesday:**  
10.30 pm Belinda Hercus Presents  
11.30 pm Soul Music  
12.30 am British Rock

**Wednesday:**  
10.30 pm 20¢ of mixed lollies please  
11.30 pm Thunderbirds are go!  
12.30 am Ilka and Josie

**Thursday:**  
10.30 pm Overseas and Underground Music Show  
11.30 pm The Blues Hour  
12.30 am Scunge Thrunge

**Friday:**  
10.30 pm Suzanna and Litza  
11.30 pm The Roufos Logrunner Hour  
12.30 am The Glam Show

# Summer viewing takes us to the edge of madness

## THE BOX JOHN HAINSWORTH

Australian's laid back sense of failure and Conner's devastating victory.

It was disturbing to realize that in writing an interview with Bob Hawke to Willard doing the weather, the latter not only came across as more articulate and intelligent than our P.M. but just about any public figure in the country. Except of course Gough Whitlam, Philip Adams, and Cameron Daddo.

The holidays are the best time to go away, get outside, meet new people, get drunk, and read a book, among other things.

It is usually the worst time to watch the box.

The T.V. channels bluntly announce that their highest rating stars are away on holiday so viewers are assaulted by Jack Palace westerns, the 20th repeat of *Hogan's Heroes*, reruns of documentaries nobody watched the first time (eg. *the Sex Life of the Kalahari Bushmen*) and endless hours of sport.

After three months of the non-ratings doldrums the networks then inundate us with their new shows, local and foreign. Often the business mergers taking place offscreen are more exciting than what the tycoon's offer us on the box.

This summer vacation just parted was, however, rare in that there were a few programmes that were excellent. *Edge of Darkness* was repeated on the A.B.C.. The six episodes were doubled up and shown over three nights in an effort to get people to watch what many consider, myself included, to be the finest television drama ever made.

Whilst we are on the subject of brilliance the A.B.C. is also repeating, for the second time, *The Young Ones*. This was a breakthrough comedy in that the characters are selfish, filthy and absurd. They are as unredeemingly manic characters as Alice met in Wonderland.

Compulsive viewing for insomniacs was the NBC *Today Show* when the bombastic Bryant Gumbel, the scrumptious Jane Panley, and the offbeat weatherman Willard Scott came to Australia to cover the America's Cup.

Since the Cup proved to be something of a non-event the *Today Show* hosts did their best to interview and visit as many interesting people and places as they could cram into a week.

It paid off for the Americans because the *Today Show* down under blitzed its opposition in the ratings back home. Our country has never been exposed to such extensive coverage.

There were some classic moments. Jane was astonished at Bruce Ruxton's frankness over race relations. If he had been an American he could have been slick and diplomatic. Ruxton's unashamed bigotry had Jane stumbling over her teleprompter more than usual.

There was always an enthusiastic crowd of Australians and expatriate Americans watching the filming, who laughed, cheered, and held up signs, two of which are memorable:

One read "You can take the America's Cup, just leave Jane Pauley". The other said "Good on you Dennis, You Bastard!" which perfectly summed up the average

There was the enthralling *Jesus: The Evidence* (U.K.) which explored the ongoing quest to rediscover the historical Jesus of Nazareth. Over six three, hour long

episodes it carried interviews with theologians of different denominations, examined new archeological findings and, rather crudely, interspersed all this with footage from half a dozen Biblical movies.

The experts, interviewed, all held the opinion that the Gospels are not eyewitness accounts, but instead second hand works of propaganda. It raised the question whether Jesus ever saw himself as a "divine being". Some argued that it was much more likely that, since Jesus was a Jew, he saw himself as a Jewish, and therefore "human" Messiah.

The programme took the views that for Christians to close their minds entirely to this kind of debate, to shrug their shoulders and say that their religion is only a matter of faith is unfair to Jesus, because he himself was not a mystical abstraction, but a historical figure who lived and died for his beliefs. The point of *Jesus: The Evidence* was to try and find out who he was, and what exactly he died for, a difficult but fascinating task.

In 1984 the ABC was too scared of this programme to pick it up so it was let to SBS to show it. The latter has just shown some of the greatest foreign films ever made: *Potemkin*, *The Seven Samurai*, *Nosferatu*, *La Dolce Vita* and *The Seventh Seal*.

But it was a commercial station, Channel 7, that got its hands on the most entertaining show of the summer. *Charters and Cauldicott*. However, instead of telling people and giving the show a chance, it shamefully dumped it in a time-slot that a programme of its wit and grace did not deserve.

Charters and Cauldicott are the two venerable retired civil servants immortalized in the 1939 Hitchcock film *The Lady Vanishes* and here resurrected in the blithe forms of veteran actors Robin Bailey and Michael Aldridge.

In six rather spiffing episodes they muddled through a murder mystery with a good deal of aplomb and disdain. The show had the potential to gain a cult following if only word of it had gotten around.

Truly, these two fine gentlemen represent class distinction, something which cannot be said for much of what was shown over the summer vacation. I urge viewers to catch this gem of a programme if it is repeated.

Next week I will review the new shows that have premiered over the last month.

## STAGE LIGHTS

KATE THOMAS

The Salisbury Theatre Company's first production for 1987 is *What the Butler Saw* by Joe Orton. With the exception of an actual butler, Orton's farce masterpiece has everything. The play, Orton's last before his violent end, is undoubtedly one of the funniest to emerge from the hectic sixties. Sex and insanity are blended with Orton's bitter wit to produce a riotous black comedy which successfully manages to poke fun at just about every aspect of the establishment.

The play centres around a lecherous psychiatrist's attempt to seduce a naive young girl. The effort to hide the abortive indiscretion from his besotted, nymphomaniac wife leads to Bedlam - particularly appropriate in a psychiatric clinic. But it is the sinister influence of the Government, in the form of an unstable doctor from the Commissioners, which creates total lunacy.

To celebrate *On Dit's* first edition for 1987, Salisbury Theatre Company is offering ten double passes to the opening night on Thursday 5th March. The free tickets will go to the first ten people who can tell the editor of *On Dit* the 'crime' for which Orton was imprisoned. For those of you unlucky enough not to win tickets, for a mere pittance of \$4 (student concession - full price \$7), the show will be presented to the general public on March 6, 7, 13, 14 at 8 pm at S.A.I.T. Levels Campus Drama Workshop. Bookings can be made at all BASS outlets.

□ □ □ □

Current productions include William Shakespeare's *Much Ado About Nothing* (STC; Until March 28), *The Nylons* at the Space Cabaret (March 10-14), Salisbury Theatre Company's production of Joe Orton's *What the Butler Saw* (March 6-14), Red Shed Company's production of *An Evening of Monologues* (Until March 14), Troupe's production of *Fen* (Until March 7), *Ra Ra Zoo* at the Space Cabaret (Until March 7), *Pippin* (Until March 14) and the Opera *Madame Butterfly* (From March 12).

□ □ □ □

Theatrespies say that the Space Cabaret Club at the Festival Centre will become the third venue in a National Cabaret circuit linking Adelaide with Melbourne's "Last Laugh" and Sydney's "Kinselas". If the rumours prove right, Adelaide will be able to attract International acts never before seen in our city.

## Don't waste love on Lola

LOVE FROM LOLA

Adelaide Repertory Theatre Co.  
Season Closed

by Fran Edwards

I frequently hear bad reports about shows and when I go to see them I find myself thinking 'it's not that bad'. *Love From Lola* is the exception, it was that bad.

Peter Goers is right, farce does not lend itself to the inclusion of songs, especially not boring melodies with banal lyrics badly sung.

Apart from the obvious deficiencies in the script and music, the production itself was not of the usual calibre we expect of the Rep. I know that some of those people on stage have talent. I have seen them in other productions. It can only be assumed that the direction lacked a little finesse.

On the bright side, the set was good and the costumes, for the most part, interesting. Beyond that, other than to say that as a farce it lacked pace and as a musical it lacked everything, I would prefer to forget the experience as soon as possible.

# A comedy of manner

SISTERLY FEELINGS

Independent Theatre  
Adelaide University Little Theatre  
Season Closed

by Stipo Androvic

This gentle comedy of manners by Alan Ayckbourn immediately invites comparison with the farces of his compatriots Wilde, Coward and Philip King. But Ayckbourn's style is so good-natured and well-intended that even his most pointed jabs at bourgeois ritual have a warm, fuzzy edge.

*Sisterly Feelings* centres on two sisters, Abigail and Doreas (Debbie Law and Jane Prior), both unhappy with their liaisons: the former to a fastidious Thatcherite businessman, and the latter to a malnourished Leftist poet.

When Simon (Andrew Dudek) is introduced to the sisters, both are equally smitten by his bronzed good looks and affable silliness. Circumstances force them to toss a coin to see who walks him home. Depending on the coin toss, either sister can fall in love with Simon. A similar spontaneous event occurs at the close of Act 1, where Doreas must make a spur-of-the-moment decision between her poet Stafford (Russel Manyon) and the suntanned Simon. Thus there are four alternate versions of this play and not even the cast knows which will be performed until the critical scenes arrive.

This makes riveting theatre, as we are drawn into a drama involving real choices; and it is also hilariously funny. The kooky eccentricity of Doctor Mathews, the girls' senile

father (John Taylor), and the meddling of his brother-in-law, Senior Sargent Len Coker (Allen Munn) lead to an imbroglio of accidental meetings, trysts, ambushes and confrontations on Pendon Common, where the play is set.

Director Rob Croser extracts fine performances from the Independent Theatre ensemble. The counterpoint of authentic middleclass English accents, Gilbert and Sullivan Cockney and natural Australian gives the play a believable yet familiar tone. John Taylor's portrayal of the old doctor is a highlight - especially his total discomfort when confronted with sardine and cucumber sandwiches (yes, cucumber sandwiches!). The slightly vacuous, flippant Simon is played with verve by Andrew Dudek who excels in projecting a mysterious aura gathered from his travels in Africa, which eventually turn out to be nothing more than slumming it in a Jo-Burg flat.

Prior and Law, as the sisters, give passionate performances in their pivotal roles and are ably assisted by Manyon and David Roach, playing their love interests. A polished supporting cast ensures there are no lulls in the suspense.

The programme notes described Ayckbourn as "an obsessive writer" who "cannot keep away from the predatoriness of marriage and the failure of men to understand women". He examines the notion of "human desperation breaking through restrictive social forms". The charm of *Sisterly Feelings* is that he does so with beautifully crafted comic insight.

## Ra! Ra! for Ra Ra Zoo!

RA RA ZOO

Space Cabaret Club  
Adelaide Festival Centre

by Katherine Thomas

Tacky traditions, performing animals, show girls, grease paint and glitter are discarded by "Europe's" leading modern circus, *Ra Ra Zoo*, for a comic spectacle of skill and daring.

Blending aspects of circus, comedy and theatre, the dynamic quartet performs juggling acrobatics, magic, escapology and high wire feats in a series of choreographed disasters and misunderstandings.

*Ra Ra Zoo's* controlled pandemonium relies on a collection of bizarre characters who deprecates their talents to engage the audience and heighten the suspense. They specialise in making difficult acts appear effortless in an atmosphere of improvised mayhem.

The British based troupe is part of a worldwide resurgence of circus, pioneered in Australia by *Circus Oz*, *Los Trios Ringbarkus* and experimental work on the theatre fringe.

Indeed the opening night audience was quick to recognise the difference between traditional comic circus acts - the juggling of cigar boxes, clubs, straw hats and burning batons - and the more sophisticated cabaret spectacle.

Gasps replaced laughs during Sue Broadway's aerial dancing performed to the digeridoo's haunting rhythms.

Laughs flowed during Dave Spathaky's madcap plate spinning and Stephen Kent's parody of escapology left me limp with hysteria. The sight of a petulant man begging to be chained and forced

into a suitcase, to re-emerge unshackled resplendent in a dazzling g-string captured the rich comedy suited to adult and family audiences.

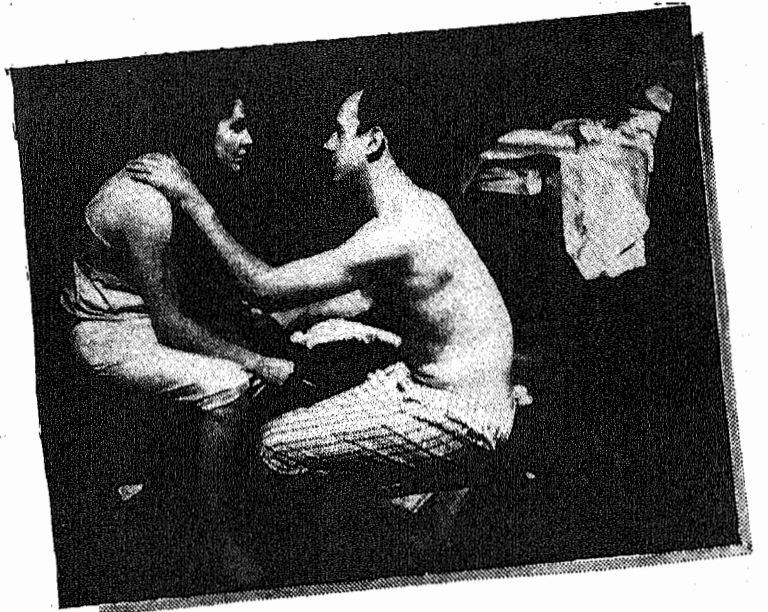
Troupe member and founder of *Circus Oz*, Sue Broadway, said its current work is a showcase of acts gleaned from street theatre and cabaret which were honed through two years of practice and performance. The show opens with a gentle bus stop tableau featuring, Sue, Steph, Dave and NZ acrobat Deborah Pope. As travellers trying to share a newspaper they nervously present their personae.

The diminutive Broadway begins a sustained charade of false modesty; eager to please Spathaky (my pick as the start of the show) masters slapstick tongue-in-cheek comedy, Kent embarks on a contemptuous tirade and Pope reveals an endearing affinity for centre stage.

Don't be misled by these personae which ebb and flow between the ordinary and the eccentric - they belie talent and discipline. First impressions suggested the production's effervescence flagged in patches. The show teetered on a tight-rope, between slapstick and spectacle.

The witty first half lulled the audience into a relaxed and receptive mood. The second part cut away dramatically to weightier subjects and daring feats.

The juxtaposition wasn't a crude contrast since links were forged between Kent's monologue on children and Broadway's hilarious mother and child skit. What it lacked was a climatic crescendo. The earthy rhythms of the original innovative music fell flat following the show's fast and furious pace.



## Fending off the misery

FEN

Troupe Theatre  
Until March 7

by Katherine Thomas

The theatre felt just like a fen as audience and cast stumbled through a field of earth strewn with potatoes and stinking of decay.

The dark and claustrophobic round provided a convincing backdrop for Caryl Churchill's passionate drama about a desperate rural community.

The play opened in a desolate isolated Norfolk marshland, where a poor farming community, driven by desolation, eked out a 'living'.

The shrill cry of crows proceeded the human scavengers, who descended upon the unyielding earth scratching for food. The villagers were caught in a cesspit, bound by feudalistic ties.

In a series of nineteen disjointed scenes rustics wrestled with twentieth century problems in a nineteenth century environment. Insidious social and economic forces made their present seem tragic and the future bleak.

Val (Jenny Castles) a passionate redhead, was torn between her lover Frank (Peter Wood) and her two young children, while fighting the censorship of friends and family.

The Frank-Val relationship symbolised the breakdown of the

extended family unit and women's roles in an oppressed society.

*Fen* was a grim and disappointing beginning to Troupe's 1987 season. It was an ambitious play marred by miscasting, unbalanced performances and poor direction.

The casting was curious. What could be more ludicrous than the casting of Emma Salter, a woman of maturity and experience, as a six year old child, while fresh faced NIDA graduates masqueraded in the guise of middle age?

Jenny Castles stole the show with an utterly convincing and sensitive performance as a soul in torment. She literally quivered with emotion like a small animal caught in a poacher's trap.

Gina Zoia, Sylvia Schalyer and Catherine Fitzgerald showed potential but the production was too patchy to display their versatile talents to full advantage.

The play was plagued by a lack of direction. The montage of fragmentary glimpses of characters and events, tended to overlap and degenerate into a soap opera which needed ruthless cutting.

Unlike the opening which captured life in the fens, the peculiar ending failed to exploit the play's macabre theme.

The grisly murder scene and the haunting 'Bluebird of Happiness' song could have saved the production from becoming bogged down in a mire of unfocused emotion.

## Chekhov made a bare proposal

VAUDEVILLE WITH CHEKHOV

"The Proposal" and "The Bear"

La Mama

Season Closed

by Fran Edwards

Chekhov is one of my favourite authors and these two pieces, although often dismissed as lesser works, are nicely balanced and amusing.

A great student of human nature, Chekhov was a master of the subtleties of comedy. However there was very little subtle about La Mama's production.

I have never seen "The Proposal" performed before and this interpretation was not exactly how I had imagined it. "The Bear" however I am extremely familiar with, and he was much changed.

Both Allen Anderson and Sandy Hunter in "The Proposal" showed some talent but the comedy did not work. The piece was directed by Sandy and it is very difficult to stand outside a production and view it objectively when you spend most of the time on stage. Grant Lucas' portrayal of Choobukov, the father,

was as fake as his badly applied sideburns.

"The Bear" worked much better. It was funny, if a little too heavy on the melodrama for my taste. Chekhov's comedy does not really require sledgehammer tactics to reinforce it. I must applaud the performance of Sue Hunter. Having obviously been directed to play it to the hilt, that is precisely what she did, to the clear delight of the audience. However her outrageous Russian accent did not blend well with the barely concealed Welsh lilt of Ken Watts as the ageing manservant, Looka, and Martyn Stanbridge, whilst doing well with Smurnov's amazingly repetitive lines, never for one moment convinced me he was really furious.

Given the known restrictions of La Mama's Intimate Theatre, the sets for both productions worked well. Of course the very intimate nature of the theatre lends itself to this type of show. All in all it was a worthwhile exercise to view a differing interpretation of two familiar plays, but I am left with the feeling that there could have been so much more.



Michael Hutchence and Saskia Post: "Dregs on Film"

## Dregs on film

**DOGS IN SPACE**  
Hoyts Regent Cinemas  
Season Closed

by Jane Everett

If you can imagine *The Young Ones* stripped of its jokes, comic plots, identifiable characters, and entertaining musical interludes you would have something pretty close to *Dogs In Space*. It is quite simply the worst movie I have seen in a very long time. Sitting through it is like the agony of walking into the wrong party, knowing immediately that you have made a mistake because the people are such ugly, hostile dregs, and then being unable to leave for two hours.

In fairness to the film's writer-director, Richard Lowenstien, he does do interesting rock videos. He also displayed skill and sensitivity in making the feature *Strikebound*. But with *Dogs In Space* he seems to have abandoned every rudimentary element that make up cinematic drama - even a bad one. Some terrible movies become classic works of kitsch entertainment because their incompetence is inadvertently hilarious. If only *Dogs In Space* was that kind of failure. Instead it is an excruciatingly amateurish movie. If you were told that in fact it was made by someone who knew nothing about Australia, young people, rock music, the 1970s, and film making you would believe it.

It is supposed to be Lowenstien's semi-autobiographical account of living in a house full of musicians, students, punks and drug addicts in 1978. Sammy (Michael Hutchence) is the lead singer of a small band called "Dogs In Space". Along with his repulsive, neanderthal flat-mates he sleeps all day, does drugs all night, and plays at some dive on the weekends. Certainly there is material here for an unsentimental musical comedy. But we are not given

even the most minimal information about these people (I will not mislead you in referring to them as 'characters') - Are they a band on the rise? Do they care about the music? Why is the key-board player sacked? Why does he keep living there? Are these people brain-damaged?

Perhaps Lowenstien was trying to emulate the great American director Robert Altman in discarding plot and dialogue, thus allowing the actors to discover the truth of the story by improvising their dialogue. If that is accurate then he should have realized, after one day of shooting, that his largely inexperienced cast were incapable of such an ambitious undertaking. Whatever he was trying to do the result is pure tedium.

For all his technical virtuosity Lowenstien has allowed his cast to mumble their lines. Since none of them seem to have been taught how to enunciate dialogue we miss more than two thirds of what is said. What we can hear is pitiful and not worth listening to. The people swear at each other and tell sick jokes - so much for improvisation. The director seems to have been more concerned that the rooms are filled with junk rather than developing plot and characters.

Many pop stars have made the transition from music to movies: Frank Sinatra, Elvis Presley, The Beatles, Cliff Richard, Roger Daltrey, Diana Ross and David Bowie. Some have achieved the same level of success and audience acceptance, others have not. But to find a movie debut by a rock singer that is as humiliating as Hutchence's, one would have to go back to 1970 and Mick Jagger's atrocious *Ned Kelly*.

Hutchence, the lead singer of INXS, is self-conscious, and visibly uncomfortable in front of the camer. With no character to play,

and no extroverted personality to fall back on, he pouts and poses, hoping that he looks cool and detached. Instead he is horribly nothing. He has an interesting face but he does not have an actor's talent to do anything with it. Of all the cast is the worst mumbler. An even worse gesture, he constantly repeats, is to brush his long spindly hair off his face. It's the most irritating example of this mannerism since Jeff Bridges kept doing it in the remake of *King Kong*.

The music is just as grating. For fans of INXS this will come as shock and betrayal. Even worse for Hutchence's teeny-bopper fans, who'll probably try to sneak a look at this (R) rated film on video, he isn't even sexy. Thin, to the point of looking anorexic, Hutchence slinks about, using stilted mannerisms, and a reedy voice - he seems sub-human. Come back Herman's Hermits, all is forgiven.

Towards the end, Sammy's girlfriend (Saskia Post), overdoses on heroin. I, and the dozen or so other unlucky patrons who endured *Dogs In Space* prayed that the credits would appear, so that our misery would be ended. Not quite. There was still one more song to sit through. It was an appropriate number; tuneless, unintelligible, and pointless.

Apparently Lowenstien went to great expense to make the movie in the very house in which the semi-fictionalized events take place. Is there anything more depressing than a young film-maker who is already obsessed with peripheral matters, at the expense of engaging a audience with a story? Outside the house is a "No Parking" sign. One of the flatmates has scribbled out the second word, replacing it with "Future". That is exactly the state of movies in this country if the wastefulness of *Dogs In Space* represents a trend - "No Future".

## The hilarious collapse of a marriage

**HEARTBURN**  
Capri Cinema

by Michelle Chan

The collapse of a marriage can be hilarious subject matter as novelist Nora Ephron has told with the film of her book, *Heartburn*.

It is Ephron's thinly-disguised account of her relationship with Watergate investigative journalist Carl Bernstein. In the film, Rachel Samstat (played by the ubiquitous Meryl Streep) is an unconventional food writer who meets and falls in love with the "very single" Mark Forman, a Washington columnist.

After a short romance and many second thoughts on her part, (she can recite divorce statistics for both first and second marriages), they decide to get married.

Married life in Washington is not all wedded bliss: there is gossip to spread but keep out of endless boring dinner parties with various diplomats and politicians, and things would be so much better if the contractors could finally get around to finishing the house renovations. Then again, the banality isn't all that bad either, until pregnant Rachel learns that Mark is having an affair with another woman (and a leggy giantess at that).

Rachel has heartburn "Double-digit heartburn. Terminal heartburn". And the only cure might just be a hearty serving of

Key lime pie.

Though the film's ultimate storyline only adds it to the huge pile of so-called romantic dramas. *Heartburn* is saved by the presence of Meryl Streep (*Silkwood*, *Out of Africa*) and the marvellous Jack Nicholson (*One Flew Over the Cuckoo's Nest*, *Prizzi's Honor*) as Mark.

Streep's first tentative attempt at comedy is not as successful as it could have been, but she does generate sympathy as the betrayed, humiliated wife.

On the other hand, the grinning Nicholson has such charisma that it's quite possible to love him even though he's an unfaithful, lying creep who has the audacity to "break Rachel's heart and then go out and buy himself a new blazer".

Nevertheless, the film has its faults. There is a tendency for it to drag in the middle and it seems much has been lost in the transition from novel to screen.

Despite the film's comic exterior, director Mike Nichols (*The Graduate*, *Catch 22*, *The Fortune*) uses the larger-than-life couple to make a statement about modern love and lust, and how they have shaped social relationships.

Although *Heartburn* is based on Ephron's brilliantly honest and funny novel; it is a light-hearted, rather than hilarious, look at marital breakdown and why we live with it.



Jack Nicholson and Meryl Streep from "HEARTBURN"

## I lark deez gize

**THREE AMIGOS**  
Academy Cinemas

by Henry Krinkle

*Three Amigos!* was the feel good movie over the summer, but it seems to me, like a lot of Hollywood's packaged deal pictures, to have been made by a committee.

The comedy material (by Steve Martin, Lorne Michaels and songwriter Randy Newman) is forced and jaded, even if people in the audience, with nothing better to do, laugh along as if they're having a great time. The philosophy behind this and other movies of its kind is that producers should give the public what it wants, more of the same thing for them to fall back on in their pointless, mediocre lines.

*Three Amigos!* begins inauspiciously with three character actors (Martin, Chevy Chase and the other one) in the silent era who find themselves mixed up with a Mexican bandit so famous he is infamous. Oh-oh, we're in trouble, a B-grade comedy.

"I lark deez gize", El Guapo the bandit intones. "Dare fenny gize! Juz keel won of dem". The dialogue is bad enough without proles com-

ing out of the movie murdering it over and over in their own prolespeak: "Didja see the bit when Steve Martin goes..."

The only joke I laughed at I'd already seen coming: when the whore asks the virgin Carmen held captive by El Guapo, whether she has ever heard of the word foreplay. "No", the virgin replies innocently. "Good," the big-breasted whore says. "Neither has El Guapo".

The makers of *Three Amigos!* have tried for a more 'classical' approach to laughs, eschewing explicit sex jokes for the homespun situations and reactions, but all they have done is to borrow from old Hollywood comedies. It lumbers along like a fly blown ass with gringo jokes, Three Stooges set ups, Abbot and Costello sight gags and Laurel and Hardy badinage.

The factory system is alive and well in Hollywood. How else can you explain such an assembly line reject? And how else can you explain a general public which is attracted to it for what it is? *Three Amigos!* was directed (just quietly) by John Landis, now defending himself for another contrived accident...

## Freebies!

On Dit and Wallis Theatres have 20 double passes to see the new comedy rock movie, *Something Wild*.

Directed by Jonathan Demme (*Stop Making Sense*, *Swing Shift*), *Something Wild* stars Melanie Griffith from *Body Double* and Jeff Daniels who appeared in *The Purple Rose of Cairo*.

To collect your tickets, drop into the office from Tuesday at 10 am and tell us how Melanie was murdered in Brian de Palma's *Body Double*.

The tickets to *Something Wild* are valid until April 4th only.

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Something different.  
Something daring.  
Something dangerous.  
And some kind of music!

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DAVID BYRNE "Crazy For Love"  
FINE YOUNG CANNIBALS "Ever Fallen In Love"  
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# Macabre mysteries plus superb acting in Neil Jordan's arty muddled-movie

MONA LISA  
Academy Cinemas

by Jonathan Hainsworth

There are two mysteries concerning the British movie *Mona Lisa*. One is contained in the plot. Bob Hoskins plays George, a petty crim, who has just been released from jail after a long stretch. He has saved his boss, Mortwell (Michael Caine) from the clink by taking the rap alone. Now that he has returned to the outside world he expects some appropriate compensation.

Instead he is fobbed off as a chauffeur for one of Mortwell's high class prostitutes, Cathy Tyson, a beautiful, statuesque black actress makes an impressive debut as the call-girl. At first these two are a complete mismatch. She believes she has achieved a certain level of sophistication, whereas poor George is totally lacking in the social graces needed to accompany her to the posh hotels where she meets her clients. Eventually their bickering turns into a warm friendship based on a recognition that each of them is an outcast in the ruthless London underworld.

George is a vulgarian with a heart of gold, and soon he falls in love with Tyson. She asks him to find a friend of hers, a fellow hooker who has disappeared into the sleazy neon of the city's brothels and porno shops. George is happy to oblige; is Tyson beginning to fall for George, or is she exploiting his feelings for her? Is he jeopardizing his life on a fool's errand?

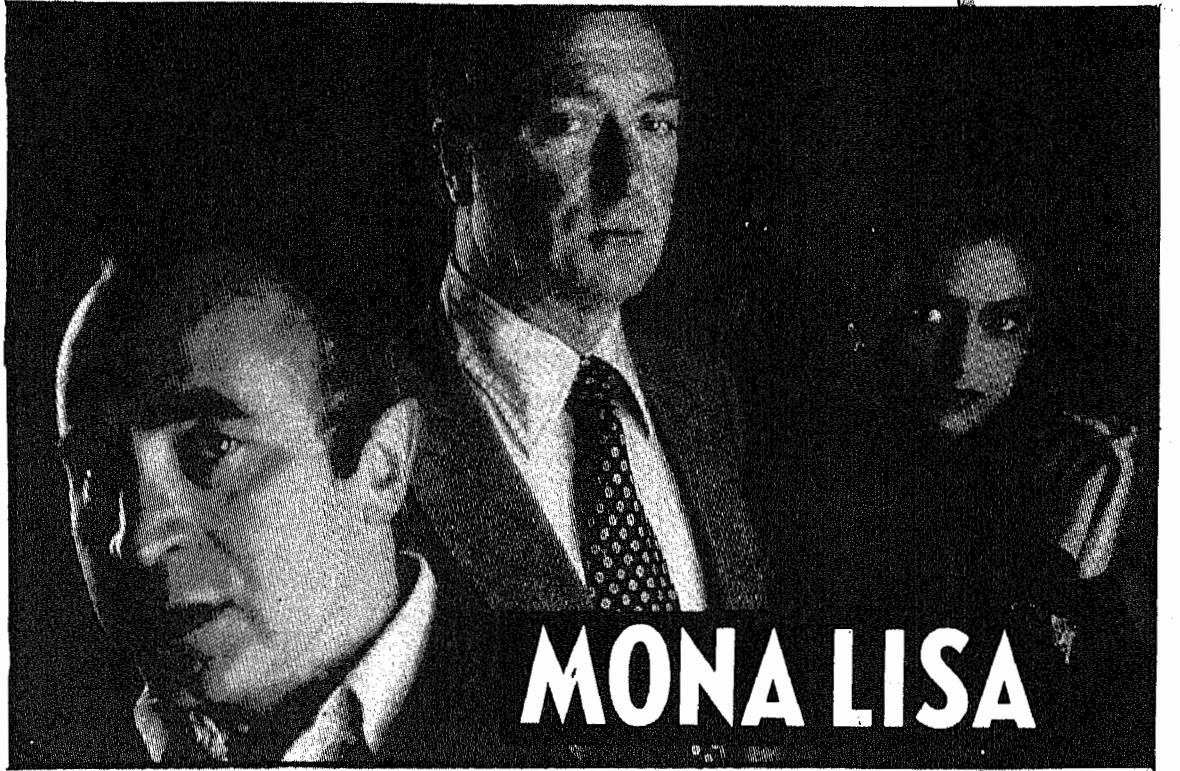
The second mystery I referred to, in my opening sentence, is why has this film caused so much excitement among critics? I found it an arty, muddled film, at times amusing, and just as often dull. My only agreement with the critics is that the acting by the principles is superb

and is my major reason for recommending *Mona Lisa*.

At this point it is only fair to point out that mine is a minority opinion. Just about everyone else has raved about it being a contemporary classic of *film noir* (films that explore dark, mean streets and characters). Because of what I had heard and read my expectations were high. As the credits rolled up, the strains of Nat King Cole's song *Mona Lisa* blared on the soundtrack, and the remarkable Hoskins came into view walking along a bridge. I settled back expecting a cinematic feast. By the end I felt flat and disappointed.

Individual scenes certainly have power. Tyson insists that George drive them through a notorious street crawling with hookers where she used to work. A pimp recognises Tyson and tries to insult her. As he puts his head in the window George smashes his face into a bloody pulp. I found this scene reminiscent to a similar beating in Martin Scorsese's *Raging Bull*. George tries to talk to a teenage hooker who may be Tyson's lost friend but she keeps insisting they have sex. This was uncomfortably derivative of that same American director's classic of modern *film noir*, *Taxi Driver*.

I got the impression that *Mona Lisa* makers; director Neil Jordan and writer David Leland had an original little story but then they tried to consciously make a masterpiece out of it. They overloaded it with too much brooding atmosphere and portentous dialogue. In trying to be the British *Taxi Driver* it ends up failing to make clear its own dramatic points about love, crime and betrayal. But many people are really going for this film - an unlikely pair of protagonists, trying to be honest with each other in a society that thrives on hypocrisy



From left: Bob Hoskins, Michael Caine & Cathy Tyson from Neil Jordan's "MONA LISA"

and exploitation.

But the acting is a delight. Tyson displays enormous potential. She conveys intelligence and clarity even when her character as written in the script does not. Michael Caine as the sleazy villain gives his best performance since 1975's *The Man Who Would Be King*. He is a fine actor who has, unfortunately, not taken his talent seriously enough. He claims he will play any part if the price is right. After *The Hand*, *The Holcroft Covenant*, *The Island*, *California Suite*, *Silver Bears* and other trash it's good to see Caine stretching himself a bit.

*Mona Lisa* certainly provides him with a challenge. In an electrifying cameo Caine plays the incarnation of evil without resorting to any cheap theatrics. For the first time he plays a man who is not only a thorough bastard, but who is also lacking in any charm. The scene where he loses his temper with the bumbling George is both frightening and funny. Caine shows us the violence that springs easily from those who are consumed by their own greed.

Bob Hoskins adds another unforgettable character to his growing gallery of acting achievements. I first saw him, years ago, in the T.V. mini-series *Pennies From Heaven*.

He played a music sheet seller who retains his optimism despite the misery of the Depression. He was extraordinary, not least of all for his appearance. Hoskins is short, stocky, balding, and his features are reminiscent of Al Capone. Yet he imbues his performances with such charisma that there is something very attractive about him. He was at his best as a British gangster in *The Long Good Friday*. In that movie, a much better one than *Mona Lisa* as it covered the same themes and environment, Hoskins was superb. He also had much better dialogue. Still for those who have never seen this pint-sized Olivier, *Mona Lisa* will come as a revelation.

## CELLULOID JANE EVERETT

Films which start this week include the Martin Scorsese follow-up to *The Hustler*, *The Colour of Money*, starring Paul Newman and Tom Cruise (Hindley, Glenelg, March 5); *The Morning After* starring Jane Fonda and Jeff Bridges (Academy, March 6); Francis Coppola's *Peggy Sue Got Married* starring Kathleen Turner (Hoyts, March 5); and the Academy Award Nominee *Angry Harvest* from Germany (Trak, March 6).

**Duds of the Week:** *Jumpin' Jack Flash* (Hoyts), *Dogs In Space* (Walls), *Top Gun* (Hindley).

## Freebies!

On Dit and Greater Union have 10 double passes to see the new sci-fi movie *The Quiet Earth* from New Zealand. Just drop into the On Dit Office, South Western corner of the cloisters from Tuesday and tell us one of the names of the stars from the movie, and you can receive a freebie to see the show.

**Buff's Film Choice:** *The Mission* (Hindley, Chelsea); *The Fly* (Hoyts); *The Quiet Earth* (Hindley); *Mona Lisa* (Academy); *The Assam Garden* (Piccadilly)

**Film Screening:** John Hughes' *Pretty In Pink* Starring Molly Ringwald, Andrew McCarthy and John Cryer. 7.30 pm Wednesday, 5th March, Union Hall FREE to students.

# Mix metamorphosis, teleportation, and humour and stand well back

THE FLY  
Hoyts Regent Cinemas  
by Peter Rummel

There is much to admire in David Cronenberg's remake of *The Fly*. The script, co-written by the talented Canadian director (*Scanners*, *The Dead Zone*), is intelligent and surprisingly humorous benefiting enormously from Jeff Goldblum's performance as the scarily fused with those of a fly. But Cronenberg, having skilfully created a mood of revulsion and pity for the inventor's plight, shatters the effect during the film's climax with a protracted barrage of gore and slime.

Seth Brundle (Goldblum) is the scientist who undergoes the metamorphosis from man to insect. We see him first at a science exhibition cum cocktail party, trying to convince an attractive reporter that his latest project will "change life as we know it". Although she suspects Brundle is a crank, the prospect of an exclusive lures Veronica Quaife (Geena Davis) back to his lab. There she is given a demonstration of Seth's research into matter transference: using two pod-like chambers, he transfers one of Veronica's stockings across the room, dissolving its molecular structure in one booth and reintegrating it into the other.

Realizing Brundle's value as a story, Veronica agrees to write the book of his work; and her involvement with the lonely, reclusive inventor quickly blossoms beyond a professional relationship. Their initial attraction and growing love unfolds with tenderness and a sense of urgency, making the tragedy that befalls them all the more poignant.

Veronica also has a tangible effect on his work. Until she enters his life, Seth is able to teleport only inanimate objects. An early attempt to transmit living tissue fails as a baboon ends up as twitching, bloodied pulp. Through Veronica, unlikely as it sounds, Brundle comes to "understand the flesh" and is able to impart the wonder of it to his computer, placing himself on the threshold of the ultimate experiment: "Self-teleportation".

Crossing that threshold proves fatal. A drunken Seth, wrongly convinced that Veronica is still seeing her former lover and editor Stathis Borans (John Getz), resolves to spite her by teleporting himself while she is with Borans. Jealous and drunk, he takes the final step - unaware that a fly has joined him in the chamber. The result is a fusion of two molecular structures and, slowly, the insect comes to dominate the man from within.

This gradual decline is the most important variation from the 1958 version of *The Fly*. In the earlier



Director Cronenberg and friend film the teleporter had his head and arm switched with those of a fly whilst the fly had a human head and human arm!

At first the experiment seems a complete success - "a rebirth", Seth calls it. The only signs of change are an increased need for sex, a craving for sweets and a sudden, inexplicable, agility. Veronica, however, senses a more ominous change in the man she loves. The gentle scientist has grown hostile and aggressive, demanding that she share the thrill of teleportation in spite of her fear.

The, inevitably, the physical deterioration begins. As his appearance grows daily more hideous, Brundle can feel the changes taking

place within his body. The computer confirms the nightmare: he has become "Brundlefly".

But the true tragedy of *The Fly* is that Seth - despite the obscene, irreversible transformation - continues to think and feel as a man. He is conscious of all that has happened, torn between his need for Veronica and the certainty that, if she stays, he will hurt her.

Up to this point *The Fly* is a striking mesh of romance and horror tinged with pathos; what follows is a meaningless, offensive intrusion. It's characteristic of the special effects overkill that marked earlier Cronenberg films such as *Videodrome* and *The Brood* - a tendency he kept under control in *The Dead Zone*. With a similar restraint, who knows what he might have done with his remake of *The Fly*.

Nothing, though, can detract from Goldblum's moving portrayal of Seth. Even at the end, enshrouded by the bizarre special effects makeup, his voice and eyes convey the agony of Brundlefly. After a string of diverse, eye-catching performances (*Nashville*, *Invasion of the Body Snatchers* and *The Big Chill*), he has finally brought the tall, quirky actor the recognition he deserves - and the leading man status he should have won in the John Landis comedy thriller, *Into The Night*.

## Neither saving nor losing the soul

LANDSCAPE WITH  
LANDSCAPE  
Gerald Murnane  
Penguin  
\$11.95

by Dino Di Rosa

In 1900 Franz Kafka, with wing-nuts for years, his breast-bone heaving, wrote a letter to a girl. "Words are clumsy mountaineers and clumsy miners", he sighed, a seer at seventeen. "Not for them to bring down treasures from the mountains' peaks, or up from the mountains' bowels."

Gerald Murnane, the congenitally Melbourne author of three novels and this meta-fiction (all this searching literature and still he has not actually travelled far, if at all, from these shores), is a mountaineer and a miner of this flat earth we call Australia, but his words aren't clumsy, and he does bring treasures of a sort from up or down, from here or there in his solipsistic aspect - from his "landscape with landscapes".

He confides, "lonesome", in the heroic humdrum of his prose:

*I was not rebelling against my church or turning away from women. But I saw that I would never become a priest or monk to tend the bland silveriness of my soul. And I was not going to adopt the philosophy that only led to sunlit lawns and dunes and bare female shoulders. I would never see the woods of Kentucky or the Outer Banks. I would never experience the refined joys of asceticism or the fierce plea-*

*asures of philosophical hedonism. I would indulge in pleasures that were morally neutral. In literary landscapes I could neither save nor lose my soul.*

Murnane's quest is a quest of words. "Good writing", for him and for Herbert Read whom he has cited, "exactly reproduces what we should call the contour of our thought". His first novel, *Tamarisk Row* (1974), dealt with a young dreamer who created for himself "a country that is almost a perfect copy of Australia", and who escaped in it. His most recent novel, *The Plains* (1984), had as its narrator a filmmaker seeking "anything in the landscape that seemed to hint at some elaborate meaning behind appearances."

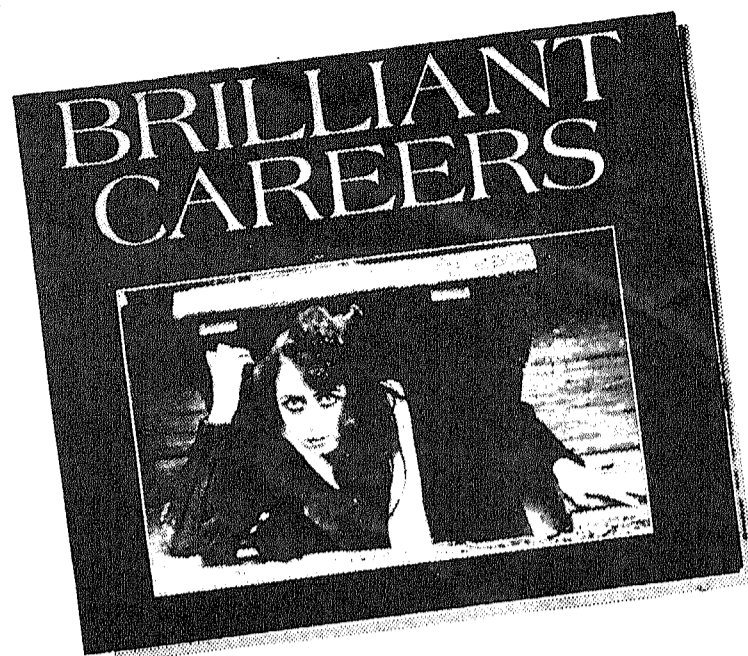
*Landscapes with Landscape*, which was first published to critical acclaim in 1985 and has now come in paperback, is the most sublime and cerebral expression of this attitude. It is neither a novel nor a short story collection, for it consists of six separate but indistinct and loosely linked stories. It is something else. Again Murnane keeps with himself and with the first person, and much of the work, within the plains of the six stories, has about it a whispered sameness of voice, what Don Anderson has called "a compelling sort of tedium". (Mundane Murnane?)

Some of the tedium, however, is clumsy miners", he sighed, a seer at not so compelling, and Murnane's obsession with "landscape" may on occasion, as he sips, dip to the level

of mere metaphor. The reader gets frankly boring sentences like, "I wanted to lose sight of my own unstable scenery and to look out over the young woman's landscape. I decided that falling in love was nothing else than wanting urgently to see a woman's landscape". (!) Or just two pages later, "The green of the Hardy books matched a certain colour that I saw inside myself - a colour that must have been inside me even before I looked at my first landscapes." Guess who's always in the kitchen at parties, alone pondering the laminated landscape?

But there is no doubt that Murnane's achievement with this book is a singular one. He does something very odd with the story, 'The Battle of Acosta Nu', in which an Australian man watches his young son die a long, agonizing death as a Paraguayan (or is the man, too, a Paraguayan who is an Australian at heart?) Murnane steps out of Paraguay and into Melbourne, contemplating place and space as always, and of course he has never been to Paraguay and perhaps never will.

No one in Australia writes quite like this. Literary comparisons have had to be drawn elsewhere: Borges, Calvino, Kafka, Kerouac not on the road but on the mind - these are the figures in Murnane's authorial landscape, at least as far as critics are concerned. The rest of his writing in *Landscape with Landscape* is the usual anomic young man stuff, better contoured than most and cast in a last frontier. Murnane speaks for those of us who are - somehow - different....



## Don't call me Girlie - Women's role in Australian Cinema

BRILLIANT CAREERS  
Pan Books  
\$17.95

by Jamie Skinner

The success and influence of women in Australian cinema is the subject of Andree Wright's book, *Brilliant Careers*.

Today women reserve a welcome place in the production, direction, scriptwriting and producing of Australian films. There are many examples: Jane Campion (*Peel, Two Friends*), Glenda Hambly who wrote and directed *Fran*, Roby Nevin (Director) and Moya Wood (Scriptwriter) for *The More Things Change*, Margaret Fink - Producer of *My Brilliant Career* and *For Love Alone*, Jane Scott - the latent producing force behind *Crocodile Dundee* and Nadia Tass, actress and director of the recent hit *Malcolm*.

*Brilliant Careers* chronicles the development and history of women in Australian cinema up until *My Brilliant Career* in 1979.

It tells of the life of early film legend Lottie Lyell who was a "jill-of-all-trades" - director, actress, writer and editor. Lottie Lyell featured in 21 films in the early 20th Century including the classic *The Sentimental Bloke*. She first appeared in 1911 and worked on a staggering 28 films over the next 14 years of which she starred in 18.

A chapter entitled *Louise and Other Lovelies* tells of the outstanding success stories of such actresses from the silent era as Louise Carbasse, Annette Kellerman, Sylvia Bremer and Lotus Thompson. When Louise Carbasse made her fame in Hollywood in 1916, she changed her name to Louise Lovely for she was one of the first "starlets" to come out of tinseltown.

Louise Lovely returned from Hollywood in the 20's with the aim of establishing an industry over here with government support. But it was not successful. "We could now have been in the position of Hollywood. We could have been there and far more, if they'd only just listened," she says.

The chapter *Between Wars* recaps on the introduction of talkies and "cinesound", a major development in cinema which was capitalised upon by the Greater Union Organisation. It was an era when many women involved in film went uncredited and held few positions except as film editors or publicists.

*The Three Sisters* tells of the three McDonagh sisters - Phyllis, Mercia

and Paulette - who made such 20s and 30s classics as *Those Who Love* (1926), *The Far Paradise* (1928), *The Cheaters* (1930), and *Two Minutes Silence* (1933). *The Three Sisters* also chronicles the influence of Hollywood foreigners on Australian cinema during this era.

*Brilliant Careers* expands on the Australian movie, *Don't Call Me Girlie* which opened the 8th Adelaide Film Event and was screened last year at the Little Cinema. Both the book and the film cover similar ground and complement each other on women's involvement in Aussie picture making.

When Gillian Armstrong (*Mrs Soffel, Starstruck*) directed her first feature *My Brilliant Career*, she was the first woman director to do so for 45 years. Prior to that, it was Paulette McDonagh's *Two Minutes Silence* back in 1934. Only stills and memories exist from *Two Minutes Silence*. All prints have either been destroyed or lost, as is the case with many classic Australian films from the first half of the century.

*Brilliant Career's* only drawback is that it doesn't cover the ground after *My Brilliant Career* - almost a decade ago. Women today are finding more solid positions in professions and this has obviously been displayed in the film world. It is a shame that the book was not more up to date.

However, *Brilliant Careers* is a rather picturesque soft-cover book full of glossy black and white stills of Australia's lost legends, copylines and movie posters from the renaissance of Australian cinema.

The book was produced by Peter Crayford, the helmsman behind the Adelaide Film Event. His company, *Public Pictures* is printing other books (not necessarily all film related) and is getting into the production of movies.

The book is dedicated to Graham Shirley and Hilary Furlong, the latter who directed *Don't Call Me Girlie*. A genuine masterpiece for anyone interested in either Australian cinema or the role of women in society, *Brilliant Careers* will suit "culture-buffs" who want to trace back through our cinematic roots. They will find that women play a very big role even if they weren't always accredited for their contribution. If you thought we had no cinema industry then you were wrong because women were right there creating one from the start.



## WALK AGAINST WANT

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- Adelaide Parklands Walk 20 km
- Southern Vales Walk 20 km
- Cycling Route 20 or 30 km (30 km includes optional 10 km O'Bahn "River Park" section)
- Kay Hannaford Walk (North Terrace)
- Fasting 24-48 hours

Proceeds will support Community Aid Abroad's self-help, development projects.

The Somalia Primary Health Care Project, where a joint Somali/Australian team is training community health workers to provide basic, preventative and curative health care in villages which have been neglected for decades.

Legal assistance for self-employed women in India so that they can be aware of their rights under the law when faced with exploitation.

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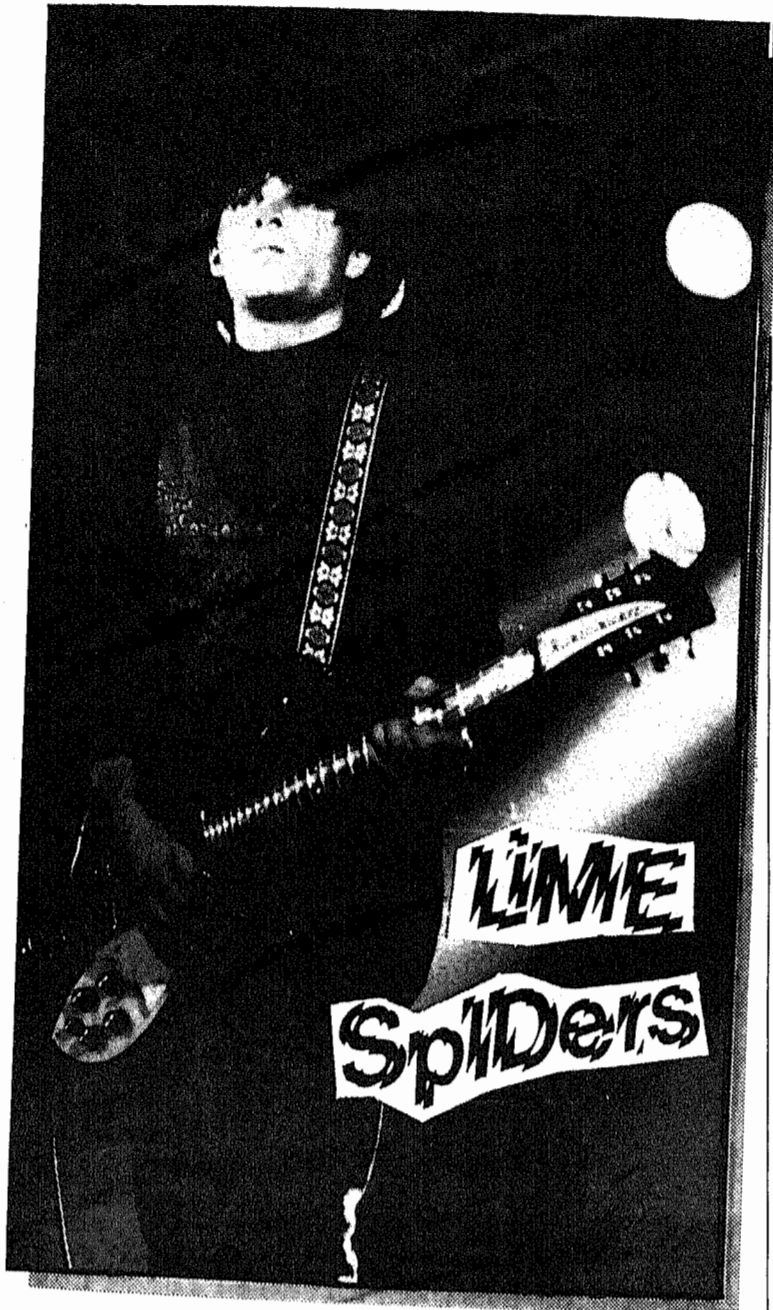
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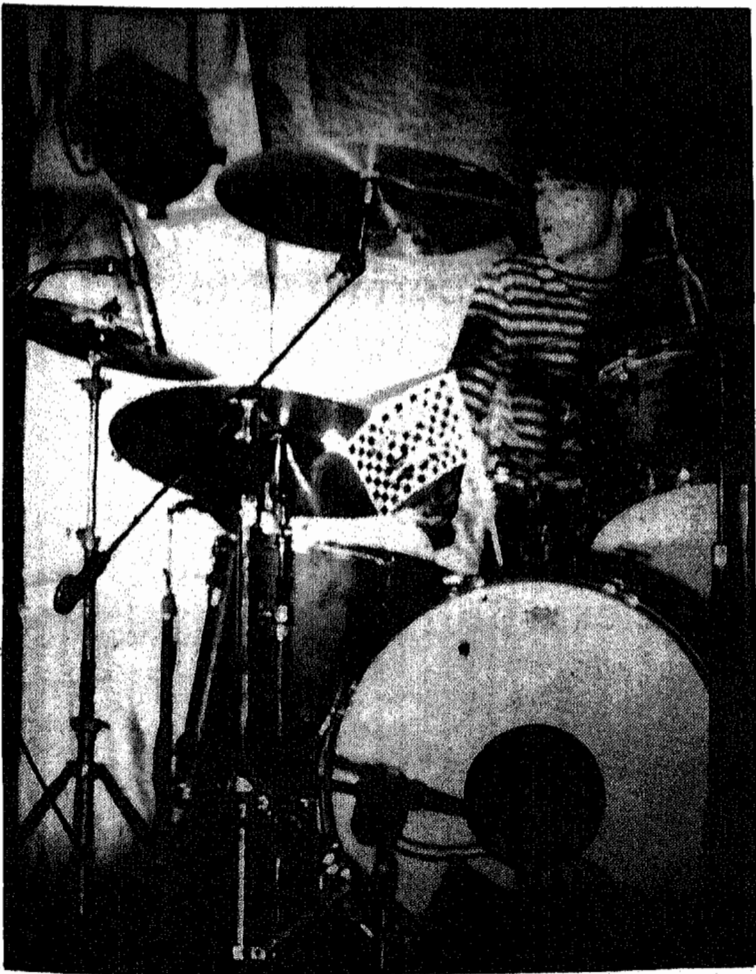
\$50 provides legal literacy training for 100 women

\$400 will train a community health worker and provide supplies for a year.

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ADELAIDE, 5000  
Phone 223 3369  
or 223 1782



LIME SPIDERS played at Le Rox last week. Look out for a review of the show in next week's On Dit.



# Still reaching the dizzy heights

by Richard Ogier

At the microphone, eyes clamped shut, trumpet bell bent characteristically skyward, jazz musician Dizzy Gillespie lets fly with a flurry of notes. Beads of sweat form on the goatee-tuft of hair that hangs from his lower lip, and his cheeks, once firm and smooth, now blotchy and baggy, billow like the main sails on a racing yacht. He stops suddenly, bent-double, whooping and coughing, then returns to the microphone to unleash a chorus of wild Scat Singing.

For "The Diz", this is taking every ounce of effort. Not surprisingly so. At the age of 69 he ought to be well into his dotage.

But after forty years in jazz and long past the age when most artists are content to recite again and again whatever it was that made them famous, Dizzy Gillespie is moving with the times.

At the Thebarton Theatre he played the same bumptious brew of Latin, African and Jazz-Rock sounds, that he did nationwide in a series of concerts over the holidays. Framed by young musicians, grey-haired and snug in a beige-green suit, he stalked the stage. He flounced and gyrated, and he gagged with an audience that warmed quickly to the famous Dizzy personae.

"Dizzy is my name and music is my game," he quipped. And in response to applause for the deceased Don Redman said "Okay... just don't clap, anyone still living."

He opened the show with the same old routine he has for more than two decades: "I'd like to introduce the band," he said, after which the musicians gathered centre stage to shake hands and say hullo to each other.

But the ghoulish humour is as much a part of Gillespie's jazz legacy as those remarkable cheeks. In 1964 he ran for President, promising to paint the White House blue and replace all US ambassadors with jazz musicians - including Miles Davis as CIA Chief.

Years later he whipped up further controversy when he coaxed President Jimmy Carter into singing "Salt Peanuts."

Musically, Gillespie's major contribution was the formulation of Bebop in the 1940s - with saxophonist Charlie Parker - a school of jazz that proved central to the realisation of modern forms.

In those halycon days Gillespie played to small groups of loyalists that gathered in the seedy clubs of New York's 52nd street. The music was new and a radical departure from all that had gone before.

Now Gillespie plays concerts to thousands of people - many of them young - all over the world. Now it is no longer necessary for him to impose his art. The long struggle for wider acceptance is over and the feeling is obviously one of relief.

"Retire? There'll be no retirement," he told the *Times On Sunday* late last year.

"I'm gonna have no better time doin' nothin' else. People come from all over to see you. You're an



# DIZZY GILLESPIE

"The Diz"-at 69 still going strong

artist, you're a creator. There's nothin' better than that, man."

Many artists get tired of imposing their art. But the feeling of relief that comes with success must be doubly strong for a jazz musician...

Caught up in the sticky tentacles of America's racial past, jazz was for years considered a musical sideshow by the guardians of our culture. An esoteric novelty act, fit for dance halls and parlours.

In his widely-praised memoirs "To Be Or Not To...Bop" Gillespie tells of the way in which isolation and failed recognition helped to drive several of his contemporaries - not least Charlie Parker - down the

destructive path of drink and drugs. (The bigotry and hard times faced by black musicians in the 50s and 60's, is the subject of the film *Round Midnight*, soon for release in Adelaide).

When Australian critics accused Gillespie of too many jokes and not enough jazz on his recent tour - in itself a contentious point - they missed a major point. Gillespie is loved as much for who he is as what he does.

In an age in which creative lives are seldom long and long lives are seldom creative, Dizzy Gillespie's contribution to an art form over 40 years is a remarkable thing indeed.

# RageRageRageRageRage SOUNDS

RICHARD WILSON

O'Ball Spit: Friday, March 6th, 12-6 pm. Bands *Huxton Creepers*, *Suburban Bears*, *Mad Turks* from *Istanbul* and *The Every Brothers*. Students \$6, others \$7. Includes

roast beef on spit and salads. Held in the Mayo Refectory and the Cloisters. Beer, coolers and soft drinks available.

Student Discounts: \$12.70 Student Concession to see *Hunters and Collectors*, *Huxton Creepers* and *Dogsboddy* at Thebarton Theatre, Friday, March 6 at 8 pm.

Bar Night: Friday, March 6th at 9 pm. *Beggerman Thief* playing in the

Uni Bar FREE to students and patrons.

Skulduggery: AMSS presents the annual Uni *Skulduggery* held in the cloisters. Local bands *Division 4* and *Harry and the Heartthrobs* will play, with alcohol provided in the cover charge. \$12 tickets.

O'Day Hop: *Lizard Men* and *Marat Pack Comedy* in Not One But Two in Union Bar FREE!



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## **VOLUNTEERS REQUIRED**

The University Departments of Medicine and Microbiology are once again seeking healthy adult volunteers to participate in the vaccine trials which they are conducting throughout this year.

There are two types of trials being conducted during 1987/88. The first type involves taking by mouth a safe, effective, live oral vaccine against typhoid and cholera which has been developed in this University and has been thoroughly tested in both animals and about 35 human volunteers in 1986/87. It has been shown to be safe as well as producing good levels of intestinal antibodies.

It is necessary for the vaccine to be tested in many volunteers during this year to determine what the correct dose will be to produce the best possible immunity in the small intestine.

Unfortunately there is no effective and reliable blood test currently available that would permit us to accurately determine the levels of antibodies in the small bowel, therefore it is necessary for all volunteers to swallow a fine bore polyvinyl plastic tube to enable the sampling of the fluid in the small bowel to occur directly. Before swallowing the tube all volunteers receive a local anaesthetic gargle which results in the mouth and throat becoming numb and assists in the swallowing of the tube.

It will be necessary for all volunteers to swallow the tube on three occasions, once before the first course of the vaccine, for a second time after the first course and finally for a third time after the second course of the vaccine.

All volunteers will be financially compensated for their time, inconvenience experienced and any travelling costs incurred.

Any person aged between 18 and 60 years of either sex are permitted to participate subject to any health requirements. Pregnant female volunteers, or any female who has any reason to believe that she may be pregnant will not be permitted to be involved in this study.

Students enrolled in the University of Adelaide's medical course or microbiology courses are also not permitted to participate.

For further information interested persons should leave their name and a contact address and telephone number with Sarah Meadowcroft for the Department of Medicine and the Department of Microbiology on 223 0230, extn 6161, and they will be subsequently contacted.

**Dr. B. Forrest,  
University Department of Medicine.**

**The University of Adelaide  
Correspondence to G.P.O. Box 498, Adelaide, S.A., 5001  
Telephone (08) 228 5432. Telex 89141  
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Correspondence to G.P.O. Box 1618, Adelaide, S.A., 5001  
Telephone (08) 43 9952. Telex 89248.**

## ELECTION OF OFFICERS

Sports Association - Election of Officers 1987  
Nominations are called for the election of  
President  
Deputy President  
Honorary Assistant Secretary  
Honorary Assistant Treasurer  
Nominations close for these positions at 5.00 pm on Friday, 13th March, 1987 in the Sports Association Office.  
Nomination forms are available from the Sports Association Office. Voting for these positions will take place during office hours in the Sports Association from Monday 23rd to Wednesday 25th March, 1987.

## Choral Society

Wednesday, 7.00 p.m., 5th Dining Rm. First Rehearsal & 'Freshers Welcome' (eating, drinking, singing, etc.). All Welcome.

## CASUAL POSITIONS AVAILABLE PROMOTIONS ASSISTANT

The Union is seeking the services of an Adelaide University student to assist with the promotions of the Union and the distribution of advertising material both on campus and around Adelaide city and nearby suburbs.

Duties include the weekly/daily writing-up of "What's On Today" Board before 10.00 a.m., daily collating of material, pigeon-holing of Activities Calendar each term, distribution of posters, handbills and press releases and general work in promotions and advertising.

Employment will be on a casual basis, with variable hours of duty averaging about 10-12 hours per week during term time. Hourly rates of pay according to age (APS, COL, unqualified from \$5.10/hour). Student should have transport such as car, motor bike or bicycle, and have an interest and understanding of activities on campus. A driver's license is necessary.

Apply in person to Barry Salter (Promotions Activities Manager) in Union Administration Office, 1st Floor, Lady Symon Library between 10.00 a.m. and 6.00 p.m.

Great opportunity to gain experience in student activities.

## ACTIVITIES ASSISTANT

The Union is seeking the services of an Adelaide University student to assist with the running of the Union's entertainment programme.

Duties will include the setting-up of equipment, stage management of shows (see attached), assistance to students and clubs, and other matters assisting the Promotions/Activities Manager. A general knowledge and understanding of equipment such as P.A. and lighting systems is necessary. Experience in running shows and working with students would be an advantage.

Employment will be on a casual basis, with variable hours of duty averaging some 10-15 hours per week in term time only. Hourly rates of pay according to age (from \$7/hour according to experience, qualifications). Friday and Saturday afternoon/night work is involved.

For both positions, apply in person to Barry Salter Promotions/Activities Manager in Union Administration Office, 1st Floor, Lady Symon Building between 10.00 a.m. and 6.00 p.m.

Great opportunity to gain experience in student activities.

APPLICATIONS CLOSE THURSDAY, 5TH MARCH AT 5 P.M.

A.U. Soccer Club  
Interested in joining the Adelaide University Soccer Club. Training has already begun on Monday and Wednesday nights at 6.30 pm. All new players welcome and membership is free to students. Please present yourselves at training nights at the Soccer oval directly across the Uni foot bridge. Thank you and the Soccer Club hopes to hear from you soon.

Gaysoe Meeting  
Group Room Careers and Counselling Centre (guys and girls welcome) 1.00 p.m. Tuesday 17th March

## ECONOMICS FACULTY ASSOCIATION WINE AND CHEESE BUFFET FREE for all.

Wednesday 1.00 pm in the Napier Courtyard. Membership will be available (only \$2.00).

For Sale  
HEWLETT-PACKARD HP-11C (Current Model) CALCULATOR  
Owners Handbook and Problem Solving Guide included  
NEW CONDITION - Price \$90.00 O.N.O.  
P.H. 228 5002 (Business)

## IN MEMORIAM Cameron Beaumont Dutch

In memory of Cameron ("Dutebie") Beaumont Dutch who died in a car accident on November 22, 1986.

Cameron, welcome to the "Boomtown".

"Rejoice in the Lord always; again I will say. Rejoice. Let all men know your forbearance. The Lord is at hand. Have no anxiety about anything, but in everything by prayer and supplication with thanksgiving let your requests be made known to God. And the peace of God, which passes all understanding, will keep your hearts and your minds in Christ Jesus."  
Philippians 4: 4-8

## 2-day seminar on "THE OCCUPATIONAL OVERUSE SYNDROME (RSI) AMONG MUSICIANS"

ORGANISED BY THE ELDER CONSERVATORIUM OF MUSIC IN ASSOCIATION WITH THE PERFORMING ARTS MEDICINE SOCIETY (OF AUSTRALIA) AND THE UNIVERSITY OF ADELAIDE HEALTH SERVICE

Venue: Hughes Lecture Theatre, Level 3 Hughes Building, University of Adelaide

Dates: Friday 6th & Saturday 7th March, 1987

Admission: Free

### Topics to include:

"THE DEVELOPMENT OF MUSIC MEDICINE"

"OVERUSE SYNDROME IN THE SYMPHONY ORCHESTRA"

"TREATMENT AND PREVENTION OF THE OVERUSE SYNDROME FOR MUSICIANS"

To be presented by eminent medical researchers from New South Wales, Victoria and South Australia

Chairman: Dr Len Marinovich, President - Performing Arts Medicine Society

Evening Dinner: Friday, 6 March, University Staff Club \$18 per head by reservation only

For further information, please telephone (08) 228-5925



The University of Adelaide  
Elder Conservatorium  
of Music



Performing Arts Medicine Society  
A Section of the Australian Medical  
Association of Victoria

The Elder Conservatorium of Music, The University of Adelaide in association with The Performing Arts Medicine Society (of Australia) and The University of Adelaide Health Service

Presents a 2-day seminar Friday 6 & Saturday 7 March, 1987 entitled

## "THE OCCUPATIONAL OVERUSE SYNDROME (RSI) AMONG MUSICIANS"

Admission Free

### FRIDAY 6 MARCH

- 09.30 a.m. Doors open
- 09.45 Introduction and Welcome - Patrick Brislan (Director, Elder Conservatorium)
- 10.00 Chair: Len Marinovich  
"Research arising from clinical practice" - Michael Hayes
- 10.20 "Development of music medicine" - Hunter Fry
- 10.40 Questions
- 11.00 COFFEE BREAK
- 11.30 "Conversion Hysteria" - Len Marinovich
- 12.00 p.m. Questions
- 12.15 "Occupational Overuse Syndrome - A Personal Experience with a Happy Ending" - Kaye Pitton (Piano)
- 12.30 LUNCH
- 2.30 "Historical Review of the Overuse Syndrome in Music" - Hunter Fry
- 3.20 Questions
- 3.30 "Illness and Creativity" - Richard Ball
- 4.05 "Overuse Syndrome in the Symphony Orchestra: A Detailed Study in a Major Orchestra" - Earl Owen
- 4.35 Questions
- 5.00 Session Ends
- 6.20 DINNER - University Staff Club (By reservation only; cost \$18 per head)

For reservations/enquiries, please telephone (08) 228-5925

# PSYCHOSOMATICS AND THE AVERAGE FISH

BY A CARTOONIST WANTED IN TWO STATES FOR TELLING ATROCIOUS ELEPHANT JOKES

**EPISODE ONE**

THE BEAUTY OF UNIVERSITY, AS JONQUIL THE FISH HAS SPENT THE LAST TWO YEARS DISCOVERING, IS THAT YOU CAN DO RELATIVELY LITTLE IN ORDER TO ACHIEVE ABSOLUTELY NOTHING.

IN HER TIMES OF DEVOUT STUDY, THE ONLY COURSE SHE HAS SUCCESSFULLY COMPLETED IS 'HOW TO DRINK LIKE A FISH 1' \*

\*Not yet approved by the department.

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OUR FISHY FRIEND HAS BROKEN HER ALL TIME RECORD AND ATTENDED A LECTURE!

How are you feeling?  
Sick Sick Sick Sick

It couldn't have been that bad...

It has been a very long time since I have done anything like that, Asphixia, but I am resolve. I intend to not only attend all my lectures this year, but to do the work as well! Nothing shall distract me! I shall devote all my time to my study and not be boring in the bargain!

YOU WANNA IMMORTAL QUEST?

But I was going to study this year.

WHAT IS JONQUIL'S IMMORTAL QUEST? WILL SHE BE ABLE TO STUDY THIS YEAR AND NOT BE BORING IN THE BARGAIN? WOULD YOU CALL YOUR BAI ASPHIXIA? ...STAY TUNED...

# START AT THE BACK

Too bad - we're back. Edited by Rupert (the important one.)

## Palace coup

Now it might only be one of those unsubstantiated rumours spread by malicious gossips under the Hughes Plaza, but 'Start at the Back' has heard whispers of a palace revolt developing at the Adelaide University's radio station 5UV. No-one is talking, except knowingly out of the sides of their mouths, but there does appear to have been a lot of poring over the fine print of certain contracts down there in radio land.

## One night only

Some pretty unspeakable things have been done on stage in front of audiences in the past, but 'Start at the Back' would lay very long odds that none would come close to the sheer, mind-bending BADNESS of a live performance of former Adelaide University "banned" *Too Sick to Sing*. In their four years of existence *Too Sick to Sing* have played seven gigs, and have practiced three times. In 1983, when the group had a brief residency in the George Murray toilets, the lead guitarist described their relationship to music as approximating that of vandals to 'phone boxes'. *Too Sick to Sing* songs have included the "catchy little number"

'Genital Herpes', a single-chord punk version of Bob Dylan's 'Blowin' In the Wind', and the "arsonist's anthem" 'Burn Bradford Burn'. Now they seem to have resurfaced from somewhere disgusting with an almost original line-up. 'Start at the Back' earnestly advises its readers not to go to the Royal Oak on March 28 to hear them play. Fair dinkum these guys are horrible.

## American update

The estimated amount of concrete blocks that will be used in construction in the US this year: 4,000,000. Estimated number of Americans currently being assessed for sainthood: 50. The cost of 12 oz. of pure, drug-free urine: \$US19.95. Miles of jogging trails that have been converted from disused rail-ways lines: 1 000. Days spent shooting the CBS mini series *I'll Take Manhattan* in New York City: 8. Days spent in Toronto: 75.

## Mr Wong has one

American Express have circulated their latest catalogue for those who wouldn't leave home without it. Included is a new board game called *Takeover*.

"Big business and financial family card game creates the cut and thrust of today's topical business world, develops latent greed in participants as they collect cash, bonds, dividends and bonus certificates, avoid crashes, manipulate takeovers and pay brokerage fees. Smart kids over eight and adults could learn to fear each other. Compact, educational, great fun!

## Illiteration

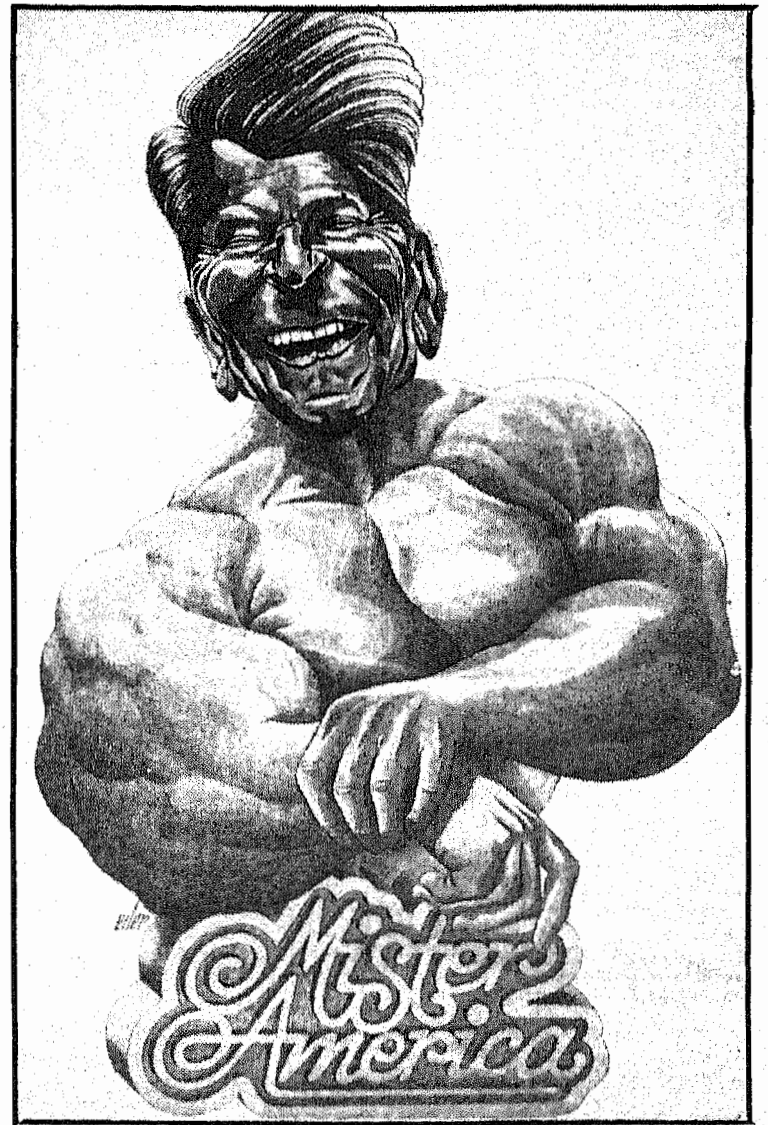
Still on the subject of games: Brian Howe's staff in Canberra have invented a new one, based on THAT new Liberal word. It requires only a pair of scissors, glue, and an 'Incentivation' advert. Cut out all the letters, mix them up, paint swastikas on Joh Howard's face, and make your own silly word. Here's one to get you going.

## Incentivation



## Only a Liberal Government can give you Inactivation.

Actually we think that all you clever people out there can do much better than those rather boring public servants. Deliver your own anagrams to the *On Dit* office, south western corner of the cloisters, and who knows, we might be incentivated enough to give you a dozen cans of finest tonsil varnish. Think night thoughts about Roger and Andy in the Uni Bar while you are doing your entry.



## The Off-White House

President Reagan has done it again. The White House has been engaging in some fancy footwork all week to explain what "Iranian moderates are". One official proffered that "it's all in the eye of the beholder", presumably referring to the makeup of Tehrani politicians, rather than the makeup of Tehrani politicians, so to speak. Another White House spokes-

man, Marlin Fitzwater, must have drawn a short straw as well. (He sounds suspiciously like Emmett Fitz-Hume, the Chevy Chase character from *Spies Like Us* with the same job). It was his opinion that the question of what Iranians were like was one of a "semantic difference". Fitzwater refused to "rule in or out any terms to describe the elements with whom the Administration has been working." How about 'terrorists', or 'brutal thugs' or 'murderous fanatics'?

## SHOCK ART HEIST SCANDAL!

For the past five years, a Bill Cook picture called "Memo To My Professional Colleagues: The Need To Think That I Might Think Again" has graced the walls of the *On Dit* office. Countless *On Dits* have been crafted under the warm benevolent gaze of our friend on the walls. The Cook was a traditional part of, and silent witness to, the tortured wranglings that gave birth to this humble rag. Then James Neate claimed it. Neate, the failed SAUA Presidential candidate who got Union Prez as second prize, slithered into our office while no-one was around

absconded with our treasured Cook, and stole away to his lair. The Cook was the only work owned by the Union in the Office, and now, alas, there is but nought. Of course, the SAUA and the Union are wallowing in worthwhile and hideously expensive *objets d'arts*, but no, Neate decides that he likes our single, lone, only, solitary one, and takes it. It is now on display in his office. Thus, as you partly own it, you are all invited to view the work in Jame's office, any time between 9 and 5 weekdays. Please feel free to spend as long as you like viewing your picture, in his office.

REMEMBER ALL THOSE LOOSE THREADS I LEFT HANGING AT THE END OF THE FINAL EPISODE LAST YEAR? REMEMBER HOW I SAID I WOULDN'T DO ANOTHER SEQUEL? REMEMBER HOW I SAID IT WAS THE LAST EPISODE EVER?... WOULD YOU BUY A USED CAR FROM ME? Non-Rupert-Murdock Productions Presents:

# B U T T O C K S

(BUT AFTER THE SOUND EFFECTS PEOPLE ARE FINISHED THEY CAN HEAR YOUR ROCKET ENGINES, LASER BEAMS, EXPLOSIONS, "WHOOSHING" SOUNDS...)

ONE SEEMINGLY INNOCENT DAY... HEY, RIPLEY... GET IT ON! LET'S ROCK!... I THINK WE'VE GOT SOMETHING HERE...

SUDDENLY THE SOMETHING LEAPS FROM THE TOILET AND ONTO TREVOR'S FACE...

HAVING PLANTED ITS SEED, IT DIES. TREVOR RECOILS IN UNSPEAKABLE AGONY, UNWARE HIS BODY HAS BECOME THE MATERNITY WARD IN NATURE'S MOST OBSCURE BIRTH. THERE IS A HIDEOUS TEARING OF FLESH...

URG... RIP! GUSH! SPURT!

AND EVEN AS TREVOR'S BLOOD IS STILL FLOWING, THE BUTTOCKS ARE GROWING... GROWING SMALL LIMBS. AN ARM AND A LEG. PLUS A MATCHING PAIR ON THE OTHER SIDE...

WITH IMPOSSIBLE SPEED THEY GROW TO FUNCTIONAL MATURITY, AND THE ADULT BUTTOCKS PERSON RISES TO ITS FULL EIGHTY CENTIMETRES... COULD IT BE... COULD IT BE...

YES, IT IS... THAT CHEAPEST OF ALL SCARE TACTICS... AGGG!

UHG... I THINK I DRANK TOO MUCH LAST NIGHT... MY BRAIN FEELS LIKE ITS OUT OF FOCUS. WELL, COCK-A-###!\*!@!\$\*- DOODLE-DO!!

RUI-2... NOW I REMEMBER WHY I GOT DRUNK. WHAT ARE YOU DOING SLEEPING IN THE BATH, DIRT-RING? A LITTLE HABIT I HAVE WHEN I GET DRUNK. I JUST WISH I'D LET THE WATER OUT FIRST!

MAYBE YOU DID... MAYBE YOU'VE JUST BEEN PISSING YOURSELF ALL NIGHT. LOOK, WHEN ARE WE GETTING OFF THIS GALACTIC TURD OF A PLANET? YOU KNOW, THERE IS FUNGUS ON SOME PLANETS THAT IS MORE INTELLIGENT THAN THIS HUMAN RACE. RELAX. WE'RE LEAVING SOON. HOW?

HOW DO YOU USUALLY GET OFF THE PLANET? LISTEN, THAT CEREBRAL FAIRY-FLOSS YOU BID-DEGRADABLES\* USE TO 'REMOVE YOUR FACES' ISN'T GOING TO HELP US SAVE THE STARTRUCK.

I'M NOT TALKING ABOUT NEURON-NUMBING... I'M TALKING ABOUT GETTING A SPACE-SHIP. FROM? FROM THE MANUFACTURERS OF THE WORLD'S MOST EXPENSIVE FIREWORKS; ...NASA!

\*ROBBT SLANG FOR LIVING BEINGS

©1987 I ABSOLUTELY SINCERELY PROMISE THIS WILL BE THE LAST YEAR OF CAPTAIN APOLLO OR BUTTOCKS PEOPLE EVER. UNLESS SUBSTANTIAL AMOUNTS OF MONEY CHANGE HANDS, WITH YOURS TRULY ON THE INCREASED-TAX-BRACKET END OF THE EXCHANGE T.D.