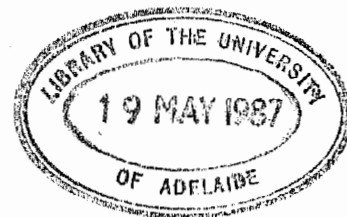


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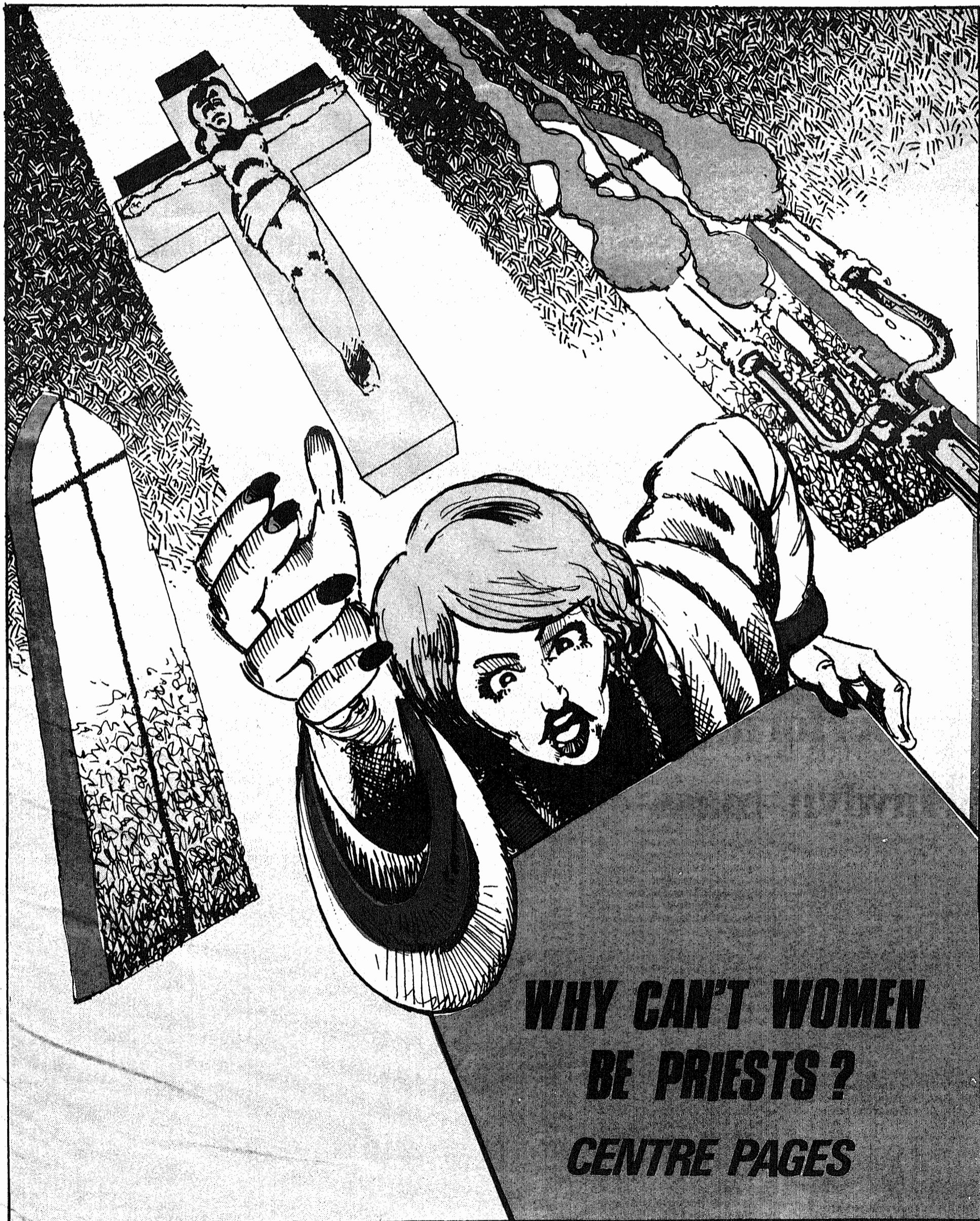
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ADELAIDE UNIVERSITY STUDENT WEEKLY

May 4, 1987



**WHY CAN'T WOMEN
BE PRIESTS?
CENTRE PAGES**

Low ed-level among young

by David Blades

An educational survey has recently found that half the next generation of Australians will not complete secondary school.

The study, carried out over 10 years, has revealed a low level of education among young people, particularly girls and those from disadvantaged families.

A report of the study, titled "Participation in Education", states that fewer than four out of 10 young people leaving school will have no further formal education, and only one in five will study for a degree.

Of its findings:

The report says, "In a society committed to a standard of living characteristic of Western industrial democracies, and one which competes with those same nations to maintain this standard of these facts are disturbing to say the least."

The study found that disproportionate numbers of private school students from higher-income families completed year 12 compared with those from working-class families (especially girls) and that they were over-represented in higher education.

The report recommends that the operation of schools be changed, partly by broadening the courses provided, so that all children can achieve academic success.

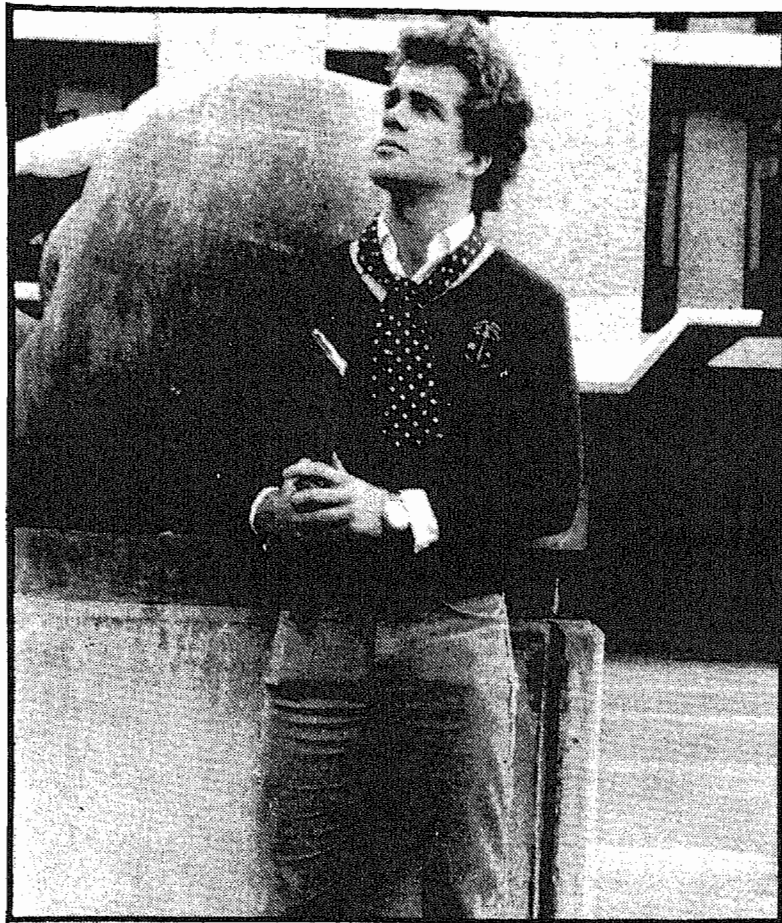
The investigation is being conducted by Dr Trevor Williams of the Australian Council for Educational Research and nearly 10 years ago using two national samples of 6000 young Australians born in 1961 and 1965.

The report shows that a child's progress in school and higher education is significantly affected by socio-economic factors, despite government claims that they are providing equal opportunities for all children.

Dr Williams states that differences in family wealth are responsible for differences in educational participation. Other factors, notably the father's occupation, point to large differences in the extent of schooling of young people.

This has been shown by the fact that two in three children from professional families complete the last year of school, while only one in four children of unskilled workers reach the same level.

The impact of education is shown to



be affected by the type of school attended. A private school student is more likely to finish year 12 and undertake further study.

Inequity is also shown by the fact that more than 80 per cent of independent school students complete year 12 compared with 30 per cent of Government school students. Also, more than half enter higher education compared with 15 per cent of those from public schools. Five times more students from independent schools enter University than those from public schools. Catholic school students fall in between the other two groups.

Independent schools promote higher levels of achievement despite the finding that their year 12 completion rate would be lower if they were not "socio-economically selective".

Dr Williams calls for an investiga-

tion into private schools to determine the characteristics of their educational methods and students that lead to high year 12 completion rates. This information could be used to devise programs that would compensate for differences between different types of schools.

In other recommendations, Dr Williams call for:

- An increased diversity of courses in the school curriculum, and alternatives to conventional academic learning.
- Increased financial aid to disadvantaged families to raise the participation of their children in higher education.
- Schools to ensure that all students experience academic success so that the attitudes of those who do not at present value education may be changed.

Give back your pay Finance VP

Students should be informed that on April 16th at the last Students Association Council meeting the Finance Vice-President, Mr Chris Pyne had his honourarium revoked for neglect of duty.

The honourarium totals \$20 per week.

According to Section 31.1 of the SAUA constitution, the role of the Finance Vice-President is to administer the Association's finances. It was argued that Mr Pynes' input in this regard was inadequate. The substantive argument was that Mr Pyne quite simply was never around the office to perform this function.

Apparently this has meant that the President, the Education Vice-President, and the Administrative Secretary have had to do much of the Finance Vice-President's job, including putting the Association's finances on computer, getting cheques signed and countersigning and checking invoices and so on. However, there is more to running the Student's Association than signing a few forms.

If it is true that Mr Pyne so seldom frequents the Student's Association then surely this amounts to more than neglect of duty; this is betrayal of the students who voted for him.

Section 21.5 of the constitutions "requires the Finance Vice-President to report on the Activities Standing Committee." Mr Chris Pyne "abdicated his position of Chair in preference for Mr Damien Storer, and the Activities Standing Committee met in total, three times since August 15, 1986, the last meeting being on the 9th October, 1986, over six months ago," Education Vice-President, Mr Michael Fox said. Section 21.6 requires "the Finance Vice-President to report the activities of Activities Standing Committee meetings." It was pointed out that no minutes had been recorded of the Activities Standing Committee.

Also, Mr Fox said that it was also the Finance Vice-President's duty under Section 31.2 of the constitution "to keep the Council informed of the Association's current financial standing by presenting financial statements to regular Council meetings."

Mr Pyne's reaction was as follows,

from the SAUA Council meeting's minutes from April 16th.

"Mr Pyne said his reply was simple. He firstly questioned the power the Student Council has to now allow his honourarium to be paid as the funds come from the University Council. Secondly, he said he had no respect for the speech presented by Mr Fox and felt he did not have to explain himself in any way, shape or form for his actions. Thirdly, he said he was elected by the students as Finance Vice-President and was fulfilling his obligations to those students in the best way that he sees fit. If in the 1987 elections the students do not feel that he has performed his duties satisfactorily then they will not vote for him. He went on to say that to put and accept the motion in question would be a bad policy on the

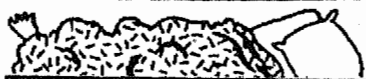
part of the current Students' Council and future Councils and the ramifications of it would be very wide spread and it would be the students of this Campus that Council would have to answer to. This was all he wished to say as he again said he did not have to explain himself and said he would not do so."

Mr Steve Ronson, a Liberal colleague of Mr Pyne argued that the Education Vice President of the Student's Association should be able to act as he/she saw fit and if that generated hostility or animosity then it is unreasonable to expect Mr Pyne to enter the Student's Association office and suffer such humiliation.

Mr Steve Ronson and Mr Chris Pyne argue that once elected, the Finance Vice-President, a paid office bearer, can act as he/she sees fit. The question is, should they be paid if they are neglecting their duties and what constitutes neglect of duty.

Section 21.5 of the constitution requires the Finance Vice-President to prepare a draft budget to be submitted to Council.

The acid test of whether the Finance Vice-President, Mr Chris Pyne, is neglecting his duties or not will be the 1988 SAUA budget which is due to be submitted to the Finance and Development committee by June and needs to be considered by SAUA Council before then.



SEX

Despite a 15 per cent increase in the number of Australians using sheaths over the last 18 months, Australia still lags behind the rest of the world in its level of condom usage, according to Ansell International, Australia's only manufacturer of condoms.

A spokesman for Ansell (a division of Pacific Dunlop) said that in spite of the increase, Australia still only has 10 per cent usage of condoms as a means of contraception, compared with 15 - 20 per cent in the United Kingdom and 80 per cent in Japan.

The spokesman said the increase in condom sales in Australia (from 12.5 million in 1979 to an estimated 20 million this year) was probably due to increased concern in the community about AIDS, as well as Ansell's recent advertising campaign.

He said it had taken five years for condoms to become a viable contraceptive alternative. In particular the introduction of the contraceptive pill on the Australian market had a strong impact.

"Australia had the highest rate of acceptance of the contraceptive pill", and the pill became preferable to natural methods of contraception, like the rhythm and withdrawal method.

Ansell has recently released the Ultra-Sure condom which contains nonoxynol nine which apparently kills the AIDS virus. This has been seen by some critics as a blatant attempt to cash in on the AIDS virus.

Choral Society to perform Haydyn mass

by Rosemary Clancy

In the wake of last year's fabulous sellout rendition of Mozart's *Requiem*, the Adelaide University Choral Society are this term planning to embrace your eardrums with a truly exemplary version of Haydn's Nelson Mass, ably conducted by Hilary Weiland and accompanied by an orchestra drawn from professional Adelaide ensembles.

Soloists for the Mass will be Janet Healey, Guila Tiver, Brian Gilbertson and Alan McKie. What more could one possibly ask? Well, how about Bach's Double Violin Concerto, featuring soloists William Hennessy and Douglas Weiland, and the Australian premiere of Douglas Weiland's setting of Psalm 103.

Yes, indeed, these are works whose performance will sweep you off your feet on Friday, 8th May at Elder Hall at 8 pm.

The Choir's aggregate vocal capacity has markedly increased with the

inclusion this year of scores of abundantly talented and enthusiastic, passionate yet sensitive, young singers ... and in my capacity as a first year chorister I can justifiably conclude that it would be a great crime to miss this undoubtedly memorable event.

Indeed, the ticket prices themselves will justify the uncontrollable surging of the eager masses at the doors of the Elder Conservatorium on this occasion, being a mere \$9 and \$6 concession.

Tickets are available at the Students' Association Office, from members of the Choir, and at the door on the night. You'd probably be better off buying your tickets through the former avenues, rather than resorting to paying at the door, because St Peter's Cathedral was the scene of abject disappointment, unwieldy traffic jams and police intervention last year, as over 200 unfortunates were turned away from the staging of *The Requiem*.

Big surge in anti-fees fight

by Graham Hastings

Anti-fee protests are re-escalating around the country in the lead up to the Hawke Government's May mini-budget.

Fee activists fear that the Government may try to raise the \$250 fee to \$500 as suggested by Finance Minister, Senator Walsh.

In Adelaide, student union representatives and free education activists met last Wednesday to co-ordinate anti-fee actions. As well as organising the regional activities for the National Fightback week the meeting also encouraged students to set up free education groups on all campuses in South Australia.

At La Trobe University, students replied to Hawke's comments that students were bludging on old age pensioners and could earn \$250 in two weekends work. About 100 students from La Trobe registered at the Coburg CES, in Hawke's electorate, for work over two weekends.

The manager of the CES said it would take at least six months to

find positions for even 100 students. Education activist, Linda Brown told *On Dit* that Hawke's comments were narrow-minded.

"It's hard enough for students to find time for study and work that pays enough to survive, let alone extra work, and any part-time work is hard to find."

The University of Queensland has backed down from threats to disenrol students boycotting the \$250 fee.

Instead enrolments will be suspended until the student pay the fee, or until the first semester ends.

Students will be assessed, but will not receive their results until they pay the fee. 3,000 students still have not paid the fee on that campus.

The campus has also, at a referendum, rejected affiliation to the Queensland Union of Students (QUS). Student leaders there said that the students had refused to join the state union because they viewed the ALP dominated QUS as being overly beaurocratic and had done little to actively support the fee boycott and anti-fees campaign.

— Mansell's Libyan sojourn —

SA's Aboriginal leaders slam govt.

by Richard Ogier

South Australian aboriginal leaders spoke out last week in support of aboriginal activist Michael Mansells drive to secure Libyan help in the fight for aboriginal sovereignty.

And they attacked the Hawke government for its, "docile attitude" towards aboriginal affairs.

"Michael did not consult with aboriginal groups before he consulted Colonel Gaddafi, but I would support him in going to Libya," said Mr Jim Stanley, director of the South Australian Legal Rights Movement.

Said Mr Cyril Coaby, President of the Aboriginal Sobriety Group: "Clyde Holding (minister for Aboriginal Affairs) is not well versed in aboriginal affairs and is not articulate in presenting the concerns of aboriginal people to cabinet."

A spokesperson for the Far West Aboriginal Progress Association (FWAPA) at Ceduna said: "this government is less active and committed to aboriginal people than any other since the Whitlam government."

These comments, made exclusively to *On Dit* last week, sit awkwardly against claims made on the Willesee television programme by Aboriginal Affairs Department Head, Charlie Perkins, that most Aborigines disapproved of Mr Mansell's flirtations with the Libyan leader.

Mr Mansell, a legal consultant to the National Aboriginal Conference, put the lot of the aborigine to a meeting of "revolutionary groups" headed by Colonel Gaddafi in Tripoli recently.

"I would support anything that serves to highlight the plight of the aboriginal people and their continuing struggle for equality," said Mr Stanley, whose organisation has twenty offices throughout the state.

"The reason that Michael has gone

The lot of the Aborigine

The on-going problems faced by Aboriginal people is graphically depicted in these facts, drawn from a Federal Government study, 'Aboriginal Social Indicators', released in '84.

Aborigines*	All Australians
Income (family)	
\$6,000 a year	\$12,000 a year
Education (over fifteen years)	
4.1%	24%
Infant Mortality (per 1000)	
26.2	10
Trachoma (over 60 years old)	
68.9%	9.5%
Life Expectancy	
55	75
Prisoners	
775 per 100,000	67 per 100,000
Unemployment	
24.6%	5.9%
Population	
159,897 (SA:9825)	14,926,800
Housing (private dwellings)	
78%	84%

* Includes Torres Strait Islanders. Source: ABS 1981 Census figures. Figures from last year's national census have not been released.

overseas for assistance is that the Hawke government does not have a listening ear to the concerns of our people. This is why we have gone quiet in the last couple of years," he said.

Asked for an assessment of Mr Mansell's claim that the Hawke government had ignored aboriginal people, Mr Stanley replied, "spot on."

And how did the Hawke government compare with the Whitlam government in the extent of its commitment to aborigines?

"You couldn't compare the two. Whitlam was a man with a vision. He put his money where his mouth is."

Mr Stanley said Clyde Holding, the minister for aboriginal affairs,

should be sacked.

"He is not a dynamic minister. We have had much more dynamic ministers in the past," he said.

Mr Coaby said that Mr Holding was, "the most docile minister for Aboriginal affairs we have had."

"He is junior and doesn't seem to have much clout in the ministry," he said.

According to a spokesperson for the Port Lincoln Aboriginal Organisation (PLAO), "the government is cutting funds left right and centre. They have reneged on the support they expressed in the first place for aboriginal people."

Mr Stanley said that funding cuts had caused the closure of a field office at Coober Pedy early last year where a community liaison officer



had been stationed. His job had been to mediate between local aborigines, police and government authorities.

A spokesperson for FWAPA said that it was much harder to get money for local aboriginal initiatives from the Department of Aboriginal Affairs than it had been in the past.

But Mr Andy Reys, an aboriginal community worker at the Otherway Centre, an all-aboriginal catholic organisation, said that many aborigines were not taking full advantage of opportunities available to them.

He said that the Hawke government had opened opportunities for aboriginal people in tertiary education.

Mr Reys stood alone in his opposition to Mr Mansell's Libyan sojourn.

A spokesperson for the Aboriginal Affairs Minister, Clyde Holding, told *On Dit* last week that South Australian aboriginals received more money per capita than any other state.

He rejected the claim that the government had "ignored" aboriginal people but would not be drawn into particular criticisms made by group leaders.

Those group leaders who would not disclose their names to *On Dit* said it was because they feared for their jobs.

Said one: "It was bloody hard to get this job mate. I don't want to lose it."

Anti-fees week of student action

by Andrew Rosser

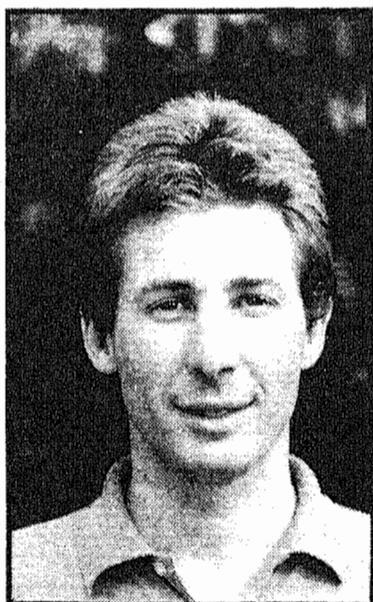
A National Week of Action has been organised in order to engage wider community support for the anti-fees campaign by focussing on the issue of free education.

The Week of Action has been organised by the National Free Education Coalition, a body representing students throughout Australia. It has been timed to coincide with the announcement of the May mini-budget which threatens a reduction in education spending. With the recent statement by Mr Hawke that tertiary fees will rise in accordance with inflation, the time is ripe for unified national action.

John Ridgway, SAUA Delegate for the National Student Organisation, said he hoped the Week of Action would "focus community attention of the May mini-budget which looks like including a significant erosion of education spending."

Students need to be aware that the focus of debate in education is shifting from whether education should be free or not to how much students should pay for their education," he said. "The reasons against a user-pays education system need to be taken to the community at large.

When asked what he saw as being the main arguments in favour of free education, he said the ideal of equality to education and the fact that society benefits from an educated populace.



Despite Mr Hawke's recent claim that students have been unable to produce any concrete reasons why they should be excused from sharing the economic burden, Mr Ridgway's arguments are given added

credence when the scrapping of the Multicultural Education Plan, marked reductions in the English as a second language program, and figures indicating the difficulty many women have had in raising the tertiary fees are considered.

not be affected greatly, many minority groups have been hard pressed to cope with the additional burden of a tertiary fee.

If the Liberal Party is elected into government at the next election, it is likely that those groups will be even more disadvantaged than they are now. Their proposed system of scholarships will further hinder poorer members of society and increasingly aid the richer members. In addition any students who do not perform to a satisfactory standard will not have their scholarships renewed.

Mr Ridgway said that "since fees were dropped by the Whitlam Government, there has been a significant increase in participation of women and people from lower socio-economic groups in education. A reintroduction of fees will just reverse this trend."

Reflecting upon the respective policies of the A.L.P. and the Liberal Party, Mr Ridgway said "students should be aware that they are caught between the devil and the deep blue sea."

Activities planned for the Week of Action include the May Day Rally held on the weekend, a Community Information Day, a Badge Day, and a Tent-City sit in in Canberra.

Malays face deportation

by Sally Niemann

Overseas students on all campuses around Australia face deportation if they did not pay both the visa charges and the \$250 'administration' fee by the 15th of March.

Sathish Kumae Dasan, President of the South Australian Overseas Association, said that a number of students had already been deported or faced deportation.

"If a student's visa is revoked at any stage, their status cannot be renewed. A deportee cannot return to the country for five years", he said.

The lowest visa charge for an overseas student is \$3,056, not including the \$250 fee. Dasan expects these charges to increase to \$5,000 in 1988.

"Once deportation procedures have begun, we cannot do much to reverse them. OSA tries to find those students that are having difficulties in meeting the charges and arrange some assistance or speak on their behalf before the immigration authorities get to them."

The Malaysian government have supplied a fund of \$25,000 to help students with their fees. This fund is for all Malaysian students in Australia. While this is useful, it is of no use to students from approximately 40 countries who are studying in Australia.

"Even if the fee is paid by March 15, it takes about three weeks for the Overseas Student Office to inform the Immigration Department that status has been granted. During those weeks, the passport has not been stamped and therefore this student is legally a non-citizen during this period. If this student has an accident or something else goes wrong, there is nothing that can be done about it, because they are non-citizens."

"A passport will only be stamped after the Overseas Student Office informs Immigration that the fees have been paid," Dasan said.

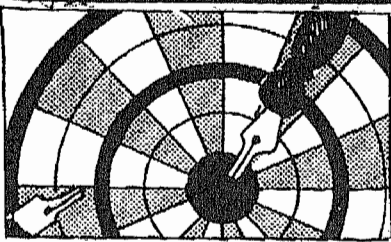
"Our visa charges were introduced in exactly the same way that the administration fee was." He said there would be a small surcharge which would not be increased.

"This is not what actually happened. It has increased, as will the administration fee. Once these fees have been introduced there is little chance of preventing them from increasing."

The American system of paying tuition fees has been used by the media and the government as one reason why the students should accept the Visa charges and the Administration fee. Dasan says that the American University system is very different to the Australian one. "Students in America think all fees are paid by the term. If they are going to introduce fees they must have credible loan systems. American Universities provide vacation and term work for students if they want it. Their system also works on the premise that you pay only for the time that you attend a course. In Australia, if you pull out before the end of the year, there are no rebates available. In this country, they charge a fee without providing the necessary financial support systems."

"What has happened to the overseas students will happen to you, if nothing is done."

"What we are asking from the government now is for them to introduce a principle of certainty, so students know exactly how much they will have to pay for their entire degree."



Deadline for letters to the editor is noon on Wednesdays prior to publications. All letters must be signed and include the author's telephone number. Pseudonymous letters must include the author's real name. Letters may be edited for defamations, clarity, blasphemy and limited space. Please keep letters concise.

LETTERS

Maintain the rage

Dear Editor
It was sad to see the campaign against fees fizzle out without a murmur. "Maintain the rage" we were told. Unfortunately we had to do so alone and, as it turned out, in vain.

During enrolment the campaign was well organised, backed up with posters, banners and more importantly leaflets carrying information about what to do and how to do it.

However, since then very little in the way of relevant information has been forthcoming, apart from a few paragraphs by the S.U. president in *On Dit*. As the deadline of March 31st approached, information of any kind was conspicuous by its absence!

Several people I know reluctantly paid by the deadline purely because they did not know what to do next. There were vague murmurings of loans and grants, but no solid facts.

Surely a leaflet could have been produced giving all the options available (similar to the one produced at enrolment) a week or so before the March deadline, or better still, the information printed in *On Dit*.

As I stated previously, it was sad to see such a well organised and well run campaign in February fizzle out by the end of March, just at the time it should have been reinforced. Let's hope that next year we can all "maintain the rage" beyond March.

Christopher Nedin.

A little less noise and a bit more action

Dear Editor,
I am rapidly coming to the conclusion that the information concerning quiet study areas handed out by the Library at the beginning of the year isn't worth the paper it's written on.

Having a hefty reading list like many others, I am sure, still find it very difficult to find a quiet place to read.

On Monday I made an early start in the Library only to have a staff member explaining in a loud voice, interspersed with giggles, the mysteries of some piece of technical equipment to a male student, who apparently couldn't read the instructions. After a while I moved to another table only to have three students at the next table having what might be passed for a chimpanzee's tea party at the zoo. As I was running short of time I couldn't afford to move again, so I put up with it. In the afternoon I went to the M.A.S.S. room, thankful for a quiet spot in what I thought was the study area. After a while three students came in and held a 'discussion'. Trying to concentrate was impossible so I packed up and left only to see El Presidente on the way out. After remarking that I thought the room was for quiet study he suggested I return and tell the students myself, which I did. One of the students, with his own peculiar brand of logic, suggested that had I mentioned it to them, they would have stopped talking! I fail to see why the onus was on me to "ask" them to be quiet - surely commonsense and courtesy demand it, not to mention the time involved in making such numerous requests.

One last point. These so-called discussion groups seem to be comprised of two or three passive listeners and one would-be loud-mouthed 'tutor'. The small lock-up rooms in the Library are like echo chambers and are completely ineffective from the outside. I suggest that the Library Improvement Team insulate them.

Here's hoping for a little less noise and a bit more action.

Pam Donohoe
A disgruntled Old Age Student
2nd year Arts.

The B & C View

Dear Editor,
I am very tired of the pedantic crap which is being written to *On Dit* about *B & C*. There are quite a number of us who read *B & C* as a form of relief from the staid monotony of *On Dit*. Yet we constantly hear complaints from those individuals who are totally lacking in any sort of tolerance and sense of humour. It's all just too heavy for me. Surely if you don't like what's in *B & C* then you don't read it. To limit the editorial discretion of *B & C* would destroy its purpose as an alternative to *On Dit*. It is true that the present editors of *B & C* are slack creatures but this cannot be seen as an indictment of it as an institution. The criticism of *B & C* of the past few weeks is somewhat reminiscent of Iran's reaction to *The Dingo Principle*. Does this say SOMETHING?

Andrew England,
1985-86 *B & C* Co-Editor

Shocked and angered but who cares?

Dear Gutter-Dwellers,
The Literary Society is shocked and angered by the damaging misinformation and irresponsible journalism as perpetrated by Rupert and Enzo, editors of "Start at the Back."

Image our surprise to read in the April 13th issue of *On Dit* that all material for the magazine had vanished, especially when on the next day it came back from the type-setters! That's right, Litso-cers! Not only can the Literary Society guarantee that NOT ONE SINGLE CONTRIBUTION has EVER been unaccounted for, but we can now also proudly announce that design and production of the first 1987 magazine is to begin, featuring a NEW EXCITING and DYNAMIC name and layout! All contributions and assistance to the design and the layout of the forthcoming edition, as well as the poetry and prose contributions to the second 1987 magazine, will be gratefully received. For further information, consult the future 'classified' sections of *On Dit*.

A positive call for peace

Dear Editor,
Your very superficial account (*On Dit* 13/4/87, p.3) of this year's Palm Sunday Peace Rally describes it as "dominated" by "Anti-US and Anti-ANZUS chanting". It would be better stated that "pro-US-bases" and "pro-ANZUS" demonstrators marched against the vast majority of peace marchers both in spirit and literally against the direction of the march in King William Street.

Reaction to these interlopers, who purposely set out to disrupt, rather than join in the rally is unfortunate, but understandable. However, the rally was dominated this year, as in previous years, by a positive call for Peace. Palm Sunday rallies are an international event which transcends local political issues.

Margaret Cameron

In the future, we trust that the editor's eagerness to publish a "good story" going round the University will be tempered when they pause to ensure that there is some truth in it.

Ben Harper
Literary Society Member

An articulate reply

Dear Ed (why do people get your name wrong, Janie?)

Hah, BOLLOCKS. Dino Di Rosa the editor of *Diphthong*, told us himself that the submissions originally handed in at the end of the 1986 went astray somewhere between his pigeon-hole and a filing cabinet, and hence the submission date had to be re-opened in 1987. (You were right on that bit - Dino has yet to lose this year's submissions.)

And we, of course, take not the slightest comfort from the Litso-cers' squirming discomfort, and hotly deny that we were seen falling about on the *On Dit* office floor in gleeful, gloating hysterics. So what if we were blackballed? We never wanted to join their silly club anyway. So ner.

Yours,
Rupe and Enz

Language needs to change

Dear Editor,
Our thanks to David Hester for keeping the debate about non-sexist language alive.

We agree with him that much more than language needs to be changed in order to alter negative attitudes towards women. However there is no way that "sexist language is a side-issue". It is of fundamental importance in shaping many of our ideas and images.

Bev Thiele in her examination of the major political philosophers found that, in fact, many times where the term 'man' was used, it meant 'man' - women have been defined out of political citizenship. Legislative controls go a considerable way in altering our perceptions. In the late 1950s here in South Australia, Jessie Cooper, who stood for Parliament, had to fight in the Supreme Court for her rights: her nomination was opposed on the grounds that she was a woman, and not a person, and therefore not entitled to stand!

Language is dynamic and Mr Hester gives fine examples of how the meanings of words have changed over time. However we dispute his findings about the term 'chairperson'. We know women who prefer NOT to be referred to as chairmen. As Historian Ruth Schwartz Cowan argued, "the feminist rationale for CHAIRPERSON is neither linguis-

tic nor aesthetic - but purely POLITICAL. Chairperson is deliberately meant to fall awkwardly off the tongue, because in its awkwardness it reminds us that persons in positions of authority may well not be male". Given time, it will become the most accepted form - especially if people like Mr Hester make the effort to use non-sexist language.

Mr Hester need not fear - we're not ruling 'man' out of the language - we're asking for neutrality in the political construction of language. Mr Hester may like to read Miller & Swift's "Words and Women". They note that the "discarding of outworn language symbols may force us to think in new ways and so discover solutions to the inequities that persist". Masculine terms "perpetuate the cultural assumptions that the male is the norm, the female a deviation."

The attack on sexist language is a political act and as a result is an empowering act. The conscious discarding of semantic symbols of deeply rooted cultural assumptions will help in time to free us all from their power.

Yours sincerely,
Jayne Taylor
Coral Baines
Keith Oehme
Honours Politics Students
University of Adelaide.

The Dodd ain't so crazy

Dear Editor,
I was pleased to see several correspondents, in response to my letter last month, exercising their rights of free speech. Long may it live.

It seems some of them mistook my sentiments as a defence of the current *B & C*. Far from it. My argument was rather that they be given enough rope and allowed to hang themselves, instead of being subjected to the watchful eye of the censor.

Who exactly do the petitioners propose should be given the job of reading the thousands of words published in *On Dit* and *B & C* each week, to decide if they are sexist or racist?

Incidentally, I was very surprised to learn that Linda Gale only objects to

sexist/racist material in SAUA publications if it is anonymous. I really can't see that it makes much difference - the buck stops with the editors in either case, as they are the publishers.

Certainly the media plays an important role in shaping social attitudes, but it would seem to me that would-be social engineers are better off defending their freedom of expression. After all, one day they may find themselves in the minority that everyone wants to silence.

Our freedom of expression is already limited by the laws of defamation; blasphemy, obscenity etc. and we cannot afford to extend what remains of it only to those with whom we agree.

Moya Dodd
1986 *On Dit* co-editor

Martin's letter offensive and disturbing

Dear Editor,
It was appropriate that on a page of letters (*On Dit* 27/4/87) which dealt largely with the subject of sexism, and sexist language in particular, there should appear a letter which unwittingly exemplified the fact that the way in which language is used reflects attitudes and biases and therefore is an important springboard for the elimination of sexist attitudes.

The letter to which I am referring is one written by Hugh Martin entitled 'Tambo Tambo and Loopy Sue'. It purports to be a reasoned and rational rebuttal of certain views put forward by Ms Coles on the subject of South Africa. In fact it only thinly conceals a personal attack on Ms Coles and blatant sexism.

To begin with the letter is a rebuttal to a private debate (which took place outside the pages of *On Dit*) and makes continual direct reference to Ms Coles with the closing sentence saying she is "...being played for a fool". Why has he chosen such a public method of reply if not to amplify his personal attack. In the first paragraph he equates the intelligence of Ms Cole, by dint of using the metaphor of a "gorilla on heat", with female irrationality and sexuality thus reinforcing the social stereotype of the female whose mind is governed by her body.

Upon reading halfway through the letter I suddenly found myself being implicated in this debate by the phrase "What silly women like Ms Coles fails to realise...." What does he mean? That only women support Oliver Tambo. That by implication all men agree with the author. That women can't think. I think the latter is most likely and indicative of his underlying assumptions about women. I find it offensive that people like Hugh Martin (thus curtailing my individuality) simply on the basis of my sex, particularly as he does it in such a bombastic fashion and manages to use femininity as a tool for vilification.

Finally, what does Mr Martin mean by signing himself as "1986 Students' Association Finance Vice-President". Of what relevance is this to the contents of his letter, or does he mean to imply that he was a chosen member of a hierarchy and so wishes to invoke all the power and credence of that structure in reinforcing his position as being the 'right' one, as opposed to a silly female out-

sider like Ms Coles.

I do not know Ms Coles or Mr Martin, nor do I have a position on South Africa which I wish to debate on these pages. My point is simply that we do need to be aware of the extent to which language can reveal and reflect attitudes and of its far reaching effects in structuring social relations.

Alison Watts

Dear Editor

Hugh Martin's response to Sue Coles' letter on South Africa showed this patron saint of sleazebags at his best. Indeed it seemed his letter had been co-written by none other than Bruce Ruxton.

I happened to be sitting at the table in the Bistro where Sue and Hugh were debating on South Africa. Contrary to Hugh's wild descriptions, Sue was stating her argument in a most unobjectionable and moderate way (something which the often unfettered Hugh could learn from). Not once did she advocate "mass execution" or "the death of millions" as a solution to South Africa's problems. What sipping red wine had to do with it I don't know Hugh, as we were all happily doing this; unless your intention was to make this some sort of tasteless metaphor for Sue's character.

Rather than being loopy, Sue Coles is one of the most sensible and civilized people I know, as well as being a conscientious and hardworking student representative. (witness last year's anti-fees campaign).

Would Hugh Martin care to accuse fellow Liberal Malcolm Fraser of being a loopy left-winger or of loving Stalinistic tendencies for entertaining Oliver Tambo at Nareen?

Speaking of Malcolm Fraser he represented a sane and humanitarian element in the Liberal Party which is how fast diminishing, whether it be in the Federal Shadow Cabinet or the Young Liberals.

Of course I'm not questioning your sanity dear Hugh! But just how much red wine did you consume that particular evening while listening to Sue's conversation, and indeed, while you were writing your letter?

Vladimir Thune
SAUA Councillor

Public challenge to Hugh

Dear Editor,

So who was it that told Hugh that the ANC necklaces Anti-Apartheid supporters? How many Zulu people does he have as close enough friends to know with such accuracy the numbers of Buthelezi's supporters? The South African regime also supports Buthelezi; also calls the ANC 'terrorist' and blame the ANC for 'necklacing' so who now is this Hugh Martin? We would like to challenge him to a public debate - not as a forum for personal insults - (half of his letter is filled with this i.e. gorilla on heat

etc.) This kind of dialogue can't help to substantiate an argument. If one manages to read through the extremes of; gorillas on heat, burn corpses, terrorism etc. a number of controversial issues were raised about which we would like to discuss with him in a calm and rational way - perhaps a public debate would help to clear much of the confusion and the general type of cartoon analysis that people like Hugh seem to indulge in.

Alan and Stella Marsden,
ANC Scholarship Students

Not Making Sense

Dear Editor

Ben Vagnarelli has shown himself as a typical student politician. He believes now the Union is complete, we have an Equal Opportunity Policy. Is his thinking superficial? Just because a motion has a good title doesn't mean the motion is good. If I had the opportunity to abolish this Commonwealth conciliation and arbitration commission, I would do it through the "Equal Opportunity For Employers". But this would ensure that even Mr Vagnarelli supported it.

Merit is the only criteria relevant for employment. It needs no rider, no qualification. The Union has not passed an equal opportunity policy but instead, quasi - Affirmative Action. The motion read: "The principle of merit cannot be sustained while there is discrimination".

As any law student knows wording must be tight; This sentence suggests that merit cannot be followed, that employment must be on the basis of sex, race etc, when there is discrimination. This is foolish as the only way to combat discrimination and to give justice to all is to employ on merit and merit alone. I do not believe, ethnics, etc. could feel proud of themselves (sic) knowing they had achieved employment over a mere qualified person, just because of some loopy Social Engineering policy of a handful of naive smug student politicians.

Students must support real Equal Opportunities not sexist and racist affirmative action.

Hugh Martin
A.U.U. Board Member.

Eco BBQ a bummer

Dear Editor

We would like to complain about the sobriety and conservatism of the Economics faculty B.B.Q.

As flag carriers for the Engineering faculty we were disgusted and ashamed that the Economics students could share the name of Adelaide University with us.

With the fate of Australia's economic future in their hands, their evident conservatism and desire not to show a flair for anything will be the ruin of Australia, that is if they can be bothered working for the betterment of Australia and not their own greedy selves.

The turnout was pitiful and if the

E.F.A. cannot organize a B.B.Q., I dread to think of their future economic policies. As for the few economics students who did turn up, their drinking skills were ridiculous, with a considerable number of males drinking cooler.

We were quite happy to share the keg between just over a dozen people but we were absolutely dumbfounded when they wheeled the keg away after only two hours.

However, it must be said, we enjoyed ourselves thoroughly but feel concerned for the economics students and the hole they have fallen into and the power they have to pull Australia down with them.

Signed
Concerned Engineers

Uni. costs, Bob Ordination for women?

ANDREW BROWN, C.S.A.C.S.O. fees representative writes on the inevitable increase of \$250 charge.

The Prime Minister is 56 years-old, and if his claim that pensioners should be doing basket-weaving is correct, he should start nimbling up those flesh-pressing fingers.

In a recent Time magazine article, Bob Hawk is quoted as saying, "Pensioners are collecting B.A.s as therapy rather than basket-weaving". I would suggest more of our senior Australians should consider giving their life-times experience to the country by embarking into tertiary education. Study is indeed therapy for people entering the often boring, frustrating and lonely world of post-retirement. These people will be able to continue to use their minds and mix and work with students not only of their own age, but with younger generations who will benefit from the wealth of experience these "retired" people have available to contribute.

Maybe the \$250 charge could be considered by the Minister of Health as a deduction against Medicare by pensioners for therapy to improve the quality of their lives; and ours.

While speaking of our egalitarian leader, did you notice in the papers that he received an Honorary Doctorate of Law degree from the University of N.S.W. Bob has much claimed in the media recently that there is no such thing as a free tertiary education. Well let's just consider how much the average Doctorate of Law degree costs an average student.

At Adelaide University it takes a minimum of seven years to complete a Doctorate of Law degree.

Administration Charge: 2372.00
\$250 in 1987 linked to inflation

(currently 10%)

Union Fees: 1934.00

\$207 at 1987 at Adelaide Uni. Linked approx.

to inflation

Cost of Living: 39493.00

Supposedly AUSTUDY

provides sufficient money just to keep students alive. Food and accommodation, no luxuries. Linked to inflation. (We hope!)

Cost of books: 2650.00

Law books cost about \$50 a piece. The average first year law student buys 5 or 6 minimum. This easily increases in later years. 1987 prices.

Cost of Materials, Stationery, Copying: 1400.00

\$200 minimum per year 1987 prices

Total Cost of Doctorate Degree \$47 819.00

Average per year \$6 831.00

This is the minimum amount that a student has to spend each year to gain their degree. Remember that not all students are able to get AUSTUDY so they must raise this money themselves.

You would have to be on a Prime-Ministerial wage to earn \$6 831.00 in two week-ends work as the P.M. has stated students can do to raise money for their administration charge. Since Bob Hawke espouses that the user should pay for their education maybe he will send a personal cheque for \$47 819.00 to the University of N.S.W. to pay for his degree. Since it's an Honorary Degree maybe this is a case where the fringe benefit tax might do some good.

Speaking of personal cheques our benevolent pragmatist wrote one for \$1 236.00 to buy a gold nugget coin at a launching in Sydney the other day. I'm sure all of us wealthy students can relate to this, as it is probably only a few extra week-ends work to obtain this kind of life's necessities.

You may be wondering why I keep mentioning two weekends' work. Well, Bob Hawke reckons we students can easily raise the \$250 in two week-ends. Maybe Bob could tell us how, or at least tell the C.E.S. so that those six hundred thousand unemployed Australians could earn this sort of money as well. Our poverty stricken pensioners might also like to know.

The truth is, Bob, that most students are already working to earn money for the luxuries of life like food and accommodation, or text books or materials, that's why the \$250 fee is hurting.

Forum is a weekly column where individuals and organisations explain their beliefs. This week, ELIZABETH CHEETHAM of the Movement for the Ordination of Women discusses the role of women in the church.

"Can you give us a piece on the Movement for the Ordination of Women?", they said. Well sure, but why should the readers of *On Dit* be interested in the internal rumblings of such a quaint and, to many, irrelevant institution as the Anglican Church of Australia (which is what the C of E calls itself these days)? Just exactly what is all this fuss about?

The Anglican Church, like most mainstream denominations, is a highly structured organisation. This structure depends upon the three 'Holy Orders' of bishops, priests and deacons. They are in effect responsible for the leadership of the collective life of the Church in its spiritual, social and political dimensions.

To qualify for admission to these positions it is necessary to complete the required training in theology and pastoral skills (counselling, social work etc.), be convinced that you are 'called by God' to this task, be accepted by a diocese and, in South Australia, you must be MALE.

In actual fact the myth of the all male, historical priesthood, and I say myth because scriptural and historical evidence is by no means convincing proof that women did not in fact play a leading role in the early churches, was first shaken in the Anglican Church over forty years ago. During, WWII, Bishop, R.O. Hall of Hong Kong, ordained Florence Tim Oi Li having no men to send into the dangerous countryside of main-land China. Intense pressure prompted her to voluntarily resign her license, although she never renounced her priesthood, so that her bishop might not be forced out of communion with his brother bishops.

Some thirty years later, however, there was no going back. Eleven women were ordained 'irregularly' by three retired bishops in Pennsylvania, USA. They were finally granted official recognition two years later in 1976. One of the "Philadelphia Eleven" was Alison Cheek, born and bred in South Australia, now an American citizen. She will be visiting Australia later in 1987.



Although scholars had raised isolated voices questioning the exclusion of women from Holy Orders at the turn of the century, the debate did not really take hold in Australia until the early 1970s. Even then formal debate within the Church was largely confined to theological and episcopal circles. Women were largely excluded from these discussions.

Women who felt pushed to the limits of their endurance within the Church and those few men who realised that, without the liberation of women, they themselves could never be free, struggled in isolation or huddled in small groups.

How, we asked ourselves, could we allow the Gospel of love, peace

and justice to be perverted in the interests of a contrived hierarchy, just as it had been in the 18th century in order to preserve the institution of slavery. We looked again at the life and works of Christ and saw that in contrast to the dominant culture of the time, he had held women in high regard and numbered them among his followers, even commissioning them to carry his message to others. Why was the Church not following this example? Why was the heresy of a male God, denounced by the Church and Scripture, being perpetuated?

Students a force for change despite bourgeois universities

In developed countries and in the Third World students are often active around political courses. MEI SHU SHU gives her view on the worldwide Student Movement.

Throughout the last hundred years or more the student movement has played an important role in world history.

In developed countries and in the Third World, students are often active around political causes. The matter at hand may be to do with the students' own conditions -- democratic rights on the campus, imposition of fees, poor housing, bad teaching facilities and so on.

But the tradition of student struggle has a much wider scope. Students take action over issues that concern the wider society -- the problems of the country, of the labouring people, the natural envi-

ronment or the threat to world peace.

In capitalist countries the main purpose of universities is to train up reliable technologists and administrators to serve the big corporations and the government institutions. Many students float comfortably with this destiny. Years may pass when there is very little political activity on campus.

But dissenting voices and signs of political movement always reappear on the scene. People awaken from their slumbers. Perhaps it is because the university so clearly stands for the comfortable elite that generation after generation of students throw up some from within their ranks who challenge the status quo.

Few sons or daughters of poor families make it to university. Of those that do, some go all out for themselves -- aim to beat the rich kids at their own game. But most students from poor backgrounds don't act this way. They do not forget where they come from and feel a heavy sense of responsibility to use the rare opportunity at their disposal, the new knowledge around them and the solidarity of others to strike a blow for the ordinary people of the world.

From amongst the middle class

students (who comprise the majority of an Australian university) there is a percentage who also aspire to serve something higher than their own self-advancement. They articulate what is best in their own class background -- the demand for social justice.

Assisted by progressive teachers, inspired by nationwide political movements and introduced to much new thinking, students come together to fight for political goals.

Big upsurges in the student movement may only come every one or two decades. However much dedicated activists may wish to have a "big movement", it cannot be wished into being.

But even in the quieter periods there is an enormous amount of work to be done. Problems threatening the welfare of students frequently arise. In Australia overseas students, and now the local students, are menaced by fees and the growing privatisation of the university system. Campaigning around these questions not only defends the economic and social position of the students, it also helps to preserve a core of activity within the student movement.

However important are the welfare questions, other matters arise on the students' agenda. Even in the

quieter periods students will voice their concerns about wider social issues. It is important to take these up in an appropriate way and not restrict activity entirely to the students' own welfare.

The struggle for peace, for disarmament of the superpowers, is of special concern to young people throughout the world. Questions of national independence and democratic rights for the people are closely linked to peace. With the ugly colonial past still fresh (still not entirely dead) overseas students are particularly sensitive on these matters.

The destruction of the natural environment is also a cause widely taken up by young people. What will be left of the world's natural resources for future generations unless today's reckless, profit-seeking plunder is stopped?

In every period many students work to carry on the traditions of their movement -- defence of student rights, support for the oppressed people of the world, service to others ahead of narrow self-interest.

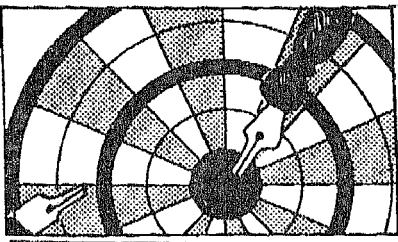
One question asked of the student movement is what happens to the activists once they graduate? Do they lose their ideals and accommodate themselves to the status quo? Perhaps some do, but probably not the majority.

The demands of work and family certainly alter lifestyle. The relatively flexible routine of the campus is replaced by an often grinding and repetitive schedule. It requires a stricter personal discipline to combine these new commitments with continued work in the movement. Despite the difficulties, many graduates find ways to go on making a contribution -- a very big one in some cases.

There may be periods when it is difficult to carry on an active involvement in the movement but the interest in events, and the ideals, can be kept up. It is never too late to resume work in the progressive movement.

Some do "make a break" with their students days and set their sights on personal wealth and fame. The outcome is not always a happy one. Even if these "achievements" are obtained, there can be an emptiness about them. The sense of purpose, of social usefulness and of unselfish comradeship are often lacking, despite all the "success".

Those who can carry on the relatively simple lifestyle and the honest ideals of their student days -- with appropriate adjustments for later life and the graduate environment -- are probably the most fortunate.



LETTERS

Education not just for the rich

Dear Editor,

I am getting sick of people saying that "Adelaide University students are all spooners who don't care about the Education Fee." Students from Adelaide University have consistently voiced their opposition to the fee. Late last year after it was introduced a well attended General Students Meeting resolved, "That the Students of the University of Adelaide"

- Express concern that an annual charge of \$250 for students enrolled in recognised institutions of higher education was introduced in the 1986/87 Federal Budget, and
- Call upon the Government to
 - a) withdraw the Bill which introduced the administrative charges, pending a wide ranging review of current funding provisions, student financing and access to higher education, and
 - b) meet the shortfall in funding to institutions, resulting from the scrapping of the charge, from Government revenue."

Many students from Adelaide University have participated in the Free Education campaign, most obviously at rallies, sit-ins but in many other ways from letters to the media to badge making.

Clearly students at Adelaide University want the fee scrapped.

And I reject the claim made assertion that students who oppose fees are just a bunch of whinging rich kids.

Student opposition to the tertiary education fee is based on principle and not just self interest.

It is my belief that the vast majority of students, even so called "Spooners", believe that participation in tertiary education ought to be based on academic merit and not the ability to pay.

It is obvious that as the Education Fees increase, disadvantaged groups are going to find it more and more difficult to attend university regardless of their academic ability. People from working class backgrounds should be able to participate in education. Women ought to be encouraged to participate in tertiary education.

In short Education for All not just the rich.

John Ridgway

Death of the week dead

Dear Sir,

Firstly a complaint to Rupert and Enzo - What has happened to Death of the Week? I have not seen it since last year and I find this state of affairs appalling.

Secondly, what's happened to Danger Pig? How are we supposed to keep up story continuity if we don't get regular installments of this exciting comic?

Yours microscopically,
A Concerned Being

The last edition of *Danger Pig* appears this week - Ed.

Suffering for SATB

Dear Microscopic Being,

The *Deaths of the Week* evaporated when the supply of victims did. The local C.I.D. got in on the scam, and quite reasonably pointed out that we were obliged to reimburse them for the continuing supply of ready and willing victims, and the subsequent disposal of all the bodies. (Incidentally, has anyone had the Beef Stroganoff at the Bistro lately?). Unfortunately, our arrangement came to an end when our cash flow did. Thus the gentlemen of Angas St. were forced to fulfil their part of the contract, and broke our legs.

Cheers,
Rupert and Enzo
Rio General Hospital

P.S. If you would like to volunteer for a new instalment of *Death of the Week*, then please forward your name to the Editor.

P.P.S. Don't bother. We have just heard that WE are the next instalment.

Nazi-style censorship

Dear Editor,

In attending a Student Council meeting on the 16/4 I was particularly incensed by what can only be regarded as the development of a Goebell's-like attitude amongst the majority of Council members. Taking action against the editor of *Bread & Circuses* within the context of a Nazi-style reactionism, the current Women's Officer prompted Sue Coles to propose a resolution which would have the effect of constructing a forum of discussion similar to that of Room 101. That is, the room of interrogation that featured so prominently in the Orwell novel, *1984*.

I am of course referring to the recent decision by Student Council to invite and then censure the editor of *B & C* at the next meeting. Although Sue Coles resolution was clothed in references to a tribunal of all campus media groups, it became obvious that this witch-hunt had only one victim. A motion was moved at the same meeting by Sue Coles supporters that the expenditure allowance of *B & C* be kept to one dollar a week, thus rendering the production and circulation of the information sheet impossible.

Whether or not you enjoy reading the content of *B & C* is unimportant. The editor of *B & C*, like the editor of *On Dit*, was elected by the students with a

clearly expressed mandate. All students should be aware of the dangerous precedent that Sue Coles' resolution has created. Can we expect in the future months to witness *On Dit*, Student Radio, the *Counter Calendar* and the *Prosh Rag* suspended from operation because Sue Coles and her supporters don't agree with the views of the various directors or editors?

It is a sad irony that Sue Coles who, in her last letter to *On Dit*, supported the right of Oliver Tambo to be heard in Australia, will not grant the same right to the current editor of *B & C*. While Sue Coles and her supporters resemble the Hitler Youth League in their efforts to "burn all the books", perhaps the last words on the subject are best left to the 1986 *On Dit* Co-Editor, Moya Dodd, who warned us all about the righteousness of those who wear 'brown shirts'.

"In my five years as *On Dit* contributor... I saw too many examples of petty powermongers and would be politicians attempting to control editorial content by various means (including threats of budget cuts) when damaging material was to be published about them".

Steve Ronson,
SAUA Council Member.

The truth told

Dear Editor,

After reading Mr Steve Ronson's misleading and ill-informed letter we feel obliged to reply so that the truth can be told. Mr Ronson, aside from demonstrating his dubious historical and literary knowledge, claimed in his letter that the SAUA, due to our promptings are mounting a "witch-hunt" specifically against the editors of *B & C*. He accused us of wishing to subject these editors to an interrogation and a reprimand. He insinuated that the student council is considering cutting the budget of *B & C* to \$1 per week, thus effectively making it impossible to produce the newsheet. This he claimed was our way of censoring SAUA publications. We would like to refute these assertions and accusations.

Firstly, the issue of sexism and racism in SAUA publications first arose when several complaints were received from students regarding the sexist and racist content of *B & C*. Many women felt that this amounted to a direct form of sexual harassment. As a result a petition calling for a SAUA policy change to stop ANONYMOUS sexist and racist content being published in all SAUA publications was drawn up by a group of concerned students. This petition, (which we fully support), was given to us to present to SAUA Council.

The motivation for this petition was certainly the sexist/racist content of *B & C*, which has been occurring for a number of years under various editors, and we do not wish to deny this. However, we do wish to emphasize that our concerns are extended to all future SAUA publications, and the petition did not refer specifically to *B & C*. Our action is certainly not a "witch-hunt" against the current *B & C* editors.

Secondly, we felt that since the policy changes that we wished to make concerned all student print-media groups, it was only fair that representatives of these groups be invited to the meeting in which the policy was being discussed, so that they could offer their informed opinions. Mr Ronson apparently thought otherwise, and as the minutes of

the meeting show, would rather have debated the issue in their absence. What should have been a simple motion requesting that media representatives be invited to the next meeting, was turned into an entire drama, with Mr Ronson calling everyone "Nazis" and "Hitler youth", as well as making disrespectful references towards the University's Equal Opportunity Officer. Surely, then, it is Mr Ronson (besides making a fool of himself) who is censoring the right of free speech; in this case, that of the *B & C* editors (and other media groups) who's rights he claims to be protecting. It seems that he does not even wish these groups to have the opportunity of offering their opinions to proposed policy changes that directly concern them. We had no intention of interrogating or reprimanding the *B & C* editors or any other media rep., we only wished to extend to them the right to give their opinion.

There was no serious attempt made at that meeting to cut the budget of *B & C*, and this is certainly not what the petition, which we shall present to the next SAUA meeting, calls for. Again, we repeat, the petition calls for a policy to be passed by student council to stop ANONYMOUS publication of sexist/racist material. **This is not censorship.**

Lastly Mr Ronson, a history lesson, you refer to us as "Nazis", and the "Hitler Youth League". You also write of our "Goebell's like attitude". We would like to point out to you that Goebbels and the Nazis did not censor racist material (as you are wrongly accusing us of wishing to do); they wrote and published it. You draw a very bad analogy in this case, since if anyone can stand accused of Nazism it is yourself, with your obvious desire to see such propaganda printed.

- Oh, and by the way, a small lesson in English! Goebells is not spelt "Goebells"! - We feel that Mr Ronson with his pretence of standing for free speech is as much of a joke as his spelling is.

Ms Kathy Edwards - Women's Officer
Ms Sue Coles - SAUA Council Member

Sexism exposed

Dear Editor

David Hester, in his reply to Kathy Edwards' article on non-sexist language, argues from a reactionary, narrow-minded position.

He claims that he is all in favour of the fight against sexism in society, yet objects to this fight being extended to language. This is a contradictory position which reveals certain problems with his professed anti-sexist stance. He is attempting to tell us that it is wrong to be sexist, but that it is acceptable to be sexist in our use of language. Why is language so privileged? I wonder if he would defend gender specific language as being non-sexist if society was matriarchal, instead of patriarchal, and assigned the word "woman" with the privilege of meaning "all people"? Would he be happy to be called a Chairwoman, when he is in fact a man?

Language, as Mr Hester will be aware, is not "given", but socially constructed and patriarchal society, by using the words for male persons as common gender nouns, has constructed language in such a way that women are secondary; they are represented in discourse as differing from the male norm. Further-

more, as Saussure has demonstrated, social construction of the signifying system (language) is intimately related to the social formation itself. As Catherine Belsey remarks: "It is through language that people constitute themselves as subjects." (*Critical Practice*, p.59) Ideology is inscribed in language and, therefore, language plays a major role in the "naturalising" of experience - ie. the presentation of a specific form of social organisation as "the natural order of things". Changing the way in which language represents women as secondary to men is therefore an integral part of the struggle against sexism.

The relationship between signifying practices and ideology goes a long way to explain the intensity with which people object to new ways of constructing language. It is amusing to note that people like David Hester, who claim that language is unimportant to the way in which society constructs itself, are the first to react against reforms to a language which has traditionally protected their privileged patriarchal positions.

Yours sincerely,
Mark Leahy,
President - PGSA.

Let's burn some money

Dear Editor,

As a part of my ongoing commitment to keep all Student Union members informed on how the decision making wheels are cranking over, it is my wish to tell fellow members about exactly how much money the Student Union has, as its assets base, and about some of the things the Board considered doing with it.

The real purpose of this letter is to solicit a few other viewpoints about what we can do with this money.

Let's start with what to do with the money, rather than how much. Union members may be aware that the idea of operating a hotel "off-campus" has been toyed about with (toyed is the operative word in the Board's dealings on this matter). Last week, Union Board resolved decisively not to look into a hotel purchase, and in doing so, approached the much broader issue of what are we going to do with this money.

(1) Whatever decision made, it must be a financially responsible decision that preferably shows some return on an investment using this Union money.

(2) Any investment must have particularly obvious benefits to all students, and decisions on investment must be made on the basis of student needs and desirability.

(3) The time has come for the Union to develop a plan for future years that clearly identifies long term goals, has continuity between differently elected Boards, and sets a plan for the future development of the student union body. Such a plan must obviously allow for the input of future Boards. We must show faith in future Boards' decision making capacity, although going on the track record, this is an area for concern.

It's time to look at a few specific proposals for this money investment. How has the Board decided on the issues?

Oriental Hotel - There was a hotel lease on offer last week, and it certainly satisfied point (1) but faltered on point (2) for various complicated reasons. Point (3) was not addressed directly to my recollection.

Stage III - An ongoing idea is to finish the development of Union House, which has only got to the end of Stage II so far. Stage III is not exciting. It involves connecting the upper levels of the George Murray and Lady Symon buildings with the Level 4 of Union House, via catwalks, and also expanding the south west corner to have more meeting rooms, catering stores and a few other spaces. With respect to point (1) it provides little or not return except for the improved efficiency of, say, our catering and administrative departments. For point (2), there is a direct improvement in student services, in as much as catwalks and extra rooms can provide. Stage III follows on from previous Board/Council deliberations, so this decision would fit with point (3).

Union Hall - Not much is being said on this issue at the moment. The guts of the matter here is that due to almost com-

plete and utter neglect, the quality of Union Hall as a performing arts venue has deteriorated badly and for Union Hall to compete once again as one of the best venues in Adelaide it would require substantial reinvestment. At the moment, there is an idea that we can pawn off the Hall to a private entrepreneur. With reference to point (1) investing our money would be a bit risky, we would lose money in the first few years, but hopefully attract enough performances/acts/shows that it becomes a competitive performing arts venue. Point (2) is clearly addressed with such an "on-campus" investment and point (3) would need to be considered.

Status Quo - The money presently sits in a bank account earning a return on the short term money market. This return has been very healthy recently due to the high interest rates and is the safe thing to do, to leave it in such an accessible spot. However, if the pure financial aspect of this situation is considered, it is obvious that this money is under-utilized. It makes no sense to have such a large amount of money doing so little. At the moment, the only student service it provides is for some reduction of the Union fee by way of the interest it returns. The Status Quo is a flop on points (1) and (2) and a time has come for a decision to be made about what to do with the money.

Give the money back - obviously, and the decision the Board makes must manifest itself in either substantial improvements in Student services, or a reduction in the Student Union fee, preferably both. With the money in reserve now, we could, say, directly reduce the Student Union fee by some amount for the next so-many years. There are many shortfalls with this proposal, the main one being that if the Board were to decide to simply give the money back to Union members over a few years, or even over one year, there would be nothing to show for that effort at the end of that time. It does not satisfy point (1). Furthermore, this point raises the fact that the Union is indebted to past members for the accumulation of this money, and any decision should take this into account. To burn off our assets this way caters for the needs of only the present and near future students. Hugh Martin suggested this course of action. It is symptomatic of Martin's very short term length of forward planning. Buy BHP shares - Martin also suggested this.

Well, that is the situation now, I'm more than happy to receive any students' constructive comments on the matter of how to use our money. And how much are we talking about? ...over 1/2 a million dollars. Some of this needs to be retained as the liquid assets base that any big business (ie. Adelaide University Union) needs to have on hand, but nonetheless, we are talking about a few hundred thousand dollars. Just remember at least points (1) and (2) with your suggestions.

Yours faithfully,
Ben Vagnarelli,
Engineering/Science

Another reply to Hester

Dear Editor,

Thank you for Kathy Edwards' article on non-sexist language. David Hester's reply is more sober and cautious than the reaction I expected, yet it continues to perpetuate some unfortunate myths.

Mr Hester attacks an argument of straw (see how easy it is to avoid the "straw-man"/"straw-person" conflict?); Ms Edwards, in my reading, never refers to legislative action. But legislated change is more conveniently refuted than her historical analysis, so the argument is invented.

Myth No. 1: then, is that male argument is rational, female argument trivial. This is a very subtle and common assumption in academic circles. So long as he attempts to define the limits of the feminist debate, Mr Hester's opposition to discrimination remains open to question.

Myth No. 2: begins, "I know some woman who..." The same "evidence" was used by supporters of slavery: a few "Sambos" seen as content with their lot must mean the system is fine. Ms Edwards nowhere claimed to be speaking for all women, only that sexist language affects our attitudes to all women. She is quite right.

Myth No. 3: equates embarrassment with oppression (a myth vividly underscored by the accompanying cartoon). Yes, some women do feel alienated by sexist language, but is it worth embarrassing us? On the contrary, I feel that acute male embarrassment may be one of the most effective learning devices leading to greater language care.

That, after all, is what the issue is about: careful language, precise language, language that includes and communicates rather than excludes and excommunicates. It seems to me that a fair amount of resistance to language

change comes from those with the power to determine meaning. Again Ms Edwards got it right.

(Note, for instance, the number of militarist images in Mr Hester's letter. Was this intentional or careless? What does it in fact communicate about his point of view?)

Language is not the whole struggle, as Ms Edwards pointed out quite clearly. speaking of the danger of "changing our language as a token gesture, without also changing the assumptions and attitudes behind it." Yet language is neither a "secondary front" nor a trivial issue. In its close connexions to emotion and mental image, language is not trivial but central to our shaping a common world.

For this reason we need to expose **Myth No. 4:** "Careful language is (only) a women's issue." That is not true. Oppression cuts both ways; by alienating the majority of the world's population we males alienate ourselves. By denying meaning to the feminine we deny ourselves the opportunity to nurture feminine aspects of our own male character.

All males stand to gain by use of language that is careful, inclusive, and precise. Yet the real reason males must add our voices to this issue is not in hopes of gain. Quite simply, a divided world will no longer do. The fragile human future demands of us a new and comprehensive solidarity with the victims of every sort of oppression.

White males no longer control or direct the agenda of human liberation. Yet the struggle involves all of us. The words we use - and the meanings those words unmask - are central to the new understanding which might yet allow life to survive on this planet.

Thanks for the forum!
L. Lee Olson,
Visual Arts

OS students

POSTGRAD AFFAIRS

Mark Leahy

The University is currently determining its policy on fee-paying overseas students.

Council has established a Working Party - which has met once - of which I am a member, and it will eventually make recommendations to Executive Committee on the issue. The PGSA has entered these discussions from a position of opposition to the principle. While there are many reasons, for and against, fee-paying students (the issue is a very complex one), the main implications of concern are Equal Opportunity ones. At the risk of over-simplification, I shall outline these problems below.

(1) By only accepting students from overseas who can pay, you are reinforcing systems of social inequality, whereby privileged groups have access to further education, but the disadvantaged do not. People from lower socio-economic groups, women, and disadvantaged racial groups will not have the same opportunities for educational advancement as the more privileged members of their society, because they will not be able to pay the \$20,000 or so, per year, for fees. While it is true to say that we will not cure these inequalities by adopting a non-fees policy, we shall at least not be encouraging them. If we accept a fee-paying policy we must admit that, by participation, we are reinforcing these problems. We can not wash our hands of them, as if they are problems "over there" and nothing to do with us.

(2) Universities do not keep their doors open each year until everyone who is competent gains entry. Financial restraints impose arbitrary quotas. A faculty may have only 400 places and you may be the 401st. You may be as competent as the 400th but, by simple luck of the

draw, will have missed out. However, under a fee-paying scheme, overseas students will gain access above the quota, simply because they have the money. It doesn't matter whether they are just as competent (or more so) as local students - you are still privileging those with money over those without. And it is only a small step from accepting fee-paying overseas students to accepting fee-paying local students as well. Do we really want a system of access to tertiary education where the wealthy have more opportunities than anyone else? This will be the consequence of a fee-paying system.

These are only two problems out of many. As I have said, the issue is a complex one and discussions will probably continue for some time. But, whichever way the University decides to go, the decision will have profound implications for student access at this institution.

PS: This will be my final column as President. You are probably aware that the PGSA is advertising for an Organiser/Researcher. I have decided to apply for the job, so I have resigned in order to avoid a conflict of interest.

As I intend to apply for the position of Organiser/Researcher (again) I must step down from the PGSA Executive - effective from today - until the position has been filled. My formal application for the position follows.

Yours sincerely,
Don Fenton

This is to inform you that I will be applying for the position of Organiser/Researcher. As it would be unethical for me to be closely associated with the organisation while the decision is being made, I am resigning from the position of President. While the process of selection is underway I shall distance myself from the PGSA; I apologise for any inconvenience this may cause. I assure you, however, that as soon as the decision is made - regardless of whether it is in my favour or not - I shall revive my commitment to the organisation.

Yours sincerely,
Mark Leahy

1987 may see that canon passed in Adelaide when a special session of the local Synod is held in May. In August, a call of the General (or national) Synod will be made for the sole purpose of considering once again the admission of women to the priesthood. Only last March, the Church of England voted to begin considering such legislation, having accepted women deacons this year.

These moves are greeted with eager anticipation by those in the Movement but the last three years has also witnessed a more fundamental change. On their own, outside the traditional structures, men and women have come together to find their vision of what the Church might be.

The women of MOW are not, by and large, younger women in their 20s and 30s for many of these have already left the Church. They are women in their 40s and 50s and over. Women brought up in an era when traditional values were far stronger. They have experienced the trauma of change first-hand in their own lives and relationships.

So if you wonder at times, "what ever happened to the Revolution", perhaps there is a challenge here not only to be concerned with change in far away places, nor simply to postulate ideal societies, nor, at your peril, to be oblivious to what is happening around you, but to be open to the change that must take place within.

PRODUCTION NOTES

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

WOMEN'S SPACE

Kathy Edwards A reply

David Hester obviously misunderstood my article on non-sexist language (*On Dit* 30/3/87). David, in his letter, (*On Dit* 13/4/87), claims that he is concerned with "discrimination" against women, hence his assumption that women's problems will all be solved when they win the right to acquire better qualifications, and better jobs in accordance with these qualifications. Non-sexist language, he claims, is irrelevant to this fight. I would challenge this on two counts.

Firstly, my article was concerned with women's oppression, which is an entirely different concept to discrimination in employment. Oppression embodies the entire range of injustices against women, from discrimination, to sexual violence to sexist language, where as sexual discrimination is the selection for unfavourable treatment on the grounds of sex. I stand by my claim that sexist language is part of this oppression, although as I emphasised in the final paragraphs of my article, I in no way believe that a change in language will alone cure this oppression. Instead, as I wrote, I believe that our fight for non-sexist language is but a part, although an important part, of our struggle against this oppression. Also, the idea that equal opportunity in employment will alone solve all of women's problems is as laughable as the idea that non-sexist language alone will solve woman's oppression.

Secondly, I don't know how David hasn't noticed, but words such as Ms and chairperson are today part of our language, and more non-sexist terms are constantly entering our vocabulary.

Thirdly, (in the interests of non-sexism) I would like to answer David's assertion that I do not have all women on my side. I would like to point out in this regard that I have met many women and men who agree totally with non-sexist language. In other words, I do not expect to have "all women" on my side, but I do expect to have many supporters of both sexes!

Lastly, I would like to re-emphasise that despite David's assertions to the contrary, non-sexist language is a central part of woman's struggle for her rights. Just as much in fact as is the fight against sexual discrimination.

AIDS policy

Following advice from the Acting Director of the University Health Services and following consultation with representatives of the main staff and student groups on campus the following approach to AIDS prevention has been instituted:

- Every member of the University community will be sent literature (as provided by the South Australian Health Commission) on AIDS through the internal mailing system (i.e. to all staff and students)
- The Buildings and Estates Officer will arrange for the installation of condom dispensing machines in male and female toilets throughout the University.
- The University Health Service and the Union Pharmacy will provide sterile syringes and needles for intravenous drug users.
- Wide publicity will be given in *Diary* and *On Dit*.

The Acting Director of the Health Service also advises that:

- AIDS is spread through unprotected sex (heterosexual and homosexual), shared intravenous needles or blood-to-blood contact. Consequently, there is no possibility of social spread and no requirement for notification of individuals on campus with AIDS infection. However, infected individuals on campus with fully developed AIDS and opportunistic infections should notify the Director of the University Health Service so that any medical emergencies which may arise can be dealt with most effectively.
- The AIDS Programme of the South Australian Health Commission will provide appropriate educational materials, and will also accept referrals at the discretion of medical staff of the University Health Service.
- Appropriate special advice will be given to staff and students who work in the Health Care professions, by the hospital or clinic in which they are working.

The University is currently reviewing laboratory and safety procedures for handling and disposal of blood and other tissue materials and those departments concerned will be notified in this regard shortly.

F.J. O'Neill,
Registrar

As one of its responses to the dramatic effects of Acquired Immune Deficiency Syndrome (AIDS), the AIDS Council of South Australia began a training programme for volunteers interested in providing one to one support for persons with AIDS. Following a very successful beginning in 1986, the organizers of Cara (an Irish word meaning friend), came to the inevitable conclusion that more than our present number of supporters would be needed to supply the growing number of clients in the future.

Our members undergo an extensive training programme designed to equip them with many of the skills required to support a person with AIDS through what must be seen as a most difficult, if not the most difficult time of their lives.

Cara also supplies a support network for the volunteers through a system of regular meetings which strengthen the cohesive nature of the group as it develops. These meetings also provide for updating the pertinent facts as they effect our clients and community at large.

The volunteer work we are doing requires a degree of commitment for both the training period and the support period that follows, however, we feel that the benefits gained are well worth the time and effort.

If you have the time to spare and the energy to use, we have the experience and the need. If you are at all interested in meeting this community challenge, please contact me by writing to:

Peter Kerr
P.O. Box 494,
COWANDILLA S.A. 5033
We thank you in anticipation.

FROM P.5

In a way in which I suspect few bishops had expected, the issue has caught fire because this debate is not simply about whether or not the tiny minority of women who seek ordination could be recognised by the Church but about the place of women in the Church whether ordained or not. Even more profoundly it is about the place of women in the created order of things, the relationship between women and men.

By 1984 there were groups in Sydney and Melbourne calling themselves "MOW" (which rhymes with 'mow the meadow'), based on the model of the English Movement for the Ordination of Women. In Adelaide the nucleus was a small discussion group calling itself WHO? (Women in Holy Orders?). The catalyst which brought them together was the visit in 1984 of Monica Furlong, English author and Moderator of the English Movement. Within a year, there were groups in Sydney, Melbourne, Adelaide, Perth and Brisbane.

In 1985, fully 8 years after it had first debated the issue, the General Synod passed a bill for a canon for the ordination of women to the diaconate but it left individual dioceses to decide whether they would accept this canon and act upon it. Melbourne did so quickly and on the 9th February 1986, 8 women were ordained deacons. Despite a legal challenge which threatened to cancel this first ordination and delayed others, there are now 40 women deacons in the Anglican Church in Australia in Newcastle, Melbourne, Tasmania, Perth, Gippsland, North Queensland, Rockhampton, Canberra and Goulburn.

People for Pubs

Dear Editor,

Do you remember last year during the Annual Elections, everyone running around telling others how they could manage the Union and reduce the Union Fee and do amazing things like "sound economic management"? Well, it was all bullshit.

On the 13th of April, the Union Board knocked back a proposal for a large investment of money that is collecting dust. It would have included acquiring a lease of a suburban hotel. The benefits would have been enormous. For example:

- a real reduction in the Union Fee
- Cheap and excellent facilities for all students, including clubs.
- Major Function Centre, a big money spinner.
- A BIG venue for live bands, dances, etc.

and the list goes on.

The Union has had 12 years to become adept at liquor and food catering, advertising, management and promotional skills. Our own Bar runs at an enormous profit. A suburban hotel run by the Union, would surely be a success. People always drink and eat.

So why didn't the Union Board accept the Secretary's and Bar Manager's proposals? These people have had years of experience. We pay them big salaries to do their job, why didn't the Board take their advice?

The answer is quite simple. The Board is comprised mainly of students who have large egos and no guts! Look in your Union Diary and find out who they are and hassle them.

Alternative investments would have small, monetary ones, like investing in the share market or in securities. A hotel would have provided more FACILITIES for CSA clubs, Sports Clubs, Campus groups and the average student.

It's a pity that they missed a prime opportunity.
Yours sincerely,
Shaun Minahan,
People for Pubs,

Free Education Week

Monday 4th May	Information Desk 11:00am - 2:00pm Airport lounge
Tuesday 5th May	General Students Meeting 1:00pm Mayo Refectory Free Education Group 2:30pm North Dining Room
Wednesday 6th May	11:00am Rally Barr Smith Lawns or Union Cinema depending on weather
Thursday 7th May	Community Liaison Day Free Education Group 11:00am North Dining Room
Friday 8th May	Rage Against Fees Union Bar
Saturday 9th May	Public Meeting 11:00am Brookman Hall SAITech

URGENT MESSAGE TO MALAYSIAN STUDENTS
For application for Malaysian Government loans to cover OVERSEAS STUDENT CHARGE 1987 refer to Malaysian Consulate: Australian Airlines Building, North Terrace, Adelaide.

SANTISH DASAN
President OSA

NOMINATIONS:

Nominations are called for TWO positions on the University of Adelaide Library Committee. Letters of nomination can be submitted to the President in the SAUA Office by May 1st.

David Israel
President SAUA

Nominations are called for *Prosh Director(s)*. Letters of nomination can be submitted to the President by May 1st. For further information contact David Israel, President SAUA.

SPECIAL FAREWELL EPISODE

DANGERPIG!

-AND HIS CONSORT CARELESS ROBERT.

WELL, PARG-FANS, AFTER AN UNFORSEEN ABSCENCE WHEN OUR HEROES WERE TRAPPED IN THE VOID BETWEEN DIMENSIONS, THEY FIND THEMSELVES FACED WITH A DILEMMA....

D.P., WE ONLY HAVE THE SACRED WETTEX OF ZOOTBAALER - WE NEED 3 MORE EVERYDAY ITEMS OF COSMIC SIGNIFIGANCE!

AND WE HAVE TO DEFEAT THE WEEVIL AND THE LOCUST!

BUT! LUCKILY, I HAVE AN ACE UP MY SLEEVE, MON AMI!

QUELLE SURPRIZE!

YEARS AGO, WHEN MAX THE ECHIDNA BEGAN WORKING WITH US, I IMPLANTED A TINY DEVICE IN HIS BRAIN FOR JUST SUCH AN OCCASION.

ACTIVATING IT, THUSLY, I BEGIN....

ECHIDNA APOCALYPSE

AND LIGHT YEARS AWAY..

THE DEVICE UNLOCKS VAST STORES OF MIND-POWER LATENT IN MAX'S MID-BRAIN WOOOM!

MAX TAKES ON THE DEADLY 5-HEADED WEEVIL OF ABOROL AND THE MASTER LOCUST!

AND WINS!

AND AS MAX CONTINUES HIS APOTHEOSIS ..

WELL, ROBERT, FOR ME IT IS TIME TO TRAVEL! AND YOU?..

ADVANCED NINJA TRAINING, P.P.

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Activities Council presents

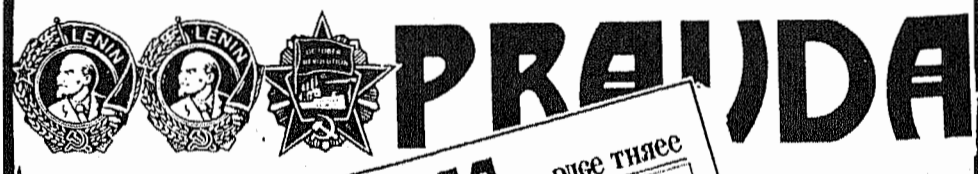
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FRIDAY MAY 8TH with
the



(from Sydney)
"Shakers" &
"Danger Men"

8 pm - 1 am Union Bar and Games Room
 4 hours continual music
 on 2 stages in Union Bar & Games Room
 A.U. Students \$5, Public \$7
 Tickets now available from Student Office

PRAVDA IN ENGLISH



Want to know about world security in 1987? Want to know about how the Soviets criticise themselves? Read what the Soviet people themselves are given to read. Read PRAVDA - in English

Consider these topics read by 50 million Soviets daily:
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You should have read PRAVDA - enormously beneficial in research, education and communication, it is the world's most influential publication - important to all Australians. Remember - PRAVDA is not published in English by the Soviet Union. It is translated unedited daily only by our group - made available and well established throughout Australia and New Zealand.

On sale at newsagents, and soon on campus AND You can subscribe to PRAVDA Special 10% discount on rates below - and complimentary copy of collector's item - the first PRAVDA, 22nd April, 1912.

1987 is crucial to world security. We know the Western side - read what the Soviets themselves say and read.

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Adelaide's top vegetarian venue

HEALTHY EATS IN AUSTRALIA

by Gail Brown
McCulloch Publishing and
Macmillan

by Marjorie Long

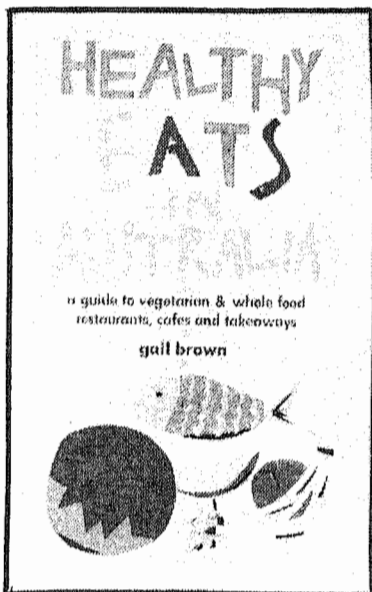
This is a handy compilation for those who like to avoid junk food whilst on "walkabout" across Australia. It is styled as Australia's first vegetarian and whole foods guide. Over one hundred eateries were assessed by the author with her family caravanned around Australia after disposing of their 7 day, 7 night food business.

Vegetarian, part vegetarian, or just plain healthy cafes and restaurants were visited, and assessed for decor, music, and creativity in the cuisine; also ingredients and sometimes the cooking method, details of opening hours, addresses, telephone numbers, credit cards, and licensing arrangements are included.

After six months sampling and evaluating, author Gail Brown was heartened by the fact that boring vegetarian cooking is on the way out. Menus were becoming more varied and interesting, especially as overseas and migrant influences introduced new flavours for Australian health-inclined palates. A glossary at the beginning of the book explains the unfamiliar ingredients, whether foreign or Australian.

Names of eateries like Positive Vibrations, Sloan Ranger, Squirrels in the Park, (all in Sydney's inner suburbs) would attract diners hungry for whole foods.

On the Adelaide scene, Rosanna's and Sarah's are the restaurants reviewed, with the latter eliciting the author's words "would be my choice as one of, if not the best, vegetarian restaurants in Australia." For informal eating in Adelaide, there is the choice of Carrots, Clearlight Cafe, Govinda's and Quiet Waters.



Prices are not given in this compilation, perhaps because of economic fluctuations, but the introduction explains all food prices fell between \$5 and \$10.

The recommended price for this paperback is \$9.95 and it certainly solves the problem of finding healthful foods in the various capital cities, suburbs and some country towns. An apology is given for the author's inability to visit and review eateries in Tasmania, but she invites all Australians to write up any health eatery which she has not included in this volume.

The book also includes some tasty recipes, such as this one from Rundle Street's Clearlight Cafe: -
Brown Lentil Pate.

1 cup cooked brown lentils
2 tbl crunchy peanut butter
1 clove crushed garlic
1 tbl olive oil
juice of 1/2 lemon
1 tbl chopped parsley
Mash or puree lentils, fold in remaining ingredients. Chill, garnish with fresh herbs and serve with crackers or raw vegetable pieces.

The Lifestyle Factor

THE L.S. FACTOR:
LIFESTYLE AND HEALTH.
Basil Hetzel and Tony McMichael
Penguin Books

by Marjorie Long

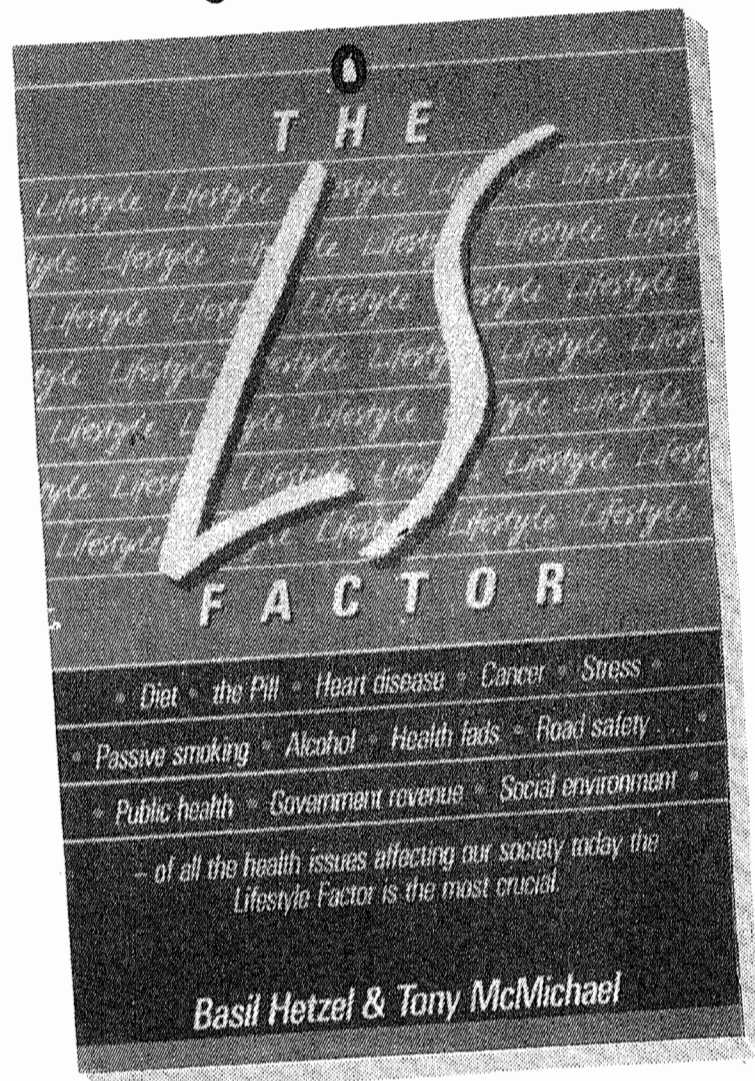
A comprehensive look at the Australian lifestyle and its potentially powerful influence on risk of developing degenerative diseases is supplied in the 324 pages of this paperback.

The co-authors are well qualified to give this information. Basil Hetzel was Reader and Professor of Medicine at the University of Adelaide, researching stress and disease and endocrinology. Whilst a Professor at Monash University, he researched urban health problems and health of aborigines. Basil Hetzel was Chief of the CSIRO Department of Human Nutrition in Adelaide, where the research of the relationship of diet and disease at this facility gave impetus to the Australia-wide health-education program.

Co-author Tony McMichael is currently Professor of Occupational and Environmental Health at the University of Adelaide. He studied extensively on dietary and lifestyle influences during his 10 year stint at the CSIRO. The co-authors are both consultants to the World Health Organisation.

The preface gives the authors' hope that the book's information will reduce "personal ignorance of the health consequences of lifestyle" and they have endeavoured to produce a behaviour-orientated book rather than the disease-orientated slant of popular health publications. Reading through the contents, one can see that they have been successful.

Not only do they inform about the degenerative diseases, high blood pressure, coronary heart disease,



various cancers, obesity and Alcohol abuse, but historical, social and political influences on various health problems are included, and these broader dimensions are maintained throughout the eleven chapters. Each section is full of absorbing information eg. the Smoking chapter discusses the reasons for smoking, the biologically active ingredients of tobacco smoke, the mortality rates of various diseases associated with cigarettes, the specific diseases are described, passive smoking consequences,

marijuana, giving up smoking, and the attitude of the tobacco industry.

The thoroughness of the subject shows in all sections, whether dealing with Stress, Physical Activity or Sexually Transmitted Diseases.

The many charts and tables included enhance the information given, and this book will be eagerly sought by community health workers, private individuals wanting the evidence of research concisely written, and all teachers who are concerned about the quality of life of Australians.

Syllabus Supplement

NUTRITIONAL MEDICINE

Dr Stephen Davies
and Dr Alan Stewart
Pan Books
\$12.95

by Marjorie Long

Thomas Edison has been quoted as saying: "The doctor of the future will give no medicine, but will interest his patients in the care of the human frame, in diet, and in the cause and prevention of disease."

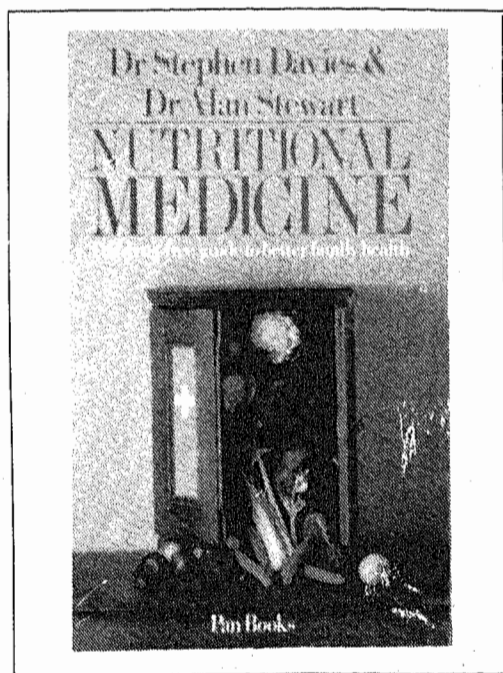
This book may be the first step towards the inventor's prophetic goal, as it is stated to be "the drug-free guide to better family health," and the co-authors had doctors very much in mind when they compiled it as an educational tool for the medicos.

But it is not only for medicos. There is a note to readers, included before the note to doctors at the beginning of the book, so that the information is not exclusively for the medical profession, but also for the general community. Doctors have need of it, because very little nutrition is taught to them in their undergraduate syllabus. As there is a growing tendency now towards alternative medicine, the contents of this book also should find ready acceptance by the public.

Dr Stephen Davies is a consultant physician with a major interest in Nutrition. Understandable, as his degree is in Physiology and Biochemistry.

Dr Alan Stewart is a member of Royal College of Physicians. He also has a major interest in Nutrition.

Nutrients and anti-nutrients are



thoroughly covered in the first section. The nutrients follow the usual spiel of amino acids, vitamins, minerals and carbohydrates, and anti-nutrients include tea, coffee, alcohol, smoking, tranquillizers, and environmental poisons.

There follows a few chapters on allergies, and then there is a large section devoted to the many ailments afflicting humans. Each disease is described, and if applicable, is tied in to the nutritional profile for that malady, with appropriate recommendations.

The list of illnesses, ailments, and conditions is comprehensive. To list

them would be to name all the common ills that plague the human race - from the not-so-familiar Candidiasis (caused by a yeast like organism) to the major killers, Cardio-vascular disease, Cancers, to Diabetes, Migraine, Pregnancy, and old age. Malfunction of every system of the body is included, from cataracts, dermatitis to infertility.

This volume portrays the marriage of nutrition and medicine as a beneficial union to be used both as a preventative and therapeutic tool to lift the level of individual optimal health. Thus one's quality and quantity of life is improved.

Slothful Vitality

FAREWELL TO FATIGUE

The Step by Step
Vitality Program
Pan Books
Donald Norfolk

by Andrew Gaffey

Donald Norfolk is an English osteopath who after 40 years of practice has written a gem of a frontline fatigue-fighting manual.

I was prepared to heartlessly pan this "step-by-step vitality program" before even opening it. Pop-health and sex-aid books are a dime-a-dozen nowadays, and this appears, at first to be yet another dreary admonishment to get more sleep and stop smoking cigarettes.

Not so! In this 5-stage programme, divided into a total of 28 steps, Dr Norfolk takes us from Flabby, floundering and fatigued to being revitalised, relaxed and much more productive. Along the way, steps teach us to breathe more effectively, to eat more healthily, to relax, to feel less pain and to more effectively handle emotional conflict. The slight weaknesses displayed in the sections advocating cold baths and "negative ionisers" can be comfortably overlooked.

Each step or chapter commences with a preamble justifying its inclusion, then uses spot headings to cover important facets of that particular question. For instance, the questions of ideal work postures, effortless walking and lifting without strain and facets covered in step 16, "Easy Does It", which is concerned with the streamlining of everyday activity.

Although the book is jam-packed

with items of evidence gleaned from medical and psychological studies, the reader is not bored. These items are necessary ammunition in support of his approach, and Dr Norfolk's friendly unemotional style with regular inclusion of "gee-whiz" facts (eg. "There is enough iron in a man to make a 2 inch nail") makes the book easy reading.

I found it most helpful that each step concludes with a paragraph summary of its salient points and was especially pleased with the summary appearing after step 12: "Take regular rest pauses throughout the day whenever you feel the need." The text of step 12 suggests this is not a symptom of sloth but a wise sign of energy conservation.

The book has something for everyone apart from just the slothful. Hypochondriacs will love the appendix which is a guide to self-diagnosis of some medical conditions inducing fatigue.

On the debit side, there is no referencing of any of the quoted medical studies, and now and again Dr Norfolk is guilty of doubtful extrapolations of results gained from animal experiments to the human conditions. Tsk Tsk! Some of his statistical evidence is also wobbly, which will further peeve the scientific purists.

Although annoying, these indiscretions hardly mar a book which avoids an overly simplistic remedy to a multi-faceted problem. The book is a restrained prescription against fatigue and a blueprint for healthy living. The chapters on nutrition, relaxation and motivation are particularly valuable.

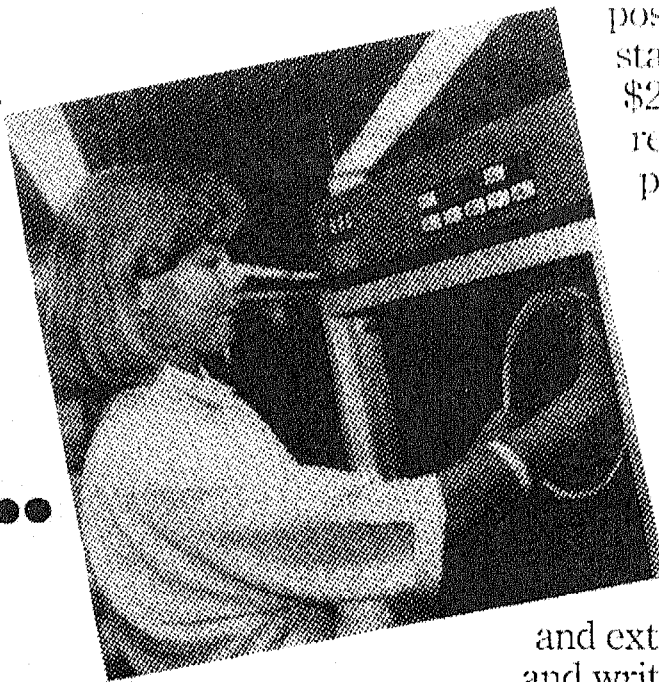
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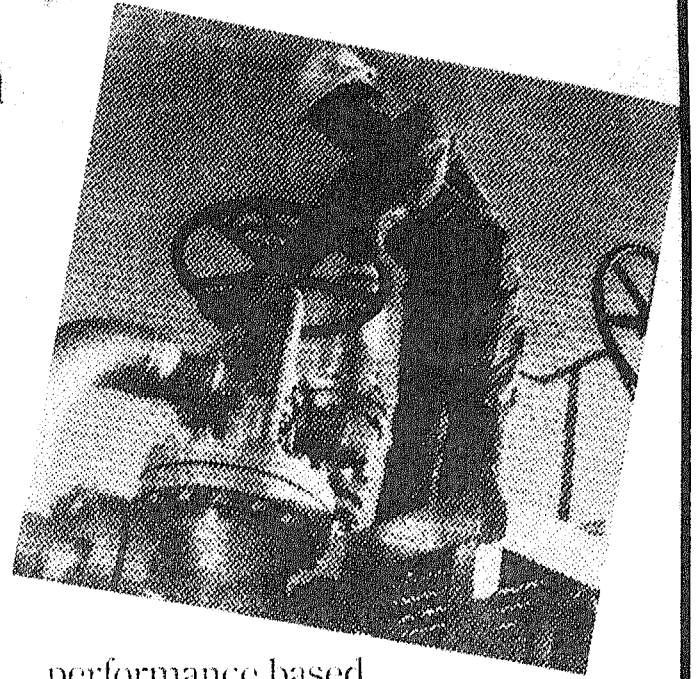
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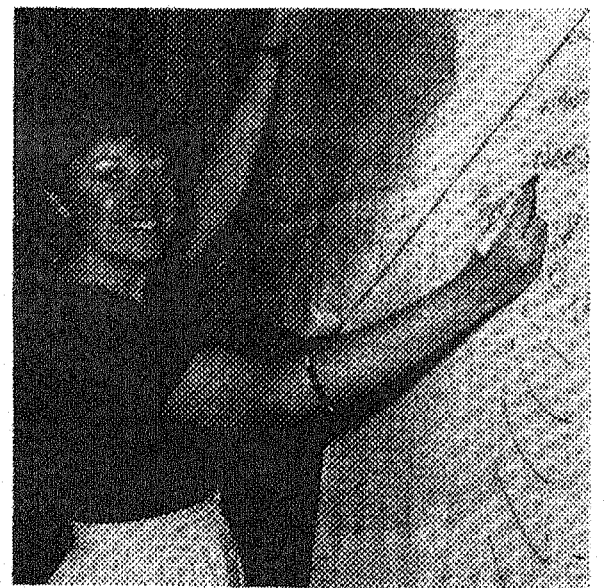


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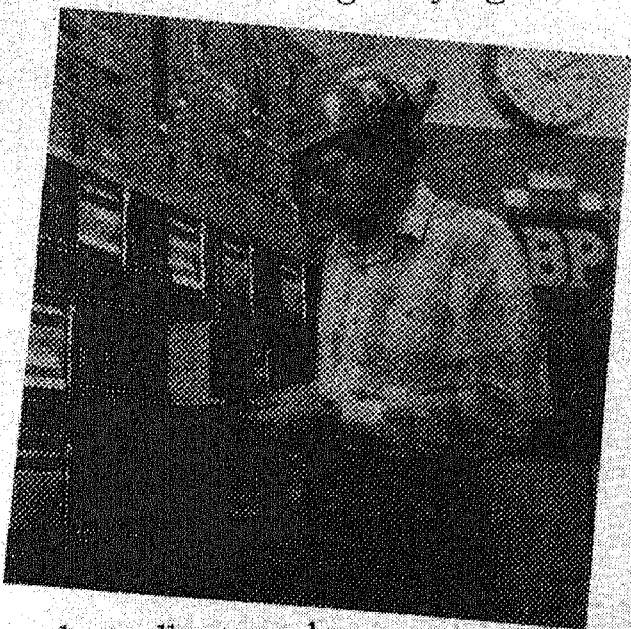
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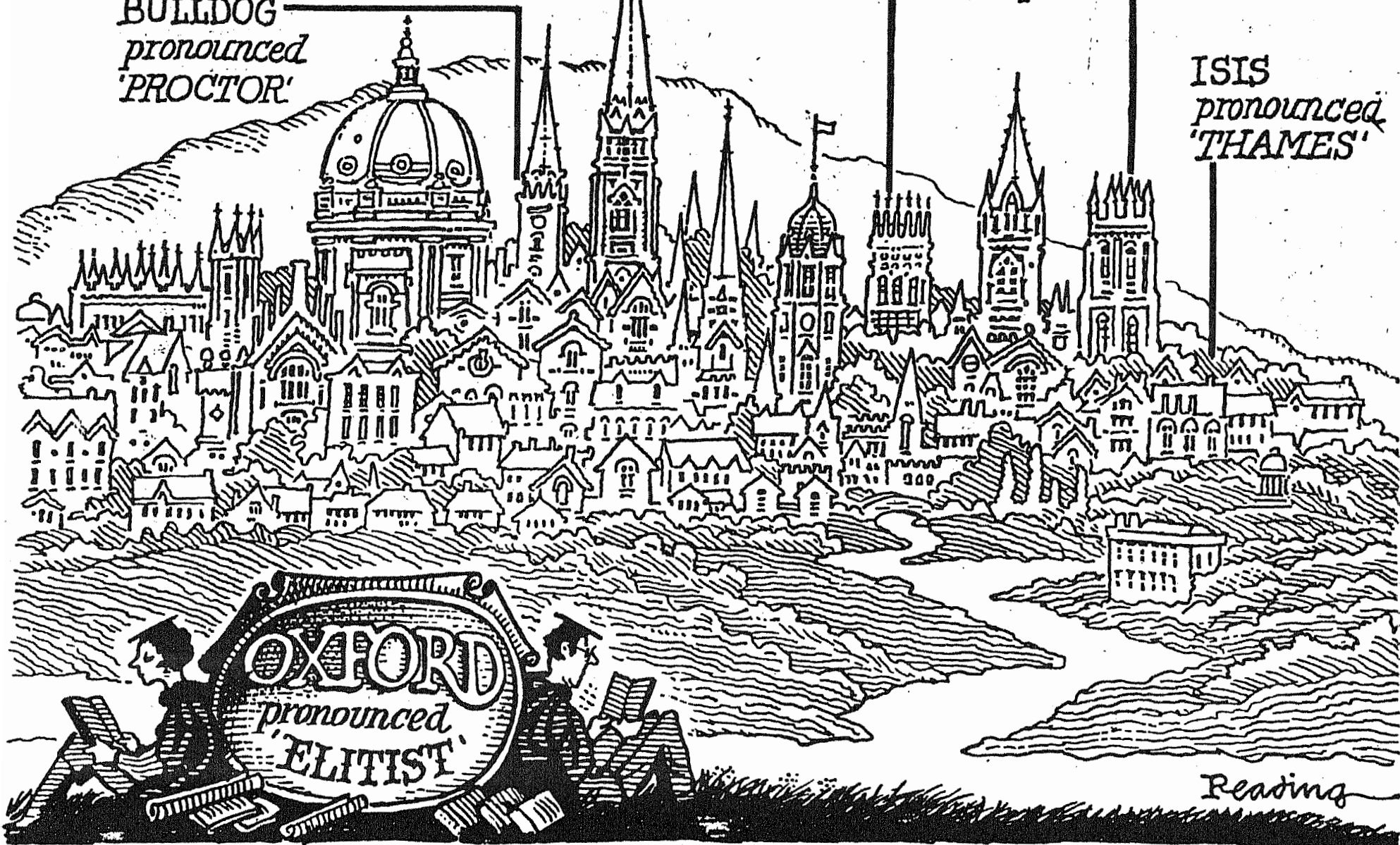
FEATURES

CHERWELL
pronounced 'CHARWELL'

MAGDALEN
pronounced 'MAUDLIN'

ISIS
pronounced
'THAMES'

BULLDOG
pronounced
'PROCTOR'



Reprinted with the permission of Brian Reading

Getting dressed up for exams

If Oxford University had had the opportunity to create an un-Chancellor as well as a Chancellor, it might well have voted for the late Evelyn Waugh.

There is no doubt that the author of *Brideshead Revisited* comes high on the light of the unlamented. At least amongst those dons and administrators, and they are probably a majority now, who would like to attract more state school pupils to the university. The most effective obstacles in their way it seems are still the long shadows of Charles and Sebastian.

The latest weapon in Oxford's campaign to sell itself to the comprehensive schools is a video produced by the Oxford Film Foundation, *Contrasting Excellence*.

It is being supplied to interested schools and colleges by the university and the aim is to change the *Brideshead* image. The film offers prospective students the sight of Irish Murdoch, Peter Parker, Jane Glover and Paul Gambaccini looking back on their own student days.

Blue skies, green lawns, champagne parties and teddy bears: a certain amount of that goes on, Jane Glover admits, but what all the alumni seem to remember most clearly most clearly is the intellectual challenge and the sheer hard work.

Sport too figures largely, as do drama and classical music, but there are still plenty of those vistas of sunlit yellow-grey stone and lazy river water so beloved of film directors. It's possible to resist the sheer beauty of the place on a sunny day, perhaps, but there is little to indicate that students at Oxford might actually have much fun. A brief sequence of a student disco is smartly cut, so smartly in fact that

***Brideshead Revisited* made good television but put many a British State school student off from applying to Oxford University. Now it has produced a video which sets out to woo the wary from its Sloane Ranger image. MAUREEN O'CONNOR reports.**

the reaction of one sceptical comprehensive school sixth former on seeing the film was that Oxford looked boring.

The Oxford University Students' Union, which has itself pioneered a major campaign to attract more state school students to Oxford, is less than happy with the university's effort, not least it says, because in spite of its commitment to a broader intake and its experience of talking to comprehensive schools, it was not consulted about the video.

Which is a pity, according to Louise Goss-Custard, the union's education officer, because the union is particularly concerned to reach particular regions and types of student under-represented among Oxford's student population.

The union's latest information pack for teachers highlights the problem of attracting applicants from underrepresented groups - women, ethnic minorities, the disabled. And it points out that there is a regional imbalance too, with few applications from the North, Scotland, Wales and Northern Ireland. No fewer than 45 per cent of undergraduates as present come from London and the South-east and there is nothing much in the video to undermine the innate southernness of Oxford's image.

Gareth Griffiths, from Treorchy Comprehensive School in the Rhondda, wonders in a personal view of OUSU's latest target school materials why he is the only person from Wales in his college. Of the 40 students in his sixth form who applied for higher education, only two applied to Oxford. Yet when he arrived he found that, contrary to his expectations, Oxford undergraduates are no more intelligent than that sixth form peer group.

"Oxford is a State-run university and State-run educated pupils have every right to come here. Stripped of its traditions, Oxford is the same as every other university," he said.

From talking to a group of State school undergraduates at OUSU, it is clearly the fear of intellectual superiority as well as exclusiveness which has worried many before they applied for places. It is arguable that the likes of Iris Murdoch and Jane Glover are not necessarily the most overcome this sort of inferiority complex.

According to Alison Rocks, a second year history student at Queen's who came from a sixth form college in Preston, the average State school fresher comes up convinced that everyone is going to be much cleverer than he or she is. "I came down to look at the place before my interview, and it was only that that

convinced me that it wasn't going to just be geniuses dressed up in gowns."

The proportion of State school students at Oxford now hovers just below 50 per cent and individual colleges are going to some lengths to make admission easier for students from schools with no history of Oxbridge entrance. Louise Goss-Custard says: "One college is giving all its admissions tutors experience of interviewing candidates who have little experience of being interviewed and may seem shy and ill at ease."

Once at the university, however, students find strategies to deal with the State school-private school divide, either by ignoring it, if they have the confidence, or by taking evasive action. Alison Rocks says that if you arrive at Oxford expecting other students to be snobbish then you may find difficulty in making friends. If you are open minded, you make friends across the divide.

John D'Mello, reading physics at Corpus Christi, had never met anyone from a public school when he arrived at Oxford from his Sidcup comprehensive. He does not think that socially Oxford is much different these days from other universities.

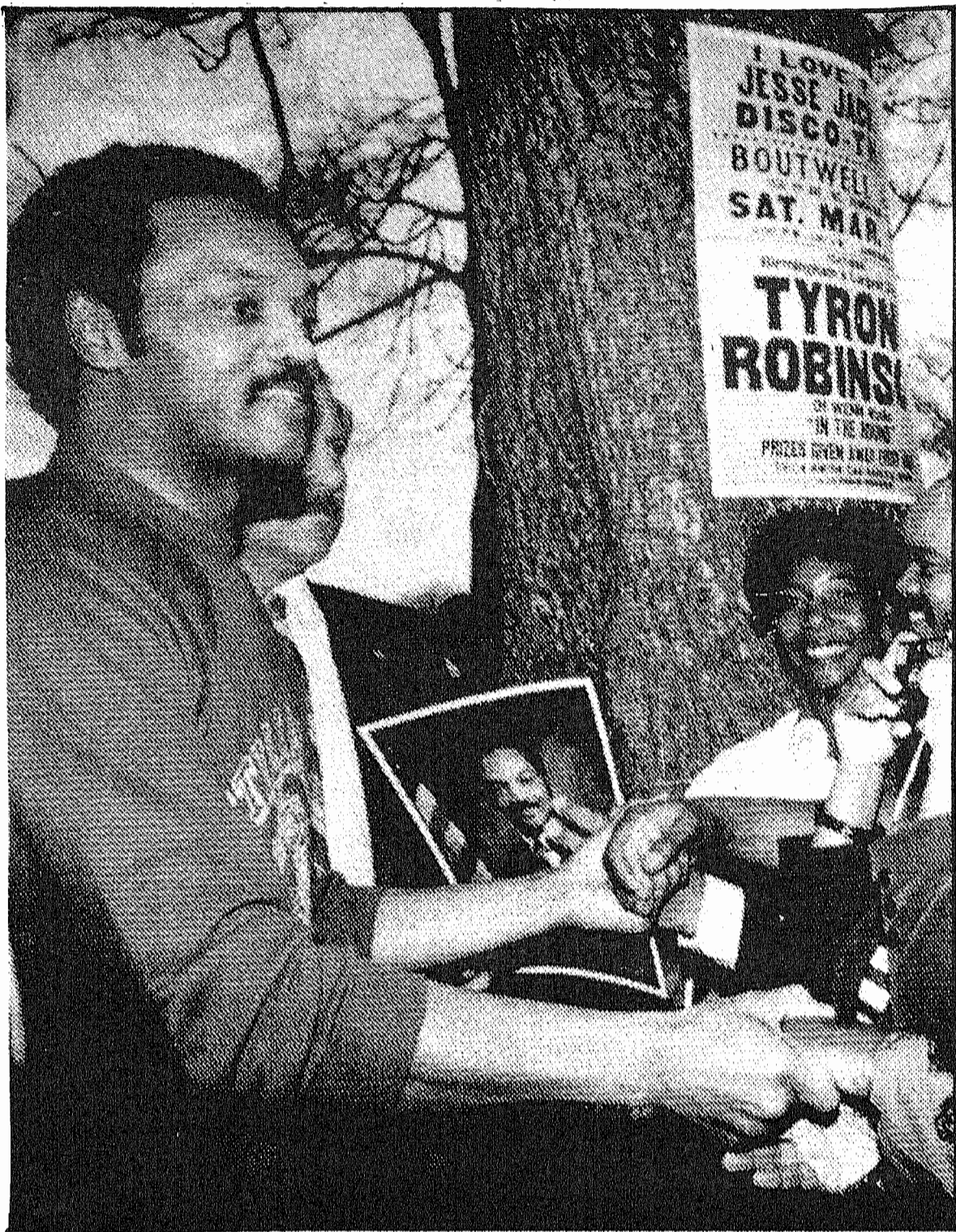
Perhaps the North-South divide is wider, though, than the State

school-private school one, because Paul Downie, who also came to Corpus from a comprehensive but from Durham, not the Home Counties, tends to find his best friends among those from backgrounds similar to his own. He retains a sense that Oxford is very different from his own home ground: "I have been doing voluntary work with handicapped children on one of the Oxford council estates and that is quite like Washington where I was brought up," he said.

The more outrageous antics of the wealthy Sloan Rangers do not impinge much on such students, although they are seen as a damaging influence on Oxford's image. The undergraduates so beloved of the popular press are only a tiny minority, according to the comprehensive-educated, who on the whole prefer to emphasise how similar Oxford is to other universities rather than how different it can be.

Some would like to make Oxford less different still. According to Paul Downie "You do sometimes feel that the place is still dominated by that ethos. There are still things like dressing up for exams which you don't get anywhere else. I think it is time for Oxford to change even further and get rid of gowns, and sub-fusc and grace in Latin." Which is not perhaps quite the message many of those already in the university want to hear from the State School pupils they are so comprehensively wooing, but may be the message, as OUSU suggests, that will actually bring the State school applicants in - especially from the Celtic fringe and Northern England

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A chance for change in the USA

Is the American Presidency in trouble? Will Jesse Jackson defeat racism, get a nomination and become the first black US President? L.E. SCOTT reports.

When Gerald Ford became President of the United States - after taking over from Richard Nixon as a result of the Watergate fiasco, he would also go down in history as the first appointed president (by US Senate) in the history of the United States.

The American presidency is in trouble - and the rot can be traced back to Richard Nixon. It can be argued that other American presidents before Nixon exceeded the power of the office itself, but what cannot be disputed, with any real honesty, is that Nixon believed that, as president, he was above the law. And in a very real sense he was right - because Nixon has never spent a moment in jail for his high crimes against a nation which, until

recently, had never fully and clearly examined the laws governing its presidents.

When Jerry Ford was appointed president, he was chosen by his party Republicans - because they merely wanted someone to caretaker the White House for the last two years of what would have been the Nixon administration. The Democrats went along with the appointment because they believed Ford was 'beatable' - and he was, but not in its wildest dreams did the Democratic Party imagine this would be done by Jimmy Carter - who was certainly a card-carrying member of the Democratic Party - but not one of the 'boys'.

When Jimmy Carter was elected president, it did nothing to stop the rot that had set in. The main reason

for this being that the American people elected him on the basis of a two-way lie: 1) After the American people put Nixon out of the White House, they told themselves that the American Constitution had worked; 2) Whilst running for the presidency Jimmy Carter had said: "Why not the best?"

The two-way lie is, of course, that if the American Constitution had worked, Nixon would be coming up for parole now, and Jimmy Carter was not the best. So the rot was not confronted either by the American people or by Jimmy Carter; rather, a cheap whitewash took place.

What could be said, or remembered, about the Carter administration is that he had 'a personal relationship with God' and that he

spoke with God daily about how best to run America. One of the jokes around Washington during the Carter administration was that Carter and God both had some personal problems.

Ronald Reagan put Jimmy Carter out of the White House and sent him back to the farm; historians and political scientists will have much to ponder in years to come on just how America could elect a man to the presidency who has the concentration span of a gnat.

Why did overall White America vote for Ronald Reagan (I say White America because Black America certainly did not vote for him). Because he told them two lies they wanted to believe: he told them there was no longer any need for them to feel any shame in relation to Vietnam - for the last 10 years or more, since the end of the Vietnam war, its cancerous effect is still eating away at America's core - in particular, with regard to its foreign policy. The rehabilitation of the Vietnam veteran has since then taken shape. During the last six years there has been a growing public 'thanks' to the Vietnam veterans.

The other side of the public 'thanks' is the second lie Reagan told the Americans: 'I will make this nation strong again'. To make the nation strong again, Ronald Reagan, backed by the major arms corporations, began one of the biggest military build-ups in peacetime America. But before this could take place, the clean-up of the Vietnam war had to be completed, which is the reason for the growing awareness towards the Vietnam veterans during the Reagan administration. In a strange twist of irony, the Vietnam veterans are being used yet again in another war, as pawns in this bravado militaristic game.

Ronald Reagan making America strong again led to its invasion of Granada and threatening a country like New Zealand.

Today, as a result of the Iran deception, the American people have no choice but to recognize that duplicity has fully become embedded in the presidency. With this in mind, this question takes on an ominous aspect: who are the players seeking residence in the White House in 1988?

The Republican Party has Vice President George Bush - but Bush, like Reagan, has been burnt by the Iran arms scandal. There is Republican Senate leader, Robert Dole, who is making his name against Bush. There is also Congressman Jack Kemp who, at one time, was seen as the main challenge to Bush, but, in an indirect manner, the arms scandal has taken him down too.

The runners of the Democratic Party are: Garry Hart, Congressman Richard Gephardt and Jesse Jackson. No, Kennedy is not in the running. It may seem unwise to some political observers to put Hart and Gephardt in the same political camp, but only a half way look at these two contenders for the presidency would quickly show that they would not bring any dynamic change to the American political scene. They are, in fact, (no matter how much they have camouflaged themselves as being progressive) keepers of the status quo.

Jesse Jackson is the only person running for the presidency who would give America any real chance of change.

In 1984, when Jackson was campaigning for the nomination of the Democratic Party, White America said that they were not yet ready for a Black man to be president. Jackson's reply to this was that America was running out of time and that is no longer could remain blinded by its racism.

Jesse Jackson did not get the nomination in 1984 and much of it had to do with America's racism. *Jet Magazine*, the largest weekly Black magazine in the world said: 'If racism and rancor which flow through the cultural veins of America could have been replaced to allow reason and rationality to flow through the brains, presidential candidate Jackson would have been nominated by the Democratic Party by acclamation!'. Speaking of the Democratic Party,

Jackson said: 'This is not a perfect party. We are not a perfect people... Yet, we are called to perfect mission: our mission to feed the hungry, to clothe the naked, to house the homeless, to teach the illiterate, to provide jobs for the jobless and to choose the human race over the nuclear race'.

White America did not listen to Jesse Jackson in 1984. What could be heard from White America was its age old refrain: 'Time is not right yet'. Responding to this asinine racist statement, Jackson said: 'Time is neutral and does not change things. With courage and initiative leaders change things. No generation can choose the age and circumstances in which it is born, but, through leadership, it can choose to make the age in which it is born an age of enlightenment - an age of jobs and peace and justice.'

Since 1984 Jesse Jackson has been slowly steadily building up a grass roots organisation called the 'Rainbow Coalition'. This organisation consists of people from all walks of life. Jackson has changed the tattered image of the American dream to the Rainbow dream. By the time of the 1988 elections, Jackson hopes to have a Rainbow Coalition office in all the major cities of America. However, creating the foundation for this organisation has not been without its problems. Most of the mainstream American newspapers could certainly not be accused of giving Jackson's efforts an overkill. Indeed, they have given his work little coverage over the last 3 years; this is a replay of the 1984 presidential election - where newspapers such as *The New York Times* and *The Washington Post* were slow in coming to the party. Jackson is hoping to counteract this by raising sufficient funds by 1988 to take full page ads.

One area at which Jackson has had to look closely is his relationship with the Jewish community in America. Traditionally, the relationship between Jews and Blacks has been a strong political one. This was to remain so until the 1960s when young blacks, such as Jesse Jackson, began to question the influence Jewish people had over many of the major Black organisations.

Blacks made it very clear that they wanted the support of the Jewish community, but that such support not to entitle them to any leadership role.

During his 1984 campaign Jackson had meetings with Middle Eastern leaders and made it clear that he would not support America's and Israel's policy of not dealing directly with the PLO. This did not endear him to the Jewish community in America who saw him as 'a problem'.

Jackson's view is that Israel and the PLO must be seen as two equal parties and that, if any solution is to be found in the Middle East, neither party can be excluded from any serious dialogue.

History has shown time and time again that we don't always learn from it. Jesse Jackson is not a millionaire, he does not come from any major corporation; he has said to America there is something wrong and we Americans of all shades and persuasions, can either ignore it or can have some control over the political events that touch our lives; we can make America safe from nuclear annihilation; we can refuse to accept that our youth be confronted with unemployment and, that, as a result they have not interest in the political system shaping their future. Americans must come back to the belief that the political system in their country is responsible to the people and must be responsible for whatever action it takes in the name of the people. Americans must make it very clear that they are no longer prepared to accept the shameful excuses of those they have elected to high office. Jesse Jackson has made his priorities clear: yes, he will continue the space research, but American children will not go to school hungry; yes, he understands the major role played by America in world politics, but he does not accept that duplicity and foreign policy go hand in hand.

There will be a new President of the United States come 1989. TOM KID-MAN examines the field for the person to take over the reigns from Ronald Reagan.

Attempting to pick the successor to Ronald Reagan appears at this early stage to be an exercise akin to a game of "pin-the-tail-on-the-donkey". The field of candidates and potential candidates is now smaller than six months ago.

The chances of the Republicans regaining the White House are slim. Four months ago, Contragate seemed to have effectively sabotaged any hope that the Grand Old Party would retain the White House after 1988. With the Reagan Administration in turmoil and helpless in the face of criticism and allegations regarding the affair, the Democrats seemed to have an easy path back to the Presidency, unless of course they choose Jesse Jackson as their candidate.

However sceptical American observers are of Ronald Reagan's abilities, he has in the words of his own countrymen made amends for Contragate, and in the process has recovered politically. The crisis of confidence in his Administration brought his approval rating no lower than 42%.

One man the affair did harm, however, is Vice-President George Bush, whose status as front-runner in the Republican field is fading rapidly. Too many questions about his role in the fiasco have not been answered credibly.

Other factors count against George Bush as well. He is unlikely to receive the backing of the political faces that put Reagan in the White House. It should be remembered that Bush is not of the original Reagan camp and is distrusted by elements within it. He ran against his current boss in 1980 and was very much a second choice as candidate for Vice-President in that year, when Gerry Ford could not be persuaded to accept a place in the ticket.

Bush is also too close to the Administration, which works against his chances, given his need to establish his own distinct identity and also the tendency in democracies for voters to favour change for its own sake following long periods of government by one group. He is unlikely to be the Republican nominee and less likely to be President of the United States.

Also unlikely to succeed is Jack Kemp. He is one-time star footballer and now a Representative for a New York congressional district, and is openly running as the philosophical successor to Ronald Reagan.

Unfortunately for Kemp there is growing doubt about the wisdom of some Reaganite policies, such as those which gave the USA huge budget and trade deficits. Kemp is presently favoured by not many more Republicans than the Reverend Pat Robertson.

Robertson is 1988's joke candidate, and his chances have presumably been damaged beyond repair by recent revelations concerning the sordid and phoney antics of America's Bible-bashing T.V. fringe, to which he belongs.

It is difficult not to scoff also at Alexander Haig. The G.O.P. will not nominate, nor will Americans elect, a man who in 1981, ashen faced and visibly shaky, declared himself "in charge" after Ronald Reagan was shot.

To impressions of instability is added disloyalty - Haig resigned as Reagan's Secretary of State early in the piece because, seemingly, he could not have things his own way.

In spite of Americans being well-disposed toward former military

men when they stand for Presidency (witness Eisenhower, Grant, Jackson, Washington and more), Al Haig's time has not come.

Former Senator Paul Laxalt, a close friend of the President, is a possible candidate, who like Jack Kemp would run as inheritor of the Reagan tradition. Before Contragate, when Reagan's popularity was at its zenith, Laxalt was mentioned in some circles as the Republican nominee.

Laxalt has national recognition as a trusted adviser to the President, but it has been said that "Reaganism" has had its day, and Paul Laxalt will miss out.

So too will Pete du Pont IV. He is a former Governor of Delaware with a strong local record, but is hampered like most of the Democrat candidates by a lack of recognition beyond his own territory.

Howard Baker is a likelier candidate. He served with distinction as his party's leader in Senate and more recently has come to the rescue of both his President and his country by taking on the job of White House Chief-of-Staff.

Baker's problem is that his new job is very much a full-time one, especially as he has to "mind" the President.

He will have little time left for campaigning.

Having seemingly ruled himself out of the race, Howard Baker nevertheless has his eyes on the Oval Office and is probably approaching his goal with the assumption that a good performance as Chief-of-Staff, with its accompanying daily publicity, will stand him in good stead should the Republican Convention in 1988 be deadlocked or if the Primary campaign proves indecisive. But he is gambling.

The likelihood of Baker being drafted is diminished by the all but announced candidature of Robert Dole of Kansas. If the Republicans want Baker, who isn't officially running, then they might just as well choose Dole instead, because there is not a great deal of difference between the two.

Dole took over Baker's job in the Senate and did a good job for his party. In this role he has gained highly valuable national exposure, and he appears as a solid, polished and credible politician.

Although loyal to the Reagan Administration, he is outside the Reagan camp as such, which is to his advantage. He is a middle-of-the-road Republican, and the likely winner in New Orleans of his party's nomination.

To the Democrats. The field is wider on their side but several hopefuls may be taken as already eliminated.

The Reverend Jesse Jackson is the first. As a candidate in 1984 he did a fine job in raising the profile of issues concerning blacks, encouraging them to register to vote and generally making politicians work harder for the black vote.

He is likely to run again on similar issues to 1984, but the idea of a black nominee, let alone President, is just too unlikely to be worth entertaining - that stage of equality has not yet been reached.

Other candidates are Representative Richard Gephardt of Missouri, Senator Albert Gore of Tennessee, Governors Michael Dukakis of Massachusetts and Bill Clinton of Arkansas, and former Governors Bruce Babbitt of Arizona and Charles Robbs of Virginia.

All have in common anonymity outside their own political stamping grounds, and even if some have solid local records they are all personally uninspiring. Gephardt, who is pushing himself as a protectionist, just might do well in primaries held in some farm states hard hit by trade wars and low commodity prices.

Michael Dukakis may be able to use his state's flourishing economy, arguably the healthiest in this Union, to overcome the obstacles of being unknown nationally and being a dour speaker.

Most of these candidates will be on the list of early drop-outs from the race, and even if one or two go the distance, they will not win the nomination. There are better candidates. Senator Joseph Biden of Delaware

has a chance of carrying off the Democratic nomination. He has standing in the party as head of its national policy-making body, as Senate Chairman of the Judiciary Committee and as a powerful speaker. Given the Democrat's habit in recent times of choosing liberals it would be foolish to write him off.

But while he may become his party's candidate he will not be President. Joe Biden is an old-fashioned American Liberal and would lose the Presidential poll.

Liberals have been loners in the United States (at least in Presidential politics) since 1968, when Michael Humphrey lost narrowly to Richard Nixon, after which George McGovern, Jimmy Carter and Walter Mondale all went down badly. Carter's 1976 win was a fluke. Watergate gave him the Oval office.

There there is Gary Hart. Despite losing the race for the nomination in 1984 to Mondale, that year was a good one for Hart. He actually won more primaries than his rival and rose from being virtually unknown in national politics to become the "front-runner" for the nomination.

Hart's campaign gave him the high profile that he failed to achieve as a Senator for Colorado. The status of "front-runner", which he now holds, has however returned to haunt him. Like poor old "Fritz" Mondale three years ago, he leads the field in the absence of someone better, or because others have not yet established themselves, and looks vulnerable.

His rogue talk of "new ideas" which in 1984 made him sound briefly refreshing, fails to inspire, and there is an odour of dishonesty about him. His change of name and lies about his age are unexplained. He is also reputed to be a womaniser, which is probably not an asset, though in the end similar rumours didn't hurt John Kennedy.

Hart's campaign may in any case have difficulty getting off the ground for financial reasons - he has a large outstanding debt from his last run.

Two others, Governor Mario Cuomo of New York and Senator Sam Nunn of Georgia, have announced that they will not run.

It is widely believed that either or both would throw their hats in if the Democratic primaries fail to throw forward a clear winner, or if the Convention splits which is not likely.

In such a situation, Nunn, though highly respected and definitely able, would probably be too conservative for the liberal-dominated Democratic Party, which would then nominate Cuomo.

Like Biden, he is an electrifying speaker (it was Cuomo who set the San Francisco Convention alight with his Keynote address, in so doing making him a popular choice for 1988) and while liberal on social issues, he is conservative in economic matters. As Governor he has responsibly managed New York's economy.

But Biden can still win. Gary Hart is a sitting duck and can be knocked off early, allowing Biden to rise and dominate the primaries.

So in the battle proper it will be Joe Biden or Mario Cuomo pitted against Robert Dole. Biden cannot win and Cuomo, though a good candidate, would not either. Dole is simply the better man.

Credibility and capability, not idealistic vision will be the key themes in 1988, and this will give the Republican the edge. Ronald Reagan may have recovered from Contragate but disastrous mistakes were made by a man who intellectually may be unsuited to his job.

The legacy of the scandal is that voters will want to be absolutely sure of their next President's abilities.

good Presidential material. His solid good Presidential material. His solid record will be particularly appropriate for next year's campaign, making up for a lack of fire-in-the-belly passion, a quality normally necessary for victory.

At the swearing-in ceremony for the new President in January, 1989, look for Robert Dole.

The race begins for the top job



Crisis in the Anglican Church

An outspoken priest who ousts ordination

The Anglican Church is about to face one of the most challenging issues of its history - the ordination of women to the priesthood and diaconate. JAMIE SKINNER reports.

The Anglican Church of Australia is about to face one of the most serious issues that may split the church: the ordination of women into the diaconate and priesthood.

A general synod sitting of the Appellate Tribunal, the Church's highest legal body will meet later this year to decide whether women may become priests. They decided in March that women could lawfully become deacons. And some have been ordained as deacons already.

John Hepworth, a tutor in Political Development in Australia at Adelaide University who is an Anglican priest with a diploma in Religion Studies and a degree in Theology said that priests are leaving the Church in Australia over this issue. Some are becoming Roman Catholic, some are becoming Independent Anglican priests.

"Part of the Anglican Church won't recognise women as deacons or priests which means a split. It is a serious thing for the Anglican Church and everybody involved knows it. Those who want to ordain women say it is a serious thing to split the church but it is a more serious thing to deny women their rights," he said.

"If there is a division in the Church over the matter, we could have a radical restructuring in Australian religious denominations." In 1985, the Anglican General Synod passed a canon allowing women to be made deacons although individual dioceses were allowed to either accept or reject the canon.

"Since women have been ordained deacons, a number of opponents have left the church. Others are making moves to do it," he said. Father John Fleming, a prime mover against the ordination of women left the Anglican Church last week.

Predictors within the Church say

Church.

In the United States, one parish locked its bishop out of a church because he ordained women priests.

Bishop John Hazlewood of the Ballarat parish told *The Age* newspaper that women would not be permitted to fill "priestly functions" in his diocese.

He said that if women were ordained there could be "a very confusing and unfortunate division" between dioceses. "I think it is possible we will have a lot of Tulsas" he said.

Father Tony Noble of Fitzroy said "Anglicans like me are facing a real dilemma. I want to remain Anglican but there are vital principles here and one is that we have a Catholic priesthood that we have no authority to change. I don't believe that my fellow Anglicans have the authority or the right to change it."

In Britain, pressure is being put on dissenters for women's ordination as priests. According to a recent report, the bishops in the United Kingdom believe that in the long term, there is no place in the Anglican Church for those opposed to the ordination of women.

"We may eventually become indistinguishable and maybe united to the Uniting Church because they will have everything in common," Hepworth said.

"But those who shoot off from the Anglican Church to the Roman Catholic Church may retain a unique identity within their new Church because Anglicans are different in practice and religious culture to Anglicans."

Hepworth said that when the Presbyterian Church split in Australia, part of it stayed independent and part of it went to the Uniting Church. There was a high court decision which gave to the remaining independent (old doctrine) church, a significant share of the old property of the Presbyterian Church. Scotch College, for example, stayed under the old Church's name.

"Some people have suggested that that would provide a precedent in Australia if there is a split in the Anglican Church. And there may well be some carrying up of some choice morsels like the property the Anglican Church owns in Da Costa and Regent Arcades and the Collegiate School of St. Peter."

"If two conflicting Anglican Churches said we both own St. Peter's College, then the Supreme Court would have to decide," he said.

"I think a lot of feelings are deep on this matter and people feel that they are friends going through trauma and understand that some people just don't want to talk about it," he added.

In Melbourne (a diocese which is generally in favour of the ordination of women), a group of Anglicans angry at the progress of the ordination issue are investigating the possibility of seceding to a breakaway "continuing Anglican church".

Members of the Melbourne group, Anglicans for Unity, Peace and Concord have said that all was not well in the Melbourne diocese. Fifty members, including ten priests adopted a resolution that "without prejudice to personal views, an honest broker be appointed by Anglicans for Unity, Peace and Concord to co-ordinate interest in the continuing Anglican Church and all information relevant to it."

Lawyers are being consulted across Australia by several parishes about the ownership of church property. The hint is that parishioners will leave the Anglican Church and either become independent or join the Uniting or Catholic churches, taking their buildings and property with them.

Dr David Penman, the Archbishop of Melbourne ordained 18 women last year as deacons. In June 1986, he allowed a NZ priest, the Rev. Susan Adams to officiate

at a Holy Communion Service. Penman believes "the Gospel" was rooted in a male dominated culture with theology controlled by male leadership. He says the growing role of women in the Anglican Church represents "a fresh discovery of the nature and purpose of God both in reaction and redemption."

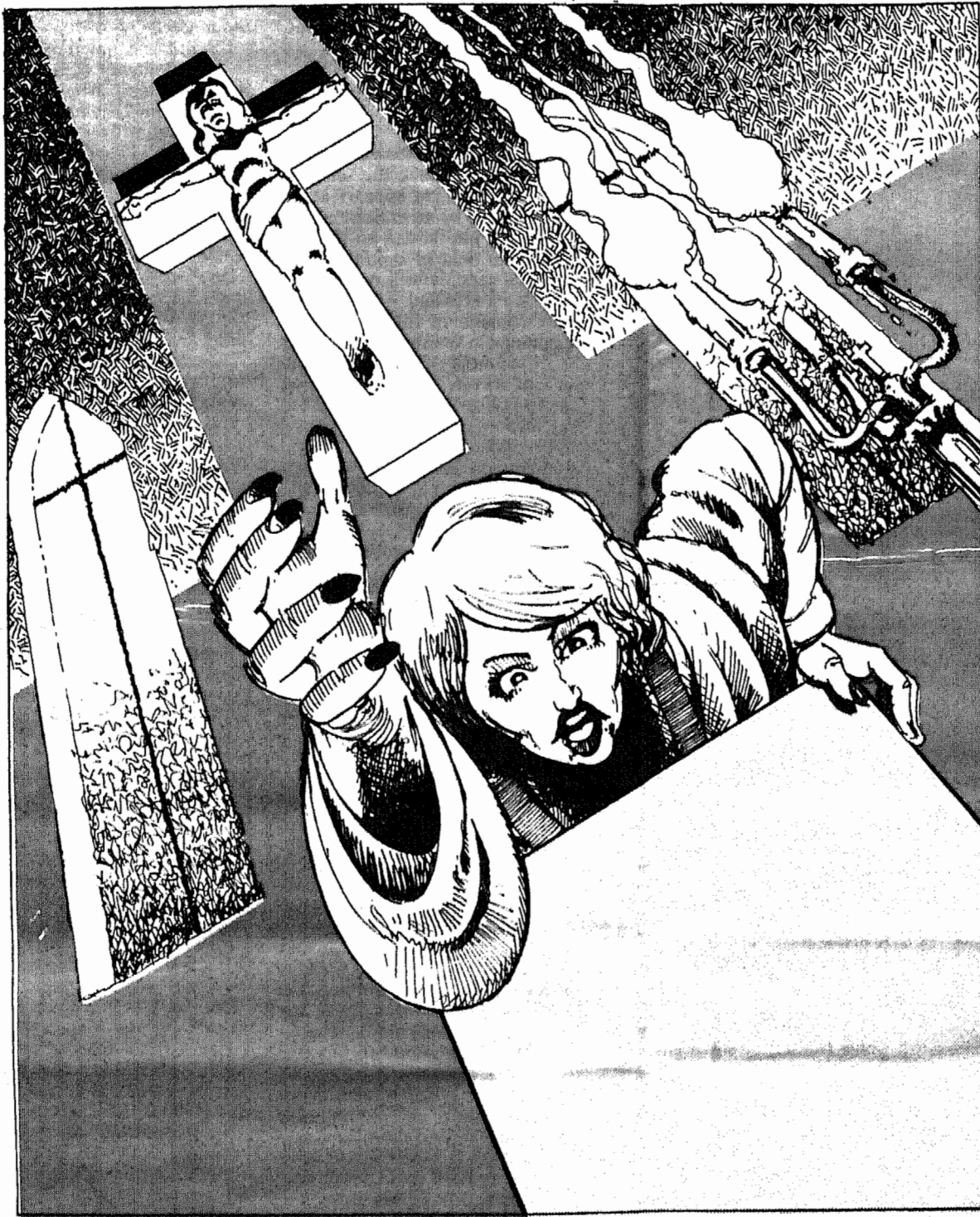
Penman quotes St Paul: "There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female; for you are all one in Christ Jesus."

"Look how long it took for the slave trade to be excised from our lifestyle. It should be no surprise that the place and role of women will be only grudgingly conceded. In our culture we have reached a time when these gospel insights and perceptions have become imperatives. It is now possible for the principles, lived and spoken by Jesus, to be applied gently and sensitively within our structures here."

When contacted last week by *On Dit* the Archbishop of Adelaide, Dr Keith Rayner refused to comment on the ordination of women as the Adelaide diocese is currently preparing for a Synod this month to decide if Adelaide will accept women as deacons.

In an article in *The Advertiser* last year, it was reported that Dr Rayner "is known to be a strong proponent of the ordination of women."

Like the other Archbishops, he is in a very difficult position to comment with Adelaide Anglican priests on the verge of leaving the church and a split in the church more feasible now than before.



JAMIE SKINNER spoke to Adelaide's most outspoken priest Father John Fleming who has left the Anglican Church over the ordination of women.

Until a week ago, Father John Fleming was Adelaide's most outspoken priest. He has resigned from the Anglican Church to become a Catholic layman. He is now plain Mr John Fleming.

Fleming is one of the leading opponents of the ordination of women to the holy orders. He said that this issue was the catalyst, not the cause of his resignation. It had led him to rethink about the nature of the Church and the papacy.

"My resignation is not a protest against anything. It is a positive statement that I wish to embrace the truth as I now see it. It is not that I do not love the Anglican Church. I do. But I love the church of Rome more."

I caught up with John Fleming a week before his resignation at his former parish, The Church of the Good Shepherd, in suburban Plympton.

There are a number of primary arguments against the ordination of women:

- that Jesus Christ purposefully chose men as his twelve disciples.
- that God revealed himself on earth in the male form, and so, males should only represent him as his "icon".
- the priesthood should not be considered a job or profession but a "sacrament".
- the Roman Catholic Church and the Anglican Church are (as religious commentators say) moving towards ecumenical unity and having women priests disrupts this.
- that it is a political and secular action designed to be passed by "democratic" means rather than with theological support.
- that it is a capitulation of the spirit of the age with proponents meddling with the scriptures which have stood solid up until now.

Fleming and some of his colleagues

challenged the legal validity of a canon accepting women as deacons.

"The court of the Anglican Church, the Appellate Tribunal ruled that it was not unconstitutional so the law stands," he said. "I think the judgement is incompetent and wrong."

"I think there will be no place left in the Anglican Church for those who dissent from this. They will have to accept it or get out. No amount of mealy-mouthed 'We love you really' will suffice for those for whom it is a matter of conscience."

Fleming said that while the Church of England believed that the Book of Common Prayer was against the ordination of women, it would take an act of Parliament to change that, but the tribunal had still not agreed.

"Who do you trust — the Australian appellate tribunal or the mother church?" he asked. "There is no consensus on priesthood and no meaningful unity in Anglicanism left." He said that, since the tribunal had found there was no constitutional barrier to women deacons, there was no barrier to women priests.

The Roman Catholic Church is opposed to the ordination of women. By itself, it does not have the authority to do it. A document put out by the Sacred Congregation of the Doctrine in 1976 in the reign of Paul VI prevents women being ordained. Fleming says it is irreversible but John Hepworth maintains that it could be but the Catholic Church is highly unlikely to do it.

Proponents for the ordination of women say that the extreme prejudices of Christ's day meant that he could only choose twelve men as his disciples or there would have been riots.

"That is an attack on scripture. The apostles never felt free to invite a woman to join them. In the 3rd and 4th centuries, women were allowed to preside over the Eucharist. It was stamped out because it was inconsistent with the teachings of Christ."

Fleming says that in the Christian understanding of the created order, God made human beings male and female and made them to complement each other.

"Differentiation in function doesn't mean that our sex is weaker," he said.

"In the scheme of salvation, the person who was chosen to agree to God becoming a man was a woman — Mary."

In the classic Christian doctrine of Trinity, you have the father, son and holy spirit.

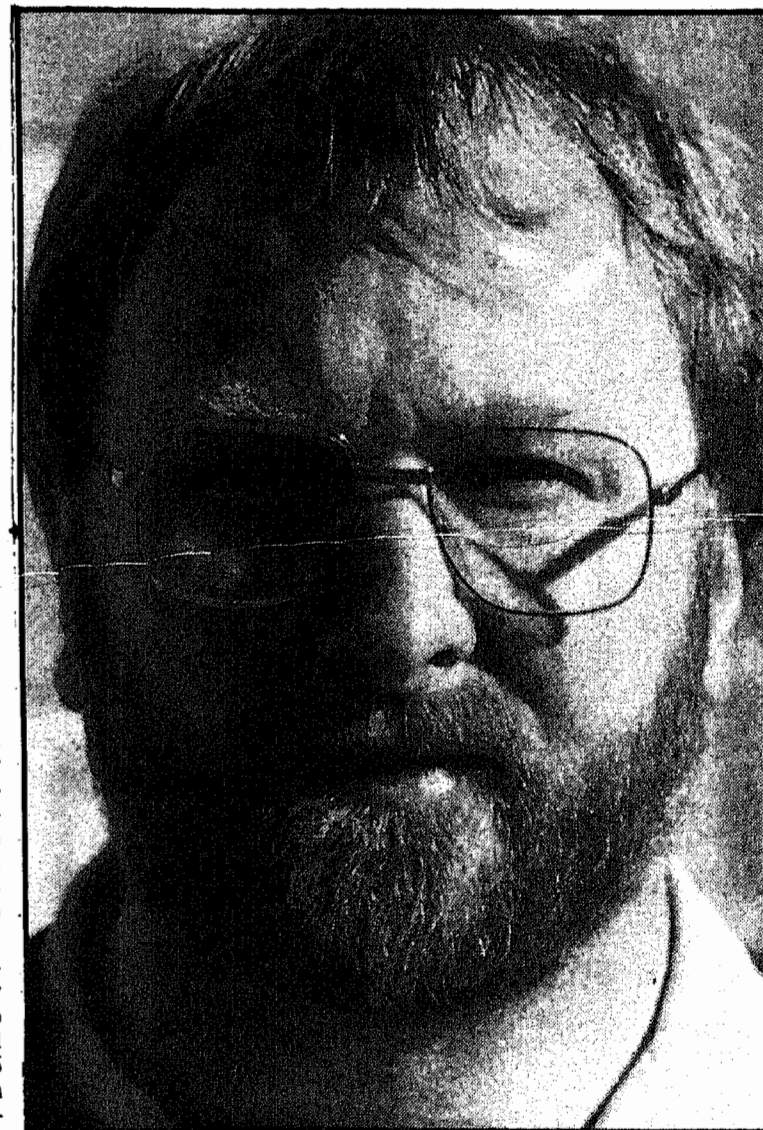
"According to Christian theology, they are all equal. All equally God. The father didn't become a man, unified and resurrected. Neither did the Holy Spirit. It was the second person in the Trinity which took human flesh. It was the Holy Spirit that came upon the Church of Pentecost not the father. Differentiation in function doesn't mean inequality," he said.

Fleming finds it astonishing that the Anglican Church has lost track with the notion of consensus and wants to hammer the thing through in what he regards as a straight out by secular political means i.e. by getting the numbers.

"This is a powerplay. There is no doubt about that at all. When they've got it through, the Church will have to look back to see what wreckage has been done."

"Women are very capable as spiritual advisors, pastors and teachers. The person in charge of Anglican Education in South Australia is a woman. She is not a deacon, priest or bishop but a minister of the Church."

The Church has to make objective decisions based on objective theological facts. It is not enough to have that 'personal private feeling' about it. One must say to these women who say they have a vocation to the priesthood that



John Fleming are mistaken just as many men don't become priests."

"What I notice on the part of my opponents is that they are not prepared to concede that they may be wrong. I maybe."

Fleming and his colleagues say that a priest is the 'icon of Christ' and Christ is male. "He didn't get rid of his manhood when he left the earth."

If the priest is the image of Christ, there must be a congruence between the sexuality of the priest and the sexuality of Christ."

Proponents of the ordination of women counter-argue by saying that men and women were both created in the image of God.

But you can only be human by being male or female.

"Some people believe that humanity exists independently of sex and gender. If Christ can be represented in the

direct sacramental sense by a woman, is it legitimate to have a picture of Christ as a woman?"

A crucifix of Christ as a woman appeared on the high altar of the Cathedral Church of St John the Evangelist in New York.

"Why is it that these proponents of women's ordination want to change the address of God from our father in heaven to our father and mother (or parent) in heaven?" Fleming asks.

"Once you start saying that God is created in the image of human beings instead of human being made in the image of God, you end up with female gods."

"There will be many readers of *On Dit* who will say in a very simple-minded way, 'Why not?'"

"If the priesthood was a job like any other, then I would be all for it. The issue is not to do with equal opportunity but with theology."

A short history of women and the Church

The issue of the ordination of women stretches as far back as 200AD and up till now has been vehemently voted against.

At the time of Christ, it was a radical alternative to have male priests. Female leadership in religion was considered the norm throughout the Roman Empire.

In the 18th and 19th centuries, there was enormous activity in refuting communities of women in the church. In the 20th century, there were 40 times as many nuns as priests in Western Christianity. John Hepworth said that since the turn of the century, there had always been fervent debates over whether women could be ordained as deacons, priests or bishops.

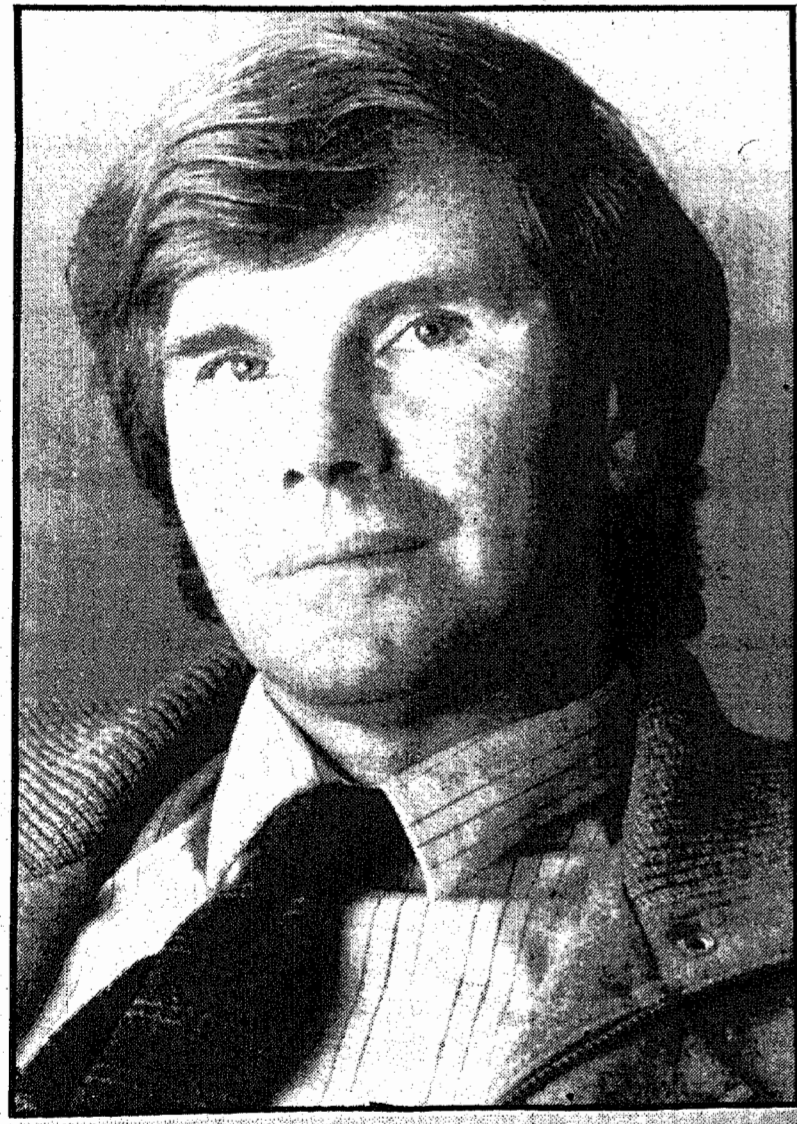
In the middle of the Second World War, the Lord Bishop of Hong Kong ordained the first woman as a priest. It was imposed to get the Bishop's priests into China where women could mix among the Chinese without being noticed and gain spiritual enlightenment.

In the 1960s, a group of rebel bishops ordained women as priests and changed their laws to allow this.

Hepworth says that today, it is an almost inevitable decision of the Appellate Tribunal that they will vote towards the ordination of women to the orders of priest-

hood, diaconate and Bishop.

In the 12th and 13th centuries,



John Hepworth

Those who will decide

The Appellate Tribunal, the Anglican Church's high court will meet in August of this year to announce whether women may be ordained priests.

The Appellate Tribunal consists of seven members. It comprises three judges (from SA, NSW and Victoria), a barrister and three bishops.

The president of the tribunal is Justice Cox, the judge of the South Australian Supreme Court and chancellor of the Adelaide Diocese. He is considered a "conservative" in women issues and belongs to the Catholic wing of the Anglican Church.

The other members of the Church's highest legal body include: Archbishop Keith Rayner from Adelaide; Archbishop Donald Robinson of Sydney; Justice Tadgell of the Victoria Supreme Court; Justice Young of the NSW Supreme Court; Mr Kenneth Handley, QC, Chancellor of the Sydney diocese and Bishop Alfred Holland of Newcastle.

About 30 members of the General Synod including John Fleming, Bishop Robert Porter of Murray

diocese, Bishop Harry Goodhew of Sydney and senior priests throughout Australia made a legal challenge to the Tribunal earlier this year to the 1985 decision on women becoming deacons. They claimed that the ordination of women deacons was "inconsistent with the fundamental declarations and ruling principles of the Anglican constitution."

The appeal by the 30 petitioners (including two bishops) tried to override a canon of the 1985 General Synod in favour of women deacons.

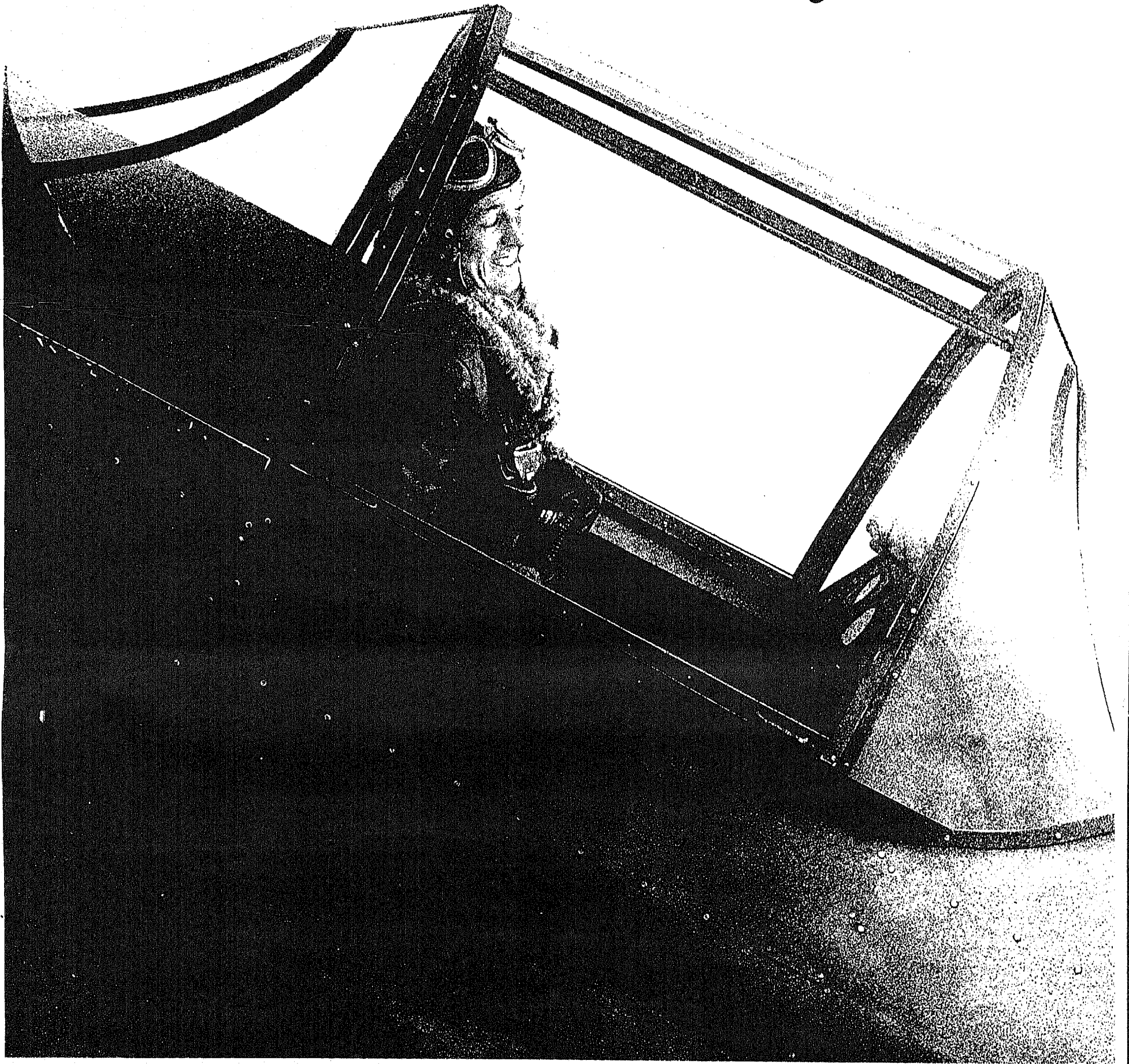
The petition was unsuccessful. If it had been successful, there would have been some debate over the legality of having women deacons since Australia had already ordained 27 women to the diaconate.

Some dioceses may have refused to accept them. Or they may have just regarded them as laypersons.

The 1985 document in favour of women priests and deacons has been held as just "an opinion".

There is even disagreement over the status of the Appellate Tribunal within the Church since the document was only "opinion".

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LIMELIGHT



From left: Adrian Carnelutti, Eve Mildren, Ken Barton, Una Downer, Graham Wood, Bill Hume, Deborah Ehrlich, Andree Wright, David Haines, Bronwyn Boekenslein.

REALM OF THE CENSORS

There are eleven members of the Film Censorship Board. Five are women. Nine have tertiary degrees or diplomas. Seven have been teachers. Their ages range from 30 to 57. Most are in their late thirties. They will not say publicly what their religious or political affiliations are, or if they have any. The married ones have children ranging from babies to adults. They are used to (and reject as inaccurate) the jibe that they look and sound like a bunch of middle-class Liberal voters from Sydney's North Shore. Only one has extensive experience of what he calls blue-collar work.

As members of a statutory body, they are not public servants, though they believe they are servants of the public. And they have the general opinion that the public they serve is slightly more conservative about censorship than it was a few years ago. They feel obliged, in the way they go about their work, to reflect to some extent this neo-conservatism.

Most consider themselves underpaid. Nine are on salaries of \$30 901. Their leader gets \$58 000 and his deputy \$39 178. They are not on superannuation and their employment is temporary (unlikely to be held for more than six years) and subject to the approval of the Federal Attorney-General. Although it involves long periods of boredom, they enjoy their work. The decisions they make in the course of their full-time jobs can be overturned by a group of six people, the part-time Films Board of Review, employed to spend a few hours a year challenging or approving their work. Decisions by the boards are also open to appeal in courts, but this is a complicated and rarely used process.

The censors' work is conducted according to apparently precise and objective guidelines which are, in fact, open to subjective interpretations. The guidelines, being the product of discussions among the federal and state attorneys-general, have at least quasi-official status. The censors' work is also - in theory, anyway - defined by federal legislation, but the covenant has developed that they ignore the letter

Who are the film censors and what is their job like? How do they decide whether a film should be banned or not? NEIL JILLET reports on the realm of the censors.

of the law while taking account of its spirit.

(Depending on how our political parties respond to pressure groups, this moderately freewheeling attitude could be changed in the next year or so. A nine-member, all-party joint-house federal parliamentary committee has been inquiring into censorship, with particular reference to videos, for two years and is expected to report in June. It is likely that a minority dissenting report will advocate much tougher censorship. If any significant changes are recommended in the majority report, it is not likely that they will be rejected or accepted by the government before the next election. With such a sensitive topic as censorship, prompt action would just be asking for trouble.)

The interpreters of the censorship guidelines spend up to 300 minutes a day watching films in a building Pitt Street, in the heart of Sydney's shopping district. They keep notes as they sit in the darkness and then write reports and have lively discussions about what they have seen. Each sits through, on average, 10 feature films (or the equivalent) a week as part of his or her job. They cannot pick and choose what they see. Indeed, to catch up with films they are really interested in, they often have to go to public cinemas. But many of the videos and cinema films they are paid to watch are ones that you and I are not legally entitled to see. We can sample some of the others only when we are in the Australian Capital Territory (or if we bring them back from visits to those places or order them by mail).

Ten of these privileged people - privileged, that is, if you regard watching violent, horrifying or explicit films as a privilege - recently spent three hours answering my questions about their work.

(The 11th censor was on leave).

They welcome the invitation to do so because they feel the censorship system has suffered from inadequate public relations and from a public misunderstanding of their jobs.

(There is rarely any general discussion about film censorship in Australia. Such debate as there is tends to centre on particular instances of censorship - for instance, the ban-on/ban-off of sado-masochistic Japanese feature *In the Realm of the Senses* a few years ago.)

The Board members also take the democratic view that the community should know something about the people who make controversial decisions on its behalf.

The Board at present lacks a confirmed Chief Censor. The Attorney-General, Mr Bowen, has yet to appoint a successor to Mrs Janet Strickland, who resigned last August. The expectation in Canberra is that the appointment will be made within the next few months.

The censors are obviously a gregarious lot. They enjoy each other's company. While they were being posed for photographs, there was some mild sexual banter by one of the men. It might have been called sexual harassment in some other quarters, but his women colleagues seem to accept it as an unobjectionable side of his character.

The one reason they all give for becoming censors is that they like watching films and grabbed the chance to be paid for doing so. For some, it is also a chance to improve their professional knowledge as teachers of media studies or as film makers. For instance, Andree Wright, who made the 1985 documentary *Don't Call Me Girlie* (a history of women in Australian cinema), and Bronwyn Boekenslein, who has also produced documentaries, see the job as offering new insights into the film indus-

try and a crash-course in the formulas that lead to a movie's success or failure.

The Acting Deputy Chief Censor, David Haines - English-born and the only "foreigner" on the board - offered the simplest reason for answering the employment advertisement: "I was out of work. If I had been in regular employment, I probably wouldn't have looked twice at the ad." But he did have some more positive qualifications when he was appointed in 1981. He had written and produced television drama for children (and worked in banking and the wine industry in South America).

The Acting Chief Censor, Ken Barton, was also involved in Mr Chipp's mini-revolution which, among other things, sought to change the impression (not wholly inaccurate) that censors were aged wowers who had served long terms as public servants. Mr Barton was "jaded with being a high school teacher" and was 23 (probably the youngest member in the board's history) when he was appointed in 1971, two years before censorship was moved from the Customs Department to the Attorney-General. He became Deputy Chief Censor in 1980 and is the only member of the board who has applied to succeed Mrs Strickland. At the beginning he did not expect to make a career out of censorship, but he finds that regular eruptions of controversy associated with the job have re-stimulated his interest every time he thinks he is becoming bored.

As a former tool-maker, Adrian Carnelutti is the odd person out among the censors, though his colleagues are not crass enough to call him that. He thinks the novelty of his blue-collar background probably helped him to gain the appointment he sought in 1985 "to make an interesting turning-point in my

life". It was also an expenses-paid opportunity for him and his family to fulfil their wish to move from Adelaide to Sydney.

Censors are appointed for three-year term. There seems to be a general belief that they should be willing to serve a second term, though some of the present members say they are not aware of this. Indeed, staying for more than three years strikes them with horror; they regard one term as an interesting interlude in their lives, and that's that.

Candidates are interviewed by a panel that usually consists of the Chief Censor, the Attorney-General's departmental psychologist, the head of the department's film censorship section and perhaps someone else. Short-listed candidates are put through a mock day in the life of a censor: they see a film write a report on it and have a discussion with board members. It has been customary in recent years not to appoint people who belong to lobby groups (the Festival of Light, for example) or represent sections of the industry (film distributors, exhibitors and so forth).

The present members of the board would not tell me if they practised any religious faith. I got the impression that none of them was deeply committed to any denomination. One woman said it was part of the job that they learnt not to bring to their decision-making any religious or political beliefs. Quite properly, neither would they declare how they vote in elections. They agreed there were a few swingers among them, but no one who could be considered extreme-left Labor or extreme-right Liberal or National Party. They do know how they all vote in banning or classifying controversial films and say they are continually surprised by the way the votes line up.

There has to be considerable trust among them. If it is fairly clear that a film is not going to be difficult to classify, only one censor would see it. But he ("or she" is hereinafter implicit) must subsequently report

Who will save the picture?

LES PATTERSON SAVES THE WORLD

Hoyts Regent Cinemas

by Jamie Skinner

Unless you're a humble patriot of Australia, revelling in "alcoholia and Ambassador postings" or are one of the sisters of the local "Possum Tupperware" club, *Les Patterson Saves The World* won't savour the least bit of interest to you.

The Barry Humphries movie gets together with his two *alter egos* Sir Les, a farting, belching, slothing, puking, nose-picking deviation of the Norm character and Dame Edna Everage, Australia's only mum and *Possum extraordinaire*.

Aptly entitled, *Crocodile Monee*, this film has been so "mechanically" designed that it is obvious that it is clearly a strategic-marketing project. Somehow Barry Humphries will wear all the blame. It is, after all, his movie.

FROM P.17

any suspicion he might have that a colleague would classify it differently, and then it will be seen by other censors. Any film whose classification is challenged by an exhibitor or distributor must be seen by at least two censors. It is customary for a film that is likely to cause a rumpus - usually because of scenes of violence or sex - to be viewed by at least five censors or perhaps the whole board. Decisions, both by the Film Censorship Board and the Films Board of Review are by majority and are often close.

Which films are seen by individual censors are determined by the Chief Censor's roster. This gives them a variety of fare and also ensures that censors do not become regular viewing partners or teams.

They meet at least once a week to discuss how the job is going and what they have been watching. For most of them, this is the best part of the work. They like the often heated arguments that arise over issues in films and their response to them. If my impression from our interview is right, they are an extraordinarily harmonious group (arguments notwithstanding). So it is rather surprising that they rarely get together socially.

Although they do ban some films and videos outright (television censorship, formerly part of the board's work, is now a matter of self-regulation within the industry), the most important job is classifying films and videos: deciding into which category, as laid down in the guidelines, they should be placed. Some films are banned outright or have to be cut to gain even an R rating. In recent years, this has been the fate of films that most of us would regard as garbage, but some buffs complain that a few good horror films ("serious contributions to the genre") have been maltreated.

Early in the 1980s, at the start of the video boom, there was considerable liberality about what videos people could buy or hire for viewing in the privacy of their homes. This enraged the Festival of Light and other lobbies, and led to an agreement by the federal and state governments (with Queensland to a considerable extent, as usual in censorship matters, going its own way). Videos showing extreme violence and such things as child abuse and bestiality were banned completely,



We have Joan Rivers playing a clap-happy US President in a move clearly designed to attract US audiences. I don't know why they chose Rivers to play the part when the send-up of Bob Hawke was the film's best bit. They could have

but an X rating was awarded to other hardcore pornography, meaning that it was approved for private use but not cinema showings. The Festival of Light successfully confused, or intimidated, governments into believing that X videos were all "nasties" (that is, they depicted child abuse and so forth). One by one, governments began to back away from the agreement, leaving only the ACT and the NT tolerating X-rated product.

The present guidelines grew out of the original discussions among the attorneys-general about the sale and hire of videos. The guidelines, which also apply to films shown in cinemas, are more detailed and less flexible than the ones they replaced.

Our present censors agree, with varying degrees of intensity, that their decisions should reflect community standards, and they believe standards are becoming more conservative. They put this down to the unexpected alliance between radical feminists and the Festival of Light in calling for tighter censorship.

The video boom also has much to do with the new wowerism. Adolescents and young adults are taking home videos and, although these are often not startling enough to rate an R, mum and dad, whose rare visits to the cinema are confined to "family entertainment", are shocked by what is available. They complain to their MPs and to the censors, usually about all that sex and violence, and sometimes about such things as the swearing in a film as in innocuous as *Crocodile Dundee*.

The censors, in their turn, have a complaint. It is that people don't bother to check what the various ratings mean. The censors also believe that many parents are too ready to abdicate their responsibilities; they use the existence of the classifications system to evade the responsibility of supervising their children's viewing.

Some censors have more difficulty than others in working to what they call the "mechanistic system" of the guidelines. One problem is that it forces them to use essentially objective criteria to place controversial films in a category (usually R) when they sometimes have the subjective feeling that the films should be treated more leniently - because they are, for instance, imbued with artistic merit.

Recent examples I raised with them are *At Close Range*, a violent but thoughtful US film that carries the clear message that the young should take a stand against crime and corruption, and *Top Gun*, a far less violent film that, with equal clarity, adopts the right-wing line that US military interference in

centred the film more at home - on Aussie turf - and played off Sir Les against all the polis *a la Rubbery Figures*.

The director is George Miller, not the maker of *Mad Max* but the helmsman behind *The Man From*

other nations' affairs is justified. *At Close Range* is rated R, which means it cannot be seen by people under 18; *Top Gun* is rated PG, which makes it legally viewable by people of all ages.

The censors are prepared to consider the possibility that, in these instances, the PG film might be regarded by many people as more potentially harmful to children than the R film. But the censors also insist that they are bound by the guidelines and, though appearances might occasionally suggest otherwise, they are not in the dangerous business of censoring ideas. They prefer - to try to make their assessments according to the guidelines and without imposing their own moral, political and aesthetic views. But some of them agreed with my suggestion that a possible way out of the bind would be to make a sub-category that would allow older adolescents to view some R films in the company of an adult or guardian.

For good or ill, the Films Board of Review interprets the guidelines more flexibly. The Film Censorship board rated Oliver Stone's *Salvador* and *Platoon* - both left-leaning war films - R. On appeal, the Films Board of Review made them M. But the two boards agreed that the Australian film *Dogs In Space* should be R because of its pervasive treatment of drugs. Some of the Film Censorship Board members argued for an M, because of what they saw as the film's anti-drug message, but they were outvoted by those who regarded the drug scenes as more advocacy than condemnatory. And at least one member of the board is wary of all drug scenes because she believes research indicates that any depiction of drugs, either for or against, can lead to drug-taking.

The guidelines on sex and language seem to cause the censors fewer heartaches and mental gymnastics than those on drugs (alcohol and cigarettes are not included) and non-sexual violence. (All the censors take a strong line, partly as a result of the feminist debate, against sexual violence.) They will even accept a few uses of the big F in PG films. They note that some film makers insert swear words in otherwise innocuous features solely for the purpose of avoiding a G rating - children tend to stay away from G films because they think they are only for babies. *A Room With A View*, rated PG, contains a scene of full frontal nudity (men skylarking after a swim), and it is possible, though not probable, that this Edwardian comedy would have been rated G but for a scene of a violent murder.

In PG films, the censors allow

Snowy River (well, my little sister could have directed that) and *Jenny Kissed Me* (which nobody saw).

Miller must be one of the most over-rated directors about because he's got no control over this picture. He had directed the biggest Oz picture until *Crocodile Dundee* came along. It is a lot more harder to make a good picture than a box-office winner.

The film cleverly utilises a soundtrack by Tim Finn which is just another bait to hook in the Aussie masses a la *Crocodile Dundee*.

I must admit, I do like Tim Finn's son *Who'll Save the World*, especially when I received by complimentary single.

Both Pamela Stephenson and Henri Zeps (Manuel from *Fawlty Towers*) are horribly wasted in *Crocodile Monee*. By the evidence of this film Pamela Stephenson's boobs seem to increase in size with every picture she is in.

Humphrie's Sir Leslie Colin Patterson used to be confined to the small screen of the Mike Walsh Show and other occasional appear-

head-and-shoulders clinches that imply nudity. Full-length nudity with implied sexual activity is permissible in M, but "implied thrusting intercourse" gets an R. Scenes showing an erect penis and explicit penetration are banned in feature films (though documentaries and sex education may get away with them) but are permitted in X videos. From the complaining letters they get, the censors know that a cleverly made sex scene in an M film can sometimes have greater erotic impact than a more explicit scene in an R film.

Censorship might be much tougher if the board followed the legislation incorporated in the Customs (cinematograph Films) Regulations. These ordain that films must not be passed if their "matter is blasphemous, indecent or obscene... or is likely to be injurious to morality, or to encourage or incite crime". These terms are notoriously imprecise. "Obscene", for example, opens up the old, unresolved legal argument about the tendency to deprave and corrupt. Board members also take comfort from the fact that the censorship policies of the major political parties more or less echo the liberal pronouncements of Mr Chipp 16 years ago.

You can take the cynical view that the censors' reluctance to get into the depravity-and-corruption debate could have something to do with their own regular exposure to what many people regard, sight unseen as depraving and corrupting. This is mainly material banned outright by the censors or the hardcore-porn but non "nasty" videos they classify X for ACT and NT sale and hire.

As a form of self-defence, the censors say, they often giggle their way through porn-viewing sessions. They are also conscious that the circumstances of their work mean that, unlike other people, they are not watching the videos for the purpose for which they are made: sexual arousal and sexual activity.

Regular exposure to pornography also raises the question of how much censors are affected by their jobs. No one knows, exactly. One recent member of the board was psychologically tested before and after her term. It was found that at the end of her three years she had become more open and tolerant, though it was not determined whether this was a result of her work or a natural development of her personality.

"Blasphemy", like "obscenity", is a vague term whose meaning is very much in the eye (or ear) of the beholder. The censors prefer to be guided by considerations of what is

ances. His rather amusing character has been puttrified for the cinema. Humphries was OK on telly - Live - On Stage, like he is - a stage performance is really where he is at home.

He can't handle both the enormity of the part and the writing of it.

Sir Les - Australia's Ambassador to the UN - "blots his copybook" so to speak at a function (or in other words, he farts a fire). It turns out that Dame Edna is a CIA operative "Wisteria 1" ("guess who's mum's got a whirlpool") Who is on a "Possums For Peace" tour. It gets a bit much when the whole sisterhood on tour turn into clones of Dame Edna, Nine Dame Edna's at once is a bit much to handle.

The climax in a revolving restaurant a la Centrepoint in Sydney is an entertaining concept poorly staged.

\$A8 million has been spent on *Sir Les*. John Cronin from Hoyts tells me that it was No. 2 after *Platoon* last week. *Sir Les* won't be a box-office misery but won't reap in huge profits. *Sir Les* might be able to save the world but he won't save this sinking ship.

likely to cause offence to, or be regarded as indecent (another vague term) by, the generality of Australians in 1987.

The Film Censorship Board rated Jean-Luc Godard's *Fail Mary R*. Lobby groups, notably the Festival of Light and Marinite Roman Catholics,

unsuccessfully demanded that the film be banned. The majority of censors decided the film was not blasphemous. There was possibly an element of what one of them calls "collective rationalisation" in this decision because of the film had not had a religious (or irreligious) content, it would probably have rated only M for its sex scenes. The tougher R was the board's way of signalling that the film was likely to cause offence to many people.

The *Hail Mary* case is perhaps the clearest example of how the censors regard their job. They don't see themselves primarily as in the business of banning films. They prefer (1) to offer guidance to parents about what their children should see; (2) to use the legal prohibition of the R to stop children from seeing films that are, under the guidelines as they interpret them, for adults only; and (3) to let people know that certain films may cause varying degrees of offence - so don't say you weren't warned!

If distributors and exhibitors ask them why a film is rated in a particular category (usually R), the censors cuts and a reclassification. But they say they will not volunteer such advice. They see their task as classifying films, not editing them. As cinema buffs, some of them are also unhappy about classifying R a film they admire, because they know this may lead to its being butchered to get an M. Several years ago, R could be an enticement to people to see a "naughty" film, but these days it often works the other way. For one thing, it keeps youngsters (the bulk of today's audience) out of the cinema; for another, it is seen by many adults as a warning that the film will upset them.

The signs of increasing conservatism among adults, and the censors' belief that they should respond to them, are sometimes debated within the Australian industry in terms of what might happen in Stan-icy Kubrick's sexually violent *A Clockwork Orange*, rated R for cinema release in the early 1970s, were to come up for video classification. Is it possible that it would be cut to fit R or even be banned? Such an action would probably represent a bigger swing towards savage censorship than a majority of government or opposition politicians were prepared to encourage.

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CELLULOID
Henry Krinkle.

Murder in the middle ages

Films which start this week include:

the comedy *The Whoopie Boys*, starring Denholm Elliott and Michael O'Keefe (Hindley, April 16); John Hughes' *Sure Kind of Wonderful*, starring Lea Thompson and Eric Stolz (Hindley, April 16); the Richard Pryor comedy *Critical Condition* (Hindley, April 16); the comedy *Modern Girls* (Academy, April 16); *Light of Day*, starring Michael J. Fox and Joan Jett (Academy, April 16) and re-release of Disney's *Pinocchio* (Hindley, April 16).

Crocodile Dundee:

The most interesting thing about this mega-hit comedy is that Hogan and Cornell set out to make a 100 million dollars and yet they made a small, light comedy that is beautifully unhurried. Hogan proves himself able to command the big screen, an international audience, and steal all the attention at the Oscars. (Hoyts)

Jumpin' Jack Flash:

Whoopi Goldberg is a funny comedienne but not in this film. Its part of a present trend in American comedy that the story and characters must have no connection with real life. Most notable for a dreadful cover version of the Rolling Stones classic *Jumpin' Jack Flash* desecrated by Aretha Franklin. (Hoyts)

Buff's Film Choice:

Tenue de Soiree (Classic); *Death in a French Garden* (Trak); *A Room With A View* (Hindley); *Platoon* (Hindley); *Stand By Me* (Academy).

The Color of Money:

The ageing, brilliant, Paul Newman, and the brilliant director Martin Scorsese get together to make a sequel to Newman's *The Hustler* of 1961. What could go wrong? Just about everything as it turns out. Newman is very fine but the story does a loop the loop that kills it, and leaves the audience feeling betrayed. Avoid this shallow sequel and check the original on video. (Hindley)

Over the Top:

Sylvester Stallone tries to play a tender-hearted character in this unbelievably bad movie about an arm-wrestling champion trying to win the love of his neo-Nazi son. Stallone was paid 12 million for this turkey which has yet to recoup even the star's salary. Avoid it at all costs. (Hoyts)

Top Gun:

Not so much a movie as a recruiting poster. The fine young actor Tom Cruise does his best in a role that was outdated in 1944 and the lonely, leggy Kelly McGillis slouches around trying to make her hero look taller. (Hindley)

THE NAME OF THE ROSE
Hoyts Regent Cinemas

by Jonathan Hainsworth

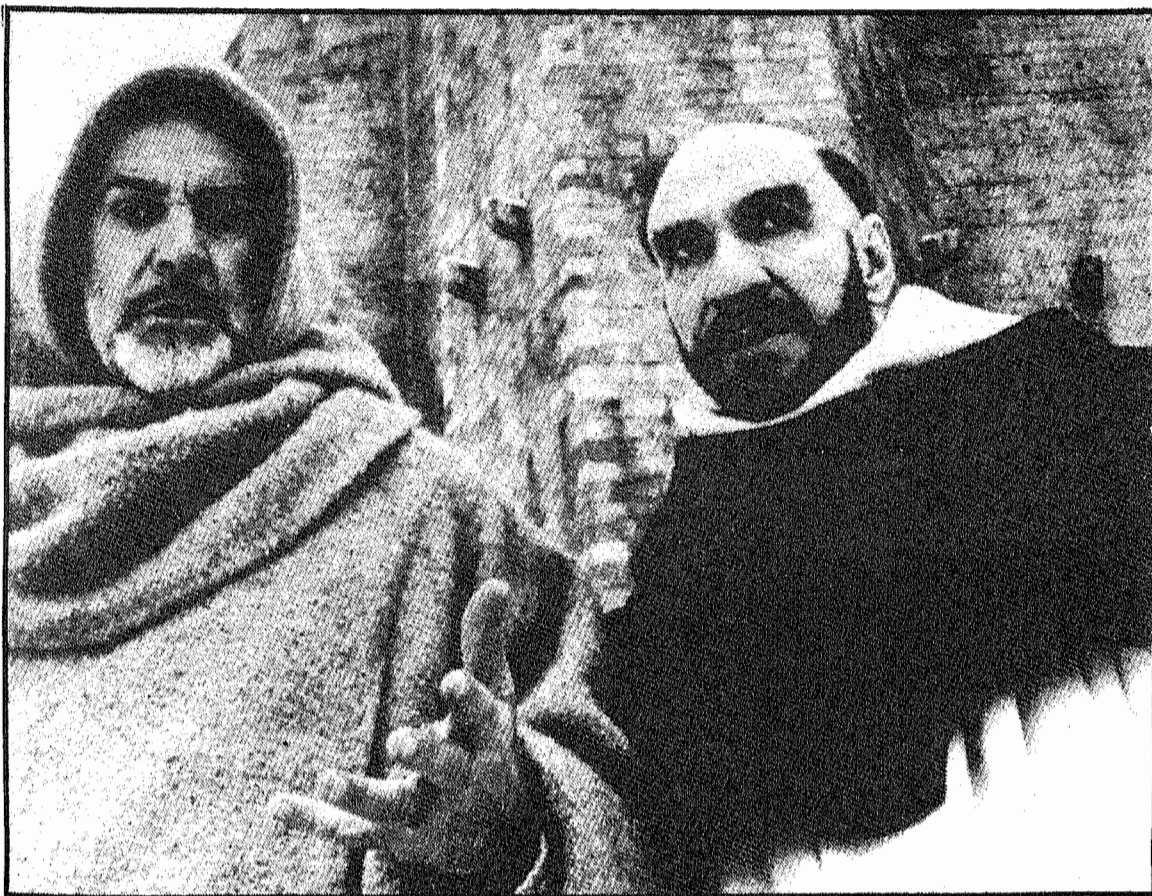
Two Franciscan monks arrive at a Benedictine monastery for the purpose of attending an important theological debate - did Christ and his apostles own their own clothes? The poor Franciscans, led by William of Baskerville (Sean Connery), will argue that since Christ owned nothing the accumulation of wealth by the Roman Church is inconsistent with the Gospels. The Pope, taking no chances, is sending an array of formidable theologians and inquisitors, including the fearsome Bernardo Gui (F. Murray Abraham).

William an English monk is a pre-Renaissance cleric in that he worships not only God and Christ, but also logic and reason. Though he lives in an age where everyone blames the slightest misfortune on the devil and his evil minions, William believes in the laws of nature, and the consequences of cause and effect. The other monks are astonished to see that he even uses a contaption of metal and glass to aid his sight.

Upon his arrival William and his young novice Adso (Christian Slater) are informed by the shifty eyed abbot (Michael Lonsdale) that one of his young monks was found dead at the bottom of a precipice. Was it an accident, suicide, or murder? Before long other monks who work as translators of the rare books in the monastery's strictly-off-limits library begin dying mysteriously. Each successive death seems to fulfil the prophesies of the Book of Revelations about the coming of the Anti-Christ. The fearful monks wonder whether they are about to be engulfed by the end of the world.

William the amateur detective dismisses such superstition. He knows that one of the monks is murdering the others. The reason for bloodshed in this cloistered academic environment seems logically enough to have something to do with a special book written in Greek. William's efforts to solve the puzzle is frustrated by the arrival of the Inquisition, and in a subplot, Adso's sexual fling with a peasant girl. The secret to the mystery lies in the library which is a labyrinth of tunnels and staircases and forbidden manuscripts.

That is a brief run-down of the plot of *The Name of the Rose*. Is it exciting? Does it satisfy the requirements of the whodunit thriller? Do



we really believe its the middle ages? Does Connery look ridiculous in a cowl? Most importantly of all is it as good as the book?

Ahhhh the book.. Umberto's Eco's fabulous novel was the surprise literary hit of 1983. Eco, a genius in semiotics, took the structure of Conan Doyle - the story narrated by the plodding offside of the master detective - and transposed it into the 14th Century. Thus we were treated to a vivid and fascinating picture of that turbulent time. An age that contained political, economic and theological crises - educated monks argue Christ's poverty while in the villages pestilence and ignorance flourishes. In the character of William we have not only a pious Sherlock Holmes but a figure in whom the contradictions of reason and faith, revolution and order, heresy and reform, ecstasy and profanity will explode the Mediaeval world. The motive for the murders is inseparable from this time of austere repression when it was heretical to believe that Christ would have laughed for the sake of having fun.

The movie is very difficult for me to resolve my feelings about. On the one hand it is not a disaster other critics would have you believe, but

nor is it the masterpiece the French director Jean-Jacques Annaud has strained for. Ideally *The Name of the Rose* should have been a BBC mini-series. At 14 hours long such a show could have dramatised the theological discussions and dreams that make the novel such a difficult but rewarding read.

Being both a fan of the book and a script-writer, I sympathize with the near impossible task of condensing such an epic work. The screenplay by Annaud, Andrew Birkin, Gerard Brach, Howard Frankling, and Alain Godard is a fairly good two hour summary of the book. There are some nagging stumbles by the film-makers but its not a betrayal of Eco's vision.

But for you, the reader, that does not answer the question of whether it's a movie worth seeing. My answer is a qualified yes. Certainly Sean Connery is a beautiful bit of casting. Middle-aged, bald, yet still ruggedly handsome he is effortlessly superb as the intelligent man of faith racked by doubt. Connery lends the character some of his own charming reserve giving William a heroic dimension he lacked in the novel.

The other actors don't make much of an impression except for William

Hickey who as an ancient, gargoyle looking Franciscan is very good, while F. Murray Abraham, brilliant as Salieri in *Amadeus*, is just dreadful as the Papal Inquisitor. He acts as though he's on a vacation from Broadway and acting in a low-budget Hammer-horror film. His unpleasant hamminess conjures up images of vampires and ghouls. Unfortunately Annaud adds to this impression of freaky thrills by casting ferociously ugly actors to play many of the monks. Its as if parts of the film were directed by a salivating Fellini.

As a movie its beautiful to look at, its sets are impressive and though there are now no real suspects, the whodunit element is still suspenseful and absorbing. Ironically for a movie populated with celibate men it contains one of the most erotic and explicit sex scenes ever films. The best that *The Name of the Rose* can do is intrigue people enough that they will want to read the novel. The movie is like the tasty appetiser that whets your appetite for the main course. If that sounds like I'm damn ing this consistently entertaining movie with faint praise then just think of all the books adapted to film that do not even achieve that.

Not an intellectual slap in the face

84 CHARING CROSS ROAD
Hoyts Regent Cinemas
Chelsea Cinema

by Arthur Kavooris

Drawing Room melodramas are often too long and boring, and present an intellectual slap in the face for the average movie goer. Thankfully *84 Charing Cross Road* is not a pretentious picture but rather is a simple tale told well.

Helene Hanff, played by Anne Bancroft couldn't afford to complete her university education because of the depression. During the post World War Two period she embarked on a self taught education program, but is frustrated because she cannot obtain the books that she would like. Her English professor in absentia recommends a second hand bookshop in London at 84 Charing Cross Road called Marks and Co.

Helene begins to correspond with the bookshop and soon develops a close transatlantic relationship with one of its employees, Frank Doel,



played by Anthony Hopkins.

Over the period of twenty years their relationship grows and blossoms as they fill a void in each others empty lives.

84 Charing Cross Road is the first full length film to be directed by David Jones, and was uncharac-



teristically produced by Mel Brooks' production company Brookfilms.

Anna Maria Italiano, who is better known by her stage name Anne Bancroft (and Mel Brooks' wife) is excellent in the role of Helen, the sassy and witty writer.

She is convincing as a bookworm who is somewhat of a social misfit. Anthony Hopkins epitomizes the conservative British gentleman and thus makes a perfect Frank Doel. Ann Bancroft's character delights in trying to crack Frank's harsh stip-upper-lip British reserve by writing amusing and at times vulgar letters.

Judi Dench who last appeared as the opinionated novelist in *A Room With A View* plays Mrs Doel, the none too interesting wife of Frank. This role is a complete opposite to her last characterisation and it is proof that she is a convincing actress able to play virtually any role.

84 Charing Cross Road is the story of an unrequited love affair between two people who (in their own way) are very lonely.

They have a profound effect on each others lives but never actually meet.

A film that offers food for thought but will not be everyones cup of tea, *84 Charing Cross Road* will be appreciated by those who enjoy the finer things in life.

'New wave' Chinese cinema with visual impact



desire to escape her fate.

He speaks glowingly of the Party and its ideals, of equality. This awakens in the girl (Cugiao) the unrealistic hope of freedom from a life akin to slavery and an arranged marriage. Perhaps this is what gives the film its mood of sadness. Set against the wishful idealism of the girl is the absolute inevitability of their fates, epitomised by the ever-flowing, ever-present yellow river which continues on, oblivious to any destruction or sorrow it causes.

Thus the meeting between the Communist Party and the Chinese peasants is shown not to be the immediate idealistic union that the propaganda films would have us believe, but a difficult and at times violent conflict of the old and the new.

Yellow Earth must be one of the most breathtakingly beautiful films of the year. Filmed in the remote Western region of China, the harsh stark landscape gives *Yellow Earth* and extraordinary visual impact. However, director Uien Kaige has not distracted the audience with the spectacular cinematography, but has made it an intrinsic part of the film. The drama and landscape are one.

It is not a film of subtleties and for those who like fast action-packed thrillers. What is not said is often what is most important. Such understated emotion may be a difficulty for some Australians. "Nothing happened" is a criticism that many would level at *Yellow Earth*.

But, if you are prepared to exercise your perhaps dormant perceptiveness and a certain amount of cultural tolerance, then go and see this film. It is a hauntingly beautiful attempt at capturing the character of a people.

Viewing for urbanites

HALF MOON STREET
Academy Cinemas

by Jon Nolan

Half Moon Street is Bob Swaim's first film in English. He made his mark originally with *La Balance* and is joined in his latest film by a host of other notables, including Geoff Reeve (*The Shooting Party*) and Edward R. Pressman (*Plenty, Das Boot*).

In *Half Moon Street* one is shown the slightly larger-than-life metamorphosis of a frustrated woman into a very assured escort agency girl. The final sliding twist to the story returns the audience to their initial viewpoint, but takes them deeper into the characters, as evocatively played by Michael Caine and Sigourney Weaver.

The actual scenes do much to induce the appropriate moods as the plot demands considerable expertise. The film is watchable but not romanticised, and the atmosphere throughout hovers between the human and the clinical, the intense and the inexorable. The actual story quickly takes shape and then one is treated to a leisurely exposition of the players. There are excellent supporting roles by Nadim Sawalka as Karin and Jasper Jacob, as the crusty Rex Lanhan.

The editing and context of an occasional wider shot would be the only (minor) fault that struck this reviewer. The overall effect is almost lyrical and is certainly worth seeing. Modern London is brought to the screen with realism, not slavish attention to reality.

Sigourney Weaver performs well, but her face tended towards the expressionless. However, her character contained in its nature many conflicts and ambiguities and these anomalies could easily explain the actress' rendition.

Michael Caine displays a power of presence common to most of the best British leading men. His ability to play sympathetic and distinctive men in almost any situation is much



in evidence.

Half Moon Street manages to be an affectionate thriller and yet was also able to indulge in more erotic romance elements at the same time. All the related but potentially dissonant threads were woven professionally, and the effort paid off.

The street of the title resonates through the levels of the film. It speaks of the ambivalences inherent in the double lives of Caine and Weaver; of Britain's changing place and attitudes, and of the precarious balance struck by all.

The film is one of those productions that stand out from any one genre. It isn't all love and kisses or, conversely, all pessimistic mind-playing. The overall "feel" is of a city, whose pleasures are the most sophisticated and whose infamy is the most Autolychean and ruthless.

Natural levels of light used in the interior sequences help to preserve the feeling that one is an invisible observer of real people. People's state of mind is never shown but it is still easy to follow the highs and lows. The finale would be called "predictable" in a poorer film; here, its fresh adorning presence heightens the drama, and makes the inevitable unforgettable. This film is recommended viewing for urbanites.

YELLOW EARTH
Classic At The Fair Lady
by Penny Wong

Yellow Earth has been described as the first major film of the 'new wave' of Chinese cinema. It is a film of the new generation, those artists and intellectuals who are trying to restructure Chinese art forms after the artistic stagnation of the Cultural Revolution.

The film is set in 1939, a period in which China was going through great social and political upheaval. An uneasy truce between the Communist Party and Chian y Kui-Shek's Nationalists had been formed to fight the common enemy — Japan. However, the film does not center on

those political confrontations, rather they form an ever-present backdrop against the human drama which *Yellow Earth* is enacted.

The story is simple. A Communist soldier is sent into China's remote western provinces. His task, to collect the traditional folk songs of the area. The soldier lodges with a poor peasant family: a widower and his teenage daughter and son. Their lives are a daily struggle for survival, fetching water, firewood, and above all, ploughing the land. It is an existence ruled by tradition and the utter acceptance of these traditions. This is why the soldier becomes the catalyst of destruction for the family. Not only does he challenge the time-honoured traditions, but he fuels the young girl's already present

THE WHOOPÉE BOYS
Hindley Cinemas

by Belle Oswald

The Whoopée Boys director John Byrum (*The Razor's Edge*) chooses to exercise little control over his cast. This is one big mistake which makes *The Whoopée Boys* one, big mistake.

Stand-up comics, experienced in the art of improvisation, are teamed with character actors, who are used to replying on gags devised by script writers. Thus the whole film turns into a circus; there are the stand-up comics constantly trying to top-off each other's "jokes", whilst the actors are left, in limbo, waiting for a ceasefire.

The Whoopée Boys is about two "classless" individuals who decide that to make any money in this world one needs to acquire a gentleman's charm and social grace, so they go off to the "Phelps Institute of Etiquette".

The Whoopée Boys are Jake Bateman (played by Michael O'Keefe) and Barney Bonnare (Paul Rodriguez). They are like Cheech and Chong on a bad day... a very bad day.

Michael O'Keefe has talent and good screen presence. It is his will to resist the temptation to improvise that saves his neck. Paul Rodriguez's character of Barney is one of the most vulgar, stupid characters seen on the screen for a long time. If we're lucky Barney Bonnare will never be seen again. Barney attempts to make people laugh by appalling and revolting them first.

The Whoopée Boys is a waste of time. The biggest joke of the whole film is its classification "comedy".

NIGHT OF THE CREEPS
Academy Cinemas

Horrible...slithering...infected....it's not *The Today Show*, but something far worse! It's...*Night of the Creeps!* An exceptionally bad movie from an exceptionless cast and crew: devoid of entertainment in every conceivable respect.

All the druggies out there are now sitting up so here goes. Lovers Lane 1959; Johnny and his girlfriend are getting it on when suddenly an object from space crashes in the woods behind them. "Golly gee so far really exciting... that was me before I discovered exa gym. As you can see, very unfit...." So, on a really dark, scary night with a homicidal maniac on the loose, Johnny investigates. Meanwhile, his girlfriend gets obliterated with an axe. "Much too violent" you say.

Fred Dekker then brilliantly directs further B-Grade acting when a cop blows away the loony. The cop also 'happens' to be the girl's ex-boyfriend, who prophetically confesses to another cop, "Say, what is this? An investigation or a B-Grade movie?"

The point of all of this innuendo? Johnny swallows some space bugs and is put in cryogenics. Twenty years later he is accidentally thawed out by two college kids, and he begins infecting people with these bugs. "So what?" you ask, "I've had it and it's curable". Well, the bugs make you kill people, and your head then explodes. All been done before? Too damn right! What follows is a fount of attempted massacre and as you sit there feeling your hernia, you realise that the massacre is at the 'box office with suckers like you!

POLICE ACADEMY 4
Academy Cinemas
Glencel Cinemas

by John Lindsay

What do you get when you cross a Herby movie and Hill St Blues? A revolting mess or *Police Academy 4*. Put simply, this movie must be the last in the sequel to the sequel to the sequel saga. Any more nauseating revolting sick humour like this and the youth of today are going to become the cultural refugees of tomorrow.

I'm not saying Mahoney, Hightower, Jones, Tackleberry, Zed, Callahan, Hooks and Sweetchurch weren't 'funny', there was humour, but it was the grade of humour that disappointed me. During the decline of the *Police Academy* series the original soft-porn adventure theme was lost; sadly that was the only redeeming feature of the original *Police Academy* film.

Once more the insane actions of 'police men' doing stupid things with the end always justifying the means and the baddies always getting caught. So what? The big baddies are gaol escapees, clever piece of justice this one, one dumb cop lets a couple of dozen cons out and the clever guys from the Academy have to round them up, justice is done! Wow.

What's it all about? Lassard, the Commandment of the academy has a new community involvement program called C.O.P. This results in a pile of oldies, youngies and misfits arriving at the Academy, all of whom are destined to become community law officers. Now just switch off your brain, let your body relax and have your sense of humour suffer grievous bodily harm at the hands of the entire *Police Academy* crew.

"A DIVINE COMEDY for the 80's. It's hard NOT to have a lot of FUN WATCHING THIS movie. It's GORGEOUS to look at, a TRIUMPH of craft and audacity." - TIME, Richard Corliss

★ ★ ★ 1/2 ★ One of the most auspicious directorial debuts of the 1980's. DAVID BYRNE is an avant-garde artist with a sense of humor. 'True Stories' is an 'Our Town' for our times." - Joseph Gelmis, NEWSDAY

"FUN! OFF THE WALL! Don't miss the boat - this is a very good film." - ABC-TV, Joel Siegel

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STARTS MAY 28

On Dit, Wallis Theatres and Roadshow Film Distributors have 50 double passes to giveaway to *True Stories*.

It is *Talking Head's*, David Byrne's innovative first foray into movies, and probably not the last. Using oddball "only-in-America" stories and characters along with the Heads' famous quirky tunes and rock video images, the movie is a most interesting progression of the MTV influence witnessed in pictures in the last few years.

True Stories starts at the Academy Cinemas on May 28. The tickets are valid until June 14.

Revolutionary 60's nostalgia and fun history superbly cast

POOR BITOS

A.U. Theatre Guild
Little Theatre
Until May 16

by Graham Lugsden

It is August, 1793, and France is tearing itself apart once again. Three times it has spilt its guts over the world political stage to rid itself of the cancerous aristocratic system that is slowly killing it, and it will have to suffer one more disastrous disembowelment before the Revolution is finally over.

Robespierre, perhaps the most famous revolutionary of them all, imposes his brand of 'Justice' upon France. He decrees that there will be no judiciary, no courts and no trials; instead, informers will suggest names of suspected "Enemies of the People" for the Revolutionary Tribunal, who will sign their indictment and have them thrown in gaol or sent to Mme Guillotine. No-one is safe from the Terror.

It is late 1944, and in the midst of the Wehrmacht's retreat from the advancing Allied army, a group of old scholars decide to hold a reunion party. They will hold it in the building that once housed the Revolutionary Tribunal, and moreover, will act the part of a revolutionary. Most of the group are aristocratic and choose to be Mirabeau, Talleyrand, Danton or the like; one, however, is a harsh magistrate of low birth, lacking in the social niceties and compassion of his former classmates. This is Andre Bitos, the feared Deputy Public Prosecutor of France.

He will play Robespierre. What happens when the ex-schoolboys become revolutionaries for an evening is the basis for the Theatre Guild's stunning production of Jean Anouilh's *Poor Bitos*. Anouilh's script is so good that it could withstand the most hamfisted production, but the ever-reliable Guild cast are unfaultable, and use every opportunity to show off their con-

siderable talent.

We are constantly slipping between one level and another; between war-time dinner and eighteenth century France, between school companions and revolutionaries, between compassion and Terror, between moderation and extremism, between one view of justice and another. Bianca Esther's set emphasises these levels and parallels, utilising the Little Theatre's unusual design to the full.

John Edge, last seen in *A Happy and Holy Occasion*, is quite perfectly cast as the urbane, yet sinister host for the evening, Maxime, who later becomes Robespierre's right hand man. Rod Idle, who plays Julien and Danton, shows the latter as a drunken womaniser more interested in his whores than the Revolution, but also manages to show that Danton had enough of his dignity and principles left to speak out against Robespierre. He is as cruel as Max von Sydow, as gregarious as Robert Morely, with a bit of Rex Harrison thrown in: a remarkable characterisation.

However, while all of the cast are worthy of mention, Michael Baldwin as Bito/Robespierre is outstanding. Inside the iron-hard magistrate, Baldwin reveals an awkward socialist who passes harsh sentences court to compensate. As Robespierre, the instigator of the Terror who had half his face blown away the day before he was guillotined ("If they're lucky, he'll still be alive when they kill him"), Baldwin lets us glimpse the lonely schoolboy who only won school prizes to spite his cruel masters.

Director June Barnes and the Guild as a whole have surpassed themselves, showing how the lessons of history have to be re-learned by every generation, and are still relevant today. With Klaus Barbie's trial to begin in a few weeks, France will be forced to re-examine its second submission to tuggery and political fanaticism.

As Anouilh hints, Hitler could have been French.



STOP IN THE NAME OF LOVE

Space Cabaret
Until May 30

by Fran Edwards

You can tell from their publicity photos that they look the part and it doesn't take long to realise that they sound right too! The absolute in all-girl groups has brought the swinging sixties to Adelaide.

Nostalgia is wonderful, and when it combines with fun music in a great show it becomes a special indulgence. In their bouffant, beehive hairstyles and their stiletto heels they bounce and rock their way through such greats as "Da do ronron", "He makes my heart go dum-dum diddy", and "Leader of the pack".

The costumes are authentic and their obvious enjoyment is infectious. It is easy to see why the show has had sellout seasons in Sydney, Melbourne and Perth. They do terrific versions of "Love Child" and of course "Stop! In the Name of Love", Supremes eat your heart out! I don't think they missed any of my particular favourites, "My Boyfriend's Back", "Be My Baby", "I Know Something About Love" and "Chapel of Love" were all there.

The show is directed by Graeme Blundell who I had not previously connected with musicals. The movements, routines etc. were so sixties, it's like zipping back in time. I didn't think Graeme was old enough to remember what they looked like, let alone how they moved.

The Singlettes are comprised of Naomi Eyres (formerly of Adelaide), Karen Johns and Lisa Shipley, all accomplished session singers. In fact Naomi Eyres is described as "the voice behind your favourite TV and Radio Commercials". They work well together and achieve that 'blended' sound so particular to girl groups of the sixties.

I don't think they sound like any one particular group (but then so many of them sounded the same really, didn't they) and yet they sound like all of them. They are certainly worth a look and if you're not old enough to remember the sixties, now is your golden opportunity to find out, first hand, what at least some of the fuss was about. I recommend you book early as this season will certainly follow the interstate pattern and end up a sellout.

"The Singlettes" melodramatic version of "Leader of the Pack" (alias 'Jimmy') as the final song of the first

set. Another memorable moment, taken from a monologue by the "Shangri La's", worked effectively on stage, with the song concluding with a stark "Detour" sign projected on the back wall, symbolising Jimmy's tragic death. This piece was performed by "The Singlettes".

"Tell me more... tell me more" fashion Naomi Eyres' solo performance of "I Love the Way He Loves Me" reflects the voice of an accomplished, talented singer.

The setting was simply staged, with the use of five white flats against the back wall of the stage area. These areas screened projections of nostalgic black and white photographs of famous girl groups of the sixties, including Diana Ross and "The Supremes", "The Chiffons" and "The Ronettes". During another show-stopping song, "He's A Rebel", the white flats screened images of an array of projected figures, including James Dean, Marlon Brando and Elvis, just to name a few.

The psychedelic sixties era really came alive with "The Singlettes" supreme revivals of "Keep Me Hanging On", "Can't Hurry Love", "Locomotion", "Dancing in the Street" and the effervescent "Stop! In the Name of Love!". The songs were complemented by the razzle dazzle of strobe/technicolour lighting that encompassed and enhanced a real sixties feel.

Overall, I thoroughly recommend *Stop! In the Name of Love* as a vibrant energetic, be-hopping and ultimately groovy night's entertainment, featuring "The Fabulous Singlettes" and their swinging sounds of the sixties.

Swinging and swaying, record playing, they were all dancing to the beat. "The Fabulous Singlettes" were all this and more and were nothing short of fabulous in their most lively and entertaining show, *Stop! In the Name of Love*, at the Space Cabaret Club. Put together a mixture of three over-the-top female vocalists, an energetic ensemble of a six piece band and fifty catchy tunes from a selection of the great girl groups of the sixties and you have a successful combination of live theatre at its best.

Stop! In the Name of Love, the highly popular and successful Sydney "Kinselas" show, triumphantly celebrates the all-girl singing groups of the sixties. The "Supremes", "The Crystals", and "The Shangri

La's" were three famous all girl groups of the swinging sixties and during the show, "The Singlettes", brilliantly perform many of their past hits, which even today share a strong revival from contemporary number one cover versions all over the charts. "The Fabulous Singlettes" develop an enthusiastic, affectionate and even whimsical look at these all-girl groups, tracing their rise and fall, their hit songs and their movies.

You were immediately enveloped in a cabaret-styled atmosphere upon walking into the transformed Space Theatre with the audience seated around tables and chairs, enjoying the refreshments supplied by the Cabaret Bar. It was an extremely relaxed, casual and festive setting as a pleasurable mood was shared by all.

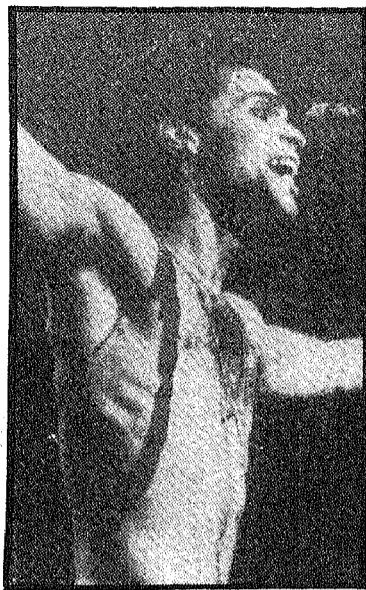
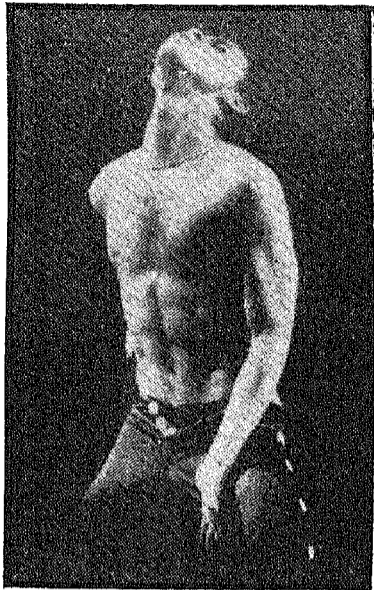
"The Fabulous Singlettes" comprise of three talented female vocalists, Naomi Eyres, Karen Johns and Lisa Shipley.

Their striking appearance shaped an entire sixties feel, dressed in shimmering scarlet red satin, complete with swinging tassels and those unforgettable stinging beehive/bouffant hair styles, (not to mention their false lashes complementing their glowing, luminous lipstick!) Throughout the performance "The Singlettes" remark upon just how popular all girl groups were during the sixties, combining the elements of harmonious vocals, of songs mainly about love and boyfriends, signifying a new pop sound and replacing the end of Rock 'n' Roll.

The songs are harmoniously and melodiously performed by the trio, accompanied with their six piece band, "The Boyfriends". There seems to be a strong rapport bursting between the singers and the musicians, as they worked well together on stage, reacting and often verbally joining in with the performance. The music and material were arranged by both Naomi Eyres and the Musical Director, Wayne Finlay, who provided the back ground for a selection of many recognisable hits of the era through to a few lesser known ones, so that people may get to hear some of the more light-hearted songs of the time. Most of the songs are about boyfriends and falling love, as the show includes such classic songs as "Be My Baby", "My Boyfriend's Back" and "Stop! In the Name of



Sex-crazy star



SIGN O' THE TIMES

Prince
WEA

by John Sheppard

Sex-crazy rock 'n' roll star Prince has his new double album set out and it is *not* the greatest record you will hear this year. If he could rock 'n' roll as well as he can write smutty lyrics, he could put Elvis to shame.

On paper Prince has what it takes - he's black and sexy, he sings and dances, he plays and produces and writes his own words and music. He's got everything it takes to be... the new King of Rock 'n' Roll!

But instead he is a clown Prince, a mere pretender to the throne. So - where did he go wrong?

A few spins of the four sides of *Sign O' the Times* reveal it to be the same slick style you know, as Prince grooves his way through a drab collection of tunes, in which he drones and bleats about relative deprivation and social injustice, and moans and yelps about that other hobby horse of his - sex.

The heavy social comment can be

easily dismissed. It's just your standard lament of a world going to Hell on a fast train with drugs, starving children, the bomb etc. As for his sexual preoccupation, well it's just the same as always,

"On a bed, on the stairs, anywhere, alright, I want it baby, all the time, alright, Cos' when we do it girl, it's so divine, alright."

And herein lies the problem. This guy is so obsessed with doing it to girls that he can't seem to concentrate on the job at hand. The result is dreary music that belongs in elevators. If he could take his mind off his dick long enough to do some serious rocking and a' rolling, then maybe he could start producing stuff as good as those who inspired his music, i.e. Elvis, Jimi Hendrix and Marc Bolan. Until he does, his records will have frisbee value only.

Prince himself is a *Sign O' the Times*; you can't get a decent job, you can't buy a good cigar, and the best rock 'n' roll being played on the radio is by dead people.

Huxton Creepers - Autumn Leaves (Bigtime)

A lacklustre single capturing none of the craftiness and push of "I Will Persuade You". The flip side is given equal billing on the cover (labels are marked "this side" and "that side") but this is not a "double A" sided single by any stretch of the imagination. I really can't fathom why the band/management decided to use this track as a single, nonetheless I'll be waiting anxiously for new material from one of Australia's best new bands.

The Fountainhead - "So Good Now (China/Chrysalis)

It takes guts for a new band to release a live track as a single, and even more to release a song as BORING as this. The band are obviously a tight live act but musicianship alone can't rescue this single from the "googlie" pile.

Hunters and Collectors "Living Daylight" (White Label):

A three track E.P. that showcases the gutsy style of *Hunters and Collectors*. Obviously pitched at the American college circuit (the *Hunters* are doing a thirty-five date tour in the U.S.) the production preserves all the punch of "Say Good-bye" by pushing bass and drums to the front of the mix and trimming back guitar and horns. "Living Daylight" and "Inside a Fireball" are sure to become live favourites, a furious pace teamed with no-nonsense instrumentation should please the most hardened punters.

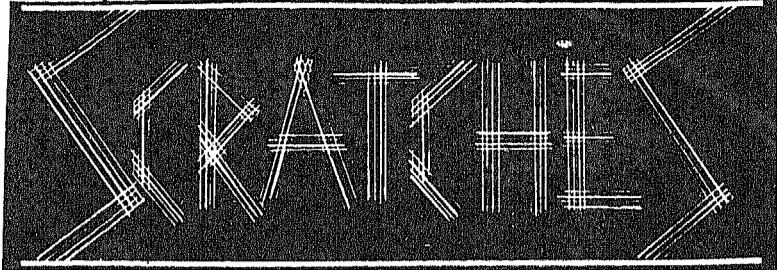
"January Rain" is a less successful attempt to recapture the sincerity and simplicity of the slower "Throw Your Arms Around Me" (from *Human Frailty*).

Tours

Hoodoo Gurus (with the *Cockroaches*) *Blow Your Cool* tour, Tuesday May 5th and Wednesday May 6th at the *Thebarton Theatre*. **Midnight Oil** *Friday May 15 and Saturday May 16 at the Thebarton Theatre*

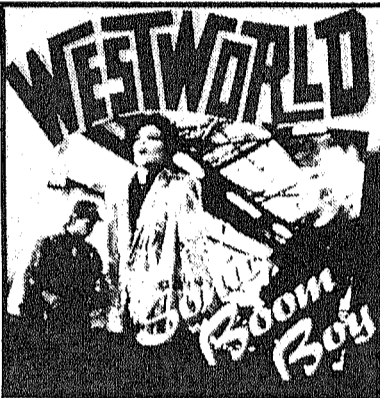
Sky (with Rick Wakeman) Friday May 22nd at the *Opera Theatre*.

Jason and the Scorchers Tuesday June 2, Wednesday June 3 at *Le Rox* (watch out for a feature in *On Dit* next term).



The Christians - "Forgotten Town" (Island)

The group is from Liverpool, home to three brothers, Gary, Roger and Russell Christian. With the addition of fourth member Henry Priestman (!), the band has already collaborated with *It's Immaterial* as backing vocalists on the road and on vinyl. Their debut single features strong vocals set against understated synth percussion, and provides a strong indicator that we could be hearing a lot more from this talented quartet.



Westworld "Sonic Boom Boy" (RCA)

Imagine if you will the theme to *Mission Impossible* with a bass line inspired by the *Residents*, the rhythmic patterns of *B.A.D.* and vocals in the style of the *Beastie Boys*... and that's only the flip side! East coast rock 'n' roll meets punk Bo Diddley in a sonic explosion that bounds off the airwaves with a freshness and enthusiasm seldom found in that plethora of pestilence, the Top 40. Try it - you'll like it.

Contender for "Tasteless album cover of the year" award is the sleeve of CBS record's compilation *Totally Awesome 12 Inches*. The revolting purple, turquoise, green, orange and yellow (need I go on) cover obscures a double album of the more commercially successful acts at CBS such as *The The*, *Wa Wa Nee*, *B.A.D.* and *Spandau Ballet*. There's nothing I hate more than a crowd pleaser!

Spy v Spy fans take note; WEA Records has re-released the Spies' (or v Spy v Spy as they now like to be known) first album, *Harry's Reasons* to cater for interest generated by the band's latest platter, *A.O. Mod. T.V. vers.*

Also re-released recently, *Midnight Oil's* E.P. *Bird Noises*, debut album *Midnight Oil* and second album *Head Injuries* through CBS Records. CBS now distribute the entire catalogue of Australia's biggest band. A new album will be released within the next few months so look out for new material at the show.

Jenny Morris, part-time solo artist and part-time back-up vocalist for *INXS* (not to mention ex-lead singer of *QUE*) is preparing to release her debut solo album, *Body and Soul*. Scheduled for an early June release, the album was recorded at 301 and Paradise Studios with Mark Moffatt producing.

New Releases:

Dr Feelgood - "See You Later Alligator" (Stiff)

Just when my copy of Bill Haley's original rendition was getting a bit scratchy, Dr Feelgood brings out this very palatable rhythm and blues rave-up. How considerate!

Dr Feelgood can be seen in pubs and clubs across Australia from May 1st.



New video makers have the chance to win big prizes and have their work shown on national television in a competition announced jointly by SBC-TV's contemporary music program *The Noise* and RAM magazine.

The Noise/RAM Video Scam is open to non-professional video makers who would like to produce a music clip for judging by a panel of industry experts.

The clip can be lavish or as austere as the entrant chooses. The amount of money spent on the video isn't important. The judges are looking for originality in concept and technique.

Music for the video may be either original, unrecorded, unreleased work or, subject to copyright clearance, previously released material. So, the clip makers may work with a performer or band known to them or use a song or piece of music from another source which the entrant believes would provide appropriate inspiration for a video.

Entries must be no longer than four minutes and can be submitted on any format the entrant chooses i.e. Video 8, Betas, VHS, Super 8 etc.

Entry forms and a full list of rules

and conditions are available ONLY in RAM magazine (from April 9 issue) and details will be announced on *The Noise* by presenter Annette Shun Wah on Monday, April 13, at 5.30 pm. Closing date for *The Noise/RAM Video Scam* is June 30. The winners will be announced on *The Noise* and in RAM and the clip awarded first prize will be shown in full on *The Noise*.

First prize is a Sony Video 8 camera and recorder. Two selected entrants will win paid work experience on the production of a professional music clip by Meaningful Eye Contact and other prizes include 12 months subscription to RAM, advertising space in RAM (for whatever purpose) blank video tapes and albums.

Meaningful Eye Contact is one of Australia's premier music clip production houses. They produced *Crowded House's* "Don't Dream It's Over", and "Kiss the Dir" for *INXS* - both of which won awards. Currently in production they have *The Angels* - "Can't Take Anymore" and *Tim Finn* - "You Saved The World".

The Noise is shown Monday to Friday at 5.30 pm on SBS-TV. (Repeat late Friday nights and Saturday afternoon at 1.00 pm).

Pig out at Le Rox

BIG PIG

Le Rox
April 30

by Sally Niemann

Big Pig have a better sound live than recorded and last week's show demonstrated the huge talent of these performers.

The line up is interesting - no less than three drummers, two vocalists and the innovative use of harmonica and various other 'occasional' instruments.

The vocals were strong, best used in the haunting blues "Devil Song".

Big Pig's new single, "Boy Wonder" doesn't carry the weight of "Hungry Town", but it looks as though they've won a large following in Adelaide anyway, so it may do well.

The band is well worth seeing (although I'm not too sure about the abattoir dress style - are they laughing at people who aren't vegetarians or something?)

They are energetic and have a great sound, and Adelaide will no doubt be seeing more of them, as they have managed to catch SA:FM's attention - a sure way to get overplay in South Australia.

BRILLEAUX



Hard rocking blues

BRILLEAUX
Dr Feelgood
Festival Records

by Moya Dodd

Don't be fooled by the man in the nice suit on the cover. *Dr Feelgood's* latest offering *Brilleaux* is all about meanness, toughness and fast living. There's nothing mellow about Lee Brilleaux's voice and this album is meant to be played at high volumes when you want to keep the rellies away at Christmas time.

Dr Feelgood is a hard rocking blues band which grew out of the English pub rock scene in the 70s. Vocalist and mainstay Lee Brilleaux is sporting a new line-up since the *Dr Feelgood* classics of a few years ago (such as 'Milk and

Alcohol', 'Down to the Doctor' and 'I Wanna Make Violent Love to You') but he hasn't lost his edge.

The mean rhythm of tracks like 'I Love You, So You're Mine' and 'Big Enough' on side one typify the album, while the dominant, hard-working guitars show off the talents of Brilleaux and Gordon Russell on 'You've Got My Number' and 'Get Rhythm'.

The highlight of side two would have to be the old blues throwback 'See You Later Alligator' which probably even your parents would remember, and which is already getting some popular airplay.

Feelgood fans will not be disappointed by their latest effort. Turn it up really loud and piss the neighbours right off.

Keep Your Fans To Yourself

by Andrew Marshall

Virtually unknown prior to the release of their debut album, the *Georgia Satellites* are now a major force to be reckoned with on the international rock scene. Their first single, the sly "Keep Your Hands To Yourself" reached No. 2 on the USA charts while the self-titled album kept it company at No. 5.

Hailing from Atlanta, Georgia, the original *Georgia Satellites* were formed in 1980 under the solid partnership of guitarist/lead vocalist Dan Baird and cohort Rick Richards. They played small, sweaty roadhouses on Friday and Saturday nights building up a steady following of fans until 1985 when they recorded *Keep the Faith*, a collection of six demos.

Keep the Faith, while attracting nothing but knockbacks in the USA was selling briskly in England. The British press was also raving about the honesty and strength of the E.P. from these grassroots rock-revivalists living "well-south of the Mason-Dixon line."

The *Georgia Satellites* play arenas now and after the Australian shows will be touring with *Tom Petty and Huey Lewis*.

Drummer Mauro Magellan recently gave *On Dit* the low-down on the biggest sound around.

On Dit: Were you surprised that your first real "break" came from England?

Mauro Magellan: Not totally surprised, the English seem to know, have more a clue of what's going on whereas American record companies and audiences don't know - a lot of them just follow the trends. Which is true really of anywhere but the Brits saw that we are authentic. We were well liked in Atlanta, and a lot of places in the South, but as far as a record contract coming it was almost impossible.

OD: Given that you come from Georgia in the heart of the "bible belt", we've been hearing a lot about moves towards censorship of songs by religious groups - is this affecting the industry in any way and you personally?

MM: It has affected the industry in a way but not this band personally. We don't really have anything in our songs about Satan, suicide or anything and that's what they really go for like the heavy metal bands with the anti-Christ thing... (laughs) they really hate *AC/DC*.

It would affect us if there had been a problem because there are certain stores, big chain stores in the rural areas that if a religious group wants to boycott an album these stores will pull the record.... but kids are real passionate, they'll go out far to get the records and the story.

OD: How do you view your place in the current music scene, and what future directions can you see?



MM: People are still finding it hard to believe that you're actually serious, "you wanna play rock 'n' roll?"... "but your next album you're going to have electronics and horns aren't you?"

It's easy to see we are pretty much serious about this kind of music... I don't really see a big change in the next album.

OD: Any favourite tracks on the album?

MM: Yeah, I'm tossing up *Red Light* and *Myth of Love*. I really like those 'cause they're so chunky. Overall, I like about seven songs a lot.

OD: What was the key to your success?

MM: Well a couple of things, a lot of it was the DJs, they're around our age group and when they heard the record they saw right away that it wasn't a bunch of guys trying to follow a trend...it's just good solid rock music. The songs were good enough and interpreted well enough by the band that they liked, and played the darn record. I think it's the truthfulness of the style - we're not trying to do anything, we're not going for a sound or using any strategy; we're doing what we're doing and just by luck or something people like us - we're grateful for that.

OD: So, what can Australian audiences expect on this tour?

MM: A lot of covers, a loud band and if you can drink as much and as fast as you can that'll really help the show out cause we're just a drinkin' band.

If they go there wanting to have a good time, they're going to have a good time. Don't go there if you want to hear a political message or talk about how to help everybody in the world - we're doing something very obvious, kind of, not to forget that, but just.... have a good time.

GEORGIA SATELLITES
Georgia Satellites
WEA

The songs on this album are about love, getting layed and loving getting layed. There's no social comment, no fashionable hairstyles and no gimmicks, only an album of consistently good, pounding rock 'n' roll.

Sizzling solos, down to earth vocals and a solid rhythm section give the *Georgia Satellites* an unpretentious style that defies trends and criticism.

Side one of *Georgia Satellites* contains most of the standout tracks. "Red Light" and "Battleship Chains" show that the band delivers authentic rock and not a distorted imitation. "Myth of Love" shows that strength lies within the songs as well as their delivery.

Georgia Satellites is an album that delivers everything it promised.



Slade the Leveller hones style and stance

THE GHOST OF CAIN
New Model Army
EMI

by Richard Wilson

New Model Army formed in Bradford (city of flammable sport grandstands) back in 1980. In 1983, they released their debut album, *Vengeance*, which reached No. 1 in the Independent Charts, and remained in the Top 20 for over a year.

Now in 1987, the 3-piece group have released their third album, *The Ghost of Cain*. Rather than break any new ground, it instead hones the group's style and stance. Further to this end, the group have employed Glyn Johns (*Rolling Stones*, *The Who*, *Led Zeppelin*, *The Clash*) to produce the album, giving it a sound of pure, simplistic power. For the uninitiated, the best

analogy would be a sparse *Spy V. Spy* sound.

There are no weak links in the album's 10 tracks, though some of the songs are certainly better. These include the opening tracks, "The Hunt", "Western Dream" (My personal favourite), and the two singles, "Poison Street" and "51st State" (The "51st State of America" - now where have I heard that line before?)

The album is solid and uncompromising, reflecting the group's stance. As vocalist 'Slade the Leveller' says: "Britain in the 1980s has for the most part got the music it deserves; blank, unchallenging and unoriginal. *New Model Army* are a major part of opposition." The opposition's drive to achieve the balance of power has certainly been helped by this album. Let's hope the general election isn't too far off.

Frankie Say "Goodbye Balls"

LIVERPOOL

Frankie Goes To Hollywood
Island Records

by Graham Lugsden

Remember Frankie? They were the ones who said "no" when everyone else at their table ordered war. They were the ones who were alleged by many a pointing finger to be a record company front with their only intention being to make piles of lolly. They were the ones who were accused of presenting a suggested marketing campaign for the God account with the video of "The Power of Love", and they were also the ones who showed Messrs. Reagan and Chernenko (himself only a memory: made supreme Soviet for the health of the Supreme Soviet, and then in their supremely healthy Soviet manner, Pizza Supremed for health reasons) kicking each other where there was definitely no diplomatic immunity.

They have a new album. Wizzo, one is tempted to ejaculate. For many, the aggressive promise of "Relax" and "Two Tribes" was killed by the aforementioned "The Power of Love", the saccharine ballad with a video that was so romantically Christian that Pope Stoppit II was rumoured to have made a cameo appearance on it. Knowing Frankie, they will release this album, watch it zoom to number one where it will stay for

donkeys, promptly announce their disbanding as soon as they are accused of artistic integrity, and just as promptly announce their scheduled reunion and reunion album, right?

Right. Or at least mostly right. Frankie have disbanded ("I am totally sick of the lads," quoth Holly Johnson), they have already announced their reunion in 1988 (the album will be called *Family Tension* - guess why?) and Paul Rutherford will release a solo single later this year BUT the album has not done terribly well in England and nobody holds much hope for it causing crazed stampedes to record shops in Oz.

And it's easy to see why. The sleeve credits an executive producer, which probably means that teams of producers and engineers worked on it, and were communally responsible for managing to knock all the distinctive edges off. This Frankie is so smooth as to be almost mellow. Only one ditty, "Warriors of the Wasteland" escapes having its balls cut off, and for a while anyway, sounds like it might outdo "Relax". The rest though, with titles like "Rage Hard", are either ring-in-rock or pleasant ballads, tame enough to play for your grandmother. Buy for the after-dinner chat, not the post-exam party.

Hope the break does the boys A Power of Good.

Puree of Musical Mediocrity

TANGO IN THE NIGHT

Fleetwood Mac
Warner Brothers

by Mat Gibson

One would think that after a five year break the members of Fleetwood Mac would enter the studio musically revitalized and well prepared to produce an exciting and memorable collection of songs. Five minutes of this album is enough to quash any such theories and I doubt that anyone from Fleetwood Mac aficionados like myself to pop music junkies will manage to find enough appreciable merits in *Tango In The Night*.

Ten unfortunate songs on this album are largely of the over-pro-

duced, primitive melodied, throw-away-(please)-type, devoid of traditional Mac innovativeness. Being well versed in the Mac solo projects I have long been of the opinion that the failings of the individual members were accounted for by the others. Not so. Instead they seem to have blended themselves into a puree of musical mediocrity featuring synthesized harmonies of airport lounge proportions and a laughable use of recorders.

None of them have ever been particularly poetic, but the lyric quality of *Tango* is a mixture of the juvenile and the insufferable.

"Walk down this road
When the road gets tough

I fall down
I get up"

(Family Man)

The 'hit single', as the advertising sticker suggests, is 'Big Love' and together with the title song 'Tango In The Night', a little of Fleetwood Mac's ability can be witnessed. If the lyrics can be swallowed. The music will be enjoyed and while both have that element of suppressed madness and the scintillating guitar work which characterized Buckingham's material in the past, 'Big Love' is marred by a ridiculous series of pseudo-sexual grunts.

Some excellent and often clever percussion from Mick Fleetwood sits sadly in this disappointing and disilluioning album.

Will it go the distance?

It all started with a bang.
It's on sweet life that we hang.
It's the thing that you make do.
It's the way it all comes true.

That's the future that I see.
That's just how it's got to be.
That's the message in our songs.
That's the reason I like thongs.

What's this thing that you define?
What's the point you undermine?
What's the deal we've made today?
What's the point in our delay?

Come on honey tell me why.
Come and sit upon my thigh.
Come to see what I have done.
Come is what I do for fun.

This is all that I hold dear.
This is what I use to fear.
This is why I think of you.
This is cabbage in my stew.

N.B.

Class Recital

Feline fingers gouging tufts till hair falls out
heedless of unuttered screams
Without blinking
Blowflies crawl across your tongue
While you sleep
Like children eating ice cream
Freeze the sun
Toenails pulled and holes drilled through your teeth
Passion feeding pain
Nails hammered through your skull
By muzzled hands
The rope strung higher up pulls taut
The armour of your mind is cracked
And the blood runs in your eye

Suzanne Roberts

Women

Let me dream you are a god
whose face is flesh that I may touch,
a soft voice in the darkness
that is warm breath on my hair.

Let me journey through your naked soul
and learn your greatest fear,
let me offer you sweet ecstasy
my flesh the siren song.

But never disappoint my dream
for then the bloody rose's thorns
will slowly tear away your skin
and shame your simple soul.

I will love you as I murder you
and hate myself for having loved,
then blind myself to burning guilt
yet loathe my victory.

M.N. Storm

FAN MAIL

You came from Hollywood
Picture book and movie frame
And slomo action replay
Catalogue your rise to fame

The roles you played
Kept us quite amazed
And the other actors
In a red white and blue haze

You were almost the fourth
When you were shot
But now the bullets
Are not just movie props

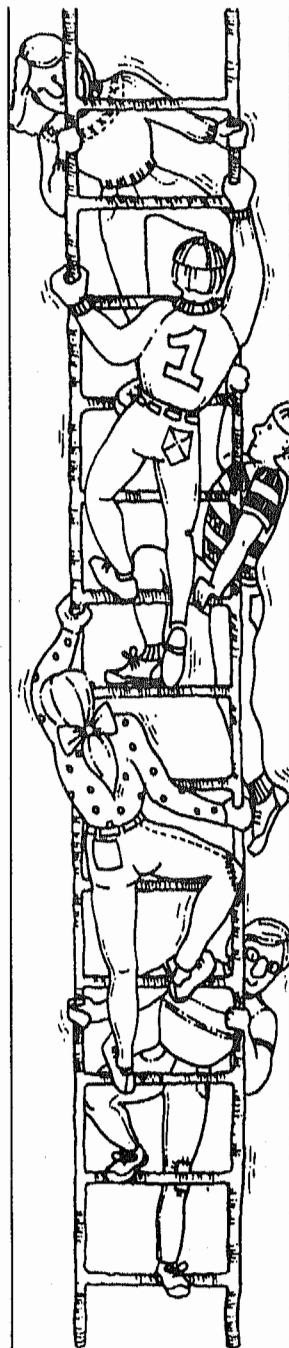
In "Doctor Strangelove"
You acted with aplomb
Never letting us forget
You had the big bad bomb
Your ole in "Star Wars"
Was played without force
Which had the critics fuming
And cursing in red morse

I laughed and cried
When you said "Make my day"
And shot the wrong person
In "Magnum Farce D.A."

I watched in disbelief
As you climbed the icy summit
In "The Road to Iceland"
And began your dreadful plummet

"Bonzo Goes to Iran"
Had me asking
Who was the real monkey
Or were you masquerading

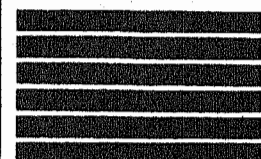
Eight years at the top
Is a long time for an actor
Who forgets his lines
They will not ask for more
But I am still waiting
For you final role
Hunting the deranged colonel
In "Apocalypse Now"



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ZUCKERBABY (SUGARBABY) Trak Cinema

by John Lindsay

If you've seen *Harold and Maud*, then you should see *Sugarbaby*. The chemistry between the films is different but the theme's overlap. This film is a glorious monument to pleasure, the pursuit of happiness and possession.

When a mortician's assistant sees the man of her dreams the world stops for her. She starts an obsessive chase through the railway system determined to find him. He is a train driver just like any other train driver with a mortgage and responsibilities, who is overwhelmed by a motherly woman who wants him to be her *Sugarbaby*.

Why *Sugarbaby*? A song in Germany with that title is the glue which binds the whole film together. Rather than being a sugar-daddy to her, he is her sugarbaby, fed, loved and cherished. This subtle change in roles is part of what makes this film so clever and so charming.

The rest of the charm comes from the characters themselves. How do you relate to morticians? If you new friend told you she washed dead bodies for a living what would you do? I suppose some people would be fascinated but most people would reel in horror.

This reaction to death and those who handle death is carried throughout the film. In every scene there is some small clue to it, sometimes blatant, like the coffin being carried down the stairs as she watches her quarry's house, to the mor subtle; the hearse on the road as the sugarbabies go for a motorcycle ride.

Sugarbaby is about obsession and fulfillment. It is a story about a lonely woman but a woman who gets what she has dreamed of all her life. It is a story of how two people, both unloved who find someone who accepts them and loves them without questions.

Written by Jean Anouilh.
directed by June Barnes.

POOR BITOS



Adelaide University,
Little Theatre. 8pm.
APRIL 30-MAY 2, 6-9, 13-16.

\$8.50 Adults, \$4.50
Concessions.

By special arrangement with Samuel French (Aust) Ltd.
The Theatre Guild gratefully acknowledges the support of The University of Adelaide Foundation.

THEATRE
GUILD
GUILD SEASON 1987



Student Radio Program Guide for week beginning Monday 4th May:

Monday - 10.30 pm - 20¢ of Mixed Lollies, find out what's happening in Adelaide this week. 11.30 pm - Jude and Lynne hop on the 'Groove Tube'. 12.30 - Maryanne and Avril.
Tuesday - 10.30 pm - Murray and Clem, featuring interesting tit-bits, community announcements, and Clem's Jems. 11.30 - Mary and Maddy interview local bands every fortnight, this week. 12.30 - The

Witching Hour with Ilka and her exercise tips and Josie's jokes?

Wednesday - 10.30 pm - Another 20¢ of Mixed Lollies, You know what it is!!!! 11.30 - Giselle and Clare bring you the Spontaneous Combustion Show. 12.30 - The Green Onion Show.

Thursday - 10.30 pm - Top of The Schlock with Michael Warner. 11.30 - Paula and Rosie present 'A Touch of Arrogance with Jaded Wallflower'. 12.30 pm - Oh No!!!! Hamish and Rob do the 'Cry of the White Wild Wolf'.

Friday: 10.30 pm - Entertainment Abounds on the FOOTLIGHTS RADIO SHOW. 11.30 - Fun with Dirk and Roland. 12.30 - Danny DeMaria.

Exposed! Corruption behind American T.V.



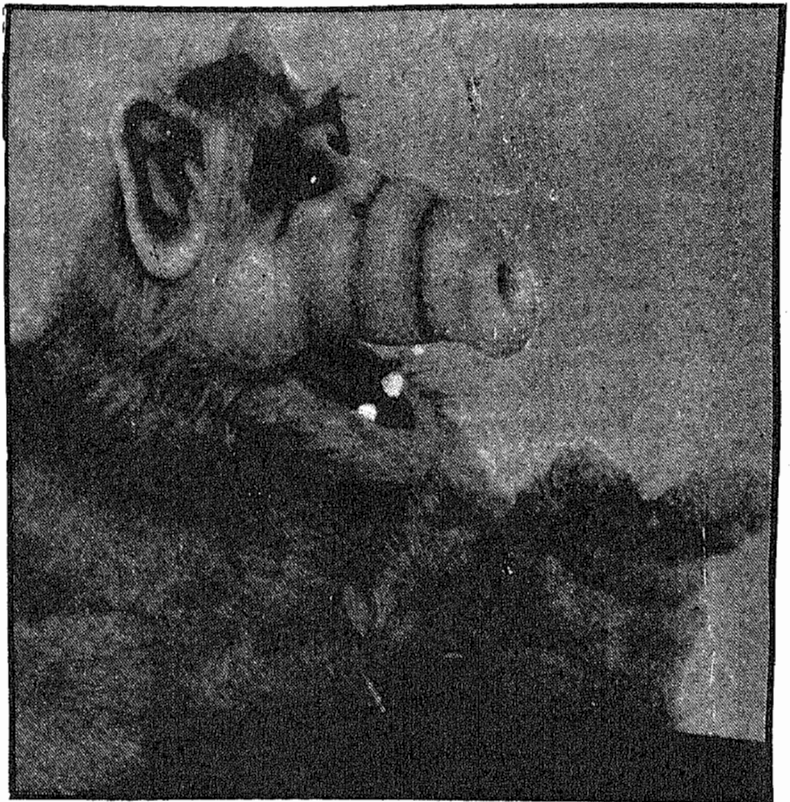
The decline and fall of the great American sit-com has been a sad and unfunny evolution. *M.A.S.H.* and *Happy Days* were both emasculated by commercial pressures. One because the Alan Alda cuddly-wuddly show for liberal, feminist wimps while the other became the Henry Winkler Heeeeeyyy - woooooaaahhhh half hour of sentimental self-congratulation. The hysterically funny *Soap* was simply axed. Anything that is subversive has to be stepped on in the cause of appealing to the broadest number of people and thus to the lowest common denominator. All for the sake of making us watch even worse commercials.

The Cosby Show is superbly acted and written by a veteran but there is something sickly and despicable about this 80s *Brady Bunch*. The Huckstables are the perfect, affluent, white family - so perfect they are even black. In *Cosby*'s world there is no poverty or prejudice. It's so retrogressive that its cliché's go back to before *The Dick Van Dyke Show*.

Now we have *Alf* (Sunday nights on 7 at 7.30 pm) and the full extent of the corruption of American T.V. comedy can be exposed like the gunk that lurks behind the perfect smile. *Alf* is a furry extra-terrestrial who literally drops in on an average American family - nerdy husband, pretty wife, and two precocious children. Soon in the first episode *Alf* (Alien Life Form) has been accepted as a member of the family; one more precocious child. *Alf*'s derisive put-downs of earthlings is the only diverting thing about the show. It's a comfortable rip-off of E.T. - although its obvious that the creature is just a muppet.

Alf is a waste because its a potentially good idea. An alien who is superficially cute but whose motives are selfish, ingratiating itself with an ordinary family, thus sneakily making them dependent on him. The show touches on these points but soon sentiment overwhelms any satirical potential. Archie Bunker where are you when we need you?

It is usually to Britain that we look for innovative or at least sophisticated comedies. The young British comedians Rik Mayall, Adrian Edmondson, Ben Elton and Nigel Planer have been responsible for two superb examples of both; *The Young Ones* and *The Comic Strip Presents.....* Now the geniuses who combined the Goons and Bugs



Bunny cartoons and came up with Vyvyan have put their names and faces to the disappointing show in years - *Filthy*, *Rich* and *Cat Flap*.

Each episode concerns Richie (Mayall) a third rate comic, his flatmate, the tramp Eddie Cat Flap (Edmondson) and Ritchie's sleazy agent Filthy (Planer) and not much else. It's a tedious failure because Mayall has become chronically mannered as an actor - he tries too hard to be effeminate and fey. Edmondson is even more monotonous since his dialogue is more verbose and pointless. Its as if the show was cobbled together in a rush and they threw in old material from the *Young Ones*. Often they stop in the middle of a stale joke and comment

on how bad it is. Perhaps they feel only contempt for the sitcom formula and so are not making much of an effort. It's very depressing to see them fall flat on their faces. Only Planer emerges unscathed creating a very funny caricature of the sputtering, disease ridden promoter.

Happily Mayal and Edmondson are probably onto a winner with a feature film comedy - *More Bad News*. One episode of *The Comic Strip Presents.....* was a great send-up of a heavy metal band; *Bad News on Tour*. Clips from the sequel-feature look as if they are back to their usual quality even if the subject matter has already been covered in the excellent American comedy *This is Spinal Tap*.

AIRWAVES

SUV: Monday 11th, 6 pm, repeated Thursday 9.30 am.

Vietnam: Lest We Forget examines some of the problems experienced by veterans - alienation, stressful home-lives, unexplained blackouts and memory loss, the reliving of battles. Built around a series of interviews with veterans, their families and their counsellors, this series has attracted much attention for its focus on the reality of veterans' lives, with no attempt being made to dramatize or fictionalize their experiences.

On Saturday 16th, SUV takes to the waves in an entirely different way. SUV and the One and All Supporters Club are combining for a joint fundraising concert in the Port Adelaide Town Hall. Singer songwriters from the Port area including Judith Crossley, Sean Mangan, Bob Petchell and Isobel Margret will be performing. Tickets are \$6 and \$4 at the door. Come along and support a variety of good causes.

The weekend is a good time to catch up with SUV's specialist music, with nostalgia music Saturday from 6.30 to 9 am, and Country music the same time Sunday. Join Alan Mackay Sim for the folk show on Saturday from 5 'till 7, when Terry Heazlewood brings you an hour and a half of the blues. Then the station falls into the hands of the Saturday Night Rockers.

If you enjoy Jazz then tune in on Saturdays at 1 pm for Jazz Magazine

and on Sundays at 4.30 pm for the Jazz Co-op. 6.30 pm is time for Bluegrass.

Juke Box Jungle: Monday 11th 9 pm. An alternative rock show with a very large audience. Good quality.

The trouble with educational radio is if you haven't got a program guide you never know what to expect.

SA:FM again won the commercial radio rating struggle and even increased its lead, but this is mainly due to its predictable quality especially designed around the listener who pays attention for no longer than it takes to listen to "coping with..."

SMMM:

The Metaphysical Show. Tuesday May 12th 7 pm. Ambient music and spun out guests. This week Martin Lewicki interviews a Jungian psychologist on dream interpretation.

SCL:

Attention: Drama Students. Sunday afternoon the first Ian Reed Radio play prize will be announced. After the announcement, the winning play will be presented.

National Press Club. Tuesday May 12th, 3 pm. Political Impersonator Gerry Connolly is special guest.

Letting Go - Communication. Friday May 15th 9.45 pm. It is a mostly the parents who complain that they cannot talk to their teenage children, many adolescents complain that their parents do not have the time to listen to them.



POOR BITOS

by Jean Anouilh

Directed by June Barnes at the Little Theatre, University of Adelaide
 April 30 - May 2, May 6-9, May 13-16

Adults \$8.50, Conc. \$4.50
 by arrangement with Samuel French (Aust) Ltd



Mount Kosciuszko, 1985 (detail)

Imants Tillers Paintings for Venice

Australia's representative at the 1986 Venice Biennale of Contemporary Art.

6 spectacular new paintings in Tillers's distinctive style, including his large-scale rendering of Eugene von Guérard's view of Mount Kosciuszko.

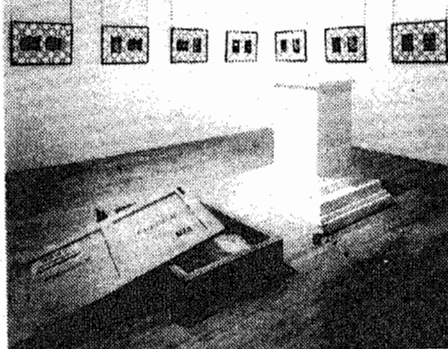
BOTH EXHIBITIONS UNTIL 7 JUNE. Assisted by the Visual Arts Board of the Australia Council.

Five from the Fifth

Richard Dunn, John Lethbridge, Mike Parr, Peter Tyndall, Ken Unsworth.

Dramatic new installations by five leading Australian artists.

First shown at the daadgalerie, West Berlin.



Tyndall, detail/A Person Looks At A Work of Art, 1985

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STUDENT CONCESSION!!
 STUDENT CONCESSION!!



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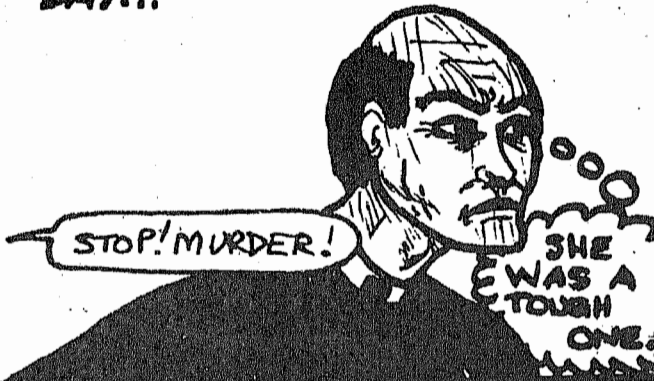
371 0688

196 Anzac Highway, Plympton, South Australia 5038
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Smart Guy

I'LL HEAD BACK TO UNI, HIDE THERE FOR A DAY..!



PANDEMIC PART SIX...

AND SO, SOON: HELLO, BILL! LONG TIME NO SEE! WHAT HAPPENED WITH YOU AND THE POLICE - IS THIS WHAT THEY DID?
 YEAH, LISTEN - I'LL NEED YOUR HELP TO GET SOME INFO. FROM RECORDS HERE...



EVENTUALLY... GOTCHA!



PROJECT: PROMETHEUS
 SUBJECT: A.I.D.S. RESEARCH
 INFO: THREE PEOPLE WITHIN THE DEPT. WERE APPROACHED TO PERFORM CERTAIN TASKS FOR ASIS; RE: BATTLEFIELD VIRAL WEAPONS...
 next screen? YES

AS NEAR AS ASIS HAS BEEN ABLE TO RECONSTRUCT, AN UNIDENTIFIED BALD MAN DRESSED AS A PRIEST BROKE IN, KILLING ONE AGENT AND STEALING THE TWO SHRETTES OF COMPLETED VIRUS...
 END

HEY, BILL... This is heavy shit! You know?

DON'T WORRY. AT LEAST THIS GIVES ME SOME IDEA OF WHO TO FIND TO GET MYSELF OFF THE HOOK. I -

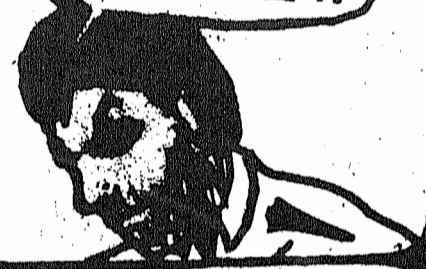
WHAT IS IT?

I'VE SEEN THE REAL CRIMINAL. HE'S THE SAME ONE WHO'S MADE IT INTO THE PRESS AS THE MASS MURDERER. I ACTUALLY BUMPED INTO HIM! *

YOU SURE?!



NOT YET.



I'LL WORK OUT A PLAN. FIRST, I BETTER HEAD BACK TO ELIZABETH - I SAID I WOULD...

NOW WINNER, YOU DIE!



*TRUE / Episode 3

CONTINUED!

WE STEPS CLUB

ALTERNATE MUSIC* \$3.00

BAY FOOTBALL

Wednesday nights 9-late*


There was a man who challenged the spiritual emptiness of his day when He said....

I tell you, do not worry about your life, what you will eat, or about your body, what you will wear. Life is more than food, and the body more than clothes....

JESUS: Your perfect example of a life style where emptiness can be filled.

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 'helping you to know Jesus'

Ring Charles Porter, E.C. Umberger, Jo Umberger or Frank Daniels at
223 4633
 or come by our offices, conveniently located in the JM Building, 5 Chesser Street, 5th floor.



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 Worship: Sundays at 10 am in the Barron Townhouse, Hindley and Morphett Streets.

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THE UNIVERSITY OF ADELAIDE ELDER CONSERVATORIUM OF MUSIC ELDER HALL CONCERT CALENDAR

FORTHCOMING CONCERTS IN ELDER HALL.....

Monday, 4th May at 1.10 pm - Admission Free, Brian Catchlove - Clarinet, Colin Cornish - Violin, Pauline Baker - Piano. Spohr: Fantasie & Variations on a Theme of Danzi Op. 81, Harvey: Improvisations on a Martial Inversion, Penderecki: 3 Miniatures, Khachaturian: Trio.

Monday, 4th May at 8 pm - UMS Concert \$6, \$3 University of Adelaide Chamber Orchestra, Conducted by Graham Abbott. G.F. Handel: Overture to "Saul", Britten: Simple Symphony, John Ireland: Concerto Pastorale, Rameau: Overture to "Pygmalion".

Tuesday, 5th May at 1.10 pm - Admission Free, Josephine Gillespie - Piano (Honours Student). Presenting a programme of works by Chopin, Haydn, Liszt, Messiaen and Rachmaninoff.

Thursday, 7th May at 1.10 pm - Admission Free, Melville Waters - Organ. All J.S. Bach programme including 5 Chorale Preludes Toccata and Fugue in d minor (Dorian)
All enquiries: Concert Manager 228 5925.

MEETINGS

ORDINARY GENERAL MEETING NOTICE: for members and friends of Adelaide University Labor Club - 5.30 pm, Wednesday, 6th May, 1987 at the Gallery, level 6, Union House. GUEST SPEAKERS: Anne Pengelley, immediate past President SA Branch ALP, Jay Weatherall, Young Labor, Presidential Candidate.

Brekky - 7.30 am Thursday in the Dining Rooms. Coco Pops if we're lucky, then a Praise and Prayer Meetings.

A.U. Science Fiction Association: presents a literary dissertation. There will be a discussion meeting to discuss "Multiperson Pantheistic Solipsism" in the North Dining Room on Wednesday May 6th, starting at 7.30 pm. There will be wine and cheese served. All welcome.

Also committee meetings, every Monday lunchtime in the Rubble, Clubrooms, Level 5, Union Building.

Evangelical Union Tuesday Meetings - 1 pm in North Dining Room. Dean Meathringham will talk on "Living with Integrity". Bring your lunch and a friend.

Cell Groups - 1 pm Monday - Arts, Napier 207, Engineering, Engineering Tea Rooms. Wednesday - Music, E.U. Room. Thursday - Science 3, Chapel. Friday - Maths/Science, E.U. Room, Science 1, Chapel.

Prayer Meetings - 8.30 am Monday, EU Room; Tuesday, EU Room; Wednesday, North Dining Room; Friday EU Room.

Postgrad news: A reminder to all postgraduates: there is an EGM to ratify the proceedings of the AGM on Friday 8th at 1 pm in the Jerry Portus Room. This will be a very short meeting, followed by a social gathering - lunch and drinks provided. Please come along and meet the PGSA Executive and other postgrads.

FOR SALE

CAR FOR SALE: 1970 VG Valiant, runs well, new tyres, tow bar, Reg. 'til June, \$450.00 Phone 296 2517.

Student notices are published free on this page, subject to space. Lodge your notice at the On DIT office, south-west corner of cloisters or drop it into one of the notice boxes in the SAUA office or refectories. Deadline for notices is 12 noon on Wednesdays prior to publication.

MISC

Union Activities: Monday, 4th May 1 pm - Activities Council Meeting in Union Office.

Wednesday, 6th May 12 noon - 2 pm - Huge plant sale in Union Cloisters. Botanic Hire are being overgrown with plants and will be selling off their large variety of live plants at drastically reduced prices.

6 pm - Music students performance in Bistro.

Friday, 8th May 2 pm - New release music in Union Bar

6 pm - Pianist in Union Bistro

8 pm - 1 am - End of Term Show in Union Bar and Games Room with *The Cockroaches* (from Sydney)

Shakers and Dangermen giving you four hours of non-stop live entertainment on two stages. AU Students \$5. Public \$7. Tickets now on sale in Students' Office. Be quick.

2nd Term Activities Programme Deadline: Friday, 29th May 1 pm - In Union Office. Submit your entries before then.

Union Bar Entertainment:

New Video Juke Box - See your favourite clips on the big screen in the Union Bar. Choice of 36 clips, \$1 for two plays. They will be changed each month.

Darts: You can play darts most days in the Union Bar. Bring your own or borrow ours. Darts social competition every Wednesday night for all grades of players.

8' Ball: 40¢ per game in the Union Bar.

NOTICES

Choral Society

Adelaide University Choral Society is presenting a concert of Haydn's "Nelson" Mass, Bach's Double Violin Concerto and the Australian premiere of Douglas Weiland's Psalm 103. The orchestra is led by the Australian String Quartet and the conductor is Hilary Weiland. The performance is at 8 pm, Friday May 8th in Elder Hall. Tickets are \$9.00 and \$6.00 (concession) at the door.

ADELAIDE UNI MOUNTAIN CLUB: Gear for sale. Several external frame rucksacks of good quality. Couple of three man tents, various tent flies. Reasonable prices. Enquire via AUMC notice board, (NW corner of Cloisters) or pigeonhole in Jerry Portus Room.

A.U. PHILOSOPHY CLUB: presents a paper by Michael Thalbourne on Parapsychology in the U.S.S.R., Tuesday 5th May in the Hughes Building, Room 511. Question time after presentation. Wine and cheese provided.

END OF TERM B.B.Q.

The Economics Faculty Association is holding an all-you-can-eat-and-drink Barbeque at 1 pm in the Napier Courtyard, Thursday 7th May. Yes, that's right, all you can eat and drink - what better way to celebrate the end of term. Extremely good value for only -

\$2.00 (EFA members)

\$4.00 (non-members)

And while you're there, purchase a year's membership (open to everybody and anybody who can fill in the form and pay the fee) for the ridiculously low price of \$2. So join and enjoy the Barbeque for \$4.50 inclusive. While you're there, why not ask about some of our upcoming functions - we have something for almost all tastes - especially those based towards the consumption of massive amounts of alcohol. All welcome. And bring your friends.

S.A.S.A.F.E. STUDENT ACTION FOR FREE EDUCATION

ALL STUDENTS INTERESTED IN HELPING WITH THE NATIONAL WEEK OF ACTION, MAY 6TH - 13TH ARE INVITED TO ATTEND A MEETING TO ORGANISE EVENTS.

Wednesday April 29th, 7.30 pm Little Cinema, Level 5, Union House.

THE STUDENTS' ASSOCIATION SUPPORTS THE NATIONAL FREE EDUCATION COALITION.

PSYCHOSOMATICS AND THE AVERAGE FISH

EPISODE 8

Dear ol' vile features is really getting me down...

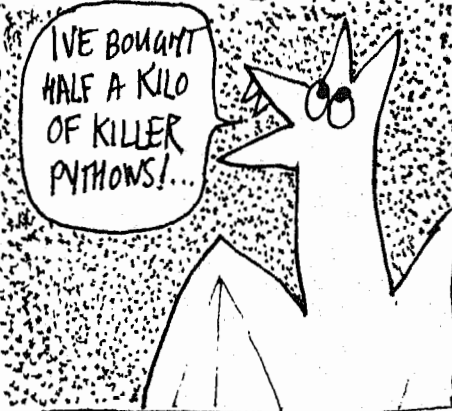


Jonquil, Asphixia, Anaemia, Asbestos and Nausea ('when!) discuss their most absent and Obnoxious householder Obnoxious...

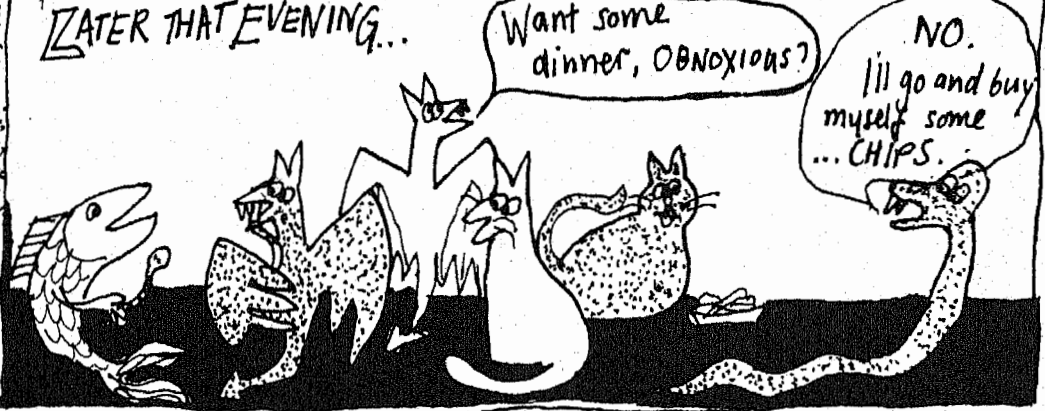
Obnoxious can move out if he hates us all so much, but he keeps saying he has something important to do...



WHAT DO YOU MEAN?



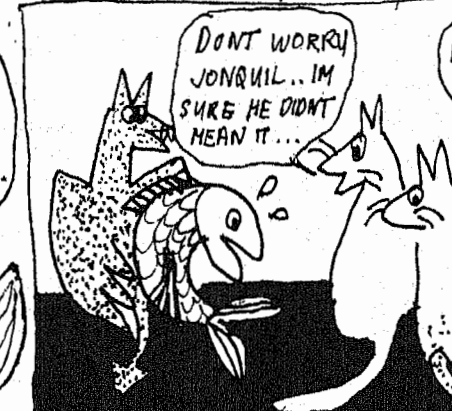
I'VE BOUGHT HALF A KILO OF KILLER PYTHONS!



LATER THAT EVENING...



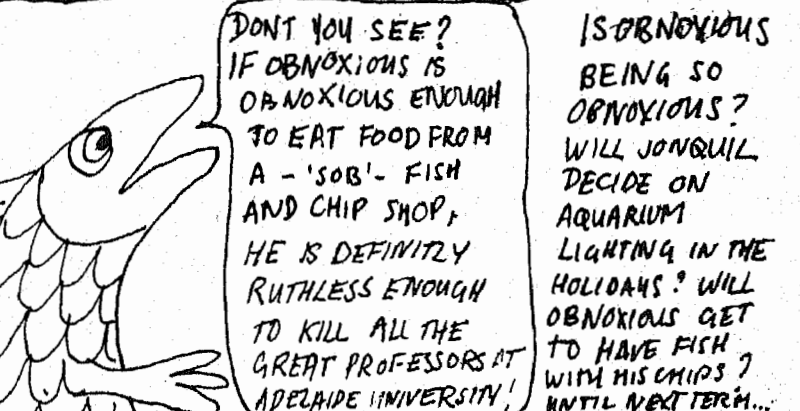
I THINK I'M GOING TO BE SICK...



DON'T WORRY JONQUIL... I'M SURE HE DIDN'T MEAN IT...



I'm sure he did!



DON'T YOU SEE? IF OBNOXIOUS IS OBNOXIOUS ENOUGH TO EAT FOOD FROM A -'SOB'- FISH AND CHIP SHOP, HE IS DEFINITELY RUTHLESS ENOUGH TO KILL ALL THE GREAT PROFESSORS AT ADELAIDE UNIVERSITY!

IS OBNOXIOUS BEING SO OBNOXIOUS? WILL JONQUIL DECIDE ON AQUARIUM LIGHTING IN THE HOLIDAYS? WILL OBNOXIOUS GET TO HAVE FISH WITH HIS CHIPS? UNTIL NEXT TERM...

START AT THE BACK

Just when you thought it was safe to be well-adjusted. Edited by Rupert and Señor Enzo.

Yes, yes, yes, Minister

Headline writers around the country rubbed their hands with glee when they heard that Federal Minister John Brown and his wife, Jan Murray, had had sex on his desk on the evening of the 1983 Labor election victory. Most of the headlines that were suggested, however, could not be used.

Here are some of those scrapped headlines:

"John Brown's body is laid upon his desk."

"How John Brown was tabled in the House."

"Minister tables personal interest."

"A very unusual entry for Hansard."

"Big rush on Canberra desk jobs."

"John Brown blots his copybook."

"House rises after John Brown filly-buster."

"John Brown, Member for Murray."

"Murray chooses ministerial desk with no drawers."

Forgive me, father...

The U.S. Treasury has announced that it received \$US 380,929.49 in 1986 from people who had felt guilty about defrauding the Government. The money, which goes into a special fund called the Conscience Fund, is normally accompanied by an anonymous cover note, explaining how the sender had come by the money illegally, and now wanted to make restitution.

One guilty party sent a 10¢ coin with this note: "This afternoon I found the enclosed coin on the pavement. I am unable to determine who the owner is."

A second wrote: "About 58 years ago, I took from a railroad station an item worth about \$25 and this has been on my conscience since. So I am enclosing \$50 to clear my conscience."

Another sent this one: "While serving in the army nurse corps during World War 2, I pilfered a small hypodermic syringe. Enclosed please find \$10 which should cover the cost plus a bit of interest."

"Something about the reaping...?"

A herbal doctor from South Korea claims to have found a cure for AIDS.

Mr Kim Hack Bum, 48, has invited 20 AIDS victims from anywhere in the world to try his cure for free. Mr Kim claims to have already cured one patient, a Korean woman in her 30s. While he could not, of course, reveal his cure, he did give a hint of what it entailed by saying that the virus was caused by an "irregular combination of the body's five elements: water, fire, metal, wood and earth."

Mr Kim is said to be now working on a human cure for rising damp, rust and infertile soil.

(Notice how we heroically refrained from making nasty jokes about his name - like how silly it was for a man to be called Kim).

That's a fine mess you've gotten into....

Stanley Kubrick, who is not exactly known for finishing his films on time, has missed the boat again. His latest flick, called *Full Metal Jacket*, is about the -groan - Vietnam War, and has only just completed filming, after more than two years in the studio.

Kubrick is a stickler for authenticity, and insisted on using period-accurate weapons, such as M-16s and AK-47s. On one minor detail, however, Kubrick was less accurate: it was filmed entirely in England. The Vietnamese jungles, swamps and rice-paddies had to be re-created in a forest at Beckton, near London, as he is terrified of flying.

American update

Miles of passable roads in Zaire in 1960: 85 000.

Today: 12 000

Number of *National Geographic* readers who have cancelled their subscriptions as a protest against its adoption of metric measurements: 109.

Cost of one hour of valet parking at the Beverly Hills post office: \$1.50.

Percentage of American car buyers who say they enjoy haggling with the dealer over price: 32.

Percentage of imported manhole covers that are made in India: 53.

Percentage of Italians who say "Made in USA" is a mark of quality: 34.

Percentage of West Germans who say this: 6.

Number of information operators on duty weeknights at 2 am in Mississippi: 2.

Number of U.S. states that have declared English to be their official language: 8.

Disorganised crime

A British gang kidnapped a baker last week, asked for \$10 000 ransom and then told his family, "We won't call you, you ring us."

The police arrested the gang soon afterwards.

Compyoo

As this is your last fix of SATB for a while, we won't be having a competition this week, but we can at least tell you who won last week's caption comp.

And unless your name is Hamish Nairn, it was not you. Hammy baby, you can pick up a couple of movie passes from *On Dit*, *On Dit* Lane, this week. His entry: "Hey Di, Babe, what say you and me go and check out the royal box?" Yes, alright, not brilliant, we know, and a bit risqué, but Chuck and Di loved it.

A couple of the captions, to the piccy of a dark-haired boulder whispering something in Di's ear, while hubby tried to pull his ear off: "Hey, you know somethin' Di? From this angle, your beak's even bigger than his!"

"Aw, ya must remember me, Di, I'm tellin' ya straight, we lived over the road... I stapled ya cats' ears together one time..."

"Hey, do I have to explain ALL my jokes? Look, the rooster turns around and sees the chicken..."

(John Eastman, who didn't win

because he won last week, and only entered this time because he's a greedy bugger.)

"Dump the ugly dude, the Dumbo ears, as there's only room for two in my panel van." (Richard Henshall)

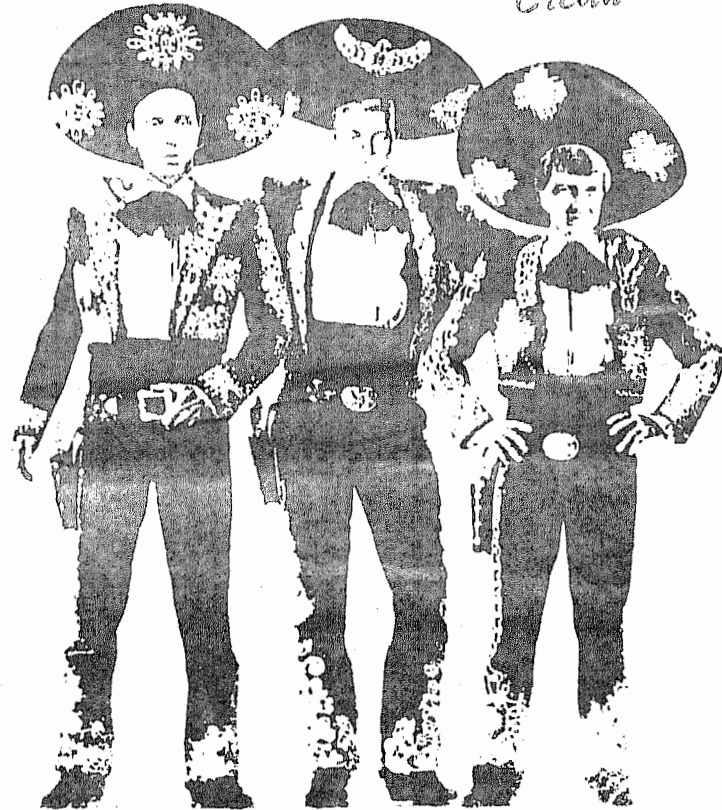
"Charles: "What, he's your long-lost brother? Quick, hide him in one

of the asylums." (Ian Duncan).

The above-named, plus (you guessed it, Old Faithful) Geoff Andersen, can collect a double doorbrey from *On Dit* as soon as we can be bothered to find a sodding ticket for you. That's our way of saying thanks, fads.



Paul Keating Bob Hawke Simon Crean



A BANANA REPUBLIC PRODUCTION. WATCH FOR STH. PACIFIC PESO SPILLS AND THRILLS. CONDUCTED BY THE ACTU. JOHN BROWN IS RED HOT "MUCH AXE-WIELDING AND KNIFE-SLASHING"

"PARKING INSPECTORS SHOULD BE TIED TO TREES BY THEIR PUBIC HAIR AND DANGLED OVER RAVENOUS DINGOS" - AN ANONYMOUS PERSON WHO NEEDS TO BE AT UNI FOR LONGER THAN 3 HOURS A DAY... (AND WHO HAS SUDDENLY REMEMBERED WHAT HIS COMIC IS SUPPOSED TO BE CALLED...)

CAPTAIN ADELAIDE

in THE VOYAGE TO TREVOR'S HOME Part 8

TREVOR IS TECHNICALLY DEAD, WHILE TWO OF THE OFTEN REFERRED TO, BUT NOT PREVIOUSLY SEEN IN THIS PARTICULAR STORY, STAR TRUCK CREW, WHO WERE KIDNAPPED BY THE BUTTOCKS PEOPLE, HAVE BEEN SUMMONED TO A STRANGE ROOM BY TREVOR'S DAD....

LET ME EXPLAIN WHY I HAVE BROUGHT YOU BOTH HERE! ALL MY LIFE I HAVE BEEN OBSESSED WITH TRYING TO FIND OUT HOW THE UNIVERSE WORKS... BUT THERE SEEM TO BE NO LOGICAL EXPLANATIONS THAT I CAN FIND IN THIS UNIVERSE... SO I HAVE DEVISED THAT THERE MUST BE SOMETHING ELSE ON A HIGHER PLANE; IN ANOTHER DIMENSION...

...AND THIS MACHINE, MY LITTLE GUNNER PIGS, IS THE DOORWAY TO THAT "FIFTH" DIMENSION. WITH THE BUTTOCKS' HELP I HAVE COMPLETED IT... BUT I HAVE NOT YET TESTED IT...

WELL, I CAN'T BE SURE... BUT IF YOU DISAPPEAR FROM THIS EXISTENTIAL PLANE I WILL ASSUME IT WORKS AND GO MYSELF. BUT IF YOU, FOR EXAMPLE, EXPLODE INTO A SMOODGING HEAP OF ALIEN M^c NUGGETS, THEN I WILL ASSUME IT STILL HAS A FEW BUGS TO IRON OUT...

MEANWHILE IN HEAVEN, TREVOR IS FIGHTING FOR HIS LIFE...

HMM... I'VE GOT A BIG DILEMMA

STOP BRAGGING... HA! HA!

I CAN'T SEE YOU NOW, DAKERY, I'VE GOT TO MAKE A DECISION WHICH WILL AFFECT THE ENTIRE UNIVERSE AND EVERY BEING IN IT!... COME BACK IN A MINUTE.

SURE THING, GERALD.

OK, TREVOR. I'LL RESTORE YOUR BODY AND PLACE YOU BACK ON ALGHOOLIA... BUT THE JOURNEY YOU NOW TAKE WILL LEAD YOU TO DISCOVERING THINGS ABOUT THE UNIVERSE THAT NO OTHER MORTAL BEING HAS EVER KNOWN... YOUR BRAIN MAY NOT BE ABLE TO COME WITH IT. YOU MAY BE REDUCED TO A MINDLESS, JABBING IDIOT...

...AND YOUR ETERNAL SOUL CONDEMNED TO FOREVER SIT IN A CORNER OF PURGATORY AND MURMUR ABOUT THE PACE OF... FISH...

UM... LOOK... I WOULDN'T WANT TO UPSET WALT...

BOO! AGG!

BUT GOD! THAT WASN'T THE DEVIL... IT WAS JUST DAKERY PLAYING A JOKE!

REALLY? HA! HA!... GOOD ONE DAKERY... WHEREVER YOU ARE.

YOU MEAN HE'S...?

OH, HE'LL SHOW UP IN THE UNIVERSE SOMEWHERE... SOMETIME... NOW GO TREVOR, AND DON'T COME BACK.

DON'T COME BACK!

AND SO...

AH HA! THERE'S DAD AND SOME BUTTOCKS... MAYBE IF I SWITCH OUT THE LIGHTS I CAN SURPRISE THEM AND OVERPOWER THEM!

ACTIVATION SWITCH

CLICK!

OH! THERE IS NO TRUTH TO THE RUMOR THAT TREVOR OWNS MATERNITY T-SHIRTS PRODUCTIONS.

HOLY SHIT... WHERE ARE WE?

YOU ARE NOW PARKING THROUGH LIFE HAVE A NICE DAY!

WHERE HAVE TREVOR ET AL ENDED UP?... IS IT THE FIFTH DIMENSION?... WILL TREVOR STILL BE ABLE TO SAVE THE UNIVERSE?... WHY DO PEOPLE SAY "SOMETHING" WHEN THEY MEAN "SOMETHING"?... HOW CAN MENTAL AS ANYTHING RETAIN CREDIBILITY WHILE PLAYING SONGS THAT WOULD SOUND AT HOME ON A BUCKS FIZZ ALBUM?... WHY DOES THE POPE TALK LIKE DRACULA?... HOW CAN DARTH VADAR BREED AND TALK AT THE SAME TIME?... IS THERE ANY SIGNIFICANCE IN THE FACT THAT JOHNNY ROTTEN'S INITIALS ARE "J.R."?... THE ANSWERS TO THESE AND OTHER QUESTIONS WILL BE etc. etc....