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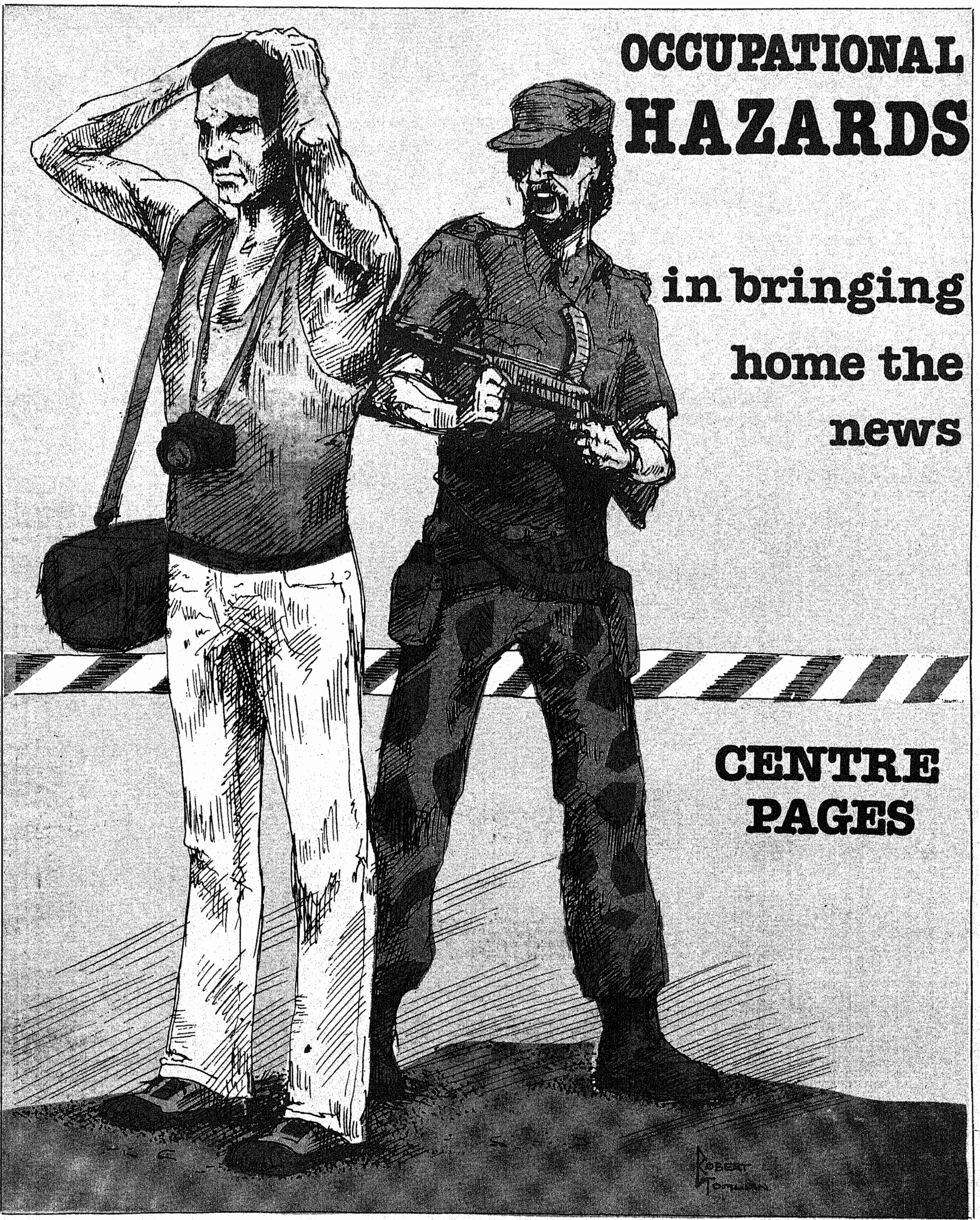
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ADELAIDE UNIVERSITY STUDENT WEEKLY

JUNE 22, 1987



OCCUPATIONAL HAZARDS

**in bringing
home the
news**

**CENTRE
PAGES**

ROBERT
TOMLIN

How the May Economic Statement affects Education

AUSTUDY

The Federal Government has tightened the rules on eligibility for AUSTUDY for students who live away from their parents.

Under the present system, students are deemed to be 'independent' if they have been in the workforce for two out of the past three years.

Their rate of assistance is not determined on the basis of the income of their parents, although their income and, where applicable, their spouses' income is means tested.

However, from 1988 students will qualify for the independent status of AUSTUDY only if they have worked full-time for three of the last four years.

The Minister for Education, Senator Ryan, said that there was a general community expectation that parents have the primary responsibility for supporting their children through education.

"The Government already provides a very substantial subsidy for every higher education place," she said.

"In the current economic climate it is not unreasonable to expect parents from better-off families to assume greater responsibility for the day to day expenses of their student children."

No other change has been made to the independence criteria and students who are already receiving AUSTUDY at the independent rate will not be affected.

Senator Ryan also announced that from 1988, student assistance rates for students aged 16-20 years will equal the corresponding rates of unemployment benefits.

In addition, assistance for unemployed 16 to 17 year olds will be partially subject to a parental income test.

"As a result students from low income families will receive the same amount of assistance whether they stay at school or go on the dole," she said.

"Unemployed young people from better-off families will have their eligibility to any amount greater than \$25 'job-search' allowance determined on the basis of their parents' income."



"There will now be little financial incentive for young people to cease education or training and go on the dole," she said.

As part of its review of assistance to sole parents, the Government has decided to provide a subsidy towards the childcare costs of sole parents studying full-time.

This will apply only to sole parents unable to gain access to a Commonwealth subsidised childcare place.

"The Government will provide up to \$80 per week, but the student will have to pay a minimum fee of \$12 a week for two or more children in care."

OSSTUDENTS

Overseas Students will be asked to pay more to study in Australia under changes to the Overseas Student Charge resulting from the May Economic Statement.

The Government expects to reap \$6.8 million extra in 1987-88 and \$10.8 million in 1988-89 through the changes.

New overseas students enrolling in

Australian tertiary institutions during the 1988-90 triennium will be asked to pay 55 per cent of the full average cost.

For students entering in 1988, it has been estimated that the charge will be in the vicinity of \$6 000 to \$7 000 depending on whether the student is entering a high or low cost course.

The 55 per cent rate of charge will be held constant throughout the 1988-90 triennium for all those entering during that period.

"The Government has introduced certainty and predictability into the subsidised overseas student programme," the Minister for Education, Senator Ryan said.

"By fixing the rate of charges as a percentage of full average cost for the forthcoming triennium, students and their parents will be able to plan in advance to meet the cost of studying in Australia," she said.

Overseas students currently studying in Australia will continue to pay the present rates of 32 per cent of 45 per cent of the full average cost depending on the year their course

commenced.

For these students the charge for 1988 will be approximately \$4 500 to \$5 500 for medicine, dentistry and veterinary science and \$3 400 to \$4 500 for other courses.

"These new arrangements will ensure that the Government continues to provide a substantial contribution towards the cost of educating developing country students in Australia," Senator Ryan said.

"In 1987-88 the cost of subsidising this programme is expected to be some \$80 million, she said.

The Government has decided that the entry quota for all subsidised overseas students entering Australia in 1988 will remain at 3 500.

"The precise number of overseas students Australia can accommodate represents a balance between our obligation to countries in our region to assist in meeting education needs and the demands of Australian students for places in higher education," Senator Ryan said.

FUNDING

Australia's higher education institutions will have to save \$12 million by improving their efficiency during the forthcoming financial year.

The savings are part of a \$72 million cut in the education budget following the May Economic Statement, delivered by the treasurer Mr Paul Keating on May 13.

The savings are likely to be made in the area of administrative streamlining rather than through a cutback in tertiary places.

"The Government's primary objective of increasing educational opportunities for all Australians, particularly the disadvantaged, will be maintained," the Minister for Education, Senator Susan Ryan said.

She said that the last decade had seen substantial efficiency gains in higher education institutions.

"In the current economic circumstances, it is essential that further gains be vigorously pursued."

"The Government has therefore reduced funding by \$12 million in 1987-88 and \$24 million in the 1988 calendar year," Senator Ryan said. Despite the huge cut in the educa-

tion budget, the \$250 Administration Fee will only be increased in line with inflation.

Senator Ryan also said that no AUSTUDY rates would be reduced in 1988 and that several would be "increased substantially".

The Opposition spokesman for education, Mr Peter Shack, said after the economic statement that the \$12 million cut to higher education institutions would mean a decline in teaching and education standards.

"Cutting the money available to higher education while requiring that the institutions accept the same number of students can only mean further cutbacks in equipment, capital expenses and essential services," he said.

Withdrawing funds from higher education without giving institutions sufficient power to earn new income is a bankrupt and contemptible situation," Mr Shack said.

Other education savings will be made by:

- Reducing Commonwealth funds previously allocated to the States through the Fees Reimbursement Grants for TAFE in 1987-88 - a saving of \$30 million;
- Streamlining the operations of the Commonwealth Schools Commission and Commonwealth Education Commission - \$1 million;
- Slowing down the rate of increase of AUSTUDY and related schemes to bring them in line with the revised rates of unemployment benefits and changing certain eligibility criteria - \$27.6 million;
- Reducing funding to ACTTAFE which will be offset in part by arrangements which allow the TAFE system to retain revenue raised by entrepreneurial activities - \$15 million.

In addition, the Government will increase the overseas student charge for new students which will generate revenue of \$6.8 million.

The cut back on AUSTUDY payment increases will bring government student assistance in line with unemployment benefits.

"These new arrangements will provide further encouragement for young people to complete a full secondary education," Senator Ryan said.

Sixteen Singaporeans arrested in Marxist conspiracy

Last month, a group of people were arrested in Singapore for supposedly trying to set up a Marxist State. JOEL MAGAREY reports.

Sixteen people have been arrested and detained without trial by government authorities in Singapore, on charges of being involved in a "Marxist conspiracy", and all but one of the group have now signed confessional depositions.

The circumstances of their signing are unclear. They have not been given any legal access. One of the key members of the group, Vincent Cheng, has given a press conference in which he claimed that it had been his aim to manipulate the people he worked with, to establish a "classless society".

It is supposed that the detainees have been subjected to physical and psychological coercion. A 1980 Amnesty International report found widespread evidence of coercion or torture of detainees by the Singapore government.

One of the detainees is reported to have had a nervous breakdown, and

a "thick, long blue-black bruise" on her jaw.

"It is not known what is contained in the fifteen signed depositions. The group of sixteen comprised mainly of university graduates and professionals, include ten workers in Singapore Catholic Church organisations, and four members of Singapore's opposition party, the Worker's Party.

Singapore's Internal Security Act allows for detention without trial for indefinite periods of time.

The BBC's Peter Nettleship reports that Home Affairs Minister S. Jayakumar, defending their trial-less detention, "[said that] if the Government had to wait until they had sufficient evidence for a court case in Singapore would have been swallowed up by the communists long ago."

However, it is rumoured that in an interview with Singapore's Catholic Archbishop Gregory Yone, Singapore's PM Mr Lee Kuan Yew said that he considered the sixteen merely "stupid" and that he did not know whether the alleged 'mastermind' of the conspiracy, Tan Wah Piow, was a communist or not.

Lee has maintained consistently, that he will not tolerate the Catholic Church to be used as an umbrella for anti-government activity.

After the arrests, which occurred between 5.00 am and 6.00 am on May 21, the Ministry of Home Affairs released a statement on the "Marxist conspiracy". It claims that, under the leadership of current Oxford law student Tah Wah Piow, the group's activities "were

designed to revive class hatred and conflict, breed dissatisfaction towards the existing social and political system, and revive political instability."

Meanwhile, in Britain, Tan Wah Piow has denied any involvement in a "Marxist conspiracy". His Singapore "subordinate" is named as Vincent Cheng, who, the report claims, co-ordinated the group's Singapore activities.

Cheng, one of the sixteen arrested, was executive-secretary of the Catholic Justice and Peace Commission (JPC). As part of the government's action, the office of the JPC was also raided and placed under internal security control. The ministry of Home Affairs had previously warned the JPC to cease publishing articles which raised critical questions about the government and its policies.

Details of the part activities of members of the sixteen range from involvement in demonstrations protesting "against the eviction of squatters at Taske Otara to make way for a Golf course" to income exaggeration of disparities upper and lower groups."

No precise details of a plan to 'overthrow the government' are given. The major claims are that the sixteen people

- comprised a communist "clandestine network"
- had infiltrated Catholic Church organisations, pulling them away from their "traditional" and "legitimate" areas of activity - i.e. non-political areas - in addition to the infiltration of student organisation and the opposition Workers Party.

- had set up a drama group, "Third

Stage" whose plays were highly critical of "the existing social and political system".

- had done all this with the aim of "subverting the existing political system in Singapore to establish a communist state".

In its denouncement the activities of the group's members, the report constantly refers to a position it claims that Vincent Cheng "hoped to embroil the church in issues which had nothing to do with religion (including) issues concerning foreign workers, retrenchment, and wage reforms" and that he "disturbed the biblical justice to care for the poor, and interpreted it as a call to fight for the cause of the poor. He redefined the term 'poor' to include also the "disadvantaged", the "marginalised", the "exploited" and "oppressed" - typical "communist cliches."

Analysts say that a possible reason for the arrests is that the Singapore government is planning major constitutional changes regarding the electoral systems, following a swing against them at the last election, and that it hopes to keep protest against these at a minimum. One report also says that Mr Lee's government hopes to keep alive the "communist threat". So as to justify such constitutional changes.

Protest has arisen from many organisations including Amnesty International, Third World Network, the Singapore Law Society, the Malaysian Catholic Church, and fourteen other worker, student, church and welfare bodies.

Adelaide Christians have organised a letter-writing campaign. Mr Eric Sidoti,

of the Australian Catholic Bishops Secretariat for Justice and Peace expressed doubt over the allegations against the church workers of the JPC.

The leader of the opposition Worker's Party, JB Jeyaretnam who was arrested while protesting against the detentions outside the Presidential Palace, claimed that the government was trying to destroy the Worker's Party by tying it to communist and other anti-government elements.

Archbishop Yong something circulated a letter to his parishes expressing a denial of the alleged Marxism of the church workers. However, after a meeting with Prime Minister Lee on June 2nd at which Yong was apparently shown confessions alleged to have been signed by Vincent Cheng, he claimed: "I have no way of disproving this deposition. (Chong's confession). I have to take things at their face value."

Four of his priests subsequently resigned from their occupations in Catholic bodies, and were suspended by Yong from their priestly duties. One of them Ed D'Souza, who is now in Australia, had previously said to the media that if concern for the poor and underprivileged was "what communism [was] in the I suppose Jesus Christ was a communist."

It is reliably reported that Yong may have been coerced into his retraction through the use of threats of detention against other active members of his church.

New National Student Union formed

by Jamie Skinner

A National Union of Students has been formed following a meeting of all State student organizations (including representatives from SA campuses) in Canberra last month.

Student delegates from every state voted to establish an interim structure, with the view to official formation in December of this year.

The conference endorsed the notion of national representation. The success of the new organization, and its ability to put student opinion back on the political agenda, would depend on its expanding role and representational base.

Delegates were keen to see that a National Union was formed only after the full process of consultation had taken place.

It was unanimously agreed that the new National body must reach the broadest and largest possible group of people in the student community. The national body must at all times remain relevant to the concerns of students, especially when making policy. The primary concerns of the organization should be the education and welfare of, and services for, students.

Relevance to students as students was identified as one of the main problems with the Australian Union of Students. AUS tended to pursue issues that emphasized the political and geographical isolation of its governing body, the Annual Council. This was a mistake that the conference went to great lengths to identify and

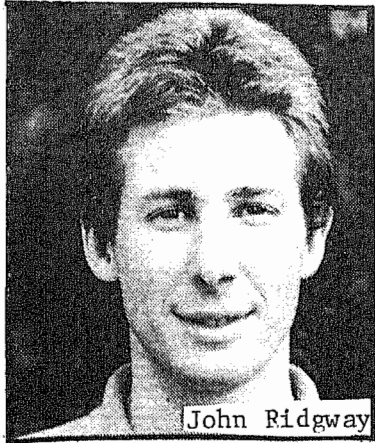
address.

The Student's Association of Adelaide University delegate and advisor to the national conference, John Ridgway, said that one of the problems facing the conference in Canberra was that many campuses were not represented.

"The Adelaide University delegation proposed that a conference be held at which all campuses in Australia will be represented.

"In 1984, I was convener of the Independent Caucus at the National Student Convention, and as such was involved in negotiations between the major student groups."

"The Students' Association and Union Board last week supported the initiative and a conference for all CAEs, universities and institutes will be held in Adelaide in August."



John Ridgway

The conference believed that the nexus between the campus community and the national body needed to be secure both structurally and politically. By careful structural planning, the liaison between the national and campus bodies could be institutionalized.

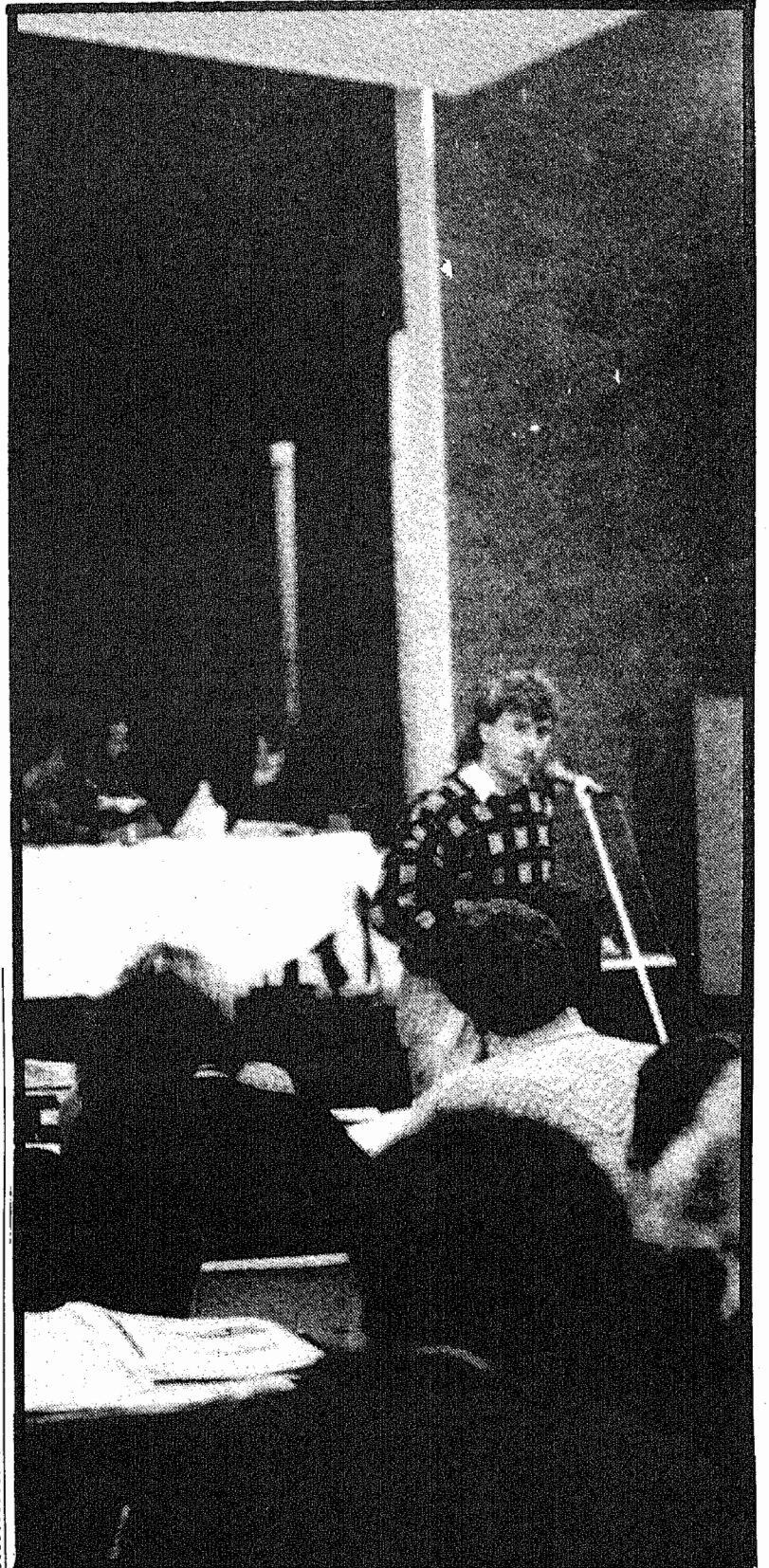
Strong arguments were put forward for the retention of resources within the states. These covered the areas of the federal nature of Australian society, greater liaison with the campus, leading to greater relevance of the National body and better representation for isolated States and regional campuses.

The push by State governments into the previously nationally dominated area of tertiary education was argued, demonstrating the need for representation at the State as well as the national level of government.

This structure simply reflected the nature of government in Australia.

The prime objective of State student organizations was to gain National representation. However, it was considered that many regional campuses affiliated to the State bodies for the representation they offered at the State level. The national body's structure should reflect these concerns.

The concern for relevance has already been mentioned. The conference endorsed a proposal that all policy demonstrate wide support from students before being adopted by the national body.



SAUA President, David Israel putting the Adelaide University proposal to the National Conference of State Student Organisations

Let's kick heads...



Campus delegates to make up National Body

The Governing body of the National body, it was agreed, should be made up of the campus delegates that attend the various State conferences.

Under this proposal the campus would send a delegation, based on their Effective Full Time Student Units, to the National body.

This would be similar to the campus State conference delegation.

The conference, heeding the words of the State presidents to move quickly, decided to launch an interim structure of the National body.

The National Union of Students (NUS) was launched to carry on the role of national representation until the December 1987 National conference.

The interim structure consists of an Executive with two elected delegates from each of the State

student organizations forming its body.

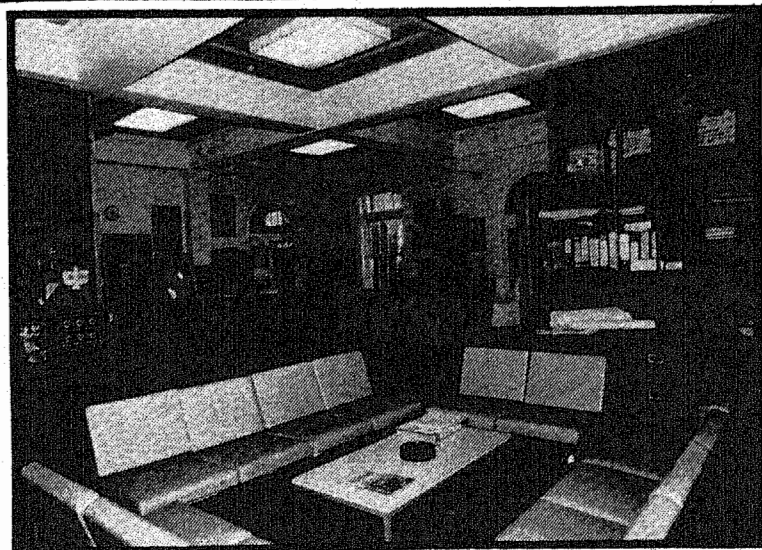
A President was elected at the National conference to head the Executive and act as spokesperson of the National Union of Students.

The President for the next six months is Roger Cook, who presided at the WA Post Secondary Students Organization in 1985 and 1986.

The NUS, in its interim period, has been given a clear briefing on its role over the next six months.

In drawing the strings of National representation together, the NUS must start to address the void in the education debate that has led to the cutbacks in education in recent years.

Consultation will be high on the NUS agenda. Students, both involved and non-involved in the State organizations, will be consulted to form the structure of debate in December.



How things have changed!
The SAUA Office before its redecoration last year

As Time Goes By...



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. Pseudonymic letters must include the author's real name. Letters may be edited for defamatory, clarity, blasphemy and limited space. Please keep letters concise.

LETTERS

NA article seriously in error

Dear Editor,

Mr Brander's article, written in support of National Action is seriously in error on many of the economic issues he raised.

Firstly, his claim that the immigration of skilled labour from Asia will take Australia's jobs is clearly false (and does he imply that skilled labourers from Europe won't take our jobs?). Any skilled migrants entering Australia actually increase jobs in our country by contributing to the demand for Australian goods and services and by creating employment opportunities through improved industrial processes.

Secondly, the New International Economic Order (NIEO) is not supported by either "the interests of big money and international power politics", as Mr Brander asserts. NIEO reforms advocate the control and curtailment of transnational corporations (TNC's) and banking enterprises, the dismantling of the arms trade, the weakening of the economic dependence of less Developed Countries (LDC's) on the Developed Countries (DC's) and the transfer of industrial technology from the DC's to the LDC's. Clearly these reforms which would benefit the poorer countries, will reduce both the political and economic power of the DC's which have provided the greatest opposition to the NIEO.

Thirdly, the maintenance of tariffs does not protect jobs, as Mr Brander feebly suggests. In the textiles, clothing and footwear industry in Australia, tariffs were increased from an effective rate of assistance in 1968-1969 of 72% to over 150% in 1984-1985, and yet employment in these industries fell from 181 000 to 103 000 during this period due to the introduction of labour-saving technology. Tariffs merely serve to protect redundant and incompetent industries. Furthermore, they are also used to assist foreign TNCs operating in Australia, as the high tariffs on motor vehicles protect Mitsubishi, Ford, and General Motors factories in Australia.

Mr Brander is clearly wrong on the most basic of economic facts. He contradicts himself by opposing foreign TNCs operating in Australia, and yet he supports the tariffs which protect them. His constant use of popular fallacies and blatant falsehoods casts a dark shadow over his article, revealing it to be nothing more than a thinly veiled attempt at the propagation of racist beliefs.

Mr Brander warns us of the evils of becoming a member of a "mindless, cultureless... mob". By subscribing to the ideals of National Action, however, Mr Brander has joined such a mob.
Jim Peters

Enges and Echoes fight it out

Dear Ed,
On behalf of the original "Concerned Engineers" and, now, a host of outraged engineers, we would firstly like to express my relief that the Economics Faculty has some 'spunk' to submit a reply to *On Dit* but not enough to come up with any ideas of their own. The blatant plagiarism of the first paragraph of their letter is disgusting and disheartening in the fact that it shows the Economics students to be not only boring socially but intellectually as well.

In the very edition that our first letter appeared in, an advertisement for another E.F.A. barbecue also appeared,

B & C published unconstitutionally

Dear Ed,

There have been times of late that I have been on the verge of writing a letter, but forgive me. A recent occurrence, however, raised my ire sufficiently to commit my pen.

Two weeks ago, a *Bread & Circuses* appeared which was not published by the duly elected editors, Neil Ballard and Jim McBryde, but by the individual seemingly responsible for the endless stream of crass "humour", one Peter Gross, alias "Patrick".

Last week "Patrick" attempted to publish another edition, and was told in no uncertain terms that this highly questionable practice would not be allowed. Imagine, "I don't want to be E. V-P. anymore. Here John, you take over." Upon returning to the office, "Patrick" was accompanied by an unknown acquaintance, who was heard to say, "What do these people ever do for students." It was the kind of statement to make me go red.

On the day in question, SAUA President David Israel had been at a University Executive Committee meeting for three hours, raced to a Union Finance and Development Standing Committee meeting (which he chairs) and then returned to the office to continue planning the 1988 SAUA budget.

The same day I had continued the long task of organising a Student Representatives Standing Committee meeting as well as an Education/Services Standing Committee meeting. I had also busied

Hugh takes a battering

Dear Sir,

I would like to reply to Hugh Martin's letter in your Opinion Column

I wish to point out some of the inconsistencies of his arguments and comment on his more juvenile statements.

The A.N.C. had attempted on numerous occasions before 1961 to hold conciliatory formal negotiations over apartheid and human rights with the government. It cannot be said that they failed to negotiate, as they were never given a change to succeed, being treated with the same contempt the government has consistently shown for all non-whites.

The adoption of violent means to change the system came surprisingly late in South Africa's history. It is a matter of pure rhetoric to call the A.N.C. 'terrorists'. In the same fashion Reagan classes the 'contras' as freedom-fighters, whilst the Nicaraguans consider them counter-revolutionaries.

Your statement concerning black support for the A.N.C. involves a clever use of your Moriopinion poll. Even the best opinion poll methods have been proven inadequate and often vastly incorrect. You'll remember that our own Morgan Gallup poll predicted a loss for Sir Joh in the last Queensland state election, only to be severely embarrassed by the results. How are we to know that the poll takers were allowed freedom of access to all black communities.

In an effort to distort the image of the A.N.C. it is quite conceivable that the government would grant access only to areas wherein A.N.C. support was weakest. And how neatly your assumption follows that this 28% indicates the largest number of people that the A.N.C. could claim to represent. You commit yourself here to the assumption that all A.N.C. supporters condone violence and that no whites or 'coloureds' favour the A.N.C. Such issues are never so clear cut.

I find it rather disturbing that you should have to resort to McCarthyist style name calling to denigrate both Ms

(we did not attend this one as we were disgusted by the boredom of the first).

The said advertisement proclaimed lots of alcohol and by joining the E.F.A. many good times for those who like alcohol. Therefore to accuse the Engineers of loving alcohol is immoral and hypocritical.

I fear that the members of the Economics Faculty have not reached puberty and still delve in childhood fantasies because we do not "find it difficult to talk without mentioning how much of our Saturday lunch we have regurgitated during the early hours of the following

myself with matters concerning the Enquiry into Immediate Post-Compulsory Education. Other bodies to which I am the SAUA nominee, include Education Committee Board of Management for Non-Collegiate Housing, the ACUE Committee (although I missed my first meeting last month - sorry Dr Mullins), and am a Union Board member.

On the fees campaign, concern was sadly lacking from the SAUA. We are disappointed that *On Dit* is not as widely read as we had hoped. It is a guaranteed way of reaching the vast majority of students, and the numerous articles, including a bold headlined "Get a Loan" article by the President (see *On Dit* Vol 55, No. 3) should have provided sufficient advice on the SAUA's attitude. Not sufficient apparently.

At the last SAUA Council meeting, it was decided that a broadsheet be published detailing SAUA activities and its financial standing (come on F. V-P.), and that this be sent to every AU student. Positive criticism, as expressed by Christopher Nedin (*On Dit*, 4/5/87) we welcome; negative criticism such as that uttered by "Patrick's" pal we can well do without.

Yours sincerely,
Michael Fox,
Education Vice-President

P.S. On fees, there has been a Free Education group established on campus. To get involved contact Co-ordinators Graham Hastings or John Ridgway through the SAUA office. They definitely have our support.

Coles and the A.N.C. Attempting to associate both parties with 'communism', 'Stalinism' and, laughably, in the same letter the fascist 'Idi Amin' is a childish tactic which shows no real knowledge of Tambo's (or Ms Coles) political position.

Your attitude to chief Butelezi and the moderate blacks shows a considerable political innocence. Butelezi does not speak for all 6 million Zulus. Within the Zulu community there are several 'splinter' groups opposed to Butelezi's approach to negotiation, and vast numbers of them avidly support the A.N.C.

Such negotiations of his have achieved some results but have not made significant inroads into dismantling apartheid as you claim. In real terms, the condition of blacks has not changed. Certainly it appears that the government gives some credence to Butelezi, whom they would like to parcel as the wholesome face of black politics, yet it is only through the existence of the A.N.C. that the moderates make 'gains'. By granting meaningless concessions to moderate politicians, they hope to alienate the A.N.C. (and others) and emasculate organised black power. Divide and conquer. It's the oldest political trick.

As for the abolition of the pass laws, that was a concession more to international pressure than to moderate blacks, although the government prefers to give them credit for it. Naturally it is a symbolic victory for the blacks, but it was one of the antiquated features of apartheid which the government had long been willing to abandon because of its administrative clumsiness.

Lastly, to break away from South Africa, I am also dismayed at your apparently derogatory attitude to females with your expression "what silly women like Ms Coles". It is appalling enough that women should be denigrated in our society, but your willingness to commit to print, what verbally would be a disgusting *taux pas* betrays a sad shallow spirit.

Yours sincerely,
Mathew Gibson

morning", in fact we never even mention anything of this nature. The only truth in this is that we do go out on Saturday nights, perhaps it is that the Economics students have some sort of strange guilt complex about being boring.

As Engineers with 32 contact hours a week we, unlike the Economic students with their considerably less amount of contact hours, cannot indulge in endless rounds of letter writing. The fact remains that Economics students are deadly boring and ultra conservative.
Concerned Engineers

Racists and other loonies

I read Michael Brander's pathetic attempts to throw off National Action racist tag with much amusement.

It is surprising that even with his feeble attempts to twist the facts - you cannot but laugh at the attempt to dress-up N.A. racist policies under the cloak of nationalism.

Nationalism is the act of taking pride in one's country and defending it at all costs, by the people who have received the honour of receiving citizenship in the country. Nowhere in this definition does it say that citizens have to be of a certain colour or cultural heritage, as N.A. tries to make out...

The question of migration mainly from Asian countries also defies the laws of logic. The 60 000 migrants that came into the country are ALL NOT Asians. People from Africa, U.S.A., Europe and England make up a vast majority. Asians make up only about 1% of the population. Of recent times the annual intake of people from Asia has increased simply because the economic conditions have improved dramatically in Europe and people are enjoying prosperity for the first time since the last war. They are not interested in migration just at the moment.

Martin - Slobbish and illiterate?

Dear Editor,

Hugh Martin believes that "wording must be tight" (4 May letters). Surely this would imply that he should say "merit is the only criterion..." rather than the slobbish, illiterate "merit is the only criteria..."

Yours sincerely,
Greg Taylor

A number of issues

Dear Editor,

I write with regard to a number of issues, starting with a response to B. Harradine's letter (*On Dit* June 15). The Union Board's deliberation over the hotel lease issue extended over 3 meetings, the 8th April meeting was 'in camera', but the subsequent meeting was not. When discussing tenders and other financial proposals, it is simple sense that discussion should be confidential, because dealings are made so as not to disclose (in this hotel example) the buying power of the Union, and indeed the Union's commercial competitiveness. Playing your cards close to your chest (so to speak) is simply the sensible way to conduct business when there's competition looking over your shoulder. In the subsequent Board meeting, discussion centred more on the whole concept of off-campus investments and its perceived appropriateness to the student union, rather than the financial logistics of whether it could, or could not be done. This meeting was not 'in camera'.

On the 4th of May, the proposal to 'de-confidentialize' the 8th April meeting was defeated at Union Board on the grounds that no matter what the issue, once a meeting is stated as 'in camera' it must remain that way, and subsequent meetings cannot reverse this decision, because it would destroy the whole idea of a confidential deliberation. It was very clear at the 4th of May Board meeting that most members (all the sensible ones) supported the motivation or reason, in this case, to open the 'in camera' sessions, but the precedent it would set is too horrific. I am advised that it is not illegal or unconstitutional to maintain confidential minutes, for a certain time at least.

But let me say I agree with B. Harradine, the Union has no right to accumulate such excessive reserves for no particular purpose. Furthermore I thank B. Harradine's suggestion about the book-sale, that if properly conducted, would provide benefits to both past and present members.

Let me turn to the issue of the Union fee and the accumulation of reserves. The Union needs reserves, but not \$500 000 worth. What I've been wondering recently is how it all got there in the first place, and I think I've got a few answers.

The lowest level of cash reserves reached to date in the 1987 financial year was \$597 000 in February, immediately prior to the collection of fees at enrolment. In the 1986 financial year, it was

In the time being, Australia with its small population, needs qualified people to help keep the economy going. The massive "greying-out" in the society has made migration crucial to this country's well-being.

The emphasis on "ASIAN MIGRATION" is not the question but the well-being of this country, Australia, is the priority.

If N.A. is actually nationalist in its motives, it should be constructive in its objectives and not divisive in its tactics.

But, then again what else can you expect from an organisation which hides itself behind a P.O. Box number and has an executive which believes in remaining incognito. Talk about "faceless" decision makers who hide behind the likes of tradition of Eureka, Henry Lawson and the Australian Labour Movement.

It is my opinion that the Racist National Action Group and people like Michael Brander will be the ones responsible for ripping up and destroying the social fabric and economy of this beautiful, bountiful and lucky country, Australia. Blatant racism has no place in society in this country!

Sathish Dasan
Overseas Students' Association

I like looking at dirty pictures

Dear Editor,

God I love Uni! I love you, I love me, I love everyone! Best of all, I love watching girls and guys go into the toilets, 'cause I fantasise about what goes on in there! Mmmmm... Now with condoms on campus, I can wear one all the time and no one knows! Cooeeeee!

I am not sick or perverted, I just love life and all its kinkiness: especially warm seats... yummmmy!

Watching You,
D. Generate

\$432 000 in January 1986 and about \$380 000 in January 1985. There has been a gradual buildup of Union cash holdings up until the last year when there was a somewhat dramatic leap upwards. The management of the union attributes this to:

- 1) good money management by working within budgets.
- 2) good interest rates and working, or moving the reserves as hard as possible i.e. shopping around to get the best interest rates
- 3) minimising capital expenditure

But as far as I'm concerned, these are not the only reasons. I think another very important reason is that the Union fee was set too high last year (it exceeded \$200 for the first time). Setting the fee too high is the fault of H. Martin.

Until now, I have always known better, more informed, more just and sensible opinions than H. Martin on the matter of education, women's issues, ethnic issues, etc. but now I know that it's not hard to be better than H. Martin on accounting and money management matters. Looking at the union fee in particular, consider that the Union's liabilities towards superannuation, long service leave payments, etc is always increasing slightly but over the last few years, can be estimated as being about \$200 000.

\$597 000 - \$200 000 = \$397 000 (1987)

\$432 000 - \$200 000 = \$232 000 (1986)

\$380 000 - \$200 000 = \$180 000 (1985)

The Union reserves must always increase gradually to cover the fact our liabilities also gradually increase, but a \$160 000 increase in one year cannot be fully accounted for by the three points put forward by the Union's management. The fact of the matter is, the then chairperson of the Finance and Development Committee ie. Hugh Martin put together a budget with a series of unrealistically conservative (ie. excessively 'safe') estimates of Union income required. I am making sure that this will not happen with this year's budget.

Furthermore, many board members believe that the practice of overestimating the required Union income by using the budget line item of Contingencies/Surplus (that is 1% of the total budget) is no longer justified considering the huge 'buffer' of our cash reserves. H. Martin has a lot to answer for here. In particular, bear in mind H. Martin's election promise of 1986, ".... that I shall keep the Union fee below \$200". This is more hot air that H. Martin is yet to account for.

Yours sincerely,
Benjamin Vagnarelli
Engineering/Science
AAU Board Member

FEEES WITHOUT HYSTERIA

Forum is a weekly column where individuals and organisations explain their beliefs. This week ALP MHR GRAEME CAMPBELL, the Federal member for Kalgoorlie gives his view on tertiary education.

I have written this article to promote discussion of the issue of tertiary fees without the semi-hysteria engendered by discussing the issue in haste and in the context of making an immediate large reduction in government expenditure. It examines the reasons for undertaking tertiary studies, various forms of financial support for students now available or available in the past and proposes a method for imposing fees which will impose them equitably on all students no matter what their income.

I take as given that it is in this country's interests to encourage its brightest young people to undertake further education and develop their abilities and that no-one should be excluded from tertiary education simply because of low income.

All education has both public and private benefits. The public benefit of having the vast majority of people able to read, write and do simple arithmetic is so overwhelming that not only does society provide this sort of education free, but makes it compulsory. On the other hand, the public benefits of learning tennis are so slight and the private benefits so large in comparison that, except at the Institute of Sport, most tennis lessons are paid for by their recipients. Tertiary education is not a clear-cut case. Society gains considerable benefit from having its brighter members undertake tertiary education but those who undertake tertiary education gain very great private benefits from it. Since society is quite unlikely ever to have the resources to provide all its members with tertiary education, it is reasonable that those who benefit from tertiary education should bear some of the cost of that education.

WHY DO PEOPLE UNDERTAKE TERTIARY EDUCATION?

I believe that there are four major reasons for undertaking tertiary education:

- Those with tertiary qualifications can expect to get better jobs and earn higher incomes than those of similar abilities without them. This reason applies both to students undertaking tertiary studies for the first time and those seeking to improve themselves by undertaking graduate diplomas, higher degrees or second degrees. The overwhelming number of students undertake tertiary studies for this reason (I refer to this group as **THE UPWARDLY MOBILES**.)
- Some undertake studies for personal pleasure and interest. This is most commonly seen at the TAFE college offering courses in cookery, car maintenance or woodwork. However, fees are already charged in all States for these so-called hobby courses. I am therefore not concerned with them. Many people also undertake courses at university for interest. I suspect that arts courses are the most common courses undertaken for this reason. A typical student in this

category might be an already well-qualified woman in her thirties undertaking a single-subject non-degree unit in Australian history. (I refer to this group as **THE HOBBYISTS**.)

- There are some people who have a very great ability and interest in a particular subject or subjects and undertake tertiary studies to develop their ability and further investigate the subject. (This might be called the Einstein factor.) (I refer to this group as **THE EGG HEADS**.)
- Some may undertake studies in order to gain qualifications which they need to serve society in a particular vocation. This may apply to a very small number of students undertaking courses such as social work, education, nursing or medicine or intending to become clerics. (I refer to this group as **THE ALTRUISTS**.)
- Some people undertake tertiary courses because they are unable to make up their minds what to do and doing so puts off the decision for a little while or because of parental pressure or because most of their friends are doing so. (I refer to this group as **THE DILETTANTES**.)

SOME HISTORICAL CONSIDERATIONS:

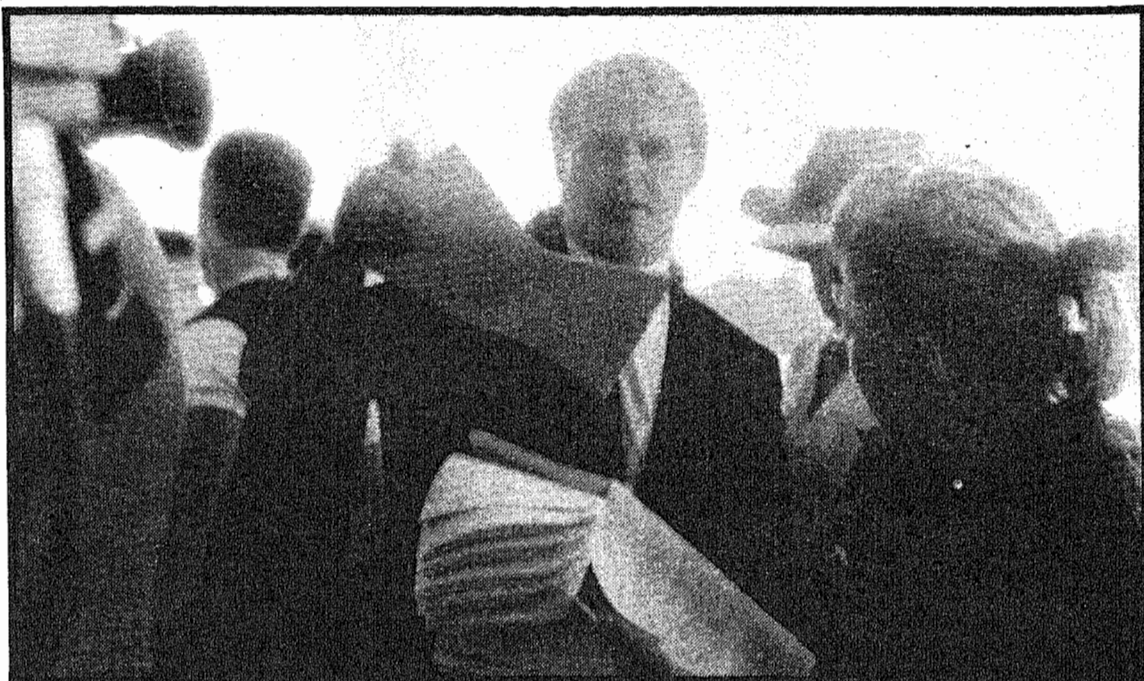
It has been argued that, as the Anderson study showed no significant increase in the proportion of students of working class origin undertaking tertiary studies, fees can easily be reinstated without leading to a decline in the working class participation rate. This argument fails to realise that prior to the abolition of fees there was a range of financial supports available to tertiary students which have now largely disappeared. Indeed, it is probably only a lawyer of elitist upper middle class origins who would fail to be aware of this wide range of supports and thus see fee abolition as a major social reform.

Means of financial support included:

- **COMMONWEALTH UNIVERSITY AND ADVANCED EDUCATION SCHOLARSHIPS:** These paid the fees of students, and subject to a means test, provided students with a living allowance similar to TEAS. The living allowance paid under these schemes was considerably higher relative to both average earnings and the unemployment benefit than is the present TEAS allowance and the family income at which the allowance could be claimed considerably higher in real terms than the family income at which TEAS can be claimed. Those students who did not gain a scholarship for first year studies had a good chance of picking up a scholarship in later years if their results were satisfactory.

- **CADETSHIPS AND STUDENTSHIPS:** Many government departments both State and Federal, provided studentships or cadetships to students undertaking courses in subjects of interest to those departments. In return the students entered into agreements to work for the departments for a period about a year longer than the duration of the cadetship. The cadetship not only paid the student's fees but also provided them with a reasonable salary, experience during holiday breaks and a guarantee of a job at the end of their courses. Areas in which cadetships and studentships were most common were engineering students and students undertaking science, arts and economics degrees with a view to becoming teachers. These cadetships and studentships have largely disappeared except in areas of labour shortage such as computer programmers and economists.

- **SUPPORT BY PRIVATE INDUSTRY:** Many firms had



SELLING HIS WARES TO STUDENTS - ALP MHR Graeme Campbell hands out copies of this article to revolting students who were protesting in Canberra recently against the \$250 Higher Education Charge. Campbell was later attacked by student protesters.

similar arrangements to studentships and cadetships. Other participants in sandwich programs which were common for engineering students at institutes of technology.

- **AVAILABILITY OF PART-TIME AND HOLIDAY EMPLOYMENT:** In the 1960s and early 1970s part-time and holiday employment was readily available. Many government departments had strong policies of taking on students in subject areas relevant to their work for several months in the Christmas holidays. These employment opportunities have now largely disappeared.

- **COURSES WITHOUT FEES:** It seems to have been forgotten that, except for quite small union fees, some teachers' colleges and colleges of advanced education did not charge fees before 1974.

It is estimated that in 1973 about 55% of students attending universities, colleges of advanced education and teachers colleges were receiving assistance with fees.

As most of these methods of support have now disappeared and could not be readily reinstated, any proposal to impose fees must be set up so as not to disadvantage working class people.

A PROPOSAL FOR IMPOSING FEES IN THE AUSTRALIAN TERTIARY EDUCATION SYSTEM:

It should be noted that this proposal does not extend to TAFE colleges and makes no attempt to set an appropriate level of fees nor does it consider the question of fees for higher degrees.

Except for a small number of scholarship students (discussed below) all tertiary students will be required to pay fees. They will be required to choose to pay fees in one of the following ways:

- **UP FRONT PAYMENT:**

The student pays the annual tuition fee at the beginning of the year.

- **DEFERRED PAYMENT:**

The student defers the payment of fees until the completion of the course. The deferred fees attract compound interest at the rate of the long term bond rate plus one per cent. The first repayment instalment is due in the September following the year of completion of the course or the year in which the student is suspended for unsatisfactory progress or leaves the institution without completing the course. Further instalments must be made at yearly intervals. The student may repay as much of the deferred fees as he or she likes but each year must pay at least ten per cent of his/her

after-tax income. (The actual rate at which the loan is repaid or the way in which the amount is to be repaid is calculated is not of vital importance but should be determined so as to make it likely that most students will eventually repay their loans but not be so high as to lead to attempted evasion or produce a situation in which a graduate faces a marginal tax rate of close to 100%). The amount outstanding will continue to attract interest at the same rate. This system has the advantage that those who choose lower paid jobs are not saddled with heavy debt repayments but those on high salaries must repay their fees at a correspondingly high rate. (It has been suggested that this is not a satisfactory way of charging fees. The argument seems to be that university graduates are likely to be on higher marginal rates of taxation and that those on higher marginal rates are more likely to try to avoid taxes. Thus university graduates are likely to be tax evaders. If this be true, it sounds like an argument against university education but not against charging fees for it.)

- **SHANDY PAYMENT:**

The student may choose to make up-front payments in some years of the course and deferred payments in other years. Each year the Commonwealth will set an average fee level for universities and for colleges of advanced education. Each institution will be required to raise income from fees equal to this amount times the number of its full-time equivalent students. Each year in April tertiary institutions will be required to notify the Department of Education of the details of students who have opted for deferred payment together with a loan agreement signed by the student. The institution will then receive a payment from the Commonwealth Government of the amount of the deferred fees and the Department of Education will update its loans records.

It will be up to the individual institutions to decide how to allocate fees. An institution may decide to charge equal fees for all courses or to charge higher fees for very popular courses or for those with high costs.

SCHOLARSHIP STUDENTS:

The Commonwealth Government will remit to the institutions an amount of ten per cent of their fee income to be used for providing scholarships. Each institution will be allowed to allocate this money as it sees fit for any or all of the following purposes:

1. to provide full or part scholarships to members of disadvan-

2. to provide full or partial scholarships to students commencing study at the institution who have outstanding academic results. These scholarships may be for the first year of a course or for the whole course;
 3. to provide full or partial scholarships to students already at the institution who have achieved outstanding academic results. Those scholarships may be for the following year or for the rest of the course;
 4. to encourage students of outstanding potential to undertake a particular course;
 5. such other purposes as may be determined from time to time. The institution will be free to decide how it awards these scholarships but must have objective, non-discriminatory, written criteria for their award.
- LIVING ALLOWANCE:**

- **THE ALTRUISTS:** while they remain altruists, will not have to pay the full amount of their fee but the country will get the benefit of their working at below market wage rates.

- **THE DILETTANTES:** will have to make up their minds what they want to do or at least pay part of the cost of the dilettantism.

PRESENT STUDENTS:

Students already studying for a degree will not be required to pay fees as long as their academic progress is satisfactory. Their TEAS allowance will be at the same level as at present. If they wish to receive the higher rate of TEAS allowance, they will have to agree to paying fees.

CONCLUSION:

This is not a proposal which will immediately solve the Government's budget problems. It is one which will force students to pay for the privilege of a tertiary education but not until they are in a financial position to do so. It is also one which should give the same encouragement to disadvantaged students as the present system. It will place on the tertiary institutions themselves, the task of setting fees within the guideline of the average fee set by the Commonwealth Government. It will also force them to examine the costs of individual subjects in relation to the number of students taking those subjects and to take action either to rationalise unpopular subjects or to make them more attractive to prospective students. The proposal for scholarships also places the burden of their distribution on the individual institutions and avoids the establishment of Commonwealth bureaucrats which a vested interest in maintaining a scholarship scheme in one particular form.

SUB-MUD SUPAFRY AND THE INNER RECIPE OF GRISTLENT

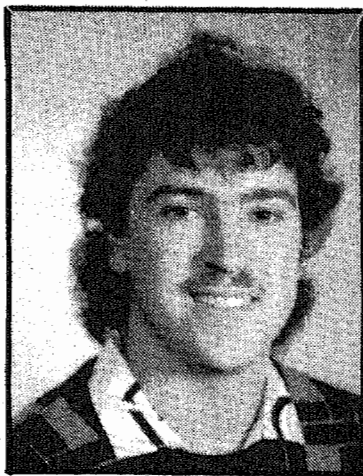
POSSIBLY BY KENTON PENLEY



On the left of the New Right

SAUA PRESIDENT

David Israel



In October of this year, the Registrar intends to conduct a review of the University Health Service, the review is to make a full examination of the operations of the Health Service; rationale for existence, areas of service, extent of service, funding and its administrative structure. The ramifications of this review could be quite significant to student welfare. For this reason I am most interested in hearing any comments about the Health Service. I will be on the review committee and will be entering the deliberations of the committee with the clear position that a free Health Service must continue on campus - something the economic rationalists would like to see ended

On the subject of economic rationalist (or irrationalists!!), there would seem to be some rumblings from deep within the cess-pool of conservative rhetoric. These unintelligible and confused rumblings usually surface around election time from those on the far right, now

known as the "New Right", a confusing term in itself as these political featherweights have been around since Adam was a boy (Adam Smith that is!).

Non-compulsory student unionism and market force education are typical as are claims of waste within student bodies. On this last point I would like to raise a matter of concern. The Students' Association has a budget of slightly more than 200 000 for 1987 the majority of this amount is for infrastructural support, secretarial staff etc. *On Dit* and Student Radio are also provided for in this amount, the balance is used for campaigns, representation and other costs, it is this final amount that the Liberal "dries" would like reduced to nothing and in so doing making the Students' Association exist only for the sake of its own existence, a bureaucratic black-hole for large sums of money! When will we be rid of these petty bureaucratic political careerists!!

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JUNE

THE UNIVERSITY OF ADELAIDE
ELDER CONSERVATORIUM OF MUSIC
ELDER HALL CONCERT CALENDAR

FORTHCOMING CONCERTS IN ELDER HALL.....

Tuesday 23 1.10 pm admission free
SUZANNE PEDERSON (Oboe)
J.H. Roman - Sonata a tre: Kalliwoda - Concertino
Sutherland - Sonatine: Dukas - Alla Gitana

Wednesday 24 8 pm admission free
JANE DOWNER (Oboe)
Vivaldi - Sonata VI in G minor (from "U Pastor Fido")
Britten - 6 Metamorphoses after Ovid, op 49 for solo oboe
Brumby - Concertino for oboe: Kalliwoda - Morceau de Salon, op 288
Dutilleux - Sonata for oboe & piano: Neil Saunders - Incantations for solo oboe

Thursday 25 1.10 pm admission \$3, \$2
ROMAN RUDNYTSKY (Piano)
Visiting from the U.S.A.
Works by **Ravel** to commemorate the 50th anniversary of his death....Prelude (1913): A la maniere de Chabrier (1913) & A la maniere de Borodine (1913): Serenade grotesque (1893): Manuet Antique (1895): Miroirs (1905): Toccata (from Le Tombeau de Couperin)

Friday 26 1.10 pm admission \$3, \$2
"FAGOT POT-POURRI"
PAUL BLACKMAN, AIRLIE PATTERSON, GRANT SCOBIE & CATHERINE WATT (Bassoons) with BETTINA SCOBIE (Piano)
A fun concert of ensemble & solo music for bassoon featuring works by Bordeau, Milde, Vinter, Weissenborn, Ibert & Schickele

Tuesday 30 1.10 pm admission \$3, \$2
KIMI COALDRAKE (Koto)
"Music for all Seasons"
Following her highly successful concert in Term 1, Dr Coaldrake will present another varied programme of works for Japanese Koto

Student politics and the grab for the Uni gravyboat

Adelaide University Resistance Club:

Progressive in Australia are facing a political impasse. This is highlighted by the July 11 no-choice election. Neither the ALP nor the ramshackle Liberal-National Coalition can honestly offer anything other than steadily declining living standards, more unemployment and more cuts to the public sector (including education funding). All this is on behalf of maintaining the profits of a minority who continue to do well out of everyone else's misery.

Its becoming clearer everyday that the difference between the ALP and the Coalition is really only one of emphasis and style. The Coalition makes blood-curdling New Right threats about what it will do to union rights and living standards, while Labor goes quietly ahead and does it.

Labour called the election early for the same reason that British P.M. Margaret Thatcher did: precisely because they worst is most definitely not over. In fact Labour clearly wanted to get the election over with before it brings down more harsh measures in the September Federal Budget.

There are two main tasks confronting progressives in Australia today. The first is to organise effectively to defend living standards in this country. For students this means fighting the tertiary fee and the privatisation of education and defending student welfare. This means the broadest possible campaign involving as many students as possible. The other task is that of building a real political alternative to the farce that passes for politics in this country.

We think that the best way to do this is to be part of Resistance, Australia's largest radical youth organisation. Resistance grew out of Sydney anti-Vietnam organisation in the sixties to a national organisation involved in a wide range of struggles: environmental, anti-apartheid, defence of living standards and international issues. It has been leading the anti-fees struggle nationally and is involved in the New Party process. Being part of Resistance is the best way to build a fightback to the Liberal-Labour austerity drive and to build a political alternative in Australia.

Perhaps the only detractions to this play are the gratuitous political barbs, which destroy the delicate, surreal indifference of Kafka's story. The obligatory Red Shed 'capitalist roader' denunciation appears, though not with the fervent Maoist intensity of previous productions. The ending is warped into a schoolroom lesson on the bondage of marriage (albeit brilliantly effected, as a bird-cage is

lowered over the girl's head, symbolising her submission to parental and societal dictates). And to say that Metamorphosis is built around an Oedipal conflict is a wanton fabrication of psycho-babble.

'Bawky Play' was written by David Carlin, an Honours student at Flinders University. A collection of fast-paced vignettes chronicles a young boy's obsession, and final rejection, of his imaginary playmate, Mr Bawky. It opens disastrously, with some petulant snivelling dialog, but gradually one is charmed and beguiled by Carlin's gentle comedy and sharp insight into children's foibles.

The Red Shed presents this double bill as "a searching look at the institution of the family". This, and other ideological booby-traps in the action and program notes, should not dissuade audiences from enjoying what is very enjoyable and innovative theatre.



A. U. Socialist Club

Life isn't just lectures, refecs and the bar. Outside (and even inside) the gates of this hallowed institution there's a real world with poverty, unemployment, incredible wealth and lots lots more.

The Socialist Club believes that the capitalist system is not just inequitable, but doesn't even work in the interests of the majority.

The Labor government has shown that while they aren't the same as the Liberals, the ALP is not going to challenge the privileged position of Capital in this country. The working class might pick up a few more crumbs (like Medicare) under Labor, but the true interests of the vast majority of Australians are being sold down the river just as surely as Australia's uranium is being sold to France.

The Socialist Club exists to raise questions of sexism, racism, imperialism and class politics on campus, contributing a socialist perspective to student life. It is not sufficient for progressive students to oppose fees, support land rights and call for increases in Austudy; we should try to inform ourselves and the community around us with a level of political analysis which enables us to understand why such things are important.

The Socialist Club is not aligned to any particular political party. In 1987 it includes members of the Communist Party of Australia, the Socialist Workers Party, the ALP left, the Socialist Party of Australia, and many who are members of no party at all.

A meeting-ground of the left and a chance to develop the theoretical background for your political activity, the Socialist Club is open to all



progressive students. Contact us through our pigeonhole in the Clubs Association office.



A.U. Liberal Club

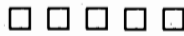
The A.U. Liberal Club is the oldest political club on campus. It is also the largest. The club provides an opportunity for students from all faculties to assemble and discuss matters they are interested in.

But there are two underlying premises upon which the club is based. The first is to provide for members a chance to argue issues on politics through dinners, speakers at lunchtime and publications. The second is to have some input into the running of student services and groups. This can be done by voting for a standing in elections to bodies which manage those services and then managing them efficiently.

It is absurd that students should be paying two fees - a Union Fee and Tertiary Fee. The introduction of the Tertiary Fee, abominable as it is, provides the opportunity to reduce significantly the Union Fee and to do away with duplication of inefficient and wasted services. This is the sort of issue some members are interested in.

The Liberal Club stands for students and for the better management of student services.

Christopher Pyne

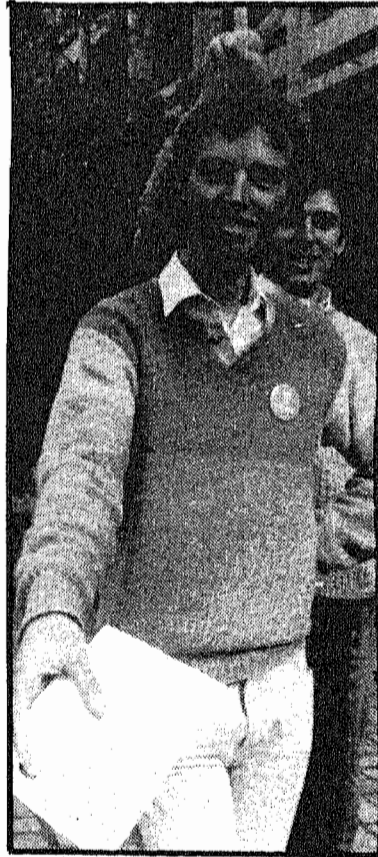


A.U. Labor Club:

The Labor Club is a group of people who believe in the principles of Social Democracy. We have an affinity with the Australian Labor

Party, with a number of members of the club also members of the Party, but we are not apologists for Mr Hawke and Mr Keating. We are an independent group of people who believe in something and who want to express and argue our opinions. We also try to make our opinions known, and accepted by others.

Primarily, this involves functions



such as speakers' rights and meetings to discuss policy. Last year we invited Mick Young, Rosemary Crowley and John Bannon to address us, and we are looking to conduct similar activities in this term.

Another thing that the Club is involved in is student politics. We feel that we have a valid contribution to make to the running of the various student organisations, and so we encourage club members to run for positions. We try to help our members get elected, and to support them when they are elected. Presently, a number of club members hold positions in the Students' Association on the Union Board or both.

Soon elections will come around again, and among the silliness and hucksting, you will have the chance to express your views on the way your student organisations are being run. If you hold the same principles as we do, please think of us when you exercise your right to vote.

Communist Collective

The CPA Collective is a club made up of members and supporters of the Communist Party of Australia. Through forums, film showings, and our newsletter *Grass Roots*, we raise issues of interest from a communist and feminist perspective, independently of China and Russia.

Membership of the club is limited to those who support our aims and objective, and who are accepted by the collective, but most of our activities are open to all interested students.

Contact us through Linda Gale in the Student Activities office.

ANNUAL ELECTIONS 1987

Positions Available: Union Board, 18

Nominations Open

Thursday, 18th June, 1987 (9.00am)

Nominations Close

Friday, 26th June, 1987 (4.00pm)

Nomination Forms available from:

Union Administration

Lady Symon Building

Yelling

Monday 13th, Tuesday 14th, Wednesday 15th, Thursday 16th, Friday 17th July, 1987.

TO VOTE

You need to produce one of the following to obtain a ballot slip. It must also be produced when the vote is returned to the Polling Booth.

The Adelaide University Student Card
1987 STA Travel Card
(with Adelaide University cited as Institution of Study)
1987 ISIC Card
(with Adelaide University cited as Institution of Study)
Adelaide University Law Library Card
Walter Institute Card

POLLING BOOTHS

Monday, 13th July

9.00 am - 5.00 pm Students' Association Office
11.45 am - 2.15 pm Airport Lounge

Tuesday, 14th July

9.00 am - 7.00 pm Students' Association Office
11.45 am - 2.15 pm Airport Lounge
11.45 am - 2.15 pm Law School
11.45 am - 2.15 pm CASM

Wednesday, 15th July

9.00 am - 5.00 pm Students' Association Office
11.45 am - 2.15 pm Airport Lounge
11.45 am - 2.15 pm Napier Foyer
11.45 am - 2.15 pm Walter Institute

Thursday, 16th July

9.00 am - 5.00 pm Students' Association Office
11.45 am - 2.15 pm Airport Lounge
11.45 am - 2.15 pm Engineering School
11.45 am - 2.15 pm Medical School

Friday, 17th July

9.00 am - 5.00 pm Students' Association Office
11.45 am - 2.15 pm Airport Lounge

Activities Council 8

Nominations Open

Thursday, 18th June, 1987 (9.00am)

Nominations Close

Friday, 26th June, 1987 (5.00pm)

Nomination Forms available from:

Students' Association

George Murray Building

THE STUDENTS' ASSOCIATION 1987 ANNUAL ELECTION

Positions Available:

President
2 Vice-Presidents (Education and Finance)
Women's Officer
Orientation Co-Ordinator
8 Councillors
On DIT Editors (up to two running as a team)
4 Members of the Education/Services Standing Committee
4 Members of the Activities Standing Committee
Bread & Circus Editors (up to two running as a team)
Student Radio Directors (up to two running as a team)

RETURNING OFFICER

PRODUCTION NOTES

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

FROM PAGE TWO

The detainees are being held in isolation cells in an underground building which is connected by tunnel with the Singapore Broadcasting Commission. Televised confessions are expected by analysts.

On May 27 2 000 people rallied at a Church service in support of the detainees. Many have similarly been held, and are being planned, in Australia.

Meanwhile, in other developments in Singapore, Mr Lee's government has announced curbs on the foreign press' reporting powers: it now cannot report on, according to one report, "the four major issues in Singapore, eg. race, religion, or anything sensitive to the government."

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An Ode on Grecian folkings

In the next of his series about student travel across the globe, ALEXANDER GROUS visited Greece and says that the countryside around Athens is a breathtaking sight not to be missed.



Many of those people visiting Greece are surprised by the fact that the country is well into the 20th century. Conjuring images of architectural splendours and an idyllic existence, Greece does not compromise a sense of antiquity when coping with a modern and somewhat hectic lifestyle.

Athens has a population bordering on four million, and as one leaves the congested milieu of the city for the surrounding countryside, serenity and a sense of complacency quickly manifest themselves.

Greece is accessible to almost every form of transport, making it easily within the reach of most European countries. One of the first ports of call for people is Athens.

Upon arriving in Athens by the various means elected, you will find yourself wondering where to stay. If you have arrived by train you will be

at the station Larissis, which is ideally situated for budget hotels and hostels; in order to capitalise upon the international significance of the word 'hostel', there are a dime a dozen places going under the title.

The station is only minutes from the heart of Athens, and it is here that the hotels catering to the budget traveller can be found. What is even more surprising is the cheapness of accommodation.

The dollar is worth roughly one hundred drachmas, and so you can easily convert the various prices. Rooms at the "backpack" type hotels which offer dormitory rooms, clean sheets, a lounge to sit in, and showers etc., cost around two or three dollars per night, making it one of the cheapest forms of accommodation anywhere! Likewise, a hotel offering a double room with individual showers, a toilet, and generally the same type of comfort you'll find at your Flag-Inn, will cost you about six dollars per night.

One can always opt for opulence and stay at one of the five star hotels, which price themselves on par with our own hotels.

The central areas in Athens are Syntagma, Plaka and Omonia. It is here or in the general vicinity that the pulse of the city can be felt. There is no shortage of restaurants, and the small taverns that offer

meals, and if you are on a budget, you can have an gastronomic orgy and still come out with a full pocket of change. Yiros are about seventy cents each, chips at fifty cents, and the multitude of local pitas, a tries can all be found for under a dollar each. International beers and local ones are sheer ecstasy for those with the taste, priced from fifty cents a stubby, to two dollars. Many hotels have happy hours, enabling you to drink yourself into a stupor for next to nothing. The Greek meals at the taverns are also truly majestic and reasonably priced.

In getting around Athens, taxis are unbeatable value! For the price of two dollars, you can traverse distances that would amount to fifteen dollars in Australia. They are truly good value, particularly if there are more than one of you. But beware, taxis stop and pick up anyone going

in the same direction and charge them a separate fare. Likewise, it is best to have some idea as to where you are going, for some taxi drivers will take you for the ride of your life, and take you for everything! Beware!

The archaeological sites of Athens are a must for visitors, and the Acropolis is one of the most famous. The entrance to the steps leading up to the Acropolis are easy to find, and getting to the top involves

climbing quite a few steps. Admission is free on Thursdays and Sundays, with a fee of about a dollar charged on other days. At sunset most of the ruins close, and the night life around the base of the Acropolis begins to move at a hurried pace. At the base of the Acropolis during the day you will find the agora, or market place as it is known. It is one of the many ancient ruins surrounding the Acropolis, and contains but one of the many museums of ancient Greek society.

Open air theatres are well worth going to, and you can see Sophocles' work performed in the same place it has been for thousands of years. If you desire a live band venue as we know them down here, and would like to see foreign bands, forget it. The country offers many fine local lads in the bouzouki bands and club acts, but Athens is bereft of the Tivoli-type venues for rock bands. What will make your stomach cringe and contort, however, is the seventies disco music

that abounds around Athens. Even more contagious than social diseases, this music will creep into the quiet cafes you are in, due to some really 'hip' person playing 'Born to be Alive...' on a stereo.

Two quite exceptional places for visitors wishing to meet other 'decent' visitors are Diana the Huntress, and Annabellas. Indian and other spicy foods are served at the former and it is a quiet, dark underground type den right beneath a hotel. You give the cool Cinghalese that runs it any music you might have, and he will play it. Annabellas is a busker's haunt, and is like a small pub. It is fantastic on weekends, where a busking competition is held every Sunday, and you can meet people from every country in the world there.

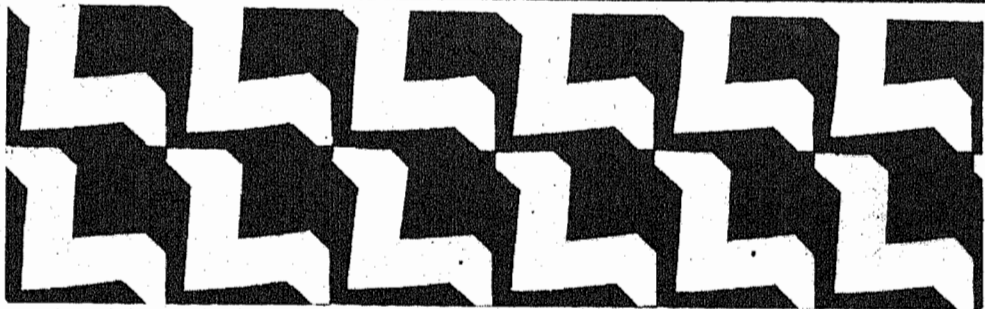
Visiting Monastiraki on a Sunday is quite an experience, for the area is a congregation of small handicraft stalls, antique dealers, and people selling any memorabilia of Greek origin that you care to name. Haggling is the name of the game, for you can bring the asking price down considerably through the use of a little verbal communication. I managed to get a jumper down from forty five dollars to thirty, where the little man with a mischievous smile would not budge. I thought I had done well, but his laughter as I left made me think otherwise. Some of

the best eating spots in Athens are gathered here, and the smells and sights of the foods cooked in the taverns are agony to a hungry traveller.

The locals in Athens are quite courteous and friendly towards foreigners, and will go out of their way to try and help you, should the need arise. Beware of some of the local lads however, for machismo borders on a very obvious level at times, and do not be surprised if hordes of lads are combing their hair in the reflection of shop windows. Just don't feel the need to comments that's all! They can get pretty stubborn when provoked, and if you are a tourist, they will make doubly sure to let you be the first to either fall, or back down. The discretion you use is about the same as in Adelaide's very own little Athens; the infamous Hindley Street - Saturday nights queuing with the multitude of morons from every nationality along this street is a joke in itself.

In order to economise and further enjoy the fruits of this city, if you should find yourself in Athens it is only the starting point for catapulting yourself to one of the many Greek isles, or the surrounding countryside. Car hire is pretty expensive, but rail and bus transport are both cheap means of travelling. Rhodes is the main tourist island of Greece, and during winter in all of the country you can find discounted hotel rates. Stock up on foods from the grocery stores, butcher, baker etc. for they offer you a very economical means of eating, and let you savour many fantastic delights. The sweet shops are equally delectable, with a range of desserts that is staggering, and all are freshly made. The Greeks always love to hear foreigners trying to communicate with them in Greek, and get quite a kick from this. They will appreciate your efforts however, and the few words of greeting, hello etc, could help break the ice in many situations.

Greece is a country that is well worth visiting, and in the summer the place runs rampant with, glimpse of human flesh, the likes of which you have never seen. Thousands converge on the country during the months of June-October, when there are quite high temperatures. I prefer to see Greece in January-March, when the weather is milder, and the tourists are fewer: No matter when you decide to go, your visit should be a fruitful and rewarding one.



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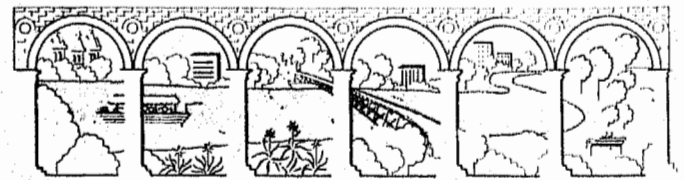
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HOW TO KEEP WARM THIS WINTER

COMPUTERS

JOHN LINDSAY

When you look at a modern application program written for an IBM personal computer and consider what it does and how it does it, two things become startlingly clear: it uses at least 384 thousand bytes of memory and it is slow.

So, who cares if an application uses 384K of memory, most IBMs have 640K, almost twice that much and all the Turbo clones run applications a bit faster than an IBM, certainly sufficient to make them tolerable. Well I care and so do most other computer users and programmers. They care because 640K of memory is being shared with other applications running behind their current 'window'. This means they have a program that knows, for example, all the postcodes used in Australia and a note pad utility and a database all stored in the computer's memory at the same time. The problem arises when the user wants too many applications in the memory at the same time. This leads to users installing Expanded Memory cards and Enhanced Expanded Memory cards at the expense of speed (already on the slow side) and ease of use (the easier to use the slower it runs).

So what am I griping about? Computers today have ten times as much memory as the old CP/M systems in use at the start of the decade. They are capable of executing code five times as fast as the old CP/M systems (a clone IBM AT running at 10Megahertz), yet they run the same applications as before but in ten times as much memory and sometimes more slowly. WordStar is a good example of the speed decrease, it runs more slowly on an ordinary IBM PC and it uses more memory than on a CP/M system. This is due in part to the code from the CP/M version being 'ported' straight onto an IBM, a process carried out by a cross compiler which converts the old CP/M program to run on the IBM's hardware.

If software authors sat down and thought about what they were doing with the machines they program on, they would realise the incredible power they can unleash. There is no reason why an IBM PC can't be programmed to be a general purpose computing workstation, many companies have grouped together a few programs, made them look the same and use approximately the same keys for similar operations but none of them have done it right. By right I mean design it from the ground up with speed in mind. The programs should use as little memory as possible and should all reside in memory at the same time. The operator interface should be sparse, like the old fashioned CP/M programs and graphics should only be used for graphs and graphic designs. Silly sound effects should be avoided at all cost and fancy key sequences should not be used to move from application to application. The Apple Macintosh has the right idea with the 'ClipBoard' concept. The Clipboard allows part of the display from one program to be transferred to another program. The two programs must support the Clipboard for it to work but if they do, everything is straight forward.

The IBM doesn't handle text in quite the same way as a Macintosh, nor does it allow graphic manipulation on the same scale. The Tower of Babel that is growing daily is not being helped by IBM's own tendency to destroy the PC standard every time they release a new product. The new range of Personal System 2 machines offer programmers an excellent opportunity to devise interprogram communications standards which would last until the turn of the century, but I doubt if they will take the plunge, the concept of interchangeable programs, data and computers is contra-competition, contra-IBM and contra-The American Way of doing things.

Having trouble getting out of bed in the morning? Breathing fog and getting goosebumps? Has ice formed over your kitchen sink? SALLY NIEMANN and ARTHUR KAVOORIS come to the rescue with some winter survival tips and how to get the blood running to your toes and other fleshy parts of your body.

Having problems getting out of bed in the morning? Breathing fog and continuously getting goosebumps? Has ice formed over your kitchen sink? Yes, you brightpeople, you've noticed it's winter. Not bad for a bunch of Uni slime. The second term blues, when it's too cold to move, and too wet to have a good time. Think again. Once more, Sally and Arthur come to the rescue with winter survival tips. How to get the blood running to your toes and other fleshy parts of your body. How to cheer yourself up on the cheap. What to burn and what to keep to wear later. Yes folks, it's all here.



(1) Where's the Fire?

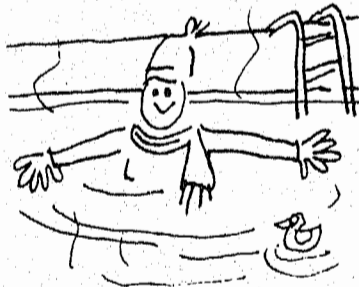
Stop laughing at *The Young Ones*. They were poor but sensible people. Burn anything that isn't yours—rented furniture, old Tony Barber records, newspapers—anything that will never be of use to anyone ever again. If you are unlucky enough not to have a fire in your bedroom, blow \$25 and get a K-Tel electric blow heater. Find a comfortable sitting position (preferably directly in front of the heat) and stay there until you see the first Spring rays of sunshine.

If you are pretentious/bourgeois enough to have a gas oven, turn it on and sit in front of the open door. Ensure you light the flame, or you won't be around to worry about the rest of winter.

If you took our earlier advice and your recycled undies are ready for the Rinso—forget it. You'll get more satisfaction from throwing all that combustible fuel on the fire.

Hunt around behind pubs and hotels. They usually have a stash of mallee roots hidden somewhere.

In general, become a pyromaniac.



(2) Exercise:

Exercise, although we consider it to be unhealthy, keeps you warm. Get the rest of your Botticelli beauty friends together, and head for stroke territory—the Adelaide Uni gym. Jogging is free, but really, who would want to be seen with that bunch of Torrens trendies?

Venture into the leafy Eastern Suburbs and offer your services as a gardener. Stress that all gardening will be

done at your leisure, and that all tools much be supplied by the householder. Wait until no-one is home, steal a Kombi van, and clearfell the bigger, healthier trees in their yard. One or two should last you the entire winter.

Go for a walk along Glenelg beach. It's only 15 minutes from town by tram. This is a particularly good time to go, because the landscape is free of the proletariat and their panel vans.

The Adelaide Aquatic Centre costs less than \$2 and is kept at a constant temperature of 32°. Avoid this pool during school holidays or you'll have to dodge paddle boards, floaties and the small, limp bodies of drowned kiddies.

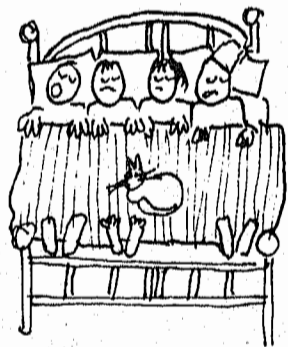
Loiter around department stores—it's always warm there. When that nice John Martins lady offers you a coffee voucher, grab the lot and head due north to the escalators. Eliza's has quite nice coffee.

Dress down and go to the Second Storey—then demand filtered coffee. Being poor is no excuse for compromising your values.

The Casino is nice and warm and they've lowered the dress standard. You can easily squeeze yourself in between the fake furs and safari suits.

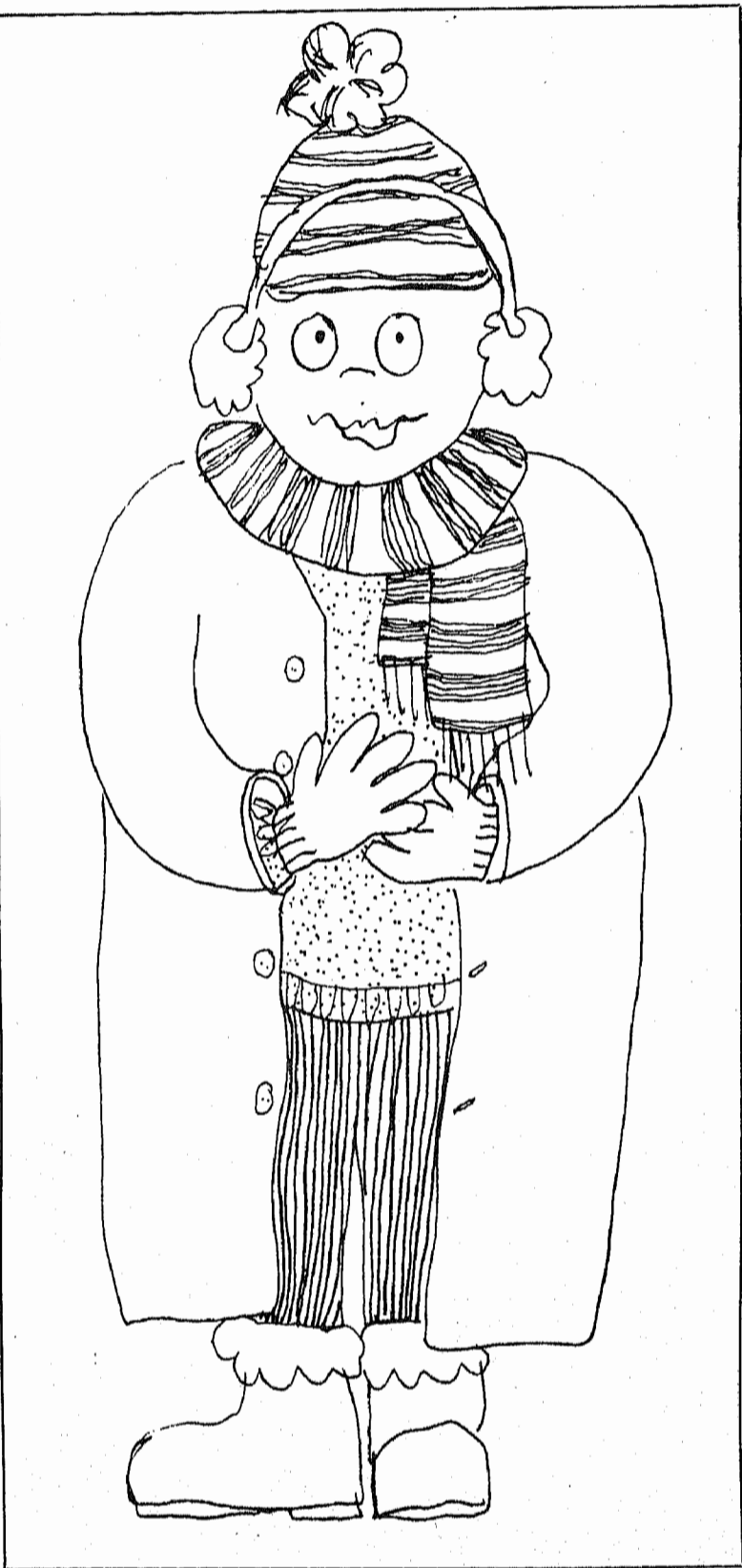
Winter is a good incentive to start spending more time at the Barr Smith. Who needs the tropics when the library is guaranteed to send you to sleep in less than 27 minutes?

Communal housing is great. Why not take it one step further and introduce communal sleeping? With four in a bed you'll be toasty warm, and get to know your sharemates much more intimately—but you may have to wash the sheets more often.



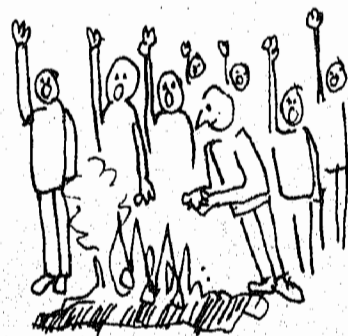
(3) Eat Eat Eat!

Break out your fat clothes and be prepared to fit into them in a month's time. Sticky buns, pies, pasties, rice and pasta—anything that is hot, cheap and chock full of carbohydrates is great for winter. You had better ring and book Greasy Joe's—they get very busy at this time of year. Hope to God the Continental Soup lady returns to Uni with her sack of instant soup. Take a packet to the Mayo and defy them to charge you for the hot water.



Who care about the monosodium glutamate—it will give you the buzz you can't afford to get from amphetamines.

Mulled wine is lovely in winter. Buy five litres of el cheapo red wine, add citrus juice, honey, cinnamon, nutmeg. Keep a pot of it simmering continuously.



Become a neo-radical and go to rallies where there is certain to be burning effigies of Ronald and Nancy. Make sure you stand near the front.

If all else fails, pour petrol over your head and set yourself on fire. We don't really give a damn what you do to entertain yourselves this winter. We are going to be cold and bored, so why shouldn't it happen to you too?



(4) Mental Heat:

Now is the time to let loose and have an argument with your sharemate who has been annoying you for six months now. Arguing will get you nowhere, but is a good way to keep hot under the collar. Enrol in a Philosophy course to get a few ideas for arguing topics. After all, we still don't know if there is a God!!!

Become a contributing *On Dit* correspondent—Jamie will give you stories that will make you break out in a hot sweaty lather.



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FEATURES

HAS HISTORY REPEATED ITSELF WITH AIDS?

There are many fascinating parallels between the appearance of syphilis and AIDS in the Western world. There are also some fundamental contrasts. Some important lessons can be learned by looking at these two afflictions together - and the way that society reacts to them.

The origin of both diseases is shrouded in mystery. Two theories on the origin of syphilis have stood the test of time. The Columbian theory (the more popular) says that Christopher Columbus's crew brought syphilis back from the Americas in 1493 on their maiden voyage from Haiti.

The Unitarian theory of the origin of syphilis states that modern syphilis began as a variant of one of the non-venereal *treponematoses* (spirochaete disease) in Central America. It is unlikely that the mystery behind each theory will ever be fully resolved.

It is agreed, however, that syphilis, probably in a much more virulent form than we know it now, swept the world for over a century and killed untold thousands of people in the late 15th century.

Curiously, in an age when infections were widely believed to have supernatural causes, such as comets, earthquakes, the result of miasmas, the Great Pox (as syphilis was then known) was rapidly recognised as sexually transmitted.

AIDS and its principal means of transmission were swiftly identified long before the human immunodeficiency virus (the cause of AIDS) was first sighted. We can only hope the Australian perception of this virus infection survives the Grim Reaper-and-bowling ball image.

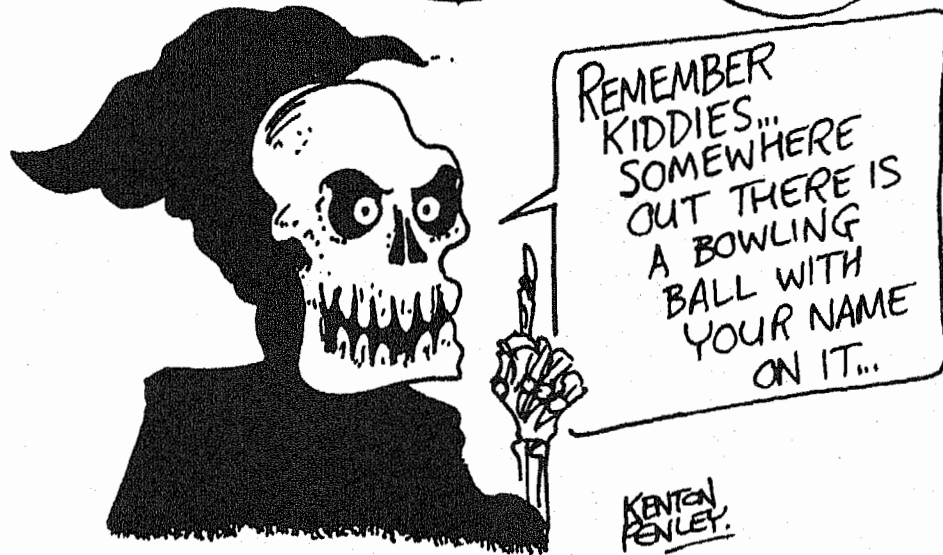
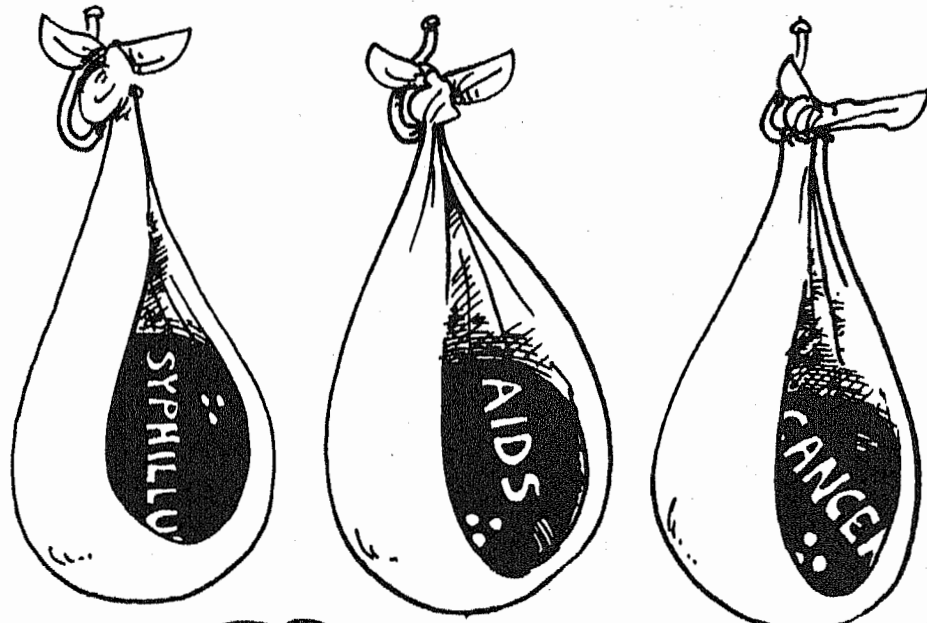
Syphilis, like AIDS, had a propensity to infect prominent people. One of the finest and first descriptions of its clinical features came from the physician of Cesare Borgia, then a cardinal in the Church of Rome.

The condition had profound terminology problems during its first century in Europe. As a disease it was used to reinforce parochial prejudices - usually directed against quarrelsome neighbours. The French knew it as "*le Mal de Naples*" (the Neopolitan Disease). In Naples it was known as "*Morbus Gallicus*" (the French disease). In England it was called the Spanish Disease. Syphilis (the earlier spelling), a term coined by the Italian pathologist Fracastorius in 1630, was a mythical shepherd who suffered from the French Disease.

After brief flirtations with Gay Related Immune Deficiency (GRID) and the more colloquial Gay Plague, the Centres for Disease Control in the United States coined the term Acquired Immuno-Deficiency Syndrome for surveillance purposes of the most severe form of infection.

In 1986 an international scientific committee developed the term Human Immuno-Deficiency Virus (HIV) infection to include the whole spectrum of the disease. This of course will not resolve all the personal agendas involved in HIV infection.

I had the experience of watching an AIDS documentary in Bombay in '84. A leading doctor on the show explicitly stated that AIDS would arrive in India with "Arabs and hippies". I was only surprised he didn't include Pakistanis.



There are many fascinating parallels between the appearance of Syphilis and AIDS in the Western World. BASIL DONOVAN shows how our historical bungling of Syphilis has much to teach us about the AIDS virus.

Like Australians, the Indians wanted to see AIDS as someone else's problem. Hence the motivation behind the current national publicity campaign.

Last week on the ABC television program *The Investigators* a woman defending the travel insurance industry was asked why sexually transmitted diseases were explicitly excluded for travel insurance claims. Her defence was: "if you play with fire, you should expect to get burned."

This begs a few further questions. Why don't the same companies apply the same criteria to diseases related to obesity or cigarette smoking?

Couldn't catching hepatitis in India be similarly described as a self-inflicted injury? Are gluttony, smoking or travelling to India more natural than sexual intercourse?

While this mentality prevails, it is small wonder that, as the 20th century began in Australia, most other infectious diseases were brought under control but syphilis continued to expand. Rather, laws to persecute those afflicted were instituted

in the form of various Venereal Disease Acts in each State.

However, there was no support from clinics to help sufferers understand or get rid of their contagion. The constabulary, until the early 1980s, busied themselves chasing prostitutes about the streets. Prostitutes were regarded as guilty-without-trial of carrying the disease to the "innocent" populace.

Now, in the 1980s, NSW State politicians have already instituted laws to persecute those who test HIV anti-body positive. The Victorian Government is seriously considering similar vote-catching posturing. We needn't discuss Queensland.

All of these States have been tardy in backing up their concern about the epidemic with clinical services.

It is interesting to note that quarantine is being tossed about again as a possible strategy against AIDS, despite the numerous historical examples of its failure in this type of epidemic. And the population wonders why people are reluctant to seek antibody testing!

Under international pressure, the Australian Government was a signatory to the Brussels Agreement of 1924 which guaranteed to provide free VD services to sailors in major ports.

Sailors were historically perceived

as the international carriers of syphilis. Several years later the States actually established such clinics (for men only). Sceptics will note that this was more than a century after the proverbial "horse had bolted" in this country.

Even in the 1960s and 1970s, public STD services in most States were kept at token levels, despite massive increases in all STDs. Many point out that the paucity of clinics, particularly in NSW, is what forced homosexual men to donate blood in the early 1980s in order to be tested for syphilis. The result - Australia had a disproportionately large number of transfusion-associated AIDS cases early in the epidemic.

Veneerologists and other STD clinic staff were somehow tainted by associations with these "criminal elements". When Neville Wran was advised on the foolhardiness of the Proclaimed Diseases Act (AIDS Legislation) of 1986 he ignored all expert argument.

The doctors, he said, were suffering from the "Stockholm Syndrome" - an allusion to a hijacking where the kidnappers and hostages paid compliments to each other afterwards.

Thus, inevitably, we seem to be cursed by people's personal agendas in discussions on syphilis, and now AIDS. For many years syphilis

and gonorrhoea were known as "God's little allies" and exploited as a demonstration of what happens where the prevailing morality is weak.

It became a moral debate rather than a biological one, and the victims suffered doubly as a result. The Rev Fred Nile - a full two years after AIDS was demonstrated to be the result of a viral infection - was still insisting that AIDS was somehow immaculately conceived through sodomy.

Joh Bjelke-Petersen insists liberal laws on homosexuality in NSW spread AIDS, even though more than 90 per cent of those dying contracted the virus when homosexual acts were illegal.

It was once stated by Sir William Osler that "he who knows syphilis, knows medicine". The medical profession was for a long time fascinated by this disease with its multitude of clinical presentations affecting almost every organ system.

Every medical student routinely learned to plug syphilis on the end of lists of differential diagnoses for most conditions, from insanity to broken bones. Many famous physicians gained their reputations in syphilology.

AIDS, or more correctly HIV infection, has usurped syphilis in this role. However, the clinician can easily become too absorbed by this new clinical enigma and ignore its public health aspects. There are also some fundamental differences between the two conditions.

First, syphilis naturally becomes non-infectious, usually within a year, and invariably within two years of the infection being contracted. Thus, tracing the "guilty" event where the germ was acquired is relatively easy.

Infection with HIV, however, is life-long. Many years of moral virtue, celibacy or monogamy do not eliminate its infectivity. The moral debate stands on even thinner ice.

Syphilis, particularly in its secondary stage, is highly infectious. AIDS, on the other hand, is primarily a blood-borne disease. It transmits sexually with great reluctance. Properly and constantly observed "safe-sex" measures (particularly condoms) are likely to be effective, even if a partner carries the virus.

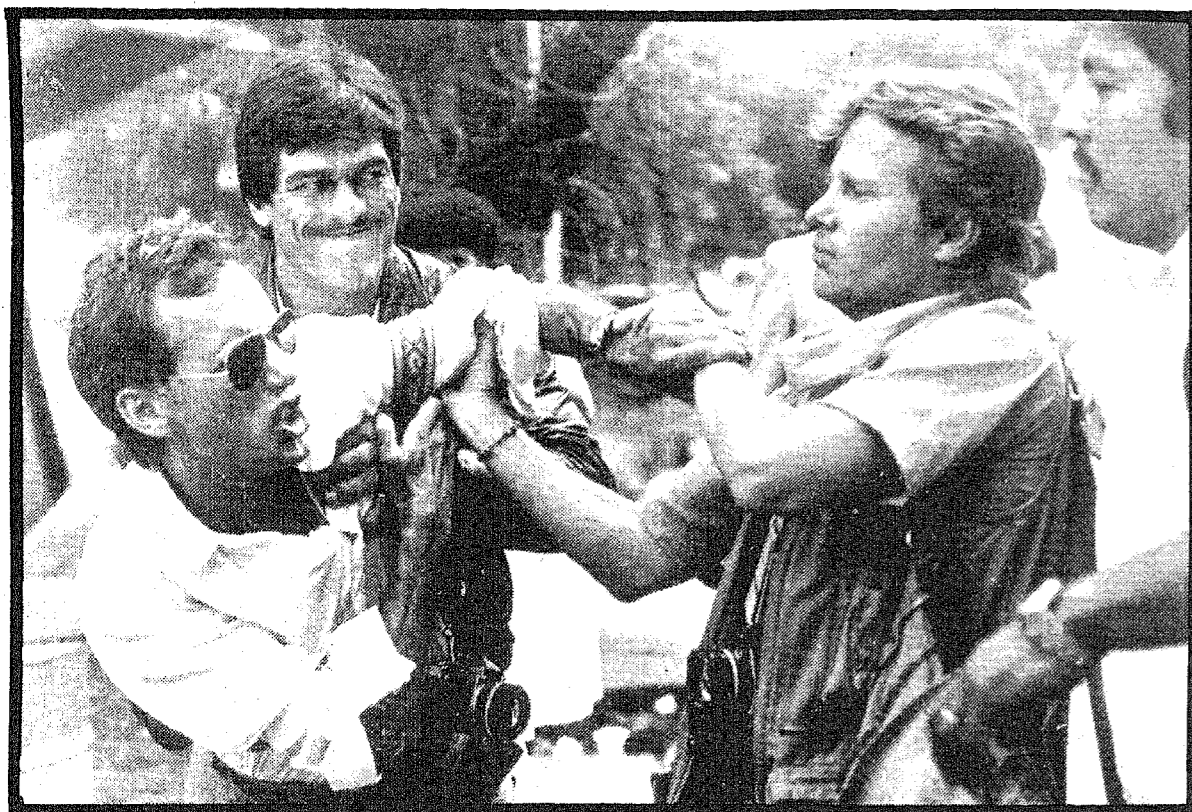
And what of the humble condom? Made at various times from linen, sheep's gut, banana leaves or whatever, the condom began life as a disease prevention measure rather than as a contraceptive. Even the infamous Casanova, though not expressing any great affection for them, understood their value and used them.

I've often wondered how, if condoms turned people off so much, they can "promote promiscuity". Evidence from the Sydney AIDS study group showed that as the use of condoms increased the number of sexual partners declined.

A final sobering thought. By any criterion, HIV infection is much worse than syphilis ever was. We cannot afford to make the mistakes nor tolerate the political posturing (not backed up by resources) that we made with syphilis. This disease is too relentless.

The current and timely publicity campaign, whatever bounds of taste are breached, is the very-least the Commonwealth Government can do.

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From the Killing Fields to Salvador: the hazards in bringing home the news

Last week, Australian journalist Niel Wiese gave a talk on journalism in a foreign country. SALLY NIEMANN talked to him about reporting from a war-torn country such as Nicaragua.

Neil Wiese is an Australian freelance journalist who has experienced all the hazards of reporting in a war-torn country.

Wiese has been based in Nicaragua for the past two years. At the Otherworld Centre in Pire Street last week, he gave a talk on Nicaragua and his experiences there.

"I left Managua two months ago so I'm two months behind the play and some of the things I say may be outdated."

"I've been in contact by telephone to some of my journalist colleagues there more recently," he said.

"Working in the media in Managua is much the same as working in London or Sydney or Adelaide. There is a rat pack mentality, where journalists tend to work together, and they tend not to break the mold, and look for stories other than what is thrust before them."

It appears that there are a large number of American journalists based in Managua mainly because of the huge amount of public interest in the area back in America.

Some of these journalists have been there for quite a long period of time and are unable to speak Spanish and have little interest in the culture at all.

"I think this is one of the dangers of having this sort of media presence in Managua, which is one of the reasons I went there. I was a bit disturbed by some of the things I read."

"It's peculiarly American. The British journalists are very efficient, and the Western Europeans are different again, but the Americans seem to live in this bubble."

Neil Wiese dispelled all rumours about foreign journalists being censored by the Nicaraguan government:

"A lot of people have asked me whether foreign journalists are censored in Nicaragua, and believe that the Government makes us submit our material before we send it out of the country. None of my journalistic colleagues of any nationality have ever had any problems with any government instrumentality in censorship," Wiese said.

"We have trouble with the

bureaucracy, but that's just a Nicaraguan problem. Essentially it's not a problem of the FSLN."

"Censorship one hears about in terms of press coverage deals with the internal situation only, and that, according to the FSLN, is a result of the war. It doesn't affect foreign journalists."

"We have no problems getting our news out, other than the normal logistical problems."

Only two journalists have ever been expelled from Nicaragua, and that turned out to be basically a cock-up of the foreign ministry there. They were invited back within the same week they were expelled.

Wiese says, the major problem is covering the Contra side of the war. "In the last 12-18 months the Contras have become fairly paranoid about the media, because they've had what they regard as bad press."

"It's only in the last three or four months that they've actually allowed journalists to go back with them on military assignments."

"If you are a journalist and you want to travel with the Contras, you have to either pass their base camp into Nicaragua or go through their head office in Honduras."

"They have only allowed two journalists in the last twelve months to do that. One was from the ABC network in the US, and one was from the New York Times," he said.

The major reason for these stringent rules have been the Contra's recent problems with public relations. According to Wiese, the American ambassador in Managua has in the past attempted to control the type of information that has come out of Managua.

"Something very telling happened last year. The documentary *Bullets of the Poets* (reviewed in *On Dit* this week) directed by Australian Director, George Gittoes, was made in Nicaragua."

"Originally that documentary was supposed to be about an American journalist, a woman working for an American television network. She was paid a fee, and one of the sequences which they filmed was of her interviewing the American ambassador in Managua."

"They went into his office and were given permission to film. They were amazed to find that during the discussions between the American journalist and the ambassador, the ambassador was suggesting to the journalist in no uncertain terms what she should and should not be covering in Nicaragua."

"The filmmaker was quite astonished at this and immediately realised the documentary he was making about the independently minded gung-ho female correspondent in Nicaragua wasn't going to be a workable thing."

"I don't know what happened to the footage but I think it may be very valuable for it to make it to air."

Wiese's experiences at the front with the Sandinista fighters demonstrate why it is that the Contras have been unable to defeat them.

"I've had a couple of experiences of being with the Nicaraguan military first hand in various patrols and combat situations. There is no question that as a military unit they are well honed and very experienced."

"They are formidable in terms of a defensive unit. They defend their country very well. I've spoken to a lot of conscripts, the guys who have done two years military service at the front. They have to do it, and it is something which their country needs."

"That doesn't mean they like doing it. They hate doing it but do not resent their government for having to do it, because they know it has to be done."

Not everyone in Nicaragua thinks like this, and apparently there are draft dodgers in the country. Some draft dodgers cross the border to Honduras, some become Contras and some eventually give themselves up.

The internal political and military situation in Nicaragua remains complicated, with the Sandinistas (FSLN) being partially supported by Russia, and the Contras being supported by the USA.

Honduras and Costa Rica have also been adversely affected by the war. Honduras has been used as a base for the Contras, and although

they have been asked to leave, the USA still remains there.

In Costa Rica 20 000 Nicaraguan refugees live in villages and camps. These people are mainly farmers who have been dispossessed of their land. In Honduras, many farmers have also become dispossessed people and are refugees in their own country. According to Wiese, the Russian presence is not as great as we had formerly believed.

"There is an extensive Soviet presence in terms of military hardware because that is where Nicaragua gets most of its arms from."

There is also an enormous amount of Soviet wheat, which may have come from America originally anyway.

"There is also an enormous amount of Soviet Soy milk and sardines, at various times of the year. The Soviet Union has an enormous capacity to give to Nicaragua, and despite the fact that the Soviet economic presence in Nicaragua is high, it may surprise you that Western Europe is still the greatest supplier of aid to Nicaragua, which is something you don't hear from Washington."

"It's not an East West problem, although if it keeps going the way it is it may be forced into becoming an East West problem, which may be one of the long term aims of the US administration."

"There are still a large number of Cuban personnel in various parts of Nicaragua, although this is being scaled back."

"Sadly, the health and education statistics of Nicaragua are beginning to deteriorate after making impressive inroads in the first two or three years of government. The government admits that it is simply a problem of funding."

The Nicaraguan government spends 50% of their budget on funding the military. Some sources put it at 60%.

"It doesn't leave much for putting into effect the social welfare programs upon which the government was elected."

"When I left Nicaragua the foreign ministry was, in American terms, very comfy about the way the war was going. They felt that by the end of the year the war as we know it may well be on the wane because of the fact that US congress has to vote by September 30 for more funding for the Contras."

"There was a good feeling earlier on that the Contras were not going to get any more funding, but the Nicaraguans aren't counting on it. They are preparing for the worst, and the worst is that the Contras get more funding before September 30. Which will be pretty bad news for Nicaragua and the economy."

"We have to wait and see what happens in Washington. That's where all the action is."

"I was recently talking to a free press journalist in Managua and he was saying that the military situation has stabilised. There have been some fairly bloody battles in the first three or four months of this year."

"The free press journalist said that from what he could gather from the defence ministry and the media in Managua, the Contras have been pushed back and neutralised."

"The government was saying a year ago that the Contras were strategically defeated, and it was clear when I left in April that the Contras were making a sort of do or die effort to cause problems and create headlines back in the Washington."

"The Sandinista forces have launched several major counter insurgency programs in the North and to a lesser extent in the South."

"There seems to have been a real upsurge of killings in the country, of peasants mainly. And there were more head to head military clashes between the Nicaraguan military and the Contras. That hadn't been happening for about 18 months."

In Costa Rica the CIA pays people in refugee camps \$1 000 per month to cross the border into Nicaragua and join the Contras. Apparently the refugees take the money but have little heart for the battle.



OCCUPATIONAL HAZARDS

Last year 13 journalists were killed in the line of duty. The year before it was 24. In Fiji last month, ABC reporter Peter Cave thought that he was going to be the next casualty. PAMELA BONE reports on the risks of bringing home the news.

Some journalists rarely leave their air-conditioned offices, their telephones and their video display units. Others stand in front of bushfires, continuing to report as their own houses burn down. Or run across burning fields strewn with bodies. Or report from battlefields with bombs exploding in the background. Some are imprisoned or executed.

Reporters risk, and sometimes lose, their lives to get stories. Last year the worldwide toll of journalists killed while carrying out their professional duties was 13. The year before it was 24.

But sometimes, especially in television and radio reporting, the danger becomes the story. The "I'm writing this while the bullets fly around my typewriter" report. The recent events in Fiji have been a good example, with breathless

reports of journalists being arrested and experiencing mob violence dominating some radio and television news bulletins, especially the commercial ones. Radio station 3AW [in Melbourne] even took out a full-page newspaper space to advertise its coverage of the coup: "I'm Hugh Riminton in Suva...I've got to go Rod, I'm being arrested, I think."

Does the use of reporters telling their own story give immediacy and impact to complicated events, or does it trivialise them? The stories of some journalists covering the Fijian crisis, who were in genuine danger, were never reported because of policy decisions by their new chiefs. The experiences of other reporters were sensationalised as much as possible, with hysterical edge to them.

Peter Cave, of ABC Radio news, went through a mock execution in Fiji. He was arrested three times, the first time after he, Trevor Watson and Red Harrison of the BBC were dragged out of bed at 5am by armed Fijian soldiers. They were released that time but about 10pm the same day the soldiers came back and took Trevor Watson away, Cave said.

"About midnight, Red and I were in the room, working, when there was a kick at the door and half a dozen soldiers armed with self-loading rifles pointing at us burst into the room. In charge of them was an army lieutenant - he must have been six foot five - with a Rambo-style scarf around his head and webbing with bullets around his waist. They grabbed us, slammed us up against the wall and gave me the most thorough patdown I've ever had. They accused us of destroying their country."

Cave and Harrison were marched down a fire escape into a basement. "At all times they treated us like dangerous terrorists, menacing, leaping around in front of us with guns at the ready, very theatrical." In the basement, the soldiers loaded their guns and told Cave and Harrison to put their hands against the wall and not to look around. "They cocked their guns, we heard them click, we were both absolutely convinced we were about to be shot. But then they grabbed us again, hustled us through the lobby of the hotel past terrified guests and put us into a truck."

That was not the end of the ordeal. The truck kept driving around dark alleyways and stopping, with the soldiers having loud conversations in Fijian as though deciding on the best place for the execution. The two men were then taken to a police station where they were held in separate dark, dirty cells for two hours, until the Australian consul, who came to the police station to negotiate on behalf of Trevor Watson, had them released. (Watson was expelled from the country.)

"But as we walked out of the police station, we passed the truck with the Rambo lieutenant sitting in it. The consul showed his card but the lieutenant said, 'I know who you are,



get with them'. Then we were all held for another two hours before we were finally released."

Cave says he remembers most of all "the pure hatred" in the face of the lieutenant, whom he later learnt had been trained in psychological softening-up methods in Lebanon.

In none of Cave's reports was his personal danger mentioned. "I've been back two days and I haven't been able to sleep much. A car's lights shone through my bedroom window and I woke up in a lather of cold sweat," he said last week. He has been in danger at other times, including having a teargas bomb explode in his face during the student riots in Korea, and says that sometimes "it seems like a hell of a way to make a living. It is worth it, but I couldn't tell you why"

Hugh Riminton, of 3AW news, says that although he was arrested twice and detained on two other occasions, he didn't at any time fear for his life. Even though, while squatting on the floor filling a story over the telephone in a boarding house, he looked up to see a row of black shiny boots and the barrel of a gun at his face level.

He did not know that the owner of the boarding house was a supporter of the man who seized power in the coup, Colonel Rabuka, and had reported Riminton as a spy. "But the mock-execution of Red Harrison and Peter Cave puts all the other experiences in the shade," Riminton said. "I was not really frightened but a bit unnerved a few times. Someone writing in the 'Australian' has said that the riots were no more than a bit of a brawl. I reject that entirely. It was out of control."

The experiences of Michael Venus, of Channel 9 news, were not used in their news bulletins, mainly, according to Nine's news director John Sorell, because by the time he arrived back from Fiji the story was a week old. Because of the difficulty of getting film out of Fiji, Channel 9, like some of the others, used the reporter's voice accompanied by a still photograph. But Venus's experience was fairly frightening, as he readily admits.

"I was terrified, to put it mildly," he said. Venus, his cameraman Scott James and sound recordist Malcolm Trallegan, were walking through a park where about 4000 Fijians were gathered. "They started screaming at us 'get out, get out'. We jumped into a taxi, but a mob surrounded us and started smashing the windows, punching and grabbing at us through the windows. To make matters worse, the taxi driver was an Indian."

"The police tried to stop them but they were hopelessly outnumbered. Then they started to overturn the car, and had two wheels off the ground when the Fijian troops arrived. They formed a human wedge between us and the crowd and inched us slowly through it."

Margot O'Neill, of ABC-TV news, was one of the first foreign journalists to get to Fiji after the coup.

O'Neill's fear came through very strongly in her report on the television news that night which, because she could not get her film out of Fiji in time, was a voice report accompanied by a still photograph. And it did give a sense of immediacy and urgency to the story. She was in one of a convoy of taxis carrying members of the Australian media near the Suva town hall, where the great council of chiefs was about to meet, when a huge crowd of people started yelling and running towards them.

"My taxi was surrounded by hundreds of yelling people. I couldn't wind up the window because they were holding it down, their faces were inches away from mine. The crowd was trying to tip over the taxi in front. I was in a substantial state of panic about our safety at this stage. Then the soldiers came and got us out of the taxi and we had to make our way through the hostile, angry crowd, which the soldiers were just managing to hold back."

"They were pulling and punching at us and my cameraman was hit about the head. I wasn't actually hit, probably because I'm a woman. One pinched a handful of my cheek and another made a grab at my breasts. I think they thought that kind of physical intrusion was more appropriate to a woman."

O'Neill said that the army lieutenant who rescued them (Lieutenant Tarakini, who became something of a media hero) told them later that he doubted that they would have got away alive without the soldiers. "The next day she was frightened even more when a crowd of Fijians outside the Suva Travelodge, where most of the foreign journalists were staying, spotted some photographers on the roof and began rushing at the hotel."

When she spoke to me, still from Fiji, O'Neill said she thought there had been an over-excited reaction from some journalists and some reports had been a bit hysterical. "It is unfair to say that law and order were ever completely broken in Fiji," she said.

Of course, it is not only on overseas assignments that reporters are put in danger. Chris Masters, who did the recent *Four Corners* report on alleged vice and corruption in Queensland, said that it was one of the most hazardous assignments he had ever done, with his cameras being smashed and witnesses harassed and intimidated. Max Uechtritz, ABC-TV reporter, was attacked at the funeral of crime boss Robert Trimble, and left feeling very sore after being punched and kicked by about six hefty mourners.

Some of the assignments of the reporters for programs like *60 Minutes* and *Four Corners* would make reporting the Fijian coup seem almost pleasant. Jeff McMullen of *60 Minutes* and formerly of *Four Corners*, thought that a lot of the reporting from Fiji was hysterical and wondered what the old hand reporters, who spent years covering every trouble spot in the world, think of it. Or what Tony Joyce, kil-

led in Zambia, or Neil Davis, killed in Thailand, would have thought of it.

Covering guerrilla wars or coups in banana republics could be more dangerous than conventional wars, McMullen said. A reporter could be killed in a moment of spontaneous madness, blown away for talking back to an interrogator. But, although he acknowledges the ordeal that Cave and Harrison went through, in Fiji "all hell was not about to break loose" as it did in some of the horror spots McMullen has covered in his 20 years of reporting. McMullen says he does not often talk about the things he saw in Nicaragua, in El Salvador, in Guatemala or in the Middle East wars. "Most of it was so horrible and so senseless you don't want to put yourself or others through it. But it does put the Fijian thing in perspective."

A lot of what Jeff McMullen told me was too appalling to put in print. "It's the looks on the faces you don't forget," he said, "faces you have known. In Nicaragua, people who have been by your side for weeks, lying dead beside you. Mutilated bodies. Bodies of children and babies. People don't die with a neat bullet hole through them. Death is incredibly ugly and messy. Often, having put yourself through hell to film it and record it, it's too horrible to show."

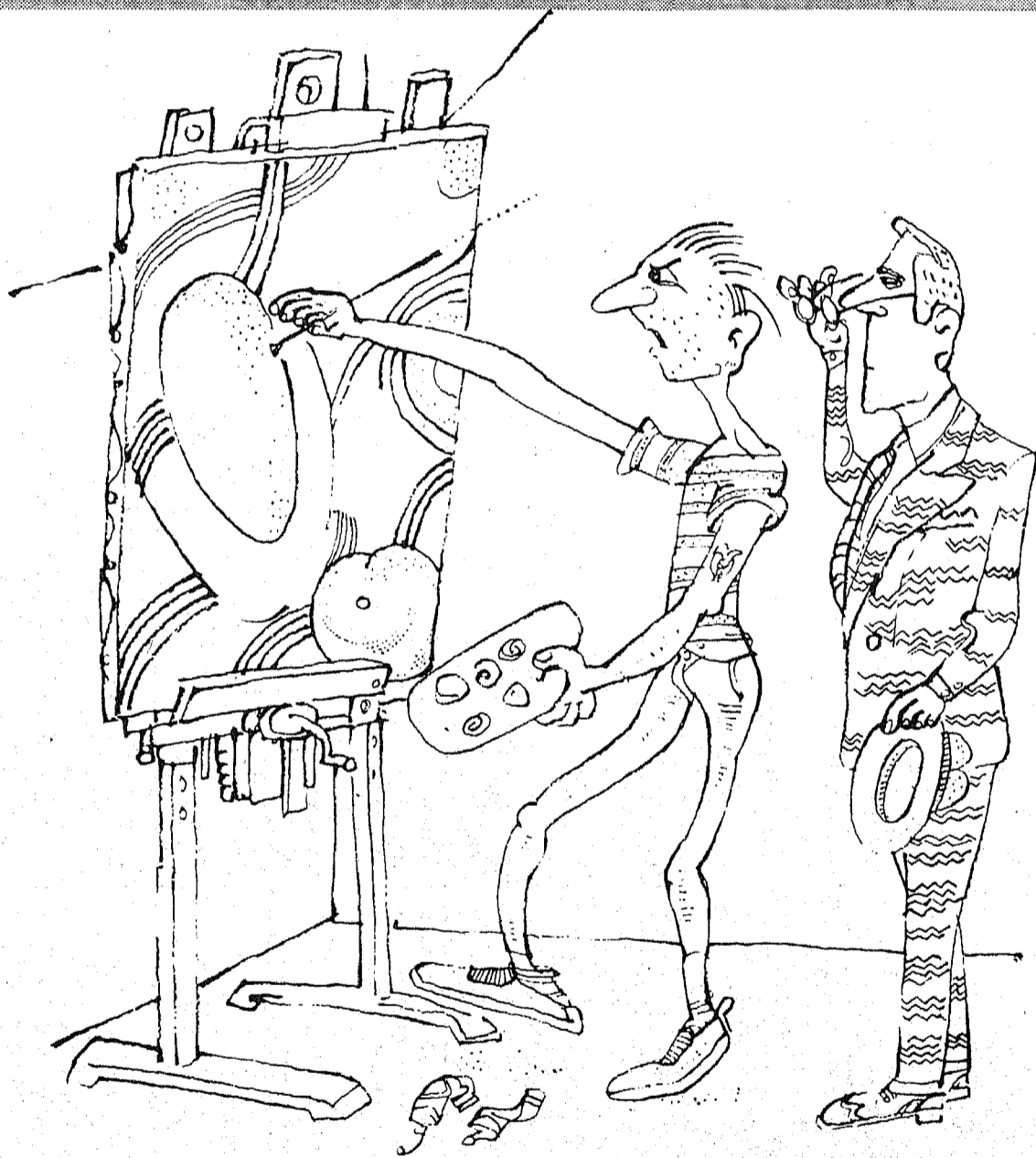
"I covered the Contras versus the Sandinistas conflict in its early days. Three weeks before I was to be married I was lying in a ditch on the Honduran border trying to report on the hopelessness of that war. I remember one time, running across a burning field, rasping breath, legs weak, your heart pounding as loud as the mortar shells. I'll never forget the sight of that whole field alight, the smell of gunfire, seeing someone who had been walking next to you with half his body blown away."

"Having seen a fair amount of horror has not damaged me psychologically. I think. Rather it has increased my love of life. But I have seen people who have become addicted to horror and it has destroyed them. It's a heightened sense of reality, when you come back everything else can seem flat. But the things I have seen as a storyteller, compared with what my grandfather saw at Gallipoli and what my father saw in World War II, are fairly average. A soldier is there to kill, not record, and he can't walk away from battle."

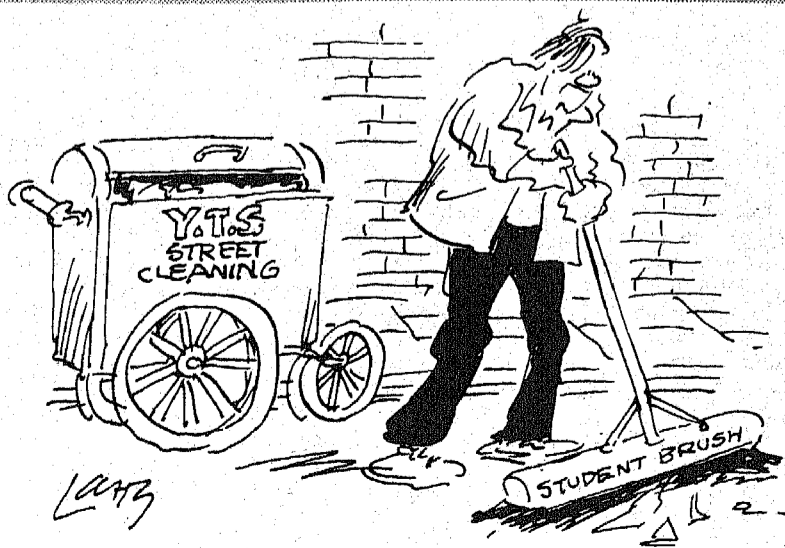
"Some of the coverage from Fiji was melodramatic beat-up. A good example I think of how dangerous reporting should be done was by Michael Buerk, the BBC reporter just expelled from South Africa. But there is a big difference between Fiji and South Africa. And I think an investigative crime reporter like Bob Bottom probably has spent his life in more danger than some pseudo-war journalists."



"I can't wait for the Sixties to come back - at least you didn't have to have any talent."



"I don't want to be a great painter; I am a great painter."



In his day, the political scene was a riot-a-minute. The British National Union of Students attracted mass, media coverage and bloody students were seen as a threat to national security. Today it pays to be more moderate as radical columnist STEPHEN PILE EXPLAINS.

Hold it, hold it. Put down the placards, you're not marching anywhere. Things have changed. I know you have come to university expecting a cauldron of fermenting radical protest with opportunities for outdoor rioting. There are one or two things about student politics that you should know.

In My Day (I have now reached an age when I have started to reminisce about the wondrous era that was my undergraduate youth; circa 1968) the political scene was, well, a riot-a-minute, really. There were three main groups to which a student could attach his sympathies: the Incredibly Left, the Amazingly Left, and the Incredibly, Unbelievably, Amazingly Left. I say "his" sympathies, because "her" sympathies by this stage were opposed, root and branch, to all male-inspired structures - and being Incredibly, Unbelievably, Amazingly Left was just another form of male awfulness and ego-based vanity.

To cut a long story short, these rabid wealth redistributors were the student norm. A Tory or a Liberal or even a soft, law-abiding Labourite was hardly ever seen. In any case, such people were written off as freaks and our vast knowledge of Freud enabled us to see that these affiliations were due either to unsound childhood influences or total madness.

In those far-off days, annual meetings of the National Union of Students attracted mass media coverage (all the national newspaper reporters turned up wearing polo necks, which was their idea of looking laid back and blending into the student scene). The *Daily Mail* never failed to have editorials that asked the terrifying question: "IS YOUR SON OR DAUGHTER AT THIS CONFERENCE?"

Students were a threat to the nation. Indeed, the term "bloody students" came into common Home Counties parlance at around this time and any discussion of their doings (sit-ins, strikes, marches) would induce automatic apoplexy in parents and ratepayers anywhere south of Esher. But don't get excited. Today it is a very different story. Few reporters stay to the end of the NUS conference now and few are the reports that surface in print.

The history of the National Union of Students falls into three phases. Before the Sixties (when the Conservatives ruled and everyone wore ties), during the Sixties (when students were radicalised and Conservatives and ties were equally unthinkable) and after the Sixties (when too much happened to put in a bracket).

In My Day the broad left ran everything. They were an amalgam of Trotskyists and Marxists much involved with the larger issues occurring not less than 2 000 miles from their college: Vietnam, Cuba, Chile. The NUS executive of that period were all older types, long-in-the-tooth politicians of 28,29, that sort of thing. They had undoubted charisma and it came as no surprise to anyone that they all became journalists and TV personalities, forgetting the radical transformation of society within days of getting their first media appointment.

But in 1979 the Labour government was replaced by the Conservatives and that changed the whole scene. Student politics are directed by the national picture. When a hopeless Labour government is in power doing terrible things to the education system, students move to the extreme left. When a hopeless

Conservative government is in power doing terrible things to the education system, it is possible for the student majority to be mainstream Labour Party supporters without shame. And that is the position today.

In 1979 the IMG (International Marxists Group) collapsed and the broad left power-base was replaced by NOLS (National Organisation of Labour Students) which basically represents a Kinnock brand of socialism. It now rules the NUS to the extent of having five out of seven permanent posts, including the presidents of Scotland, Wales and the United Kingdom. They do tend to be drearier party political creatures than their colourful far left forbears but they also more worthy and less opportunistic. Presidents of this régime tend to go into work related to their political commitment. Charles Clarke, for example, has now become Neil Kinnock's personal adviser.

Such of the far left as remains has regrouped either inside NOLS, calling themselves Socialist Students in NOLS and devising a small-scale Trot infiltration of the democratic left, or outside under the guise of the Socialist Student Workers Society. In both cases we were talking about fairly small minorities.

Are you getting confused? Good, because it gets much, much worse. The left Alliance contains Liberals and Communists, surprisingly, because student Liberals are to the left of the national party. They do not have any sort of alliance with the SDP as in real life because the student SDP is to the right of the national party and finds its most natural partner in the Conservatives; and here it really does get confusing. There are three branches of this one, none of which is particularly happy with the others. These are the Monday Club group (ultra-dry and patriotic), the right-wing libertarian anarchists, and the wets. Due to the idiotic disruptive behaviour of the anarchists and their provocative opinions (the public execution of Arthur Scargill is among their policies) the Conservatives have for the first time in 10 years failed to get a representative on the NUS executive.

Well, that's it, a complete run-down of the whole baffling event. If you are now fired to get into student politics and, furthermore, have the ambition to become president of the NUS, then may I give you two pieces of advice?

First, be moderate. Extreme views have long since ceased to be a vote winner. Second, get a girlfriend (or boyfriend in the case of a female student). This is a little bit surprising, I know, but according to permanent NUS officials, the career of Neil Stewart is typical in this respect. Like most, he went to university with little interest in student politics, but then the authorities kept evicting his girlfriend from his hall of residence, according to the official NUS spokesman. Stewart duly became his corridor representative of the NUS to stamp out this continuing threat to his love life.

So successful was he in these lowly beginnings that he rose to be president of Aberdeen NUS, president of NUS Scotland and then president of the whole damn shooting match. "Quite a lot of NUS presidents get into student politics for the same reason," I was told by this same official, who did not seem to be joking. Of course, you will be so busy that you won't have any time to see your paramour, but at least she will have changed your life.

LIMELIGHT

THE MOVIE MAESTRO

JAMIE SKINNER met with movie maestro David Stratton in Sydney and talked about movies, censorship and colourisation.

For movie maestro David Stratton, putting together three television shows per week, writing critiques of the movies plus seeing all the movies takes up most of his time each week.

Stratton was director of the prestigious Sydney Film Festival for 19 years, a job which he says was a "very time consuming activity".

I used to go to all the major film producing countries in the world—Sweden, Russia, America and Canada and attend all the major film festivals."

But today, Stratton devotes his time to SBS. He says he needed the change in 1983 when he decided that he had chaired the Sydney festival long enough, and handed the reins over to Rod Webb.

"But I don't work full time here at SBS. I am the consultant to the network for feature film acquisition."

David Stratton can be seen on SBS four nights per week. He hosts *Movie of the Week* on Friday nights, a show which tends to screen movies made in the last ten to fifteen years. On Tuesday nights, Stratton shows *Cinema Classics*, where the films are almost certainly in black and white and reach back to the 20s and 30s heyday of cinema.

"I try to show the great films of the past and I tend to put them together in little blocks. We occasionally show themes and series by a particular director like Wim Wenders or Luchio Visconti."

Together with Margaret Pomeranz, David Stratton hosts *The Movie Show* on Thursday nights. It's a film review program where the two movie buffs talk about new films which are opening, review them, show clips and discuss them.

"We've only been doing the show since the end of October last year.

We've had an enormous reaction to the program since we started it and I know we are getting quite a growing audience.

"The way we do the show is we don't just have one person doing the review. Margaret and I take turns doing a scripted review, then we argue about it taking in mind that we haven't discussed it prior to going to air."

The Movie Show, which is similar to *Movie Scene* with Anne Wills and Phil Wallis, features interviews with Australian and visiting filmmakers and stars. Earlier this year they devoted a whole show to film censorship.

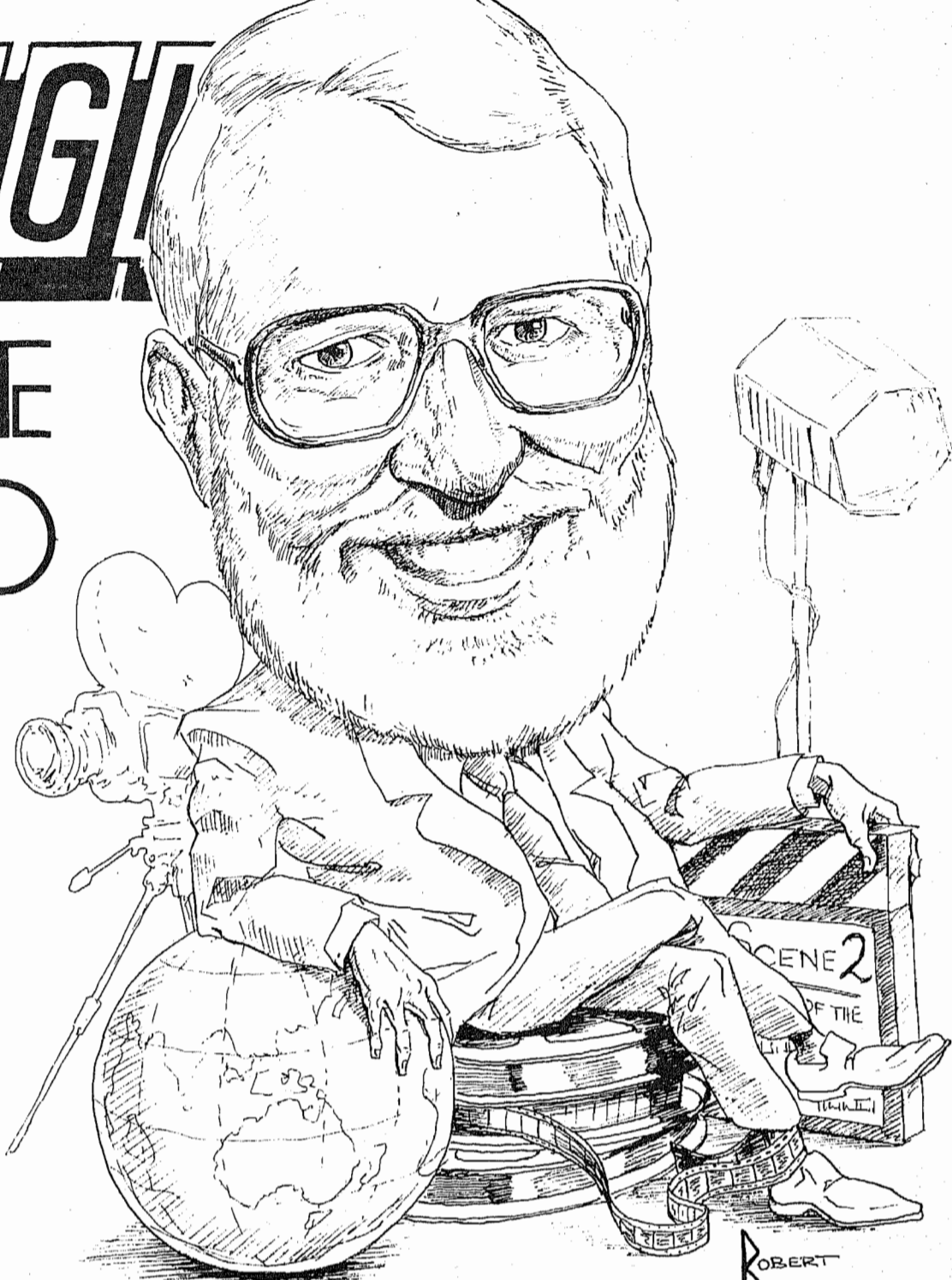
The Movie Show covers the whole spectrum of filmmaking including commercial and art-house movies. They rate the movies out of possible total score of four, rather like the way American movie segments rate the films. The show runs for thirty minutes and is repeated late on Sunday nights.

David Stratton believes that on the commercial television stations, movies have been murdered and mutilated for many years now. He says the big television stations aren't content with just interrupting with commercials but break in with music and logos before the commercial.

When the final credits are running up, music and breakers for the next show break in and completely destroy the mood of the film.

"Our policy at SBS is to have an interval in the picture. We actually did an audience survey and asked the viewers to let me know what they thought. The vast majority wanted a break in the picture so they could make a cup of coffee or go to the loo or something".

Stratton says that on SBS if a film



is shot in Cinemascope or Panavision—or one of the anamorphic systems, it is shown in the correct proportions, even if it means a smaller picture.

"Important directors like Visconti, Fellini or Kurosawa carefully compose the image of the film to show specific details.

"If you look at a Cinemascope film on a commercial channel, you very often have a scene where one person is sitting either side of the box and the camera will just sit on that conversation.

"On commercial stations you are constantly cutting back and forward giving the picture an unnecessary rhythm that it was never intended to have."

Stratton believes that "colourisation" of classic black and white films the "final indignity".

"It is purely a commercial thing so that people can make lots of money. I think the sad thing is going to be

when movie classics come out on video colourised and people will get 'a way other' than the way they were meant to be seen.

"I find that most unfortunate. It is very well to say that you can turn the colour down but most people won't bother.

"And I don't believe that people will not watch black and white films. I think this is the greatest myth of all.

"I have only seen one colourised film and that was *Miracle On 34th Street* and the colour was absolutely awful. The fact is that black and white films have a beauty all of their own."

Stratton says that the colourised black and white films are "like nothing on earth". It is unlike natural colour nor the colour used in the early days of Technicolor. It is like American television colour—computerised colour.

David Stratton writes regularly for the US showbiz trade rag, *Variety* which is published daily in Los Angeles and weekly in New York.

"It is known as the 'Showbiz Bible' and as a venerable newspaper it has shown its own peculiar style of New York journalism with mixed and funny expressions."

Something that many people in America call "Variety speak".

"It is great fun writing for them. You adapt your own style to it and it comes quite easily. When I write for *Variety*, I tend to use different coloured paper so that I remember to write in Variety speak"

Stratton writes a lot of crits for *Variety*, about 150 per year, which means about three a week. He also covers the major festivals for *Variety* and has done so for the past four years.

On occasion he has stood in for Paul Byrnes as the film critic for *The Sydney Morning Herald* and has also contributed to *The Video Age* and written a book on Australian cinema.

"I wrote a book called *The Last NewWare* in 1980 which was based on a series of interviews with Australian filmmakers of the 70s with synopses, casts and credits and covered the whole decade of Australian films."

But what are the big overseas film festivals like?

"Cannes is very hard work as most of the big film festivals like Berlin, Venice and London.

"They are not somewhere to go and have a swinging time if you are serious about what you are doing. In Cannes, there are viewing sections. I usually see six or seven films a day. And I have to write about them too. You get very little sleep, so it is very exhausting."

The festivals we have in Australia are very different to those overseas. "At the Cannes festival, everything which is shown is a world premier and on the one hand you have different sections; the directors' fortnight, the critics' week, and other official sections where films are shown with a great deal of fanfare. The filmmakers are almost always there holding press conferences after the screenings. It's a big event."

There is a lot of anticipation raised before famous directors' films. Alongside of this is the market where films are been shown in a lot of small theatres all over Cannes, and in little cinemas and hotel rooms.

"People come and go and they see ten minutes of a film, and then they rush off and see something else.

"There are producers looking out to buy, but there are journalists there too because sometimes films which didn't get accepted in the mainstream sections may be showing in market which may be more interesting.

"You can see the entire output of the Australian film industry, or the entire Scandinavian, Dutch or Hungarian product. Everyday there are about 250 films showing all over Cannes. 250 different films a day.

"If you're a working journalist you don't have time to go to parties.

"The Adelaide Film Festival is composed of films which already have distribution. It is a different setup. There is no real sense of international discovery, but it is an important opening of quality films in Adelaide."

Movie buffs will get a chance to see not only a selection of quality films at this year's film event, but see a selection of new cinema from Sweden, plus a Community Aid Abroad film seminar.



Mel - "on the edge"

LETHAL WEAPON
Academy Cinemas
Glenelg Cinemas
by Michelle Chan



Lethal Weapon is one of the classiest police dramas of recent years, a fast-paced thriller that won't disappoint those thirsty for violence and action.

It generally follows the now-established requirements of such films: two vastly different cops are unwillingly thrown together as partners. Between shootouts, fistfights and car pursuits they must also settle their personal differences.

Mel Gibson is the brash, volatile streetcop, Martin Riggs, who, after the recent death of his wife, is prone to contemplating suicide with a loaded gun placed firmly to his forehead or in his mouth.

His expertise as a killer along with his grief and a near contempt for society make him a very potent force. He is a man "on the edge", obsessed almost to the point of being psychotic. He is a "lethal weapon".

Danny Glover is his partner Roger Murtagh, a conventional, methodical cop and a family man reluctantly facing his 50th birthday. The last thing he wants is a wild new partner. However, realising that a girl's dive from her penthouse apartment may not have been suicide, they stumble on illegal activities of much greater

with them in Los Angeles.

Undoubtedly the plot sounds a little too familiar, and granted it is predictable. But that is due to the very nature of such films: They are merely variations on the well worn theme of how to kill in the most violent and novel way. So it follows that there are the usual kidnappings, exploding buildings and obligatory car chase through the dark streets of Los Angeles.

But the difference which makes its predecessors all but obsolete is that in *Lethal Weapon* everything is done with a little verve and zeal. Shane Black's screenplay is slick without being pretentious. There is a welcome, pervading sense of humour which makes the film great fun to watch, and amongst all the action Gibson and Glover even have time to actually act and develop their characters (which is at least a change from the expressionless, grunting heroes of the past).

The pace never lets up due to the deftness of director-producer Richard Donner, and there is hardly time to consider what is happening before someone else is blown up, shot or at least maimed. But that is really the important thing: the movie excels in its spectacular action sequences, and the finished product is thus a highly entertaining and visually-exciting film. If you're in the mood of course.

consequence than they initially envisaged.

It's narcotics dealings, of course, this time of international proportions and run by a network of urban mercenaries led by the classically evil Joshua (Gary Busey). Those involved are all Vietnam veterans who fought in the "special forces unit", and who are now using their wartime training to their advantage in the drug smuggling game.

That doesn't stop Riggs and Murtagh: they are also both Vietnam veterans, Riggs from the Special Forces unit. The war they left behind in Asia is about to catch up

Parker's Heart is no Angel

ANGEL HEART
Hindley Cinemas

by Jonathon Hainsworth

There is really very little good I can write about this unpleasant failure of a movie.

Its writer/director Alan Parker is certainly efficient in charging an atmosphere with dread. Apart from that one-note achievement (which is tedious after ten minutes) *Angel Heart* boasts an interesting cameo by the brilliant, if erratic actor Robert DeNiro. Apart from that it's not even worth seeing on video.

The story is a modern reworking of the Faust Legend; a man sells his soul to the devil for the sake of earthly pleasures then tries to escape when Lucifer calls to collect his debt.

As a concept *Angel Heart* is interesting because this rather medieval theme is expressed in the genre of the 50s private eye story.

Harry Angel (Mickey Rourke), a two-bit gumshoe, is hired by a wealthy and stylish client, Mr Louis Cyphre (DeNiro) to find a missing band leader - someone called Johnny Favourite. Angel's investigations lead him from the steaming slums of New York to the steaming swamps of Louisiana. During his sleazy quest, Angel realises that he is becoming caught up in the scary and bloody world of voodoo and black magic.

Equally disturbing is that every time he pumps information from someone who knew the band leader, they soon turn up murdered. Is Johnny Favourite stalking the private eye's trail and setting him up as a murder suspect? Certainly Cyphre, the enigmatic client, acts as if he knows a lot more than he is telling.

Of course Louis Cyphre (Lucifer) is, literally, the "horned one" trying to catch up with a human soul that has momentarily escaped his clutches. *Angel Heart* is rather like *The Exorcist* meets *The Maltese Falcon*, but it is so slow and confused that it works neither as an exciting crime thriller, nor as a supernatural shocker. In crossing two pulp genres, Alan Park (adapting from the novel *Falling Angel* by William Hjortsberg) has cancelled out both and made a depressing hybrid.

Parker is a film-maker whose body of work has left me cold. I hated the over-cute *Bugsy Malone*, the phony-fun *Fame*, and the over-the-top *Pink Floyd - The Wall*. The only exception of his has been *Shoot the Moon* which had qualities that he has displayed in no other movie; subtlety, accuracy, and appealingly real characters.

Angel Heart is a return to bad form for Parker. He injects a new dimension of mediocrity into movies - the ability to be solemnly flamboyant. This means that he thrusts at us silly, gruesome images not for us to chuckle at, but instead for us to take seriously as the essence of EVIL!

We are treated to a succession of splattered blood, voodoo rites, sinister gospel singing, naked bodies, mutilated corpses, and plenty of ugly, twisted faces. What is Parker trying to do? Certainly not entertain us. In his strange mind that would be "vulgar".

To make us gasp and cross our fingers he shows us a fresh heart that has been ripped out of a woman's corpse, a face where eye has been shot out and a chicken ripped to pieces. The "piece de resistance" is the scene where Angel and a mysterious black girl (Lisa Bonet from *The Cosby Show*) make love while buckets of blood drip on them from the ceiling. A black jazz-man is murdered, choked by his own sexual organs which have been hacked off. Puzzlingly, Parker spares us this

image by keeping this juicy murder off-screen.

All of this flat-footed horror is meant to be an evocation of hell on Earth, but it's just silly. Parker is British and for some reason *Angel Heart* has a totally European feel to it. Perhaps it's the awful, desaturated colour that makes it look like it was filmed in the Eastend of London.

Poor Mickey Rourke. This fine actor, having limped through the abysmal movies such as *Year of the Dragon* and *9½ Weeks* now gets stuck in *Angel Heart*. He has very little to do except to try to out-do the sly charm Jack Nicholson imbued his private eye with in *Chinatown*. He doesn't. Parker unfairly disfigures the boyishly handsome actor by keeping him unshaven and his hair twisted by gobs of grease. Rourke looks like a piece of Kentucky Fried Chicken.

DeNiro only appears in a handful of scenes and we are happier to see him every time he appears. He seems to be enjoying himself wearing his Satanic beard and fussing over his sharp fingernails.

Despite the cliché appearance DeNiro is quietly unsettling by simply adopting an imperial manner and a penetrating stare. The only really creepy moment in *Angel Heart* is when DeNiro's Devil talks about how in other religions an egg is revered as a symbol of the human soul. He then calmly picks up a hard-boiled egg and takes a huge, graceful bite out of it.

He also appears in the only intentionally funny scene. Rourke runs into Mr Cyphre in, of all places, a church!

If you do not wish to find out the SHOCK, HORROR ending then do not read on beyond this point. As a rule I do not believe in ever spoiling whodunnits, even trashy ones.

The reason *Angel Heart* forces me to break this rule is twofold. Partly it's to cushion you against the feeling of utter disappointment that the ending, one of the most appalling in movie history, will provoke.

Mainly it's because I cannot explain why this film is such a failure without revealing this - the missing man that Harry Angel is trying to find, the band leader who has welshed on his deal with Lucifer is (and I'm not kidding).... Harry Angel! The Private Eye has to arrest himself! And it gets worse.

The last scene is pretty muddled but from what this reviewer gathered, the missing band leader caught amnesia and then turned into a private eye named Angel. This means that the Devil was cheated out of his soul because the Rourke character cannot remember his evil pact.

Thus the Prince of Darkness has to send Johnny Favourite/Harry Angel on a wild goose chase so that he will commit lots of evil acts, thus reactivating the Faustian contract. But what evil acts has Rourke committed I hear you ask?

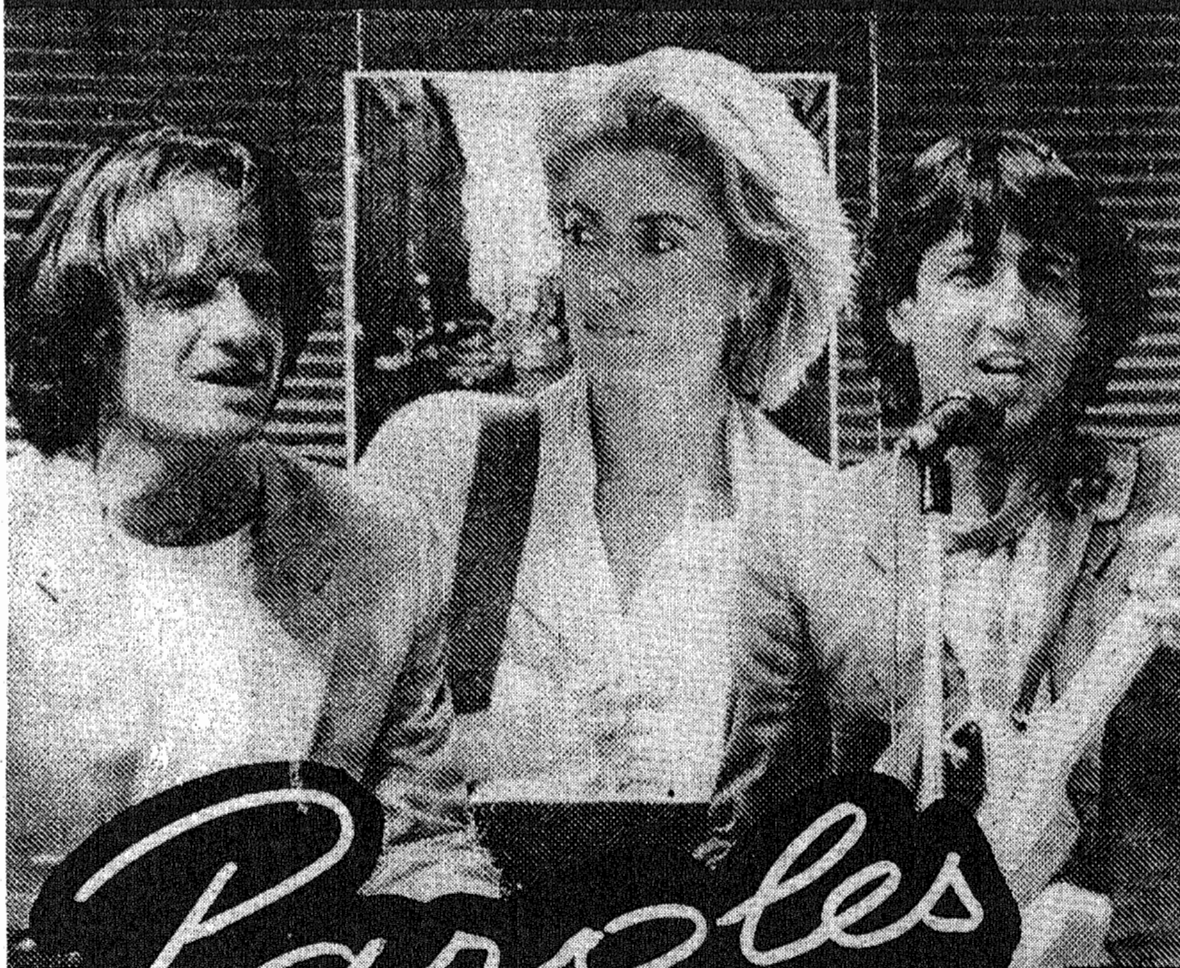
Isn't he sleazy, but basically a nice guy? How has he fallen into Lucifer's trap?

To everyone's surprise, not least Angel's, DeNiro tells him that all the murders really were done by him. Rourke accepts his fate, and takes an elevator ride to external damnation.

Yet since Angel is quite unaware that he is responsible for the atrocities how has the Devil won? This empty theme might have worked if the private eye knew he was embracing evil for the sake of a big fee.

Ironically, Parker has made a deadly point about the suffering of the damned - if you want to visit Hell just sit through two hours of *Angel Heart*.

CATHERINE DENEUVE
CHRISTOPHE LAMBERT RICHARD ANCONINA
JACQUES PERRIN



MICHEL LEGRAND

NICK MANCUSO

DOMINIQUE LAVANANT, DAYLE HADDON, NELLY BORGEAUD

CHARLOTTE GAINSBURG - FRANCK AYAS

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STARTS
THURSDAY

CELLULOID

Henry Krinkle.



10th Adelaide Film Event:

George Stevens: *A Filmmaker's Journey* (until June 24); Ian Drury's *Defence of the Realm* (Until June 24); Lasse Hallstroer's *My Life As A Dog* (Until July 1); Bertrand Tavernier's *Round Midnight* (June 25 - July 8) and the Japanese comedy *Crazy Family* (July 2-15).

Films which start this week include: the re-release of *La Grande Bouffe* (Trak, June 25); the Michael J. Fox comedy, *The Secret To My Success* (Hindley, June 25); *Wild Thing* (Academy, June 25); *Michael Caine and Pierce Brosnan in Robert Ludlum's, The Fourth Protocol* (Hoyts, June 25) and *Blind Date* (Hoyts, June 25).

Buff's Film Choice: *Defence of the Realm* (Film Event); *The Name of the Rose* (Hoyts); *Personal Services* (Hindley); *Round Midnight* (Film Event); *Stammheim* (Classic).

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)

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)

Personal Services: Oer, sounds a bit rude. Naughty but nice kitchen sink comedy set in a house of ill repute, run by Madam Julie Walters and directed by Python Terry Jones. Naked civil servants populate a movie that's like a cross between an Ealing comedy and a Garry On Film. (Hindley).

Angel Heart: A festering mess from the hit-and-miss English director Alan Parker. Don't be sucked into its void of overblown symbolism and oh-so-gritty realism and film noir derivativism and supernatural mumbo jumbo. Mickey Rourke and Bobby DeNiro give good strong performances in a waste of time and footage. Don't see it. (Hindley).

Lethal Weapon: You've seen it all before but perhaps not often as well done. Richard Donner's comic book thriller doesn't stop moving and even works for the duration as a buddy-buddy picture, with Mel Gibson as the basket case cop and Danny Glover as the family man teaming up as narcs against Vietnam vet villains. Gibson has at last found his Nietzsche in the title role. (Academy).

Menacing Thriller of Conspiracy

DEFENCE OF THE REALM

10th Adelaide Film Event
Chelsea Cinema
Until June 24

by Peter Rummel

One of the high points of this year's Film Event is *Defence of the Realm*, a political thriller from Britain. Set against a backdrop of investigative journalism, David Drury's film is a taut, compelling narrative of ruthless intrigue at the heart of government. Drury and writer Martin Stellman have fashioned a scenario that is both timely and provocative, creating a palpable atmosphere of menace as their tale of conspiracy along Whitehall's corridors of power takes shape.

As *Defence of the Realm* unfolds, Nick Mullen (Gabriel Byrne) is depicted as a typical Fleet Street tabloid hack; ambitious, amoral and unencumbered by scruples. A reporter for the right wing "Daily Dispatch", his latest assignment is to keep tabs on Markham (Ian Bannen), a Labour M.P. and one-time *Defence* spokesman. An anonymous source alleges that Markham is seeing a prostitute whose clientele includes a suspected K.G.B. agent, and Nick arrives in time to photograph Markham leaving her flat.

Nick, understandably, is overjoyed at the prospect of a front page political sex scandal, although a fellow Dispatch reporter begs him to hold the story. Vernon (the remarkable Denholm Elliott), a disillusioned former Communist and one of Markham's oldest friends, insists that the M.P. has been set up. But Vernon is a chronic drunk, and Nick ignores his plea. He also dismissed the old journalist's claim that the Special Branch has him under surveillance.

Only after the politician's career has been destroyed and Vernon is found dead, the victim of a supposed heart attack, does Mullen question his own role in an exclusive that was all too easy. A closer investigation discloses that Nick's obliging informant was a top civil servant. Poor old Vernon was right after all; Markham had been formed - by

the Conservative government.

The next step is to uncover a motive for engineering the M.P.'s fall from grace, and Nick seeks the help of Markham's assistant, Nina, played by Greta Scacchi. It's an atypical role for Scacchi in that: a) she keeps her clothes on and b) she's only on screen for about five minutes.

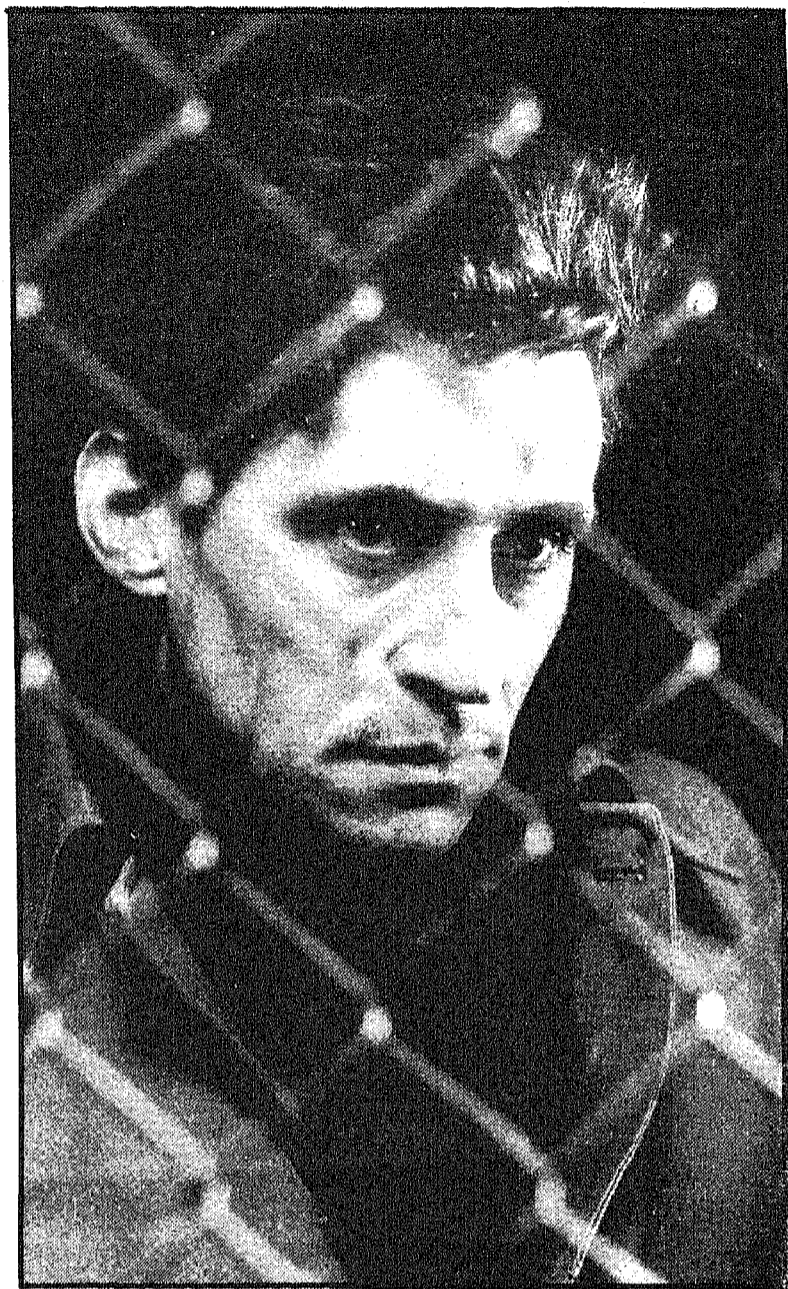
Nina tells him that, before his resignation, Markham intended to ask a question in parliament about the hit and run death, twelve months earlier, of a detention centre escapee. Eventually, this seemingly unimportant death is revealed as the crux of the mystery; in evading the police the teenage boy had stumbled onto a U.S. air base landing field, almost triggering a nuclear explosion.

Defence of the Realm should, logically, conclude on an upbeat note, with Truth prevailing as Nick hammers out the story of his career; after all, Alan Pakula's *All The President's Men* ended with Woodward and Bernstein bathed in glory. But the sombre, oppressive tone of *Defence of the Realm* is much closer to an earlier Pakula film, *The Parallax View*, in which another ace reporter (Warren Beatty) discovered that the cloak of truth is flimsy armour indeed.

Instead of making him a hot name on Fleet Street, Nick's story is unceremoniously shredded by a titled publisher with vested interests to protect. Nick also realizes that his phone is tapped, and he's whisked away in the dead of night by nameless men who speak of patriotism and the "defence of the realm".

It is precisely this growing sense of fear and uncertainty that underlies the best and worst elements of *Defence of the Realm*. Some of the events that occur after Nick's story is suppressed don't really make sense; they heighten our feeling of dread but do nothing to advance the plot. Also, key sequences aren't fully explained until long after they happen: it takes an hour for the film's opening scene, the accidental penetration of the air base, to fall into place.

But *Defence of the Realm* does



sustain a genuine mood of suspense throughout, making ominous statements about a hierarchy which places so low a value on the rights of the individual. And the more glaring inconsistencies in the plot are countered by the performances. Gabriel Byrne (Lord Byron in Ken Russell's *Gothic*) is a credible

opportunist turned hero, backed by a fine supporting cast that includes Ian Bannen, Fulton McKay and Bill Paterson. Best of all, there's Denholm Elliott as the shabby, honourable Vernon; an anachronism, Drury implies, in Thatcher's Britain.

POETRY FROM NICARAGUA

THE BULLETS OF THE POETS

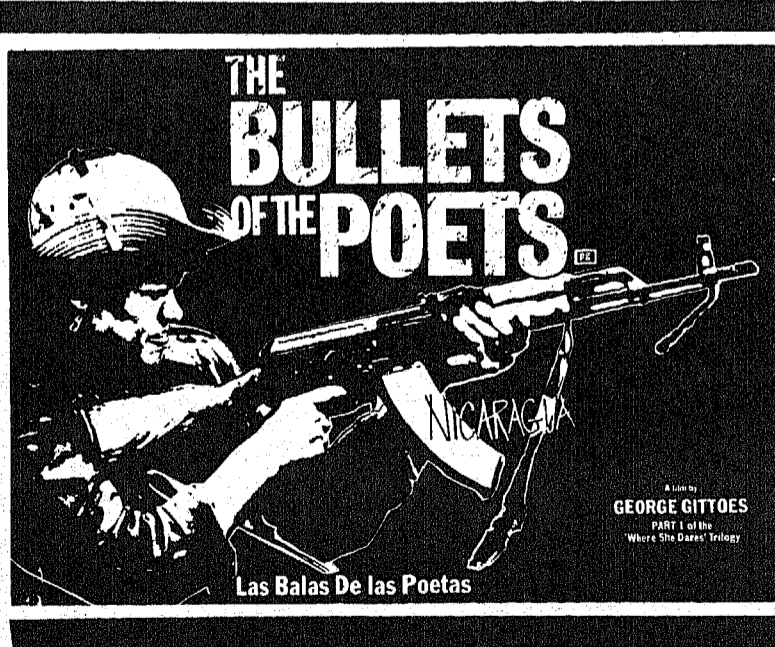
Trak Cinema
Season Closed

by David Penberthy

The warmth and bravery of the six women profiled in *The Bullets of the Poets* reflect the commitment felt by Nicaraguans to the protection of their freedom from the U.S. perpetuated terrorist attacks.

Director George Gittoes follows the lives of the female revolutionaries and uses their poetry as a sensitive contrast to the civil war gripping Nicaragua. The strength of the film lies in its combination of sound historical background and individual responses to the revolution.

Gittoes limits the scope of his film by choosing only to discuss women fighter-poets, yet this is justified by the powerful role of poetry in Nicaraguan folklore and the struggle of the woman soldier which is burdened further by the stereotyped role of Central American women. Since the overthrow of Somoza in 1979 the Sandinistas have actively encouraged women to participate in a community where they had always been totally subordinated. Poet Giaconda Belli points out that "el machismo" is still present and women continue to struggle against antiquated ideals regarding their place in society. The Sandinistas are changing their beliefs by broadening access to occupations which were before considered strictly masculine.



Poetry is the form of national expression in Nicaragua. Graffiti is chalked upon building walls in verse and members of the revolutionary government use poetry as a form of relaxation. Poetry included in the film captures the beauty and the tragedy of Nicaragua, the fifteen year and old girl whose right arm was blown away in bottle, who dedicates her poem to the five friends she lost as they fought off an 80-strong Contra onslaught. Much of the poetry is intensely personal.

Giaconda Belli's description of revolution as a "romantic" experience extracted quizzical response from the audience, yet her unorthodox poetic expression conveys her depth of conviction, she is in love with freedom and sees it as the birthright of all Nicaraguans. *Bullets of the Poets* is visually magnificent. The tranquility of the environment is contrasted against the terror of warfare and Gittoes includes graphic footage of the fighting to achieve this. Nicaragua's

natural beauty is a recurring theme in its poetry, yet the inevitability of military conflict is well expressed. Marianella Corrioles, a final year medical student, abandoned her dream of establishing a private practice in order to treat the wounded in the war-torn border region between Nicaragua and Honduras. Her awareness of Nicaragua's environmental wealth is profound. Possibly the most moving poem in the film is her comparative description of the birdlife with the constant military presence; "and suddenly they woke me, the distant chatter of machine guns."

Bullets of the Poets is well documented account of the human side of civil warfare, Gittoes has been meticulous in his capitation of material and avoids resorting to polemical presentation by treating political questions in terms of their social effects. The film would be improved by elaborating the role of poetry as national expression, Gittoes could have interviewed civilians to ascertain what poetry means to them.

Gittoes has captured the warmth of Nicaragua's women revolutionaries in a documentary that is more poetic than filmic. Descriptions of Nicaragua as a "threat to American security" by the Reagan administration are made laughable by *The Bullets of the Poets*. It reveals the women of Nicaragua as sensitive in their love for their country and tenacious in their defence of her freedom.

SCRATCH

Slave to the walkman, ANDREW MARSHALL connects with the latest releases and music news.

Maybe watching MTV (Music Television Australia) is, as the promos say "the second best thing you can do on your own" but guest VJ (video jockey) *Red Symons* suggested that viewers could double their fun while watching the uncensored version of *Duran Duran's* clip "Girls on Film" think about it.

Promoted as "a lifestyle entertainment", MTV is shown on Channel Nine, Thursday, Friday and Saturday nights following the movies. Program managers will attempt to emphasise local artists while retaining the brilliant animated shorts featured on it's American counterpart. Host 'jocks' on the show are Joy Smithers and Richard Wilkins.

It seems as though rock music in Australia has finally gained recogni-

tion as a valuable commodity. Mr Lee Simon, general manager of EONFM and acting Chairman of the Rock Music Industry Export Panel appealed to people in the Australian contemporary music industry to utilise the resources available through the worldwide offices of AUSTRADE.

"We have already clarified the Export Market Development Grants Scheme and are working on changes to further assist the industry. We have also planned an export marketing guide, industry workshops, representation at international music trade fairs, discussed the concept of income averaging for musicians and are working on a promotional TV series to be shown on overseas networks."

Move over *Crowded House*



New Releases:

"He's Gonna Step On You Again", Chantoozies (Mushroom):

Sounds like it was made by a bunch of out of work models, actresses and actors. To give credit where credit is due, Tot, Ally, Angie, Ewie, Brett, Scott, Frankie and David have unfortunate timing in releasing this version against superior covers of the same song by the *Party Boys* and the *Exploding White Mice*. Them's the breaks.

"Time Is Always Changing", V. Capri (Mushroom):

V. Capri have an impressive track record. In their home state of W.A. the band regularly tops the charts and has been voted "Most Popular Band" two years running in the W.A. Rock Awards. The new single, however, will not win them any friends across the Nullabor. "Time Is Always Changing" is a straight country rock song complete with harp, acoustic guitar and a plodding bassline but is sadly let down by a vocalist who still insists on singing in a rock style with none of the mannerism or inflections needed to carry off a number such as this.

"No Fear", Warumpi band (Parole):

Single of the week, the *Warumpi Band* have come along way from the appealingly rough strains of the anthemic "Black Fella/White Fella". Demonstrating a newly found maturity, this second single from the excellent second album "Go Bush" deserves a listen from anyone interested in QUALITY Australian rock.

"Some Kind Of Girl", The Cockroaches (Regular):

Where's the Mortein?

"I Still Haven't Found What I'm Looking For", (7" and 12"), U2 (Island):

U2 still haven't found a decent song since the release of the very forgettable "Unforgettable Fire" album. Gluttons for punishment will be pleased to find an additional two tracks not on "The Joshua Tree" featured on the 12". Be warned however, that the "12" version of "I Still Haven't Found What I'm Looking For" is identical to the single version.

"Get Ready", Carol Hitchcock (Mushroom):

The last thing I expected from the rather intimidating figure of Carol Hitchcock on the cover was a dance song. Rapid firing drum machine and a sequenced bass synth will make it popular on the dance floors but keep it off the airways (drums are credited to "A. Linn," an "in" joke). Kind of hard to believe that it used to be a *Temptations* classic.

"Living In A Box", Living In A Box (Chrysalis):

Dance, dance, dance. Is that all people think about these days?

"When You Walk In The Room", Paul Carrack (Chrysalis):

Former member of *U.K. Squeeze* Paul Carrack made it to number 48 in Britain with this smooth remake of the *Searcher's* hit. As it's not a radically different version, the single's only merit lies in an opportunity for Mr Carrack to display his excellent voice.



WILL POWER

Joe Jackson
A & M Records

by Alexander Grous

A Rhapsody in synthesis, *Will Power* extracts from Joe Jackson a masterful blend of orchestration and creativity.

Amalgamating influence of a rock-jazz background with the elegance of strings, this existentialist like album is mesmerising and markedly divergent to any of Jackson's previous projects. An instrumental album, it develops more musicologically than methodologically, weaving an intricate and alluring tapestry of chromatic poetry.

In the last five years, Jackson's stance on releasing videos or singles has been as follows: "I do not believe in using the glamorous faces and shallow film clips to sell a song, nor do I believe in releasing singles. People that truly know and appreciate my work will continue to buy it: I prefer the ardent to the fleeting..."

This album is indeed for the ardent Joe Jackson fan, for it is so different from his previous work that the only

association that is typical Joe Jackson is the name of the album!

The first song to creep across the air is "No Pasaran", and is six minutes of staccato strings and subdued xylophone: The aural juxtaposition between the two is finely balanced with no domination by either. Contrasting this is "Solitude", which is a sweeping intertwining piece of Piccolo, alto saxophone and clarinet. Both pieces are graceful and yet forceful, building to the climax on side one with "Will Power": A devastatingly crisp interlude on the harpsicord is drawn out against a background of percussion. I had the feeling that this side of the record was similar in parts to Gustav Holst's *The Planets*, and upon subsequent listening the similarities were, once more reinforced.

One of Joe Jackson's trademarks is his lamentful piano ballads, and on this record the second side is introduced to us with "Nocturne", which is Jackson solo on the piano. Notation has replaced phonetics on the song, crescendoing and slowing to a pleasant stop four minutes later. Epitomising the entire album how-

ever is the remaining track on this side; "track" is a rather inappropriate term, for it is called "Symphony in One Movement". It is precisely that, and encapsulates what Jackson set out to achieve on the album. Quite successfully I might add. Beginning with a forty piece string section, a violent reverberation of sound is set up, which lingers long after the notes are played. Half way through however, a solemn tone creeps into the Movement, interrupted periodically by symbols and very discrete guitar work. The climax is symphonic, fading to a slow decrescendo on the dominant note.

To some this album may be too radical a progression in Joe Jackson's music. To others it offers an insight into the diverse talents of the man, and should be seen as a divergence from the medium he has become so connected with. If your tastes are not stratified and you are truly committed to giving all of an artists work an equal listen, then *Will Power* is a refreshing and relaxing piece of work.

Never Enough is too much

NEVER ENOUGH

Patty Smith
CBS

by Alexander Grous

What do you get when you cross Pat Benetar, Reo Speedwagon, Freddy Mercury, why Patty Smith of course.

Complete with droning incessant drums, synthesisers, guitars this album has all the cliches of commercialism; appalling writing, appalling smoothness, a sense of recapitulation, and an "amen" from you when the stylus enters the no man's land at the end of a side - if you can last that long.

Beginning with the title track *Never Enough* an ominous start to the album is made. Exacerbating the aggravating sound are three members of The Hooters, adding their own stigma to the once enigmatic art of musical production. Wanting to diverge from a repetitious use of words in a title the second song on side two is called *Isn't It Enough*; quite sarcastic in itself. Both these songs are so polished and lifeless that you must question how many takes and overdubs were involved.

Are all these dime a dozen artists bereft of any artistic creativity? The

soppy shallowness of the song *Give It Time* is surpassed only by the annoying reverberation of a persistent synthesizer, which scathes and seers in a pedantic fashion.

Overall, an overrated, over produced record: songs blend blandly, juxtapose judiciously, and drone drudgingly. If you have to give your money away for a record, first check out local stuff, and as a last resort, if you see Patty Smith and find your hand reaching out for her, scream. Someone will hear you and bring you to your senses. Unless, you should find..... yourself... in... The... Twilight..... Zone.

LIGHT OF DAY

- SOUNDTRACK

Various Artists
CBS

Mat Gibson

The principal artist featured on this album is the movies subject, The Barbusters, including Joan Jett, Michael J. Fox and some backing musicians.

The music is, broadly speaking, the kind which is put on at parties to satisfy the gate crashers at the back of the room who belch out in yeasty tones "play some rock n' roll", and you have no Led Zeppelin or George Thorogood at hand.

This is definitely an album that will please fans of Joan Jett. The material has a good deal of variance and any monotony is neatly side stepped by the inclusion of guest performers. Australia's Ian Hunter makes an appearance as U.S. flavour of the month, whilst the presence of Bon Jovi should entice their avid listeners to purchase a copy and avoid ostracism when fellow fans discuss their latest esoteric release.

WIN AUTOGRAPHED

DAVE DOBBYN

DAVE DOBBYN COMPETITION

Pssss! Wanna win a hit record? We have got our hot little hands on one *autographed* copy of Dave Dobbyn's album, "Footrot Flats". Just fill in the entry form and answer the simple question to win a copy of the album featuring the number one hit "Slice of Heaven" and the newly released "You Oughta Be In Love", courtesy of CBS records. Drop your entries into the nice man at the Uni Record Shop by lunchtime Thursday 25th June.

Name

Student No.

QUESTION 1.

What is the name of the dog in Footrot Flats?

QUESTION 2

Name your favourite band.

The White Queen of Pop

RAINDANCING
Alison Moyet
CBS

by Richard Wilson

Another enigmatic album, this time from that extremely large white queen of pop, Alison Moyet. We've all followed Alf's career from her days with ex-Depeche Moder Vince Clarke in Yazoo, through her powerful early solo recordings (Love Resurrection, All Cried Out, etc.) to last year's postulating single, Is This Love? In between all that, she took time out to have a baby as well. From all reports, both mother and baby are perfectly fine and healthy. The same, unfortunately, can't be said for the album. It promises the listener so much, but delivers so little.

Usually, an album has at least one stand-out track, a song that makes the album worth buying on its merits alone. The problem is, despite having 10 tracks on it, I can't find such a song on 'Raindancing'. I began my search, logically enough, at the singles lifted from the album - the aforementioned "Is This Love?", and "Weak In The Presence Of Beauty".

Both are nice, catchy numbers but neither are really classic mould. Next stop, the ballads. This didn't

take long since there weren't any. All tracks are basically of the same structure, with varying degrees of pace.

Of the slower numbers, "Sleep Like Breathing" is the best. Simple, yet haunting. It's not, however, the highlight of the album. Still we kept searching.

Our final hope lay in the (non-single) uptempo tracks. "Ordinary Girl" began to show promise with a good verse, but let itself down with a limp chorus that is, if you'll pardon the pun, quite ordinary.

Almost by default then, "When I Say No" is left as the highlight of the album. Moyet finally gets a chance on this track to use her great voice to some effect. The song itself is nice and tight, not to mention melodious and pleasant to the ear.

Taken by itself however, one has to face the fact it is not a powerful song.

A polished, good-quality album then, but lacking that extra sparkle in one or two songs that makes a good album great.

P.S. It would be remiss of me not to make mention of old-time brass-blower Herb Alpert, currently enjoying success of his own with "Keep Your Eye On Me", who pops up and blows his horn on a few tracks.



Bigger Is Better In The City Of Light

LIVE IN THE CITY OF LIGHT
Simple Minds
Virgin

By Andrew Marshall

Working from the premise that "bigger is better", Simple Minds took to the road for a world tour last year with a stage setting and sound that seemed to dwarf even the cavernous Sydney Entertainment Centre.

Live In The City Of Light is a double album recorded primarily in Paris, with one track from the Sydney concerts.

Once the darlings of the notoriously fickle British rock press, Simple Minds received a drubbing with the release of their 1985 album, *Once Upon A Time*.

As a focal point for the recent tour it represents a style of playing embraced by the band and many of those criticisms are still valid with this latest release.

Once Upon A Time was a triumph of a production. Captivating synth work was interspersed with

sporadic bursts of Charlie Burchill's rhythm guitar and Mel Gaynor's massive drum sound. It was marred,

however, by a lack of concentration on content (that is, the music) over form or production. Jim Kerr's oversentimental lyrics often made songs of an already immodest length seem intolerably never-ending. In short, Simple Minds have become another dinosaur in the rock industry, joining the likes of U2 and Genesis.

Nonetheless, they can still put on one hell of a show. From the rumbling bass intro of "Waterfront" to the encore medley "Love Song - Sun City - Dance to the Music", the Simple Minds concert is a crescendo of sound and light that never fails to get a large portion of the audience to its feet. *Live In The City Of Light* is an impressive showcase of the not inconsiderable talent of the band and reflects much of the excitement of the live shows.

Classic Simple Minds tracks such as "Book of Brilliant Things" and "Someone Somewhere in Summer-

time" are packaged in a stylish double album set, with the first print run receiving a sixteen page colour booklet.

"Big Sleep" and "New Gold Dream" provide a brief outing from the power and passion of the soporific "Ghostdancing" and the irksome "Alive and Kicking". But these aberrations fade quietly into the background against the real spirit and energy of "Sanctify Yourself", a highlight of the double album set.

Only one song really suffers in translation from vinyl to the stage. "Promised You A Miracle" is bludgeoned by a ham-fisted rhythm section into a plodding, lifeless track with none of the finesse of the original.

Live In The City Of Light does suffer from the "successful formula" syndrome, but to be fair, the formula of Simple Minds is a formula that works and as a faithful record of a memorable concert (at less than the price of a ticket), I'm not complaining.



Peking Turkey

PEKING MAN
Peking Man
CBS

by Richard Wilson

This is the first time I've come across this 7-piece New Zealand band. I hope it's the last. Their self-titled debut album contains 10 tracks of repetitive and uninspiring blues/funk, encapsulating a sound which sounds like a cross between Boz Scaggs and some of Heaven 17's funkiest moments.

The album starts with the cleverly titled, but excruciatingly over-funky

"Running In The Human Race", and ends with the eminently forgettable "Breathe A Sigh Of Relief". In between are contained eight other songs, encompassing the good ("Room That Echoes"), the bad ("Standing On Your Own Feet"), and the hopelessly indifferent ("Start At The Beginning"; which funnily enough appears near the end of the album).

The sort of music you expect to hear in yuppie restaurants and clothing stores. This reviewer's feelings were summed up perfectly by the last song's lyrics - 'breathe a sigh of relief - it's over'.

HARSH TUNES

PUSH PUSH: ONE DAY TOO FAR
Jump Incorporated
Festival Records

by Mat Gibson

It would seem more than a little unfair to judge a record by its titles, but when the album confesses to an extended mix, as opposed to a standard version, of a song they hope to be a disco hit, one's sense of professionalism is easily compromised.

Equally, as one feels compelled to

support Australian music, an album of dance funk/rock which purports to be original material that is anything but original, strains the limits of one's nationalism.

Jump Incorporated produce a brand of music which draws its inspirations solely from past dance and pop successes, precipitating a sound which would be dull and unnoticeable, were it not for its harsh tunes, which beat on your eardrums. The album insults your taste left right and centre, leaving you with a headache.

What's Wrong With Rock 'n' Roll

ROCKIN' THE USA
VOLS. I & II
CBS
Various Artists

by Alexander Grous

Do you breathe a sigh of relief that you weren't brought up in the 50s every time you see a Chuck Berry record or an advert for Grease? Well, the record companies know this and have put together a 'who's not who' of rock 'n' roll just to get back to you. A sporadic and inconsistent array of artists are all gathered together on not one record, but two! Hold on to your little armageddon bags, for this selection promises to be a shocker!

Record one will make you cringe, with the absolute worst song ever to be written and played in the history of music; Rock Around the Clock. Once you have been paralysed and cannot move to the stereo, such

talent as Steppenwolf, Barry McGuire, Toto (!), and the one to finish you off, Meat Loaf, will all surround you and wallow in the depths of your convulsions. As you fade into unconsciousness, the last words you will hear will be, "Black Betty Bamelamb, Ohhhh Black Betty...."

The only conciliation provided, is by the soul influence of Otis Redding, Percy Sledge and Aretha Franklin. A couple of gems amongst a smogaboard of clandestine classics. To fuel disgust, Sonny and Cher are to be found on record two, along with the worst nightmare to come out of Elm Street - The Doobie Brothers. Slithering along behind the boys are Kenny Loggins and Jim Messina, with the bad taste classic, Your Momma Don't Dance. Proving that you can produce garbage when you are starting out in the industry as well as decades later, Fleetwood Mac send

us reeling with Don't Stop - no doubt a satirical title to say the least.

If you don't know quite what to say, then Boz Scaggs with What Can I Say, should help, but only if Linda 'remember me' Rondstadt with That'll Be the Day doesn't finish you off before Boz does. Obviously someone has a very broad definition of Rock 'n' Roll, because the songs are from such a broad cross section of music, that it is no wonder they didn't throw in Stevie Wonder or Tony Barber.

This volume 1 and 2 could appeal to you perhaps, and you might be as impulsive as to buy it. Those bereft of portions of the brain that control motor function and comprehension could be very good candidates. Not meaning to be cruel or anything, perhaps one of the UK's better punk bands, Peter and the Test Tube Babies, sums Rock 'n' Roll up in the following song, "Oooooohh, Rock 'n' Roll is shit...."

BAD SONGS OUTWEIGH THE GOOD

WHITESNAKE
Whitesnake
EMI

by Sean Williams

Here they go again and again and again and again...

My first impression of this album were all good: the cover design is absolutely brilliant! Alas, the music does not live up to this standard. The band is a fairly typical one, con-

sisting of boring bass, strained guitar, tortured drums, screaming vocals, and that tiny pathetic vein of compulsory synth that livens up the music in much the same way as an axe does a chicken.

The lyrics are dull (when they are intelligible), and the riffs monotonous; the lack of originality and stubborn avoidance of words-of-more-than-one-syllable is depressingly typical of the genre. Frankly, it was difficult to tell when one song has finished and another begun because

they all sounded exactly the same.

And yet, it isn't ALL bad. The single, "Here I Go Again", is a good, catchy rock song, and, "Is This Love" is worth a mention if only because David Coverdale doesn't scream all the way through it. However, the bad songs (of which "Bad Boys" and "Children of the Night" are but two of eight) far outweigh the good. Yet again.

ABORIGINAL STUDIES

TRADITIONAL ABORIGINAL SOCIETY: A READER
W.H. Edwards
Macmillan
\$17.95

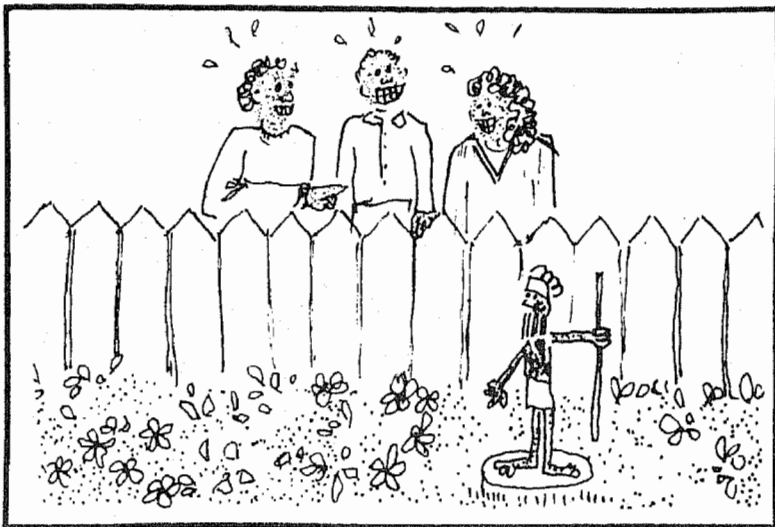
by Fay Gale

This volume is a collection of articles covering a wide cross-section of issues in Aboriginal studies. With the exception of the one written by the editor, an extract from his unpublished thesis, all of the articles have been published elsewhere. None of the material is therefore new but the collection does bring together a set of good papers, in most cases the best written on the selected topics. Edwards also tries to cover the field by taking one paper on each of the major issues.

The collection is confined to papers which Edwards defines as those describing traditional Aboriginal society. It is, of course, debatable whether any traditional societies remain and certainly there is no *one* Aboriginal society be it traditional, traditionally oriented, bi-cultural or European oriented. Leaving these points aside the collection itself is very well selected and should find a ready market not only, as the editor hopes in courses of Aboriginal studies around the country, but also for general readers wishing to be informed about the key areas of Aboriginal culture.

The volume has two advantages for aware Australians in that it does cover the major concerns and unlike so many volumes on Aboriginal society it is not all lost in kinship jargon.

Since the articles are case studies about particular groups there is the danger that readers will interpret



these to apply widely across Australia. Thus the superb article by Athol Chase and Peter Sutton on "Australian Aborigines in a rich environment" is detailing food exploitation in small selected areas of Cape York. Even within this one peninsula the authors "demonstrate the considerable range" of human-environment (they talk of "man-environment"!)

"interactions despite the outward similarities of coastal environments and tropical Australian hunter-gatherer systems". If generalisation cannot be made between societies living in similar areas beware the danger of interpreting this or any of the other studies across Australia.

It is not possible to describe or evaluate each of the articles since there are sixteen in all and there is no commentary given by the editor nor any guidance as to how the volume should be used or what dangers lie in ascribing equitable treatment to all of the articles. Although the articles are not grouped in the book

they can be seen as covering certain main sets of topics. There are articles on art, myth and religion and, as one would expect, the classic Stanner work on "The Dreaming". There are also case studies of resource use and food production. Papers on marriage, kinship, social systems, inter-personal communication, leadership and politics take up a substantial proportion of the collection. Although the volume primarily deals only with traditional society the last article discusses social change and an Aboriginal view of their relationships with Europeans.

There are inevitably pitfalls in depending on the coverage of such collections. Nevertheless the articles are well selected. So if you want a readable cross-section of papers on selected traditionally oriented Aboriginal societies this is a painless and respectable way to get it. Well recommended for the "educated Australian".

DOG EARS

DINO DI ROSA

The new name of the Adelaide University Literary Society Magazine has at last been resolved. There was much less bloodshed than expected, only a couple of egos bruised and nifty names lost to oblivion. The Magazine will now be known as *On Lit*, which in French means "one reads". Look out for the eponymous magazine soon in the Union Bookshop and a whole lot of other places.

The current trend for big publishing houses to release the lost and found works of long-dead authors continues, unabated. Ernest Hemingway, who blew his head away in 1961, has been the chief posthumous casualty. In the sixties, his *Islands in the Stream* proved to be bad Hemingway, and in more recent years his *Last Dangerous Summer* proved to be worse. Now Charles Scribner's Sons has dealt us the biggest blow, the big fella's lost *Garden of Eden*. John Hanrahan, in the *Age*, was sad to say: "The appropriate response, in memory of a writer who often touched greatness, is to walk away in embarrassed and respectful silence." There is, however, a brighter side to this trend. Witness the recent publication of the late Christina Stead's *I'm Dying Laughing*. The Mamas and the Papas of world literature will always deserve their places in the pantheon, don't you worry about that.

No doubt you will be wanting to know the answer to last week's quiz from the *Oxford Literary Guide to Australia*. The author who tossed a coin on Princes Bridge in 1876 to decide whether or not to kill himself was John Stanley James. You will be pleased to know that he did not go through with it.

Playwright Alex Buzo gained notoriety in the late sixties with his ugly Australian play *Norm and Ahmed*, in which a character called Norm Gallagher (sick) beats up a Pakistani called Ahmed, dismissing him with the final insult: "Fuckin' boong". Buzo more recently gave us *Tautology*, an act in which appa-

rently Australians excel quite well. Now comes *Glancing Blows*, a series of pieces and notes on "life and language in Australia", from Penguin, at \$7.95. No one is spared in Buzo's clucy observations, gathered in recent years, least of all South Australians, who are given a sharp satiric once-over by the author. He writes, po-faced but tongue firmly in cheek: "In a cricket match at the MCG in 1981, Adelaide born Greg Chappell instructed his brother, Adelaide-born Trevor Chappell, to bowl an underarm delivery."

T. Coraghessan Boyle is, I gather, one of the current breed of younger American writers. I have never heard of him, though his work can often be found in the famous *Paris Review*, *Esquire* and *The Atlantic*. *Greasy Lake and Other Stories* (Penguin, \$9.95) is his second collection of short prose, and only a standard volume. He has a good range but nothing much to tell. Stories like "Ike and Nina" (about the secret love affair between Eisenhower and Mrs. Khrushchev) go splat.

Albert Wendt is another writer I've not heard much of. A Western Samoan born and bred, he studied in New Zealand and there gained an M.A. in history, and went on to resume his teaching career. Some of the stories in his *The Birth and Death of the Miracle Man* (Penguin, \$12.95), are to do with teaching, for what they're worth. This volume is not to be confused with the brilliant new Australian film *The Miracle Man*.

In a moving introduction and tribute to her late husband's collected short prose, *The Penguin Best Stories of D'Arcy Niland* (Penguin, \$9.95), Ruth Park quotes Niland's experiences of life and art in Sydney not long after the Depression: "Only the books. Sometimes I didn't have the tuppence, and the stallholder would hunt me out of there for standing around reading the store. But Paddy's was the beginning for me. There I found translations of the great European short story writers, and lightning struck me." From then on Niland resolved to break away from the limiting prose styles of Lawson and Co. to ones that were "strong, like a tree" in the vein of Tolstoy or de Maupassant. This collection does not, to me at least, quite bear this out, but Niland's humanity and honesty and his legacy cannot be questioned.

A CHILD'S ANTHOLOGY FOR AUSTRALIA

THE LAND OF IDEAS
WAU Publications

by Rob Ilbery

The Land of Ideas (WAU Publication 1986) is a fine collection of South Australian stories for children.

It is a collection of eighteen stories by SA authors ranging from Tarella Quinn's 'The Binnajj and Tattyoon' (written at the turn of the century), to Jenny Boults' 1984 modern realist piece 'About Holes in the Road'.

The Australian literary Jin-

dywobaks movement is represented by such pieces as 'The Shell' by Colin Thiele and 'Aranda Boy' by Rex Ingrarells.

A children's anthology like this is long overdue particularly one which includes stories which acknowledge aboriginal pre-ownership of Australia.

One small gripe is that the editors ally themselves with the Jubilee self-congratulations club. This is contrary to many artists who have headed aboriginal calls to boycott the Jubilee and Bicentennial until such time as the Government starts negotiations for a land treaty.

THE NEW RIGHT AND FEDERAL ELECTION

a public meeting with
Laurie Aarons, author of
'Here Comes the Ugliers', a recent
book about the New Right, and
Linda Gale, Communist Party
of Australia candidate for the
Senate.

1 pm
Thursday June 25th
North & South Dining Rooms
Level 4, Union Building
Adelaide University
All welcome.

Australian Dance Theatre

"a sizzler" The Sunday Mail

THE RETURN OF THE 1986 HIT

AUSTRALIAN DANCE THEATRE

featuring
GALAPAGOS DUCK
LIVE

"slick, energetic and
brash, with a touch of
Hollywood glitz"
The Advertiser

SPACE THEATRE Plus JUNE 18 to JULY 4

VERANAH by Leigh Warren with Xenakis
music performed live by Ashleigh Tobin and Ryszard Puz

LIFE COULD BE A DREAM by Belinda Saltmarsh
Sh-boom music performed live on keyboards and sax

BOOK AT BASS Prices: \$19 adults, \$17 parties, \$15 concessions

SPECIAL \$10 PREVIEW Wednesday 17 June at 8.15 p.m.
TUESDAY NIGHTS, 23 & 30 June, at 8.15 p.m.
SATURDAY MATINEE, 4 July at 2.15 p.m.

STUDENT RUSH \$6 Monday nights at the door

STAGE LIGHTS

GRAHAM LUGSDEN

Sugar Babies is coming to Adelaide, after running for seven years in America, both in New York and on tour. It celebrates the burlesque shows which were most popular between 1905 and 1930, and features many of their classic sketches, dances and comic routines from that era. Bud Abbott began as a comic in burlesque, and stole the famous "Who's On First" and "Lemon Table" routines from these shows. For Australian audiences, Garry McDonald will be appearing, which may or may not be A Good Thing. Festival Theatre, June 25-July 18.



Must Sees:

Emerald City: Beg, borrow or prostitute a ticket, because it is sold out for weeks. Playhouse, until July 4.
Revenge: English bobbies who compare medical complaints, a thug who recites E.E. Cummings, a pantomime cow and "a musical sniffing routine". The bind moggles. July 5-18.

Beginneth anon:

Julius Caesar: It's set "in a modern Italy", so it's probably about the Mafia. Et tu, Bruno? Otherway Centre, June 25 - July 4.

The Lady of Camellias: Alexander Dumas' story has been dramatised many times, as a film, opera (*La Traviata*) and ballet, and now it's a stage play. Who knows, Dame Joan might arrive. Little Theatre, June 25 - July 4.

Finishing Touches: "Who could have expected True Confessions? And at breakfast!" Arts Theatre, June 27 - July 4

Still Around:

Grease: Nostalgia spelt T-O-N-I-C. John Edmund Theatre, Thursday to Saturday until the end of June.

Cinderella: Come along for lashings of pumpkin soup and schmaltz. Stirling Community Theatre, June 20-July 4.

Soft Targets: About the trendiest disease around. Catch it before Fred Nile hears about it. Troupe, June 18-July 11.

Medea: Mediterranean sex and intrigue. Worth seeing just to see how they do the flying flaming chariot at the end. La Mama, June 20-27.

Not still around:

H.M.S. Pinafore: Did you or didn't you? Jim Hacker finished his ministerial visit to the Festival Theatre last Saturday, and is going home to Humpty.

Love, Hate and the Single Girl: The Elder Conservatorium Opera School opened at the Odeon last Friday, and then promptly closed on the Saturday, after just two evening performances and a matinee. One insider wished that the show had gone with the same breathtaking rapidity that the season did. Nice title though.

Tonight We Improvise: It was sold out every night, overbooked some nights and had good reviews from everyone. Even Herr Goers liked it. But no, there will definitely not be an extended season. Probably.

SINGING, DANCING AND AIDS

SOFT TARGETS

Troupe Theatre
Cnr Oxford Terrace and Unley Road
Until July 11

by Simon Slade

Soft Targets is a very different production from that which one might expect when the subject is as sensitive as AIDS.

Troupe has a reputation for dealing with sensitive issues. Their next production deals with the way Society treats the elderly. Troupe's objectives in bringing *Soft Targets* to play here is to promote "well informed concern, and dedication to see something done sensibly about the AIDS issue".

The play was written after information was gathered by interviewing people affected by AIDS—victims, their friends, family and lovers.

Troupe performs in the Old Unley Town Hall, a 180-seat theatre-in-the-round. This format is ideally suited to the style of *Soft Targets*.

The play opens with various dramatic tricks to capture the attention, culminating in a monologue by Catherine Fitzgerald, dressed as a nurse, on a rotating table. The costumes make fun of various stereotypes, as do a number of the characterizations.

The first half of the show is dominated by one story, to which we keep returning after short breaks. It is about David, who is dying of AIDS, his lover Vincent and his mother, Thelma—both trying to come to terms with the fact that the man they love is dying slowly and painfully, whilst they stand by helplessly.

The story fades in and out with songs and soliloquies to break the tension. Without these, the story of David would become near melodrama. As it is, there is still a chance for a laugh with such delights as the song *Festival of Light*: "Committing acts of libel/With our hands on the

Bible". Even the cast couldn't stifle a smile when, just as David appeared to be nearing death and Vincent is giving him a sponge-bath, the sirens of an ambulance pass the theatre.

The final scene of the first act goes from a moment of incredible sadness straight into a series of AIDS jokes—and yes, we all laughed. Perhaps this was a way of bringing the more pretentious members of the audience, who were so self-consciously taking a "caring attitude", back down to earth.

The interval gave me time to examine the foyer. It has been covered in newspapers, and hundreds of different articles about AIDS have been copied onto pink paper and pasted on top. These include such gems as "Die You Deviate!"—which also adorns the *On Dit* office. This was also one of the lines used by the cast in the opening of the second act, when they recite a litany of news headlines.

Karl's story begins, and would appear to be the story that will recur during the second act, just as David's did in the first. Karl is faced with the problem of having to explain to his two sons, both around twelve years old, that he is gay and that he has AIDS. Again, the situation is cut to diffuse the emotional tension. Then we experience what I can only describe as a Gilbert and Sullivan *Kama Sutra*.

Karl's story does indeed cut in and out, but it's not presented as clearly and effectively as David's story.

About halfway through the second act is a small piece which I found the most touching of the night.

The political nature of the topic shows up again in a song-and-dance routine. It compares the current attitude towards AIDS to the attitude of the people of Hitler's Germany toward the Jews. And the play ends with a version of "musical chairs".

Whether or not Troupe achieves its objective with *Soft Targets* will depend on one factor only: how many



people see *Soft Targets* who don't already know a great deal about AIDS. I certainly learnt nothing new, but a couple of people with whom I spoke did. For example, they had no idea it took up to three months for antibodies to show up in the bloodstream, and no idea that people who test antibody positive don't necessarily die of AIDS.

The longest lasting impressions are provided by the soliloquies spoken throughout the play by Michael Fuller, playing Denny. Denny has tested positive for AIDS antibodies and we learn of the many different problems which he has encountered since he found out.

Overall, *Soft Targets* falls short of the expectations created by the publicity. It is not considerably different from the American production *The AIDS Show*, and resembled that show not only in content (which would have been inevitable) but also stylistically and technically. Michael Fuller is outstanding. The rest of the cast is competent—they do deal with the material a little too dramatically most of the time.

Those hoping to change Society's attitudes towards AIDS should not put their hopes on *Soft Targets*. Whilst quite enjoyable as theatre, and using a number of dramatic tricks to change the pace and mood, that is all that will be changed. "Gay" has still been rendered "sad" by AIDS.

MULTI MEDIA DISPLAY

OUTLET STUDIOS

Photographic Exhibition
6 Mary Street, Hindmarsh
Until June 21

by Stip Androvic

Outlet Studios has been recently formed by three photography students as a 'multi media' display and performance space. Mark Spaven, Janc Dodson and Simon Hughes are studying for the Certificate in Photography at Elizabeth TAFE, and many of the pieces shown are drawn from their college work.

The scenes of Adelaide street life by Spaven are the most engaging, featuring thoughtful new treatments of the gussied-up Railway Station and the Morpheht Street bridge. The stark portraits of old men, and of pensioners in front of a looming credit card sign leave a very definite impression on the observer. The unhung work includes advertising and commercial art folios, as well as some very beautiful compositions - of a lutenist and one of his mandolins - which should have been on the wall.

Jane Dodson's work concentrates on images from nature. The Lotus lily and Hyacinth close-ups are done with great delicacy, balancing the haunting tension of some of the other works - such as the silhouetted stobie-pole, and the smoke-enshrouded forest valley. The guitar also appears as a subject in her unhung folio, along with some very sophisticated advertising photography - which has become such a powerful and well-understood language that many of these photographs automatically suggest punning captions and slogans.

The piece chosen for the exhibition poster, a formal experiment with shadows on a wooden chair, comes from Simon Hughes, whose work concentrates on spatial

relationships. Subjects such as billiard table, dice game and clouds are explored with technical effects in a wry, understated manner. To reinforce the theme, Hughes chooses an eye-catching asymmetrical arrangement of the frames, as against the more regularly geometric layout of Spaven and Dodson.

The slightly seedy bohemian aspect of Outlet Studios is not really exploited for what it seems suited: as a brash 'take-it-or-leave-it' gallery, in the style of the Experimental Art Foundation, where the confident swagger of assertiveness in the artists' attitudes more than makes up for the bleak quarters. Rather, the three photographers at Outlet have chosen a more calculating journeyman's approach - exhibiting as much of a variety of styles and subjects as they can, eschewing any grand High Art gesture.

This is probably a wise step, and does not deserve the bucketing which some reviewers (notably in *The Advertiser*) bestowed. However, presenting the works untitled immediately increases the chasm the viewer must bridge, removing any literal stimulus which many of the compositional works sorely needed.

\$75-\$95 for the framed black and white photographs is a bargain for these charming works compared with the twee mass produced blandisms which pass for art in our department stores. Reflecting the studio's interest in dance (tuition performance), a papier-mache cast of a dancer's leg stands poised at the doorway, to receive donations. Is it 'too much to hope that the well-heeled burghers of Adelaide might stray from their slick boutiques to support new local artists? Maybe not. The Volvo support set might get their feet muddy in Industrial Hindmarsh.

GREASE AND BOUNCE

GREASE - The MUSICAL

John Edmund Theatre
Until June 27

by Fran Edwards

If looks and enthusiasm could make a show a success then this show must be successful!

It looked just right and it positively bounced along. Unfortunately with a musical you need more. Somewhere to put the musicians for a start, moving them on stage is not visually a handicap but acoustically it often doesn't work.

No one really sang badly in the cast but the problem was that you couldn't always hear them singing. Even those members of the cast whom I have heard before, and I know to be strong vocally, sometimes got lost in the piano. All this is a little sad because what I heard, I liked.

There were some very song performances notably Claire Morrison as "Rizzo" and Fran Carpenter as "Frenchy". Tim Whitehouse, Matt Byrne, Andrew Young and Francesco Placanica made terrific Rockers and with a little more projection from Andrew "Greased Lightning" would have been a real high spot. Debbie Michelmore and Tracey Blewett shone as Bobbysoxers, I particularly enjoyed Tracey's version of "Freddie, My Love".

Grant Withnell certainly looked the part of Danny but his portrayal lacked the strength which the role requires. Kim Donnell looked the part of Sandy but never quite made it to being Sandy. Maybe because of this the duo were not convincing as the young lovers.

Visually, the show was good. The costumes were right and the set

THE JOHN EDMUND THEATRE

By arrangement with the Adelaide Festival Centre
Production by JACQUES



Booked Music by JIM JACOBS AND BARBARA
Directed, Choreographed and Musical Direction by LINDA COLLIS AND LOUISE WITHERS

worked well and suited the production. The lighting was perhaps a little bland but small theatres can be very restricted by this.

On the whole the production was well directed and choreographed. I may have been disappointed with "You're The One That I Want" but the show did have its high spots too. "Summer Nights" was very well done, the dancing in "Born To Hand Jive" was great, especially considering the minute stage, and Rizzo's "There Are Worst Things I Could Do" was memorable.

Grease is a superb piece of nostalgia and the company served it up well, and with enthusiasm. Go and see it, only sit near the front and maybe you will hear the voices as well as the piano.

YOU'RE TRAVELLING THROUGH ANOTHER DIMENSION... A DIMENSION NOT OF SIGHT BUT OF MIND... THERE'S A SIGNPOST UP AHEAD...

NEXT STOP:

THE TWILIGHT ZONE

UNIVERSITY OF ADELAIDE



AFTER A SERIES OF 0.WEEK MISHAPS EVERETT WAD FACES HIS FIRST WEEK AT ADELAIDE UNI... FIRST LECTURE - PHILOSOPHY.

AND THUS WE CAN BE CERTAIN OF VIRTUALLY NOTHING... WE KNOW NOTHING, EXCEPT PERHAPS...



...THAT WE EXEEST... DESCARTES SAID "I DRINK... ER... I THINK AND THEREFORE I AM." DAT MEANS I KNOW I'M THINKING THEREFORE I MUST EXBEST. PERSONALLY I DON'T BELIEVE THEES



PROFESSOR CAMUS DIDN'T YOU DISCOVER THE MEANING OF LIFE LAST YEAR?

DAT EES QUITE CORRECT MY YOUNG FRIEND. I DISCOVERED THE MEANING OF LIFE BUT I DO NOT BELIEVE DAT I ACTUALLY EXIST



BUT I DON'T UNDERSTAND

YES... DAT IS ALSO CORRECT

IN CONFUSION EVERETT RETIRES TO THE CAF FOR A FEW MOMENTS OF QUIET REFLECTION ON THE PROBLEMS HE HAS ENCOUNTERED

BUT WHAT DOES IT ALL MEAN?

HI I'M RHY'S BRICKS FROM THE MARANOTHING CHRISTIAN FELLOWSHIP

HI I'M MARY MALONEY FROM THE OLDMAN SOCIETY

HI I'M RICE BYZANTIUM FROM THE SOCIETY FOR INTELLECTUALLY DEFENSIBLE CHRISTIANITY



OHIO STATE STRAIGHT AFFECTIVE

WOULD YOU LIKE TO SHARE IN AN EVENING OF COFFEE AND SPIRITUAL REFLECTION?

BUT THEN

DON'T LISTEN TO THESE PEOPLE! THEY'RE BOURGEOIS WANKERS! IF YOU WANT TO KNOW THE REAL TRUTH READ THIS! ONLY 40¢ FOR THE FACTS!!



SHOCK! HORROR! SAUA SEX SCANDAL - PIX INSIDE

GOSH! IS THIS TRUE?

NO IT'S NOT TRUE! I HAVE THE TRUTH HERE FOR ONLY 35¢!!



THE SPASTICIST JOHPIN... plus FLO... HAWKE BASHES WORKERS

RUBBISH HERE ARE THE FACTS



WHO IS LYING AND WHO IS FAIR DINKUM? EVERETT MAY FIND OUT NEXT ISSUE.

CUT PRICE SALES REGULARY
FRIENDLY SERVICE
WIDE RANGE OF GOODS AND CLOTHES

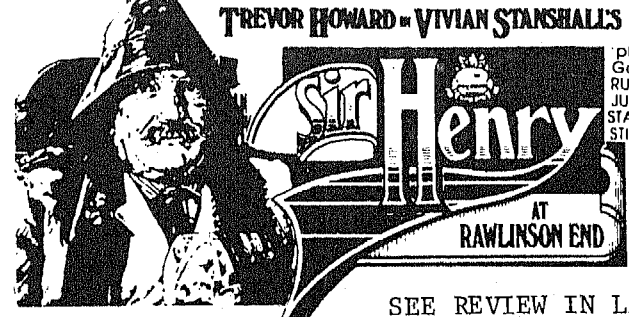


Sale of Clothing Good Prices

FROM KING WILLIAM STREET, 1ST STOP AFTER GROTE STREET

Bus 600-214-216
301 Morphett St. City
Hope to be able to help you

The story of a very eccentric English gentleman and his devoted butler "Old Scrotum" (the wrinkled retainer). Sir Henry has his own private P.O.W. camp behind the house where he keeps as pets two German soldiers he caught during the war.



STARTS THIS WEEK AT THE TRAK CINEMA, TOORAK GARDENS
SEE REVIEW IN LAST WEEK'S ON DIT

ENQUIRY INTO IMMEDIATE POST-COMPULSORY EDUCATION

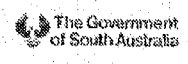
HAVE YOUR SAY

EDUCATION FOR FIFTEEN TO EIGHTEEN YEAR OLDS

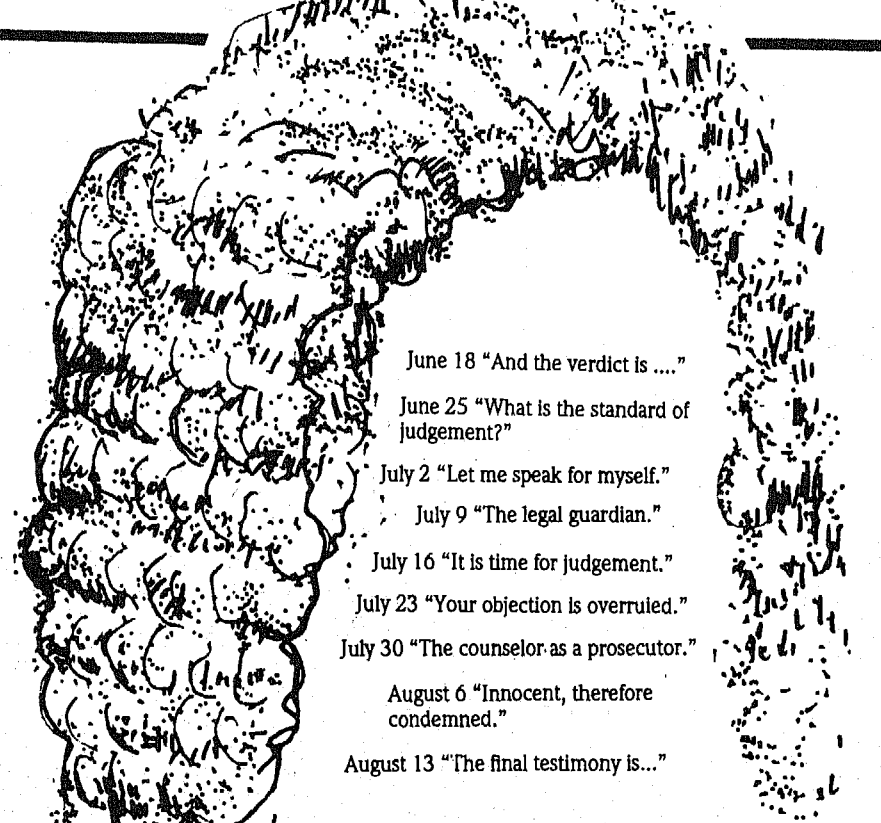


- What are the educational aspirations and needs of young people?
- What should young people learn and experience to meet their aspirations and needs?
- How far do present arrangements meet the aspirations and needs of young people?
- What record of achievement should young people get when they finish secondary education?
- How should senior secondary schooling be organised to help young people learn?

A discussion paper for individuals and groups is available from Enquiry into Immediate Post-Compulsory Education, Level 14, Wakefield House, 38 Wakefield Street, Adelaide SA 5000. Phone: (08) 227 5300



THE CASE BY JOHN



- June 18 "And the verdict is"
- June 25 "What is the standard of judgement?"
- July 2 "Let me speak for myself."
- July 9 "The legal guardian."
- July 16 "It is time for judgement."
- July 23 "Your objection is overruled."
- July 30 "The counselor as a prosecutor."
- August 6 "Innocent, therefore condemned."
- August 13 "The final testimony is..."

An informal discussion on the Book of John

L19 LOWER NAPIER BUILDING THURSDAYS, 1-2 PM



presented by THE ADELAIDE CHURCH

NOTICES

The Adelaide University Women's Society: THE AUWS in conjunction with the Prostitutes Association of South Australia (P.A.S.A.), presents its first forum for 1987 on "The Pickles Bill" and Prostitution in Adelaide. Wednesday, June 24th, 1.10 pm. Little Cinema, 5th Floor, Union Building. FREE entry.

A.U. Science Fiction Assoc.: holds committee meetings in "The Rubble" every Monday lunchtime (1pm). so come one, come all to find out what's happening in AUSFA.

Also, one of the many events coming up in the near future is the Literary Dissertation of Douglas Adams, the Hitchhiker's Guide to the Galaxy and Everything. This will be in the Upper Refectory on Wednesday 24th at 7.30 pm - Wine and cheese will be served. For more information about this and other events come to committee meetings or look for ACB in the Rubble (lunchtimes Mon-Thurs).

Lutheran Students Fellowship:

Thursday June 25. This week we are showing a video in the chapel at lunchtime (1pm). All welcome.

Touch Football:

The Adelaide University Touch Football Club intends sending a men's, and a women's team to the University Games in Brisbane. The games are played during the vacation week at the end of this term. A training session for players interested in going to Brisbane will be held at the Frome Road playing fields on Tuesday 23rd June, 1987, at 6.30 pm, and each Tuesday until the games start. Information regarding cost and accommodation will be provided at the training session. Players will be required to make a final decision as to whether they wish to go to Brisbane by the 1st July, 1987.

The club is presently fielding five teams (mixed) in Sunday morning competition. Competition is played on the Adelaide Hockey Club fields on Greenhill Road. Anyone interested in playing in this competition should contact John O'Brien 239 0435.

Attention Science Association Members:

Tickets still available for Re-orientation camp to be held at Longwood this weekend (26th - 28th June). Bring \$20 to the meeting to be held this Tuesday at 6.30 pm in the Little Cinema. Be there, also to see Morals-Point-Amanita continue.

Students For Christ: meet every Thursday in the Union Cinema at 1pm. Come and join in the praise, speak out your prayer and be healed in your body as we experience the presence of God. Our Mission: to exalt the name of Jesus and reach the unsaved for that is His will.

Activities Beginning Monday 22nd June, 1987:
Monday 22nd June - 1 pm - Activities Council meeting in Union Board Room.
Wednesday 24th June - 1.15 pm - "Austentayshus" in Union Bar. FREE.
- 6 pm - FREE entertainment in Union Bistro whilst you enjoy your meal.
- 9 pm - FREE entertainment in Union Bar with "Minnie & the Moochers". Guests \$3.
Thursday June 25th - 7.30 - 10 pm - "Uncut Version" Uni Bar featuring Poetry and Acoustic music. free to all. If you wish to perform contact Sean Wiegand, C/P & I. Chemistry or on the nights.
Saturday 27th June - 8 pm - late - "Rocky Horror" theme charity night with Rocky Horror Picture Show Film and the Rocky Horrible Band. Fancy Dress and special prizes. AU Students \$5; Guests \$6; \$1 discount for fancy dressers. Proceeds to aid Spastic Centres of SA. Thanks to Coopers Brewery, Tricia and Johanna.

Second Term Activities Programme:

Now sitting in your student pigeon-hole, pick yours up today!!!!

Entertainment Coming Soon to Adelaide Uni:

Lizard Men, Honky Time, Charlie Marlowe, Slaves to an Image, Cockroach Club, Mad Turks from Istanbul. Pub Comedy.

Pen Friend Wanted:

My name is Charlotte Elliott, and I am from New Zealand writing to you about penpals. If so, I wish to have a male penfriend from 18 yrs up. Please write to 160 King Cres. Loverhutt, NEW ZEALAND. Yours faithfully, Charlotte Elliott

Loving home wanted for black and white female CAT aged 8 months, very affectionate. Found abandoned in Goodwood. Phone 371 0012 or contact J. Scobie, English Department pigeonhole.

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.

MEETINGS

AU LABOR CLUB:

Notice of the 3rd General Meeting of the Labor Club to be held at 1.10 pm Wednesday 24th June 1987 in the 5th Dining Room, Level 4, Union House.

SPECIAL GENERAL MEETING AGENDA

- Preselection of principle SAUA candidates to receive Labor Club support in the forthcoming student elections.
- Voting members to be credentialed at meeting, bring student cards!

Adelaide University Billiards & Snooker Club: The Club invites all members and visitors to the Annual General Meeting this Thursday (25th) at 7.30 pm. The venue is 2A Franklin Street (1st floor), just at the rear of the G.P.O. Once the meeting is concluded, we will continue with a normal club night. Cost to all non-members is 50¢, excellent value when in most snooker halls \$1 gets you only one frame.

Student Initiatives in Community Health (S.I.C.H.):

The Annual General Meeting of S.I.C.H. will be held at 1.10 pm on the 25th of June (Thursday) in the Gallery, level 6, Union Building. Come along and hear more about the Vacation Placement Scheme and our forthcoming conference. New members very welcome.

ACCOMMODATION

I want some intelligent and artistic people to live with. Call Leanne 271 2578.

Wanted: Persons to share 4 bedroom house at Woodville. \$22.50 a week rent and expenses. Ring Louise on 347 1036 or 45 8786. P.S. Close to Woodville Railway station.

Person wanted to share house. \$35 per week plus bills and food. Must be quiet intellectual type who is clean and tidy. Phone Jamie on 223-2685.

Female 25 - 35 to share house \$40 per week plus phone and food. Phone Carolyn 297 4798



WELCOME LISTENERS!

We at student radio all hope you had a good holiday, and we're all sure you got distinctions in your exams. Student radio has undergone a few programme changes and you can look forward to hearing a few more new voices on the airwaves. So tune in to student radio, and if you don't like what you hear ring up on 228 5000, or drop a note into our suggestion box in the Mayo Refectory. Happy listening!!

MONDIT: 10.30 pm THE GROOVE TUBE. Jude and Lynne go down the groove tube with songs of the 70s and 60s. A time of flares, bryl cream, paisley, and side-burns. If you are hip, groovy, cool or mod - you might enjoy it. Listen to the sounds of Neil Diamond crooning, Petula Clark whistling and Sam Cooke twisting the night away.

11.30 pm POLKA DOTS & MOONBEAMS with Maryann and Avril. Hey all you radio fans out there who don't really know where your musical preferences are at; if you like listening to anything and everything, then we've got a show for you! A mixed bag of local, Australian and English talents is what POLKA DOTS & MOONBEAMS is all about. Bands from the obscure to new wave and back again and everything in between. So for a splash of diversity, tune into POLKA DOTS & MOONBEAMS.

12.30 am It's time for David and James.

TUESDIT: 10.30 pm DOGS DIE YOUNG IN TIN PAN ALLEY with Basil and Caleb.

11.30 pm BRITISH ROCK with Bob and Nick.

12.30 am Welcome Wednesday with Chris and Carr.

WEDNESDIT: 10.30 pm THUNDERBIRDS ARE GO with Louise and Sarah

11.30 pm Guy and Alison bring you RUBBER SOUL.

12.30 pm Student Radio proudly presents - Ben White.

THURSDIT: 10.30 pm The OVERSEAS AND UNDERGROUND MUSIC SHOW. Tune in to the best in non-Australian, non-commercial underground music, ranging from hardcore, heavy-metal thrash to industrial Jazz.

11.30 pm PSYCHOTIC TRASH HOUR. Following in a similar vein to the previous show, Malena, Mathew and Tom present a fun evening with lots of fun and games. Hot dog!!!

12.30 am GLAM SHOW with Mara and Bill. Slip into those high-heeled boots and shiny suits and spend the evening with artists like Marc Bolan, Gary Glitter, Alice Cooper, and many of your disco favourites.

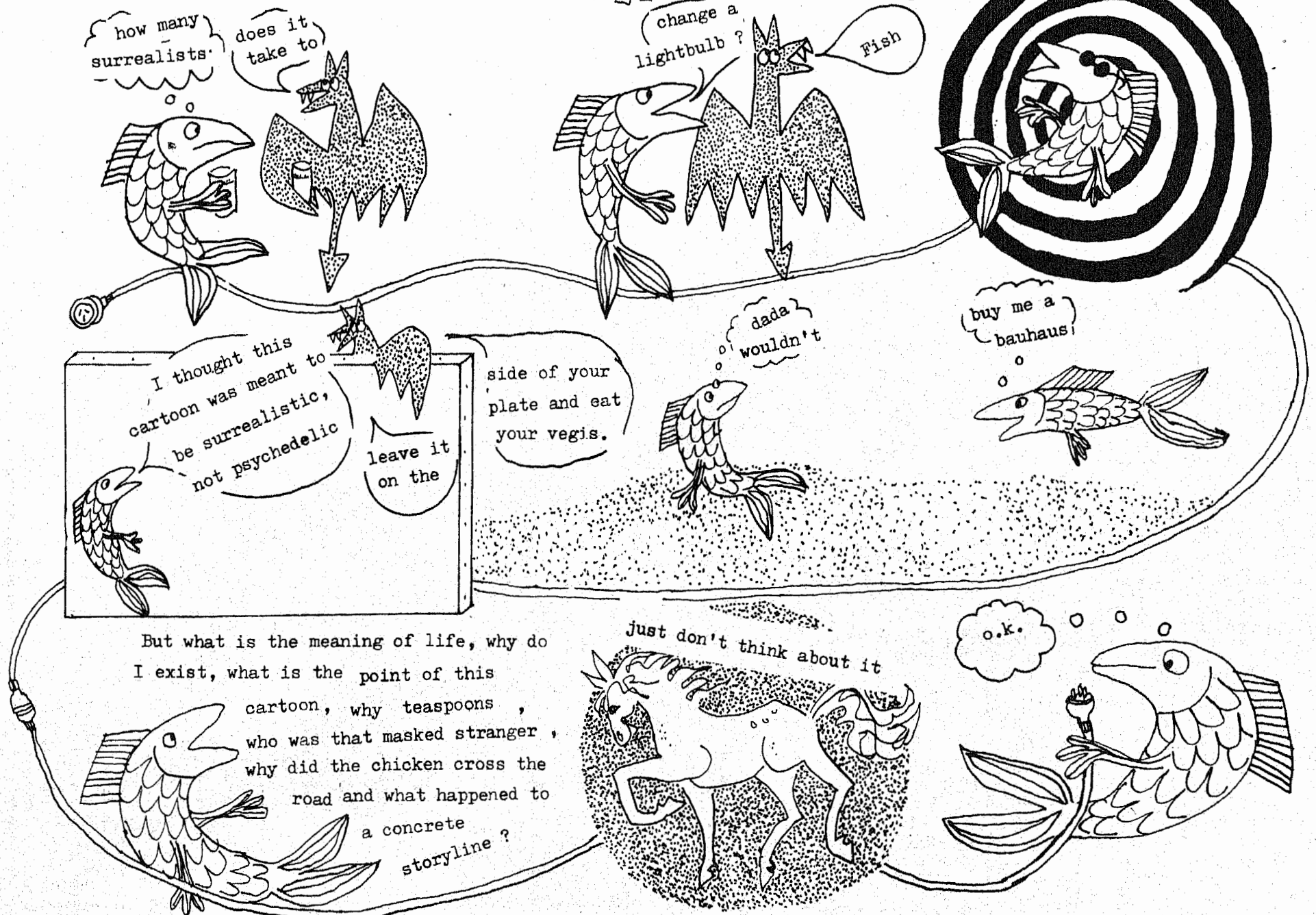
FRIDIT: 10.30 pm Litsa and Susanna present FRIDAY ON MY MIND. "Monday I have Friday on my mind - Your Friday night worries have been solved: Dim those lights, turn up that radio and groove to the stuff that makes you want to stay home Fridays!"

11.30 pm Bathsheba admits I AM A CONVERT TO DANCE MUSIC. 12.30 am Bernie delivers his 4 BUCKETS OF FISH.

Counter meals can now be eaten at the Union Bar during lunchtimes.

The meals range from about \$2.50 and are served with chips and vegetables. A portion of the Bar seating area has been made into a dining area. The meals are available from 12 to 2 pm each day.

PSYCHOSITUATION MATICS AND THE AVERAGE FISH EPISODE 10



START AT THE BACK

The column that is less coherent than Warwick Cappa's dialogue.
 Edited by Abstract Al and Enzo the Magician.

SATB Guide to manners for a computerised Society.

In the old days of the 19th century, manners were judged on how people interacted with others. But in the high-tech 80s, with personal relationships a rarity, etiquette today related more to technology than to people. The following is a *Start At The Back* guide to manners for a computerized society.

Don't look over the shoulder of the person when they're keying their P.I.N. number at the local Handybank-Autoteller machine. They may turn around and stick their plastic card up your nose.

Never carry a page-pleeper to the cinema, lecture theatre or play. It will inevitably go off during a love scene or important phrase by the lecturer and ruin the whole session for someone. The same applies for tai chi classes, muder trials and funerals.

It is considered bad manners to wear a walkman during a conversation. The same applies at concerts and plays. The exceptions: buskers in Rundle Mall singing Boy George songs. People who wander around with headphones clamped to their heads are known as *idiots*.

When you meet your Perfect Match visiting a computer dating service, don't say "the computer must have malfunctioned", because your partner to be is probably thinking the same thing.

Always speak clearly and politely on car phones. Never use -bad- language because you never know who is listening and you may find a transcript of your conversation in the next day's morning newspaper. Just ask Jeff Kenneth and Andrew Peacock, both known as Mr Ed (Expletive Dialogue).

Don't overcrowd your jacuzzi tub. Two's co mpany, three's a crowd and fours positively an orgy. If you

can't see what is going on under the bubbles, the safest rule is to keep your hands to yourself. Submerging with goggles on is not considered polite.

When visiting a friend's house, always ask before putting on an "unmarked video" for it could well be one of their "home movies". Never touch another man's wife nor his video, as the saying goes.

Car alarms are out. In big cities, you can hear two or three go off within minutes whilst passersby just keep on walking.

No one is fooled by a word-processed "we-have-a-number-of-products-you-may-be-interested-in" letters with your christian name at the top. Similarly, Master Jimmy, aged six wil not be interested in purchasing a crate of wine.

With remote control devices be careful that your video is only operated by the gadget. Your neighbours won't be impressed if their Roll-A-Door keeps opening when you change channels.

In the gym, setting the fitness equipment at the hardest level after you used it at the easiest level is considered bad manners. You won't fool anyone.

Academia Tales

A large group of academics met in Canberra to debate the benefits - or otherwise - of private universities. One of those present was Dr Don Watts, the man who will head the private university to be set up in Queensland by the brewing magnate, Alan Bond.

During questioning, Dr Watts was asked about some of the problems the new Bond University would face, especially in attracting students and staff. In a response which would make even his boss proud, Dr Watts replied: "I'm aware that it's not easy. My attitude to life is suck it and see, and put it in a bloody test-tube."

Parental pressures

A U.S. magazine has done a survey to find out the most common



topics of argument among parents.

The magazine, *Parents*, interviewed 649 mothers and fathers across America and found the most favourite areas of conflict were:

- reprimanding children (32%)
- money matters (27%)
- other decisions concerning children (25%)
- the amount of attention spouses paid each other (24%)
- who should do certain household chores (21%)

The survey found that 40% of parents shouted at each other. 6% of these cases led to punches. What is the world coming to?

American update

Percentage of Hispanics in California who voted to make English the state's official language: 44.

Number of *National Geographic* readers who have cancelled their subscriptions as a protest against its adoption of metric measurements: 109.

Number of mazes built in Japan since 1985: 14.

Number of Japanese who go through them each week: 140 000.

Number of times that the South Korean Government put Opposition Leader Kim Dae Jung under house arrest in 1986: 39.

Ebony and ivory

Theresa Skeeter, of Virginia in the US, is suing her city of Norfolk because she claims that she was not promoted from typist to "principal bureau secretary" because she is white, and preference was shown

for black employees.

The suit, however, looks like being thrown out, because four years ago, Ms Skeeter complained that she had been discriminated against because she was *black*.

The judge of that case said that "I see your mother and your father. I look, and I can't find where you would have any basis for calling yourself black." Not surprisingly, Ms Skeeter lost that case.

Now, the city of Norfolk is using that case as their defence. They say that Ms Skeeter "cannot allege on one occasion membership in the black race and, then, when personal gain can be had under the circumstances, on another occasion allege membership in the white race." Ms Skeeter's lawyer was also surprised to hear that his client had once claimed to be black. "She looks white to me," he said.

Chinagate

First there was Watergate, then Irongate and now China has unveiled its own version of the Gary Hart Scandal.

A prominent official from the Chinese Communist Party has been expelled for "sexual misconduct". Mr Ni Xiance is said to have committed adultery with a married woman.

The party's Central Commission for Disciplinary measures and affairs involving naught bits said: "As a leading party cadre, [he] disregarded party discipline and the country's laws to satisfy his own selfish desires, to pursue sex and ingratiate himself with [the woman]."

It goes on to say that members "must strictly abide by socialist laws and morals [and] firmly resist the corrosion of the exploiting class's corrupt style of thought."

According to the Commission, only the exploiting classes get horny and hop into bed.

COMMENTS FROM THE SHOW

AND A VERY GOOD EVENING TO YOU TONIGHT ONE OF MY VERY VERY FAVOURITE PICTURES OF ALL TIME... FOR THOSE OF YOU WHO PREFER YOUR ENTERTAINMENT WITH A TOUCH OF PSEUDO-INTLECTUAL PRETENSION, IT FEATURES A WONDREFUL, ALMOST LETHARGIC PERFORMANCE FROM TREVOR, AS USUAL, AND OF COURSE, MARVELLOUS SPECIAL EFFECTS... PARTICULARLY THE BUTTCKS PEOPLE... TOTALLY MECHANIZED, BUT I THINK IN THIS CASE JUSTIFIED BECAUSE ITS SO HARD TO FIND THEM IN REAL LIFE, DON'T YOU THINK?

AND THE SCREENPLAY... PROFOUND? PERHAPS... MEANINGLESS? CERTAINLY, BUT BENEATH THE MEANINGLESSNESS AN UNDERLYING MESSAGE OF HOPE FOR THE HUMAN RACE... WATCH FOR ONE PARTICULAR SCENE THAT'S VERY VERY INTERESTING... YOU PROBABLY WON'T FIND ONE BUT KEEP AN EYE OUT JUST IN CASE... AS THE STORY BEGINS, TREVOR HAS ACCIDENTLY ACTIVATED A 5th DIMENSION MACHINE AND PLUNGED HIMSELF AND SEVERAL OTHERS INTO THE FIFTH DIMENSION... TERRIBLY EXCITING ISNT IT? OH, I HOPE IT CHANGES YOUR LIFE AS PROFOUNDLY AS IT CHANGED MINE... SO LETS GET STRAIGHT INTO... CAPTAIN... ADELAIDE!

UH OH... MORE MORTALS. HOW'D YOU LOT GET HERE?

UM... AN EXPERIMENT... A MACHINE.

REALLY? THINGS USUALLY ONLY PASS INTO THIS DIMENSION BY ENTERING A BLACK HOLE, GETTING LOST IN THE BERMUDA TRIANGLE, OR BEING GIVEN TO THE ARCHITECTURE DEPARTMENT FOR ASSESSMENT...

WHAT IS THIS PLACE CALLED "LIFE"?

WELL ITS NOT SO MUCH A PLACE... MORE OF AN ANALOGY...

AN ANALOGY?

YES, YOU SEE, GOD DOESNT HAVE TIME TO WORK OUT EVERY LITTLE DETAIL OF EVERYONES DAY TO DAY LIVES... SO HE SET THIS UP... AS A KIND OF RANDOM EVENT GENERATOR... WHAT HAPPENS HERE AFFECTS WHAT HAPPENS IN THE REAL DIMENSION...

TAKE THIS SUBURB "POLITICS" FOR EXAMPLE... NOTICE HOW IT CONSISTS ENTIRELY OF SMALL CHILDREN CONSTANTLY FIGHTING AND WANGING... ALL GOING AROUND IN CIRCLES GETTING NOWHERE AND REGULARLY KILLING EACH OTHER IN MUTTER FRUSTRATION.

I GET IT! SO IF SOMEONE IS KILLED HERE, THEN SOMEONE IS KILLED IN THE REAL DIMENSION.

NO, IF SOMEONE IS KILLED HERE, AN ENTIRE GALAXY IS DESTROYED. THERE'S A DIFFERENCE IN SCALE. ITS ONLY WHEN WE STEP ON AN ANT THAT AN INDIVIDUAL DIES. HENCE THE SAYING, "WHEN YOUR ANT IS UP..."

THAT MAKES ME FEEL SO INSIGNIFICANT...

YOU GOT IT.

BETTER WATCH WHERE YOU STEP... YOU MIGHT KILL YOURSELF. HEH HEH.

HEY TREVOR... HAVE YOU NOTICED...? YOUR DAD AND THE BUTTCKS HAVE DISAPPEARED.

YOUR DAD'S BUTTCKS HAVE DISAPPEARED?

WEVE GOT TO FIND THEM.

I MEAN... LOOK AT THIS PLACE. NOTHING HERE MAKES SENSE, ITS FULL OF DEAD ENDS... AND YOU CANT SEE WHERE YOU'RE GOING.

YEAH, WELL... LIFE'S LIKE THAT.

I KNOW... BUT... WHY?

DON'T ASK ME, I DONT RUN THE UNIVERSE, I JUST WORK HERE. COME ON, GET IN THE CAR...

I'LL TAKE YOU TO MY LEADER... IF YOU'LL EXCUSE THE CLICHE, YOU'D BETTER PUT YOUR SEAT BELTS ON...

CRUMBLE! CRUMBLE! CRUMBLE!

UH OH... ITS COMING...

"IT"?

THE LOCAL MONSTER, IT WANDERS AROUND HERE CONSTANTLY DISRUPTING THINGS...

IT CAN TURN UP ANYWHERE ANYTIME... HE'S THE CAUSE OF ALL THE REALLY BAD THINGS THAT HAPPEN IN LIFE; THE PROVERBIAL "ACT OF GOD"...

SOUNDS BAD...

IMAGINE A BEING THAT'S SO BIG AND MEAN THAT WHEN IT SEES YOU DOWN THE BEACH, IT KICKS 99 POUND WEAKLINGS IN YOUR FACE... SOME CALL IT A GREMLIN, WE CALL IT...

THE MEANY OF LIFE!!

WELL, WHAT DID YOU THINK? I KNOW I DID, AND WHAT A WONDERFUL PERFORMANCE FROM RUSS HINZE AS THE MEANY OF LIFE. THERE WAS ONE VERY TELLING POINT, I WONDER IF YOU NOTICED IT, I HOPE YOU DID... WHERE ONE OF THE CHARACTERS SAYS, "I DONT RUN THE UNIVERSE, I JUST WORK HERE"... AND DONT YOU THINK THAT APPLIES TO ALL OF US IN A SENSE?... GRINDING AWAY DAY AFTER DAY AND NEVER REALLY KNOWING WHAT'S IN STOCK... WRITE IN AND TELL ME WHAT YOU THINK...

WELL, NEXT WEEK, ONE OF MY VERY, VERY FAVOURITE PICTURES OF ALL TIME...