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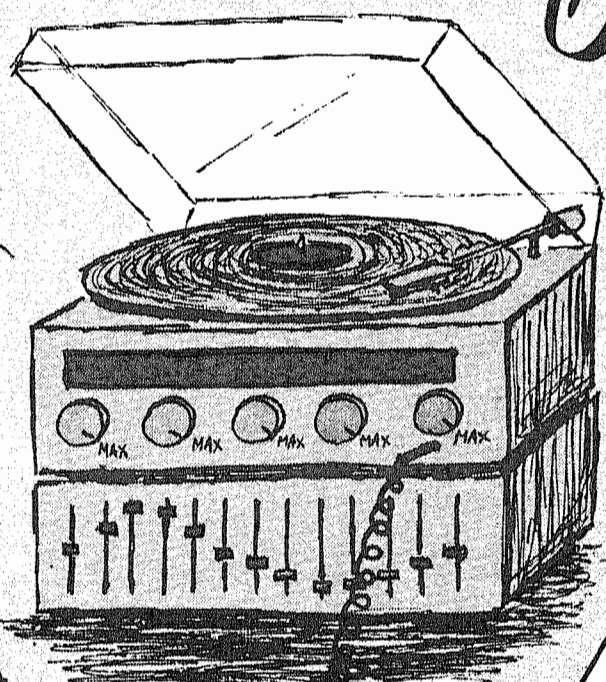
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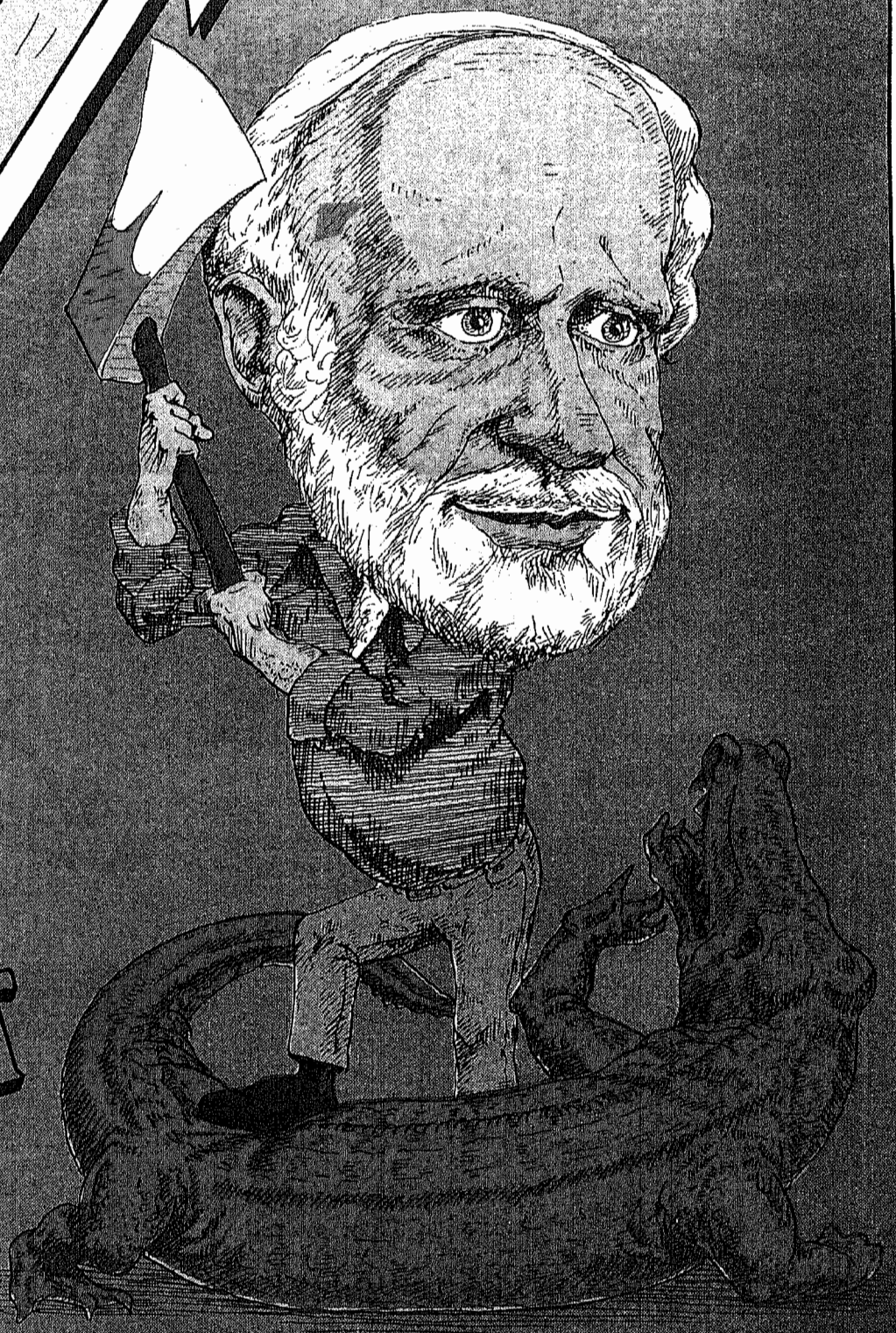
On Disc



UP AND AT 'EM ADAMS!

Mental as Anything
Boom Crash Opera
Concrete Blonde
Lime Spiders
Billy Bragg
X.T.C.

IN LIMELIGHT



ROBERT
TOMLIAN

Running in "the Family"

A 26-year-old Harvard graduate is trying to keep Australia's finest newspaper company out of the hands of corporate raiders. The youngest member of a media dynasty which began in 1841, he may just beat the likes of Robert Holmes a Court. D.W. GRIFFITH reports.

The company called John Fairfax Ltd is the finest of Australia's media empires. Almost untainted by the smell of smut or the tawdry fingerprints of lowest-common-denominator journalism, the company has over the years acquired most of Australia's great newspapers: the *Sydney Morning Herald*, the *Australian Financial Review*, the *Canberra Times* and the *Melbourne Age*.

It is Fairfax, far more than any other Australian media group, which has upheld the good name of the profession of journalism in this country. It is a generous employer and the group most good journalists aim to work for.

The Fairfax dynasty is now almost 150 years old. John Fairfax founded it in 1841, to be succeeded by Sir James Reading Fairfax. Sir James Oswald Fairfax was followed at the helm in 1928 by G.E. Fairfax and then by Warwick Oswald Fairfax, with Dr EW Fairfax and JHF Fairfax among the directors. Control of the company later moved to Vincent Charles Fairfax and John Fitzgerald Fairfax...and so on.

But families grow, and spread, and disperse. So with the Fairfax clan.

At the same time, the great publishing company was finding it harder and harder to raise money on the strength of the family's credit. So in 1956 John Fairfax and Sons became a public company, and shares began to move outside the family.

And the company began to lose direction and vigour when its dominant figure for 40 years, Sir Warwick Fairfax, resigned as chairman and chief executive. Since then, the company has rolled along making money from its "goldmines", the classified ads in the *Sydney Morning Herald* and the *Age*, neither of which have any competition in their respective cities.

The company helped pioneer television in Australia but has recently lost huge sums from its involvement in the electronic media, culminating

in the fiasco which saw Fairfax buy Melbourne's Channel 7 for a startling \$320 million earlier this year and then, having mismanaged in a fashion industry observers found quite staggering, sell it a few months later with the Sydney and Brisbane Channel 7 stations at a loss most observers put at over \$100m.

Media mogul Kerry Packer wrote later that when Fairfax bought the station, on what seemed like a whim, "they were aiming to shoot themselves in the foot".

"In the event," he concluded, "they blew off both kneecaps."

It was a sign of corporate sclerosis, a hardening of the financial arteries characterised by poor management and accelerated by a feeling that the company could never be lost from the family.

"The family" was now some seventeen different people spread over at least three generations, and wrangling over various company matters including a 1984 move to raise \$96 million on Australian share markets. Led by bachelor chairman James Fairfax, 54 years old and said to have little interest in the business, the Fairfax family now owned just over half the shares in John Fairfax Ltd. It was too widely spread and inevitably too far split by personal differences to operate as a cohesive unit.

The sharks were circling. Robert Holmes a Court and Kerry Packer, Australia's two richest men, worth some \$1.3 billion or so each, were both known to be buying a few shares in the company. Expatriate Kiwi Ron Brierley, Australia's hungriest corporate raider, was also sniffing the water for the scent of blood. Sir Peter Abeles, long time friend of the Prime Minister Bob Hawke and more worryingly also a friend and business associate of the infamous media baron Rupert Murdoch, was building a stake in the company.

The Channel 7 screw-up had shown Fairfax to be poorly run, yet its newspapers and its many magazine titles were juicy assets.

This is the sort of scenario company-eaters are apt to make a meal of.

Enter, stage left and with dramatic suddenness, the 26-year-old Mr Warwick Fairfax, son of the recently-deceased Sir Warwick and the still very much alive matriarch and major shareholder Lady Mary Fairfax.

Warwick, chairman James's much younger half-brother, demonstrated last February that business flair had not been completely filtered from the Fairfax family bloodlines. He spent \$30m of his inheritance to shore up the company's share register and keep the family's collective stake in its heritage above the vital 50 per cent mark. At the time he was said to be fiercely driven by his mother's ambition to keep the dynasty alive.

Young Warwick seems a good deal more fit to inherit the crown than any Fairfax in recent history. He won an Oxford honours degree (he studied politics and philosophy as well as economics) and went on to work in New York first with the J. Walter Thompson advertising



Mr WARWICK FAIRFAX

THE FAIRFAX TITLES

TIMES on SUNDAY

THE Sun

THE AGE

The Sydney Morning Herald

The Canberra Times

FINANCIAL REVIEW

The Sun-Herald

agency and then with giant financial group Chase Manhattan.

The people at Chase said he was one of the brightest young people they've seen in a long time.

He left Chase in 1982 for Harvard and a four-year masters degree in economics, and then returned to Australia.

On the last day of last month he launched a plan of vaulting ambition: a bid for all the shares in John Fairfax Ltd, a bid which valued his ancestors' company at \$2.25 billion.

The bid proposed, among other things, that Fairfax would become again a private company, safe from the raiders but with a controlling interest in a new public company called David Syme and Co. Ltd. This company, currently the publisher of Melbourne's respected *The Age*, would own that paper, Fairfax's group of magazines (among them *Business Review Weekly*, *Woman's Day*, *Time Australia* and *People*), and the *Australian Financial Review*.

The *Sydney Morning Herald*, proudest of all the Fairfax possessions, would remain with the privately-owned John Fairfax Ltd, as would the company's lucrative Mac-

quarie radio network, the spectacularly money-losing Times on Sunday newspaper and the Sydney Sun and Sun-Herald tabloids.

Such an ambitious bid carries with it high risks. The 26-year-old with the slight American accent has touched off a flurry of interest in John Fairfax shares which could see the company slide forever out of the family's hands.

But he has not gone into battle without some well armed warrior at his side. The ANZ Bank is financing his bid; controversial Perth merchant banker and sharp operator Laurie Connell is advising, as are Robert Holmes a Court's former right hand man Bert Reuter and well-connected Sydney public relations man Mr Martin Dougherty. Stockbrokers say the bid has a fighting chance of success.

Warwick offered \$7.50 a share for Fairfax. Last week Holmes a Court was busily buying shares at \$8.90, and he is thought to now control about 5 per cent of the company.

But Warwick Fairfax is still working to keep it all in the family. Nepotism is rarely admirable, but in this case it's hard not to feel sympathy for the bloke.

Oz/Singapore studies program



Sir Ninian Stephen, Australia's Governor-General, last week launched an Australian studies program in Singapore.

The program centres on the arts and social sciences, basic and applied science and engineering science.

With the support of Australian universities, the program will be conducted at the University of Singapore and the Nanyang Institute of Technology.

He said that the program mirrored a wider and deeply felt commitment by Australians to their membership of the region.

He said there was a feeling in Australia that "this is our part of the world, its culture and its life something for us to contribute to and in which to share".

The program will make possible the chance for Australian academics to lecture in Singapore whilst Singaporean institutions will

be paired in some subjects and disciplines so that there can be direct communications between academics.

"A long term aim is that the program should develop a strong co-operative quality, Singaporean academics and post-graduate students making significant contributions within Australia," he said.

It was believed that the result of the program would mean Australian postgraduate students of Asian society, technology and culture "would come to realise" that the best place to study these subjects was in Asia itself.

Sir Ninian said: "What does seem assured is that the emphasis which the program will place on technological exchange will encourage the active participation of industry from both our countries."

Leading academics from all over Australia will conduct seminars as part of the inauguration. One of Australia's most distinguished academics, Professor Donald Horne will speak on "Basic Assumptions in Australian Society".

Big Party in little China



Peking:

Allegations that many Chinese undergraduates waste public funds on gambling, drinking and extravagance has led party officials to plan to scrap student grants and force students to borrow their way through college.

A national education meeting in Peking recently approved rules which will force students to take out loans to cover the average \$A800 needed for one year's higher education, the *China Daily* reported.

The sum is almost twice the annual salary for a typical new college graduate.

The *China Daily* said that the details of the plan had not been completely worked out but the poor

ethnic areas would draw up their own schemes.

After the 1949 Communist takeover, China's free education system was set up to help its poor students.

"It has continued, even though living standards have improved a lot," the paper said.

The Vice-Minister of Education, Mr Liu Zhongde, said that many of China's 1.9 million undergraduates cared little about their studies or behaviour and the new loan system would improve them.

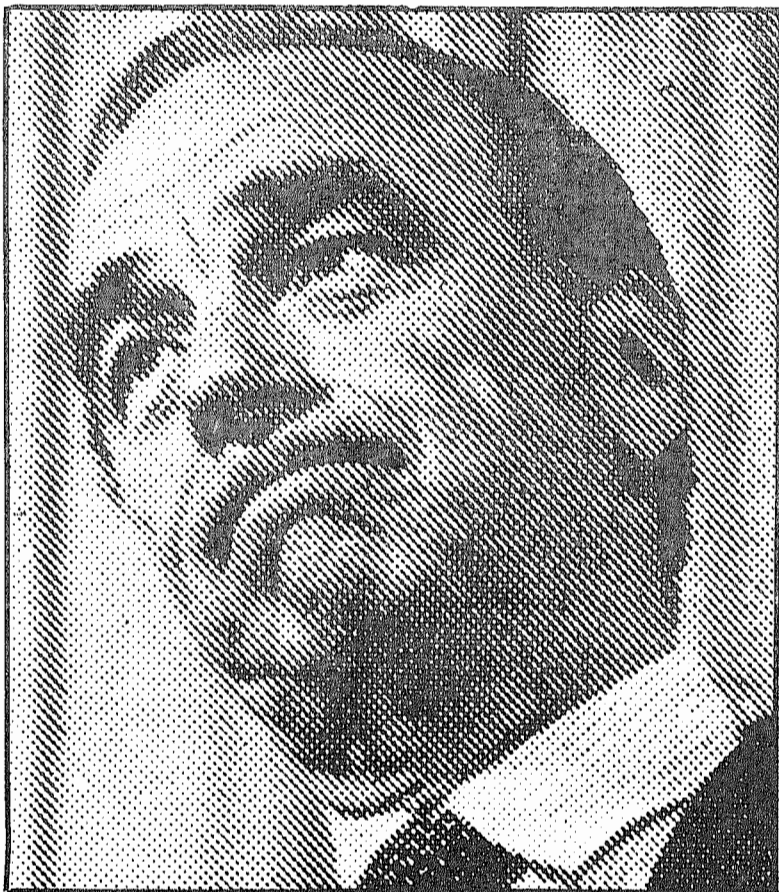
Campus party officials are known to have said that the male students "gamble, drink too much and hold wild parties."

Production

Notes

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Murdoch: "I have to stand up and be counted for everything in the paper"

Judge slams media tycoons: threat to free speech



by Cathi Walker

A judge has criticized concentration of media ownership in this country and stood up for public broadcasting.

Mr Justice Michael Kirby, president of the New South Wales Court of Appeal, was speaking at the International Institute of Communications conference in Sydney last week.

He warned that the threat to free speech now came primarily from media tycoons rather than governments.

He gave a list of quotes from Mr Rupert Murdoch, News International's chief executive, which admitted that he endorsed his personal opinions through his media outlets.

According to Mr Justice Kirby, Mr Murdoch had declared in 1972: "Of course I intervene... a publisher can not abdicate his responsibilities to an editor."

Mr Murdoch is quoted as saying, "In 1972, I ran all of the election policies of my papers in Australia..."

A recent report has found that Australians are strongly concerned about their future prospects and the directions their lives are heading in.

The report from The Commission for the Future, shows support and praise for scientific and technological innovations, coupled with increasing feelings of insecurity and impotence about the growing influence these fields have over everyday life.

A growing degree of fear towards scientific progress reflects the fear of a "1984" or "Brave New World" society developing, where machines have made mankind obsolete. Lack of information and knowledge in this area only accentuates this fear and feeling of helplessness.

One of the surveys contained in the report found that only one out of every 10 leaders in government, business and trade unions thought themselves sufficiently informed on scientific matters. Another survey in the report showed that Australians felt disap-

I wrote the leaders every day in *The (Sydney) Daily Mirror.*"

The judge also quotes from a 1978 television interview with Mr Murdoch: "I have to stand up and be counted for everything in the paper (*The New York Post*) so I might as well say what I believe."

At the conference, Mr Justice Kirby stated: "In diversity of ownership and control of our media lies the true protection of freedom of speech and freedom of the press."

"It is this ascendancy of the few in the media of Australia which makes the public broadcasters even more vital to the health of democracy than they have ever been."

He said that the Australian Broadcasting Corporation and the Special Broadcasting Service protected the country from the worst excesses that could come from too large a concentration of private power.

Mr Justice Kirby asked all democrats to support and defend public broadcasters.

The greatest threat to the ABC and SBS was the temptation to choose to rely on Hollywood media and its "packaged glitter".

"We must ensure that [such a] fate does not await our public broadcasters, whether in a foolish quest for ratings or as a response to budget cuts," he said.

pointed in the way their leaders plan and manage technological change.

The report contains details from a survey administered by the Centre for communication studies in 1986, which found a marked resistance to new technology and computers.

Australians described them as "boring" and "dehumanised", seeing them as responsible for leadership failure.

Most Australians felt technology was progressing at an accelerating rate, blaming this change for unemployment, social class divisions, and the depersonalisation of society.

Most disturbingly, the belief that a major war was inevitable and would be intensified by computers and new technology, was widespread in those Australians surveyed.

Flinders and Wollongong unis bring in full fees for OS students

by Cathi Walker

Many Australian universities will open their doors to full fee-paying overseas students for the first time next years.

At Flinders University the fees will range from \$7,000 to \$8,000 a year. The undergraduate courses for sale in 1988 will be medicine, computer science, economics and accounting. Economics and popular studies will be available as postgraduate courses.

Flinders University is not alone in choosing to cash in on the full-fees issue. The Federal Government's 1985 decision to let institutions charge full fees from foreign students has already produced an inflow of over 9,000 fee-paying foreign students.

It has been estimated that these students will put around \$A60 million into the economy next year, including fees, airfares and living costs.

Wollongong University will accept foreign fee-paying students in all its courses, with fees ranging from \$8,500 a year for sports science to \$15,000 for engineering. Macquarie

Uni courses in 1988 include a one-year Master of Business Administration (MBA) course for \$18,000; Sydney University is offering a two-year MBA at \$9,520 a year.

Other NSW institutions aiming to charge full fees from overseas students in 1988 include the Hawkesbury Agricultural College, Mitchell College, the Cumberland College of Health Science and the Nepean College of Advanced Education.

Adelaide University had a few students paying full fees last year, most of them in medicine, according to Sathish Dasan, AU's Overseas Student Representative. "There are about fifteen this year," he said.

Mr Dasan is concerned with the way the full fees proposal is marketed. If universities "become too dependent on the money" from full fee-paying students, they might cut out subsidized foreign students and even reduce the number of places for Australian students, he said.

He believes that courses should be open to everyone and "be able to provide for all those who want to study but can't afford to pay as well".

A NSW Teachers' Federation researcher, Ms Anne Juror, said in a privatisation debate at Macquarie University that education should not be sold "like bananas" to overseas students.

Because these students and their families had to sacrifice such a lot (up to \$100,000 for three years here), institutions would be under pressure not to fail the students, particularly those from developing countries. This could cause education levels to go down.

Overseas fee-paying students would get the best staff - this was already happening in some cases - and there would be pressure to cut course length and content to the minimum necessary.

Sale of Australian courses had provoked bitter attacks in the Asian media, Ms Juror said. Australia's approach had changed from "aid not trade" to being mercenary.

But the director of the Institute of Public Affairs, Dr Gerard Henderson, said that the only way to increase higher education funds was privatisation at all levels.

Is the new \$2 coin worth it?

by Jamie Skinner

Start saving your \$2 notes because from next year there won't be anymore around.

Treasurer, Paul Keating last week struck Australia's first \$2 coin at the Royal Australian Mint - a move which will slash the over \$250 million from the Federal deficit.

The Government will produce 130 million of the coins by April next year saving on the accounting practice of seigniorage familiar to the printing of banknotes.

The average cost to make each coin will be less than 5 cents enabling the Mint to make a profit of \$1.95 on each coin.

On its first production run, it will make \$250 million profit and will be tabled in this week's Budget revenue on Tuesday.

The way the Reserve Bank runs is the coins are issued and the Bank buys them on behalf of the Government at their face value.

Adelaide businessman and coin expert, Mr. Dion Skinner told *OnDit* last week that what the Government was doing was transferring all the problems back to the public and alleviating themselves of the responsibility and service to the community.

"The \$2 coin is going to be heavier and thicker than the \$1 coin and is going to be 12-15 times heavier than the \$2 note," he said.

"The public are going to have to carry a tremendous weight transference of money in their pockets."

"All coin counting machines and vending machines will have to be modified at the expense of the private sector."

The United States, which is the largest user of decimal currency in the world has retained the \$1 and \$2 note.

"America has a \$1 coin and \$1 note, they have both. The use of paper money is light, popular easily handled and easily countable."



The new \$2 coin: too much cumbersome weight?

"They are saving themselves 40 years production of paper money but not providing the public anything but problems."

"For the last fifty years, the government have provided banknotes. Now we are going to have a \$2 coin which will look like the \$1 coin only that it will be smaller and thicker."

"The way we are going, we could have a \$5 coin in a few year's time."

"The Government is saving itself 40 years production costs. The average life of a paper note is twelve months. Every year, they have to continually keep printing new notes to replace the used and worn ones, whereas a coin lasts 40 years," he said.

The issue of the \$1 coin in May 1984 reduced the deficit by more than \$100 million in both the 1983-84 and 1984-85 Budgets. In part, this was the result of the coins being more popular than notes, with an additional \$187

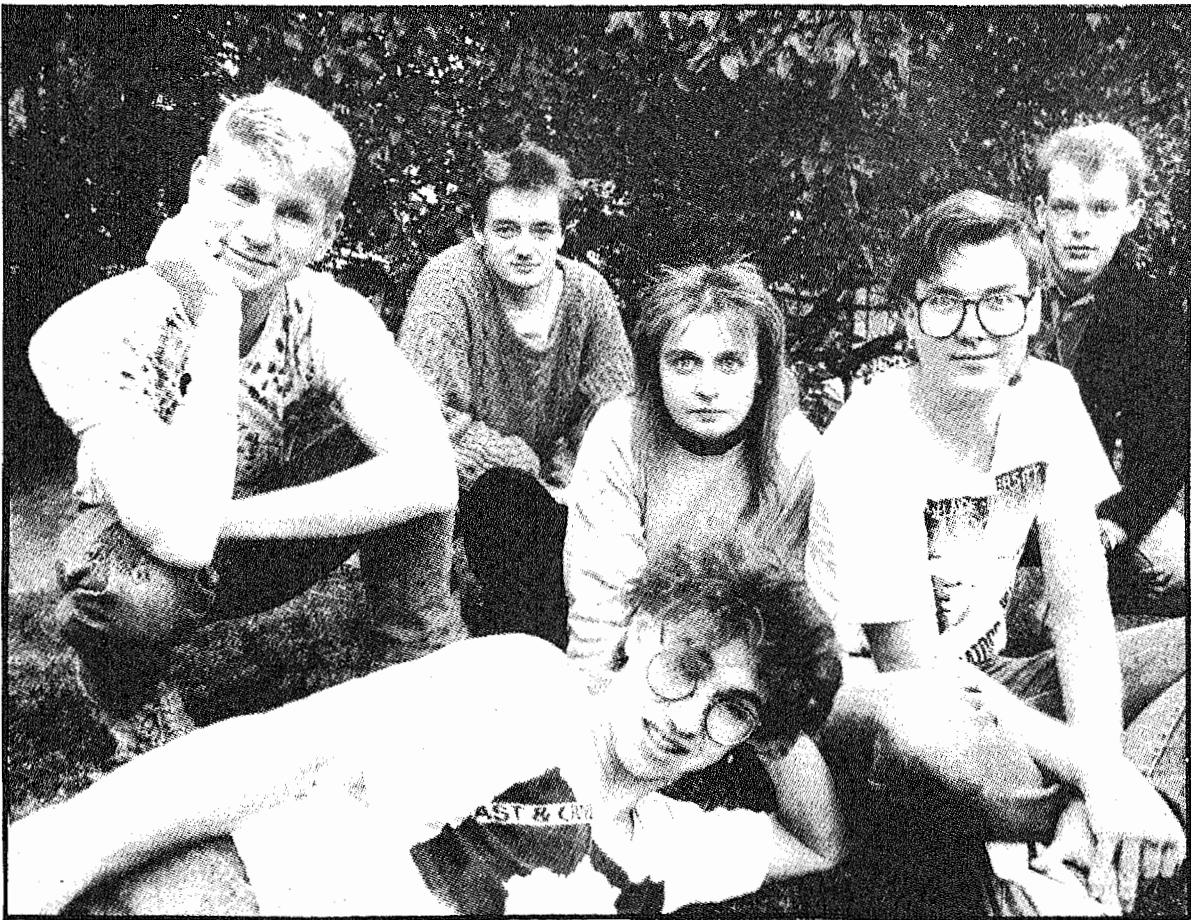
million issued at a seigniorage profit of \$180 million.

A mint spokesman told the *Sydney Morning Herald* last week that more \$2 coins would be issued if there was a demand. There are now \$173 million worth of \$2 notes on issue, \$87 million less than coins being produced.

The new \$2 coin features the head and shoulders of a traditional Aboriginal against a background of the Southern Cross and Australian wildflowers. It will be minted from the same aluminium bronze alloy used for the \$1 coin.

The coin was designed by the Royal Australian Mint's chief engraver, Mr. Horst Hahne, and will be launched next April with a range of special commemorative coins for the Bicentenary.

Dion Skinner is the author of 14 guides on Australian coin and banknotes which have sold over a million copies worldwide



Local band TO B A LLAMA played a gig at Limbos last Friday night. They can be heard this Saturday supporting SUBURBAN BEARS at the Uni Bar.



Horne calls for tertiary changes

One of Australia's most distinguished academics has called for tertiary education to be changed dramatically in ways that would enable students to meet future economic and social needs.

Professor Donald Horne, the chairman of the Australia Council, said that students would never realise their full potential until they understood their cultural environment and what it meant to be "Australian".

The Australia Council has announced its "participation" in a working party which will review Australian studies in tertiary education.

Professor Horne said that the Council was very concerned that tertiary bodies should again look at the Australian experience as a basis for learning.

He said that the role played by arts education in the development of creative thinking could not be overstated.

He said: "Creative thinking and the practice of the arts provided the kind of skills that students needed to meet economic, social and cultural challenges.

New Union President tackles "the New Right"

by Arthur Kavooris

Newly elected Union President Susan Coles has inherited numerous problems from the previous administration; problems that must be overcome if the Student Union is to be run efficiently.

Ms Coles' responded to suggestions that the Student Union should amalgamate with the S.A.U.A. by stating that "the Student Union is responsible for the management of student services such as catering, recreational activities and subsidising vital services such as sport and child care on campus." Ms Coles pointed out that the S.A.U.A. is "theoretically meant to be the political arm of students on campus, concerning itself with social-political issues."

A disadvantage of amalgamation could be the blurring of this division "and lead to the compromising of the professional management by student politicians, who could use the union as a pawn in political games on campus. Basic services need to be maintained and are not to be used for political point scoring."

There are specific areas of the Union which the new President feels require urgent attention. Commenting on claims that there are some problems in management, Ms Coles said "We're hopeless industrially. Part of the problem has occurred because the Union has tended to concentrate on staff development of the middle and upper management, and their wellbeing. There is a need to look at other members of the staff also."

This statement comes on the heels of a series of problems involving personal differences between members of staff that have seriously strained working relationships. Management problems have further been exacerbated by a number of difficult compensation claims. In one instance a student who had one of the very few campus jobs was denied her lawful compensation claim on the grounds that she was only a casual employee, and hence not eligible. When she pursued the matter further she found out that the union did have a workers compensation scheme and as in 1986 no person or persons made a claim the accumulated interest was distributed amongst all of the union's employees, including casual staff. Her compensation was only forthcoming after the student union had been served to appear before the Trades and Labour Council Tribunal.

Ms Coles has made it one of her key

policies to look at the "neglected areas of union management, including personnel, as well investigating the existing superannuation and workers compensation schemes."

In response to the claim that the Union's funds had been misallocated, Ms Coles said that "in the past there has been some budget surplus, which the Board has been able to trim by cancelling out budget items that were fictitiously bumped up."

On the other side of the political fence, members of the New Right have proposed privatisation as a means to solving problems in management as well as providing a more efficient range of services for students.

Union President Ms Coles however remains "totally opposed to privatisation of student services." Commenting on their effectiveness Ms Coles said "you only have to look at private monopolies to realise that they are not fair."

The proponents of privatisation also point out that it will cause a substantial drop in the size of the compulsory union fee, and have accused the Student Union of "double standards" by imposing a "mandatory" Union fee and asking students to boycott the payment of the Administration Fee.

The Union President said that the Union Fee is "justified because it makes provision for vital services, which, given a free market situation might not survive."

In response to a question regarding alleged cloak-and-dagger tactics employed by the Student Union to ward off prospective student auditors, Ms Coles stated that "students are welcome to the Union office to view the minutes of treasury meetings and wade through the 17 hours or so of budget discussion papers."

Ms Coles went on to say that "the administration fee does not have anything to do with the union fee as it is "the government's way of introducing full tertiary fees via the back door" and is "acting as tax on all tertiary students. The government needs to encourage education and it can not do this through penalising people who will someday be a positive contribution to the economy."

It will be interesting to see the latest on this Student Tax in this Tuesday's Federal Budget.

15000 drugs medically useless: says Govt. report



A Federal government report released last month suggests that an estimated 15 000 medicines on the market are likely to be medically useless.

The report, requested by Federal Health Minister Dr Neal Blewett, recommends that old and ineffective pharmaceuticals should be removed from the shelves.

The report says the number of available drugs is much higher than in many other countries and many more than is likely to be needed. The effectiveness of many of the drugs was not known.

The report is a part of a review of Australia's drug evaluation procedures. It was conducted Health Department officers, Mr Warren Long, assistant Commissioner to the Public Service Board and Mr Hakan Mandahl, the deputy director of the Department of Drugs in Sweden's National Board of Health and Welfare.

The 15 000 estimate includes prescription, over-the-counter, herbal and homeopathic drugs. The Health Department is proposing a national register of therapeutic substances which the 15 000 medicines would be included on.

The report says: "The availability of too many different drugs confuses the consumer and can lead to over consumption, which in turn can lead to serious

drug interactions or intoxications resulting in hospitalisations."

It says that the direct monetary costs of drugs to the community were becoming unnecessarily high, particularly their promotional costs.

The report cites several other health and economic reasons for the reduction of the number of drugs available on the market.

It says that price competition between brands is often given as a reason for allowing a large number of medicines on the market.

This may be a valid reason, but the break-even point between the benefits of price competition and the costs of having too many marketed drugs is probably reached at a significantly lower number of drugs.

"In Australia, the 1100 to 1200 drugs in the pharmaceutical benefits scheme might be taken as a very approximate indication of that."

In the United States, 40 per cent (or more than 1300) drugs were found to be medically useless and were removed from sale.

"As a first step, the review recommends that the department should identify those 'old' drugs sold in Australia which have been judged in the United States, Britain and West Germany to be ineffective," the report says.

"As a second step, the review recommends that manufacturers be warned that these products, however many of them there may prove to be, will not be eligible for registration once the new registration scheme is put into effect."

Too few enrol in science and engineering says ex Vice-Chancellor

One of Australia's leading academics has expressed concern that too few students enrol in applied science, engineering and technology courses.

The retiring Vice-Chancellor of the Australian National University, Professor Peter Karmel, said that universities alone should not be blamed.

He said the fact that more secondary school students were completing their matriculation and going on to study at a tertiary level was his "light on the hill".

Professor Karmel has called for an 80 per cent secondary school retention rate by the year 2000.

Most secondary school students should pursue further education and at least a third aim for a degree at a college or uni, he added.

Professor Karmel told a graduation ceremony at the ANU that at present, 50 per cent complete secondary school and only one sixth go on to tertiary education.

"These levels of education are simply not good enough for Australia as we enter our Bicentennial year," he said. "We are well behind the US, Canada and Japan; we do not rank high among the countries of the OECD."

To achieve this, governments would have to spend more money



on education. He said that over the past 10 years enrolments, relative to resources, had risen about 10 per cent.

"The system cannot be expanded significantly without some additional resources," he said.

"Moreover, if we regard education as being sufficiently important, there need be no reason why additional resources should not be found. Australia has not been, and is not, a high-spending country on education."

Professor Karmel said it was important that students took courses appropriate to their own and society's needs.

American intelligence facilities on Oz soil-An official cover of secrecy, evasion & deception

Forum is a weekly column where individuals and organisations explain their beliefs. This week, PAUL HILLS outlines the arguments against having American intelligence facilities at Pine Gap, Nurrungar and North West Cape and reports on the activities of the SA Anti-Bases Campaign.

U.S. bases in Australia have a benign, inscrutable appearance which has been exploited by successive Australian Governments to claim that the bases are peace making and defensive.

The truth is that they are as essential to plans for global nuclear war as the weapons themselves. They are the eyes, ears, and mouth of the nuclear weapons system.

The Prime Minister's only significant statement about the bases on the 6th of June, 1984, was quite innocuous, and rather light on specifics. The function of the U.S. facilities, Hawke stated, was "the provision of early warning by receiving from space satellites information about missile launches, and the provision of information about the occurrence of nuclear explosions...Disclosures of other technical functions of the classified facilities would involve doing damage to both US and Australian interests and cannot be justified." This is hardly the stuff of informed Public Debate!

As Desmond Ball outlines in his new book, *A Base For Debate* (Allen and Unwin, 1987), successive Australian Governments "have treated the public with disdain, presumption and paternalism," (p11). Furthermore, the establishment and operations of these bases has "proceeded under an official cover of extraordinary secrecy, evasion, and deception." We have never been advised of the full range of US defence and intelligence operations in our own country! And yet, as evidenced in Des Ball's book, many facts are there on the public record in the US, which can foster more informed debate. However, because of the Government's refusal to go beyond the briefest statements, the Australian public needs to set the agenda for debate and ask questions about the undisclosed functions of these installations. Moreover, we must question the very reason for the existence of each of the bases on Australian soil. This is the purpose of the Anti-Bases Campaign.

Deterrence

In pre-nuclear times it was the ability to defend which deterred attacks. Nuclear weapons and their associated systems (such as the bases in Australia) 'deter' by the prospect of annihilation. Balance, or "strategic stability", is achieved by the detection of an attack and then nuclear retaliation. The rather benign statements of the PM and the Foreign Minister would suggest that this is where the story ends, and that the US Bases simply contribute to stability and prove "effective deterrence and hence avoidance of conflict."

However, as any strategic analyst knows, and I am sure the Government is aware, "any such given technology or system can incorporate features that both enhance and degrade strategic stability." (Ball, 1987 p66) There is considerable "ambivalence and complexity" about these bases which the Government refuses to acknowledge. The facts are there to show that the "capabilities and operations" of the US Bases go quite beyond that which is compatible with deterrence.

Indeed, they can and do "support nuclear war fighting strategies". As General J. Hartinger stated in 1983 to the US Air Force Space Command, "the satellite early warning system...is tied formally into the war-fighting structure." (Quoted in Ball, 1987 p74) So what would Australia's involvement be in a war-fighting scenario?

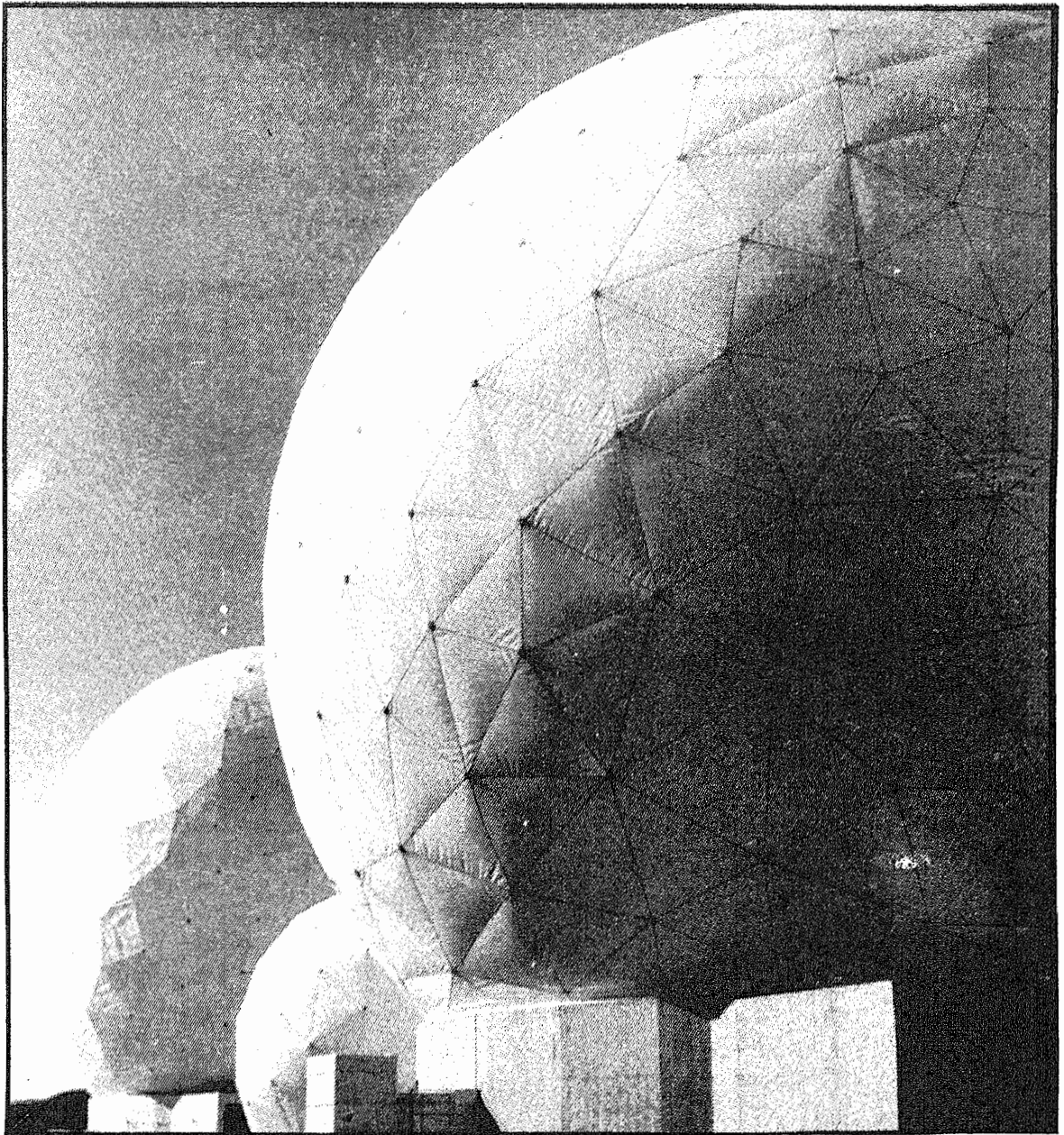
The following has been taken from a pamphlet written by members of the Alice Springs Peace Group and the Anti-Bases Campaign:

"US bases in Australia would be involved from the outset in any war in the Pacific. North West Cape would relay orders to US naval forces to attack Soviet bases, ships and submarines. Pine Gap would identify gaps created in Soviet coastal radars, to allow bombers and cruise missiles to enter Soviet airspace undetected. Watsonia and its network of electronic spy bases would locate ships and submarines in the vicinity of Cam Ranh Bay in Vietnam for destruction by the US Navy. US ships, submarines and aircraft would navigate with the assistance of Omega and the satellite tracked by Smithfield.

The bases would continue to play a role in the nuclear war which would almost certainly ensue. Orders to fire submarine-launched ballistic missiles and Tomahawk cruise missiles would be relayed by North West Cape. Pine Gap would identify gaps in the USSR's early warning radars, through which a US first strike would detect any Soviet first strike, providing the signal for a massive US retaliatory strike. Smithfield and Omega would again assist the navigation of nuclear-armed ships, submarines and aircraft.

Even now the bases are preparing for this war, by identifying potential targets in the Soviet Union, tracking Soviet naval vessels, gathering information on Soviet radar defences and missile capabilities. They are contributing to the development of super-accurate missile navigation systems and Star Wars.

Verification



US Bases: "a benign, inscrutable appearance"

The roles played by Pine Gap and Nurrungar in verifying arms control agreements also contribute to the risk of nuclear holocaust - despite claims that verification is a peace-keeping function. It is pointed out that Pine Gap helps to verify the ban on new types of ballistic missiles (SALT II), and restrictions on the location of certain types of radar (Anti-Ballistic Missile (ABM) Treaty), while Nurrungar helps the verification of the bans on nuclear test in the atmosphere (Partial Test Ban Treaty) and outer space. However, the new NAVSTAR satellites will take over Nurrungar's verification role by the end of the 1980s. In addition, the US has stated that it is no longer bound by SALT II, while Star Wars will violate the ABM Treaty in the near future. Very soon, Pine Gap will have no treaties left to verify."

North West Cape of course has "nothing whatsoever to do with arms control" (Ball, p86), so there is absolutely no reason for it to be here. Furthermore "Australia does not have access to the message traffic which passes through it." (p86) This highlights the necessity to debate each base separately, and not to simply argue, as the Government does, that all the bases contribute to verification. It simply is not true and North West Cape is a stark example of incompatibility with Australian sovereignty.

"There is a broader objection to the verification role of the bases. The information they gather is kept secret, and has been falsified to justify escalating the arms race, or abandon existing agreements. An example is the US claim, in the early 1980s, that the USSR was capable of launching a first strike which could destroy all US land-based nuclear missiles. To "prove" this, the US produced figures on the accuracy of Soviet missiles, supposedly calculated with the help of Pine Gap. These claims were later admitted to be totally false,

although the information which disproved them was withheld. Nevertheless, the Reagan Administration achieved its goal and laid the groundwork for Congressional approval of the first strike MX missile.

International opinion will do more to bring the superpowers to their senses than anything else. This will require concrete actions, with nations rejecting nuclear alliances, and creating regional nuclear-free zones which ban all military activities by nuclear-armed nations. These zones would force the US and USSR apart, making the outbreak of war less likely.

To play our part, we in Australia must dismantle the US bases here. Their role in the present drift towards global war is at odds with any commitment to lasting peace. We must also play an active role in finding alternative systems of verification, which promote peace rather than undermine it. An International Disarmament Monitoring Agency (IDMA), run by the United Nations, would be difficult to manipulate for political ends. It would use satellites, seismic monitoring stations and human inspectors to verify future disarmament agreements. Australia could consider hosting IDMA facilities, but for a variety of reasons - technical and political - the existing bases are not suitable for use in international verification."

Nuclear Targets

As Desmond Ball argues in *A Suitable Piece Of Real Estate* "there is the very real possibility of Australia's involvement in a nuclear war in which not just the installations, but also Australia's military bases and facilities and even cities, might be targets. That the Australian public is generally unaware of this possibility is due principally to the Governments complete unwillingness to address the question in public." (Ball, 1980 p130).

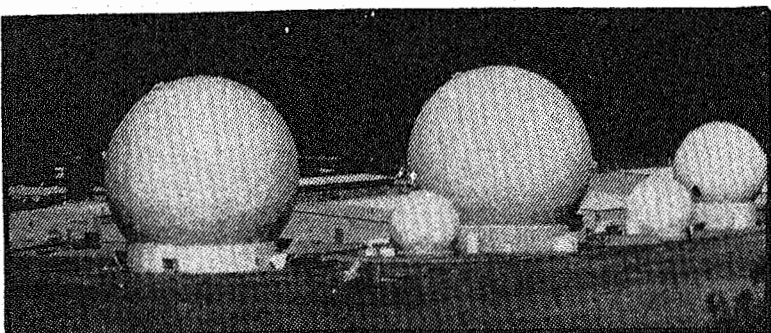
It is quite beyond dispute that the three most important US bases at North West Cape, Pine Gap, and Nurrungar would be "extremely lucrative targets". It is utterly reprehensible that the implications of this for populated areas located near or downwind from these installations is not publically discussed by the Australian Government.

The Anti Bases Campaign Strategy

The Australian Anti-Bases Campaign Coalition (A.A.B.C.C) is made up of various groups and organisations who are working for the removal of all nuclear war-fighting and associated intelligence facilities and activities in Australia. The closure of such bases is seen as a positive step toward world wide nuclear disarmament and peace. The movement does not need another organisation, but rather a well co-ordinated campaign network in which a wide range of groups can participate, and with which other groups and individuals can easily identify.

In October, the national peace movement is focusing its attention on the presence of US bases on our soil. On 19th October 1987 the lease expires on Pine Gap. The AABCC and the Alice Springs Peace Group will be demonstrating at the base at that time.

South Australia has two American bases: one at Smithfield in suburban Adelaide, and Nurrungar near Woomera, 500kms north west of Adelaide. Smithfield's main military function is to receive satellite messages which aid nuclear armed submarines, ships and aircraft to accurately target nuclear armed submarines, ships and aircraft to accurately target nuclear missiles. Nurrungar is a satellite station and is crucial to nuclear war fighting strategies. Recently \$US126 million has been spent to integrate the base into the Star Wars program.



Yankee, go home!

Alumni Association honours Adelaide University's eldest graduates

Our University is 113 years old. Our eldest graduate, Dr. Llewellyn Davey is in his 99th year, he attended The Alumni Association afternoon tea in the North-South Dining Rooms on Saturday 29th August, together with about 100 other Alumni most of whom graduated before 1936. All were welcomed by the Chancellor, Dame Roma Mitchell. An age difference of 80 years separates Dr. Davey from our youngest members. Michelle Clark, Con Stough and Jamie Skinner who also attended. Among others present were Misses Lily and Eva Waite who presented us with our footbridge in 1937, Faculty Trustees Barbara Hardy (Science) and James Crompton (Engineering), and Vice-Patrons Bill Schroder and Caroline Strubs, Dr. Enid Roberts (1927-29 A.U.), Australia's first woman music critic and authoress of Children's books attended as well as Ms Rosalie McCutcheon who appeared in the 1982 Jubilee edition of *OnDit*. It was a fascinating afternoon with its mixing of so many who have contributed so much to our community in the public and private sectors, in education, industry and commerce and in all the professions.

Harry Medlin,
Chairperson,
Alumni Association

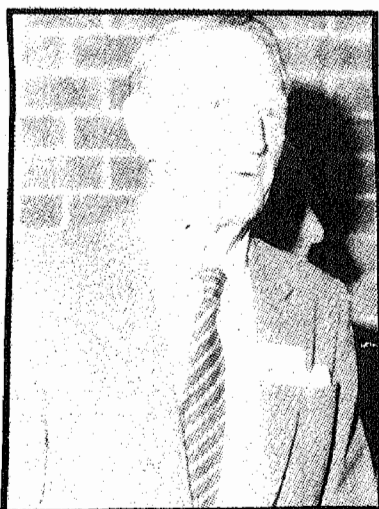


The 1934 Adelaide University Women's Basketball Club
(Intervarsity in Sydney)

Left: Graduate Mrs J.A.
Redman, Commerce, 1926-29

Right: Dr. L.L. Davey
(Medicine: 1908-1913)
Oldest living
graduate at 99

Below: Mrs Martha L. Waite, Ms Mary G. Barwell, Ms P. Dugid and
Ms Yvonne L. Waite Misses Lily and Eva Waite presented us
with our footbridge in 1937

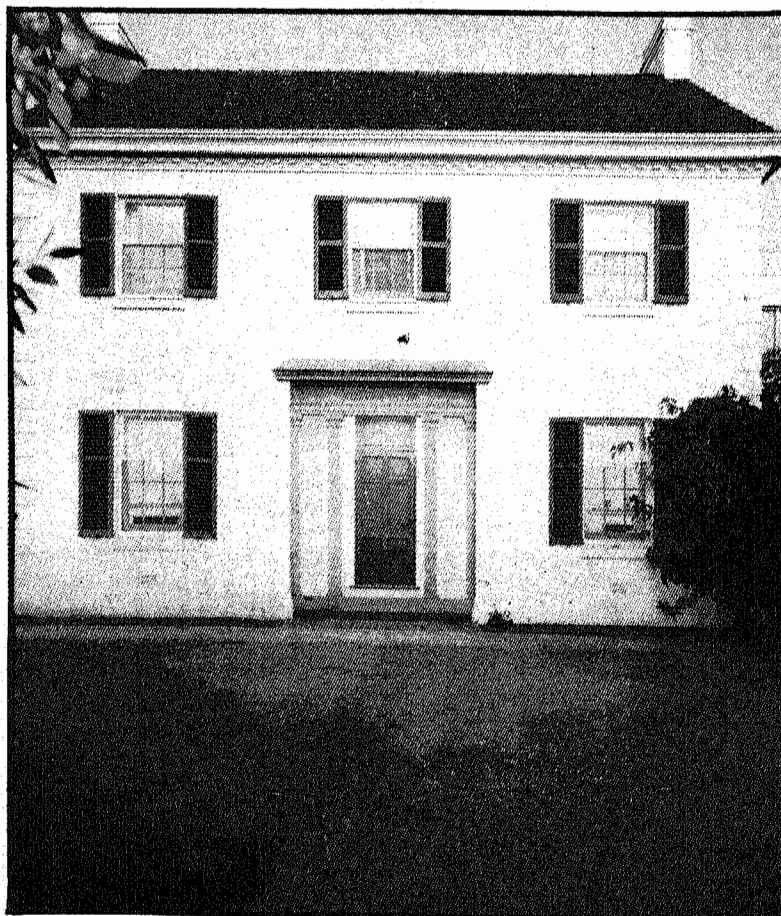
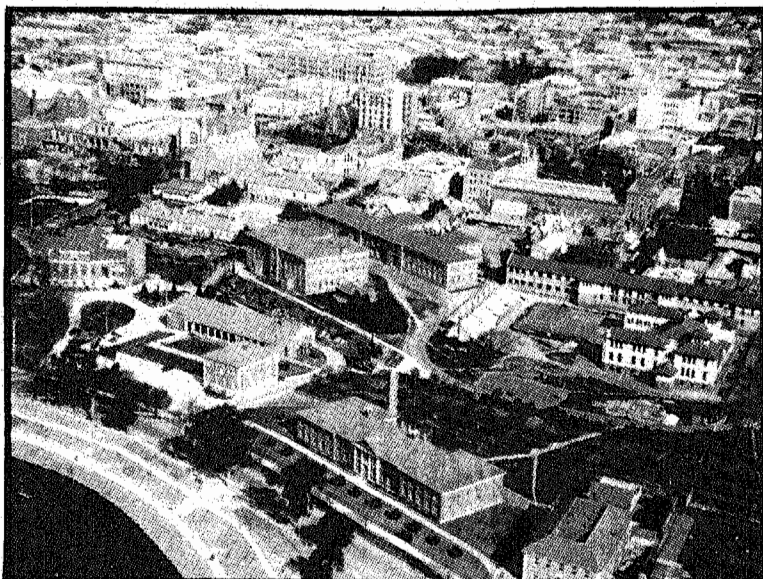
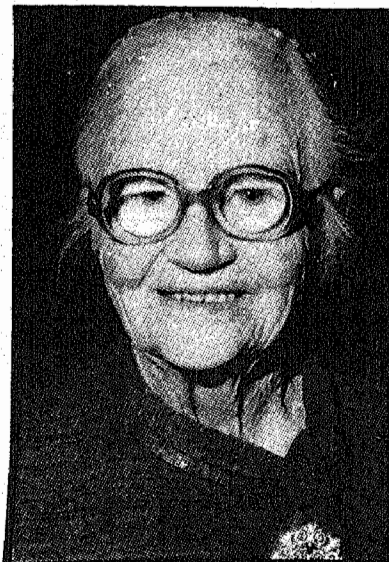


Left: Graduate E.A. Rudd,
Professor in Geology,
1927-30

Right: Alumni House,
off Kintore Avenue

Bottom Left: Graduate Mrs Effie Best (nee Delantes)

Below: Adelaide University circa 1936



If you're a wimp when it comes to speaking up for yourself, try asserting yourself when you feel others are taking advantage of you.

Assertion can get your point across without alienating your friends, family and co-workers by simply stating your feelings assertively.

The term *assertiveness* is often misunderstood. By clarifying what assertiveness is and practising those behaviours, you will be able to interact more effectively. This is especially true in the difficult situations of saying no and expressing anger.

Assertiveness can best be defined by comparing it to non-assertive and aggressive behaviour. These behaviours form a continuum with assertiveness in the middle.

Aggressive

Non-assertive people do not stand up for their rights even when those rights are infringed upon. Aggressive people stand up for their rights in a hostile manner and infringe on the rights of others.

Assertive behaviour falls between these two extremes. The following office scene illustrates the differences in these behaviours. Noeline is a chain smoker whose desk is located next to yours. The smoke is irritating you:

A non-assertive response would be to say nothing. You continue to suffer from the smoke and build up resentment against Noeline although she has no idea there is a problem.

An assertive response would be to say: "Noeline, the smoke from your cigarette really bothers me. I get headaches from it and can't concentrate on my work. I would appreciate it if you would not smoke at your desk when I am at mine."

An aggressive response would be to say: "Noeline, you are so inconsiderate. I can't get a thing done because of you and that horrible smoke. Don't you have any consideration for other people? You're an overbearing boor and I can't stand to be around you and that smoke."

Body Posture

How you say something is just as important as what you say. Non-verbal cues such as eye contact, body posture, and gestures, facial expressions and voice intonations give important clues about how we relate to others and vice versa.

Assertiveness is a tool that helps you become aware of your feelings, understand them, and accept them. Thus, the goal of acting assertively is not to go your own way, but to express your thoughts and feelings.

Because you have control over only your own behaviour, assertiveness is a change for you not others. Your assertiveness may elicit change in others, but that is not the primary goal.

Assertiveness is a learned skill, not an inherited trait. It takes practice to develop the skill to use it effectively.

Assertive behaviour is a choice. It may not be the most effective choice in every situation, however.

If you are irritated by a habit of a friend, you might decide to express your feelings assertively: "Samuel, I get very nervous when you crack your knuckles. I would appreciate it if you wouldn't do that around me."

On the other hand, if your supervisor has an irritating habit, you might wisely decide to remain quiet on the subject.

Many rewards are associated with acting assertively, but there are also negative consequences. You need to consider these possible consequences when deciding whether an assertive response is appropriate.

By acting assertively, you feel better about yourself. You may achieve a change in the other person's behaviour. In addition, both people involved in the interaction will come out feeling positive about themselves.

On the negative side, you may not always get the response you want. You may be responded to in an aggressive manner or made to feel guilty for your assertive behaviour.

The other person may not change in the way you would like. A

BE ASSERTIVE!



If you're a wimp when it comes to speaking up for yourself, then you don't have to take any more shit from anyone. So if you let others take advantage of you, here is the ON DIT guide on how to be assertive.

relationship may break off or go through some hard times.

Before choosing to act assertively, you must be aware of all possible outcomes and be willing to deal with the results.

Two types of assertion are saying "NO" and expressing anger.

Saying "NO"

Many people have trouble saying no. Usually, this is situational. You may be able to say no easily when a stranger asks for money but may find it difficult to refuse when a friend asks for a loan.

There are many reasons for this reluctance to say no. A chief one is the desire to be liked. The fear is that if you say no you will no longer be liked.

A process to help you say no when you find it difficult to do so is firstly to assess whether the request is reasonable or unreasonable. If necessary, ask for more information. Clarify the situation and what is involved.

● Example 1:

Pat: Meredith, will you attend the campus safety committee meeting for me Thursday?

Meredith: Why do you need me to go in your place?

Pat: Thursday is a really busy day for me and I have a subcommittee report to give at the meeting.

Meredith: Thursday is busy for me too. I won't be able to attend in your place.

Redefine the problem and attempt to help the person come up with a new solution. In Example 1, the problem is that Pat needs her subcommittee report presented at the campus safety meeting. Meredith's response could deal with this aspect of the issue:

● Example 2:

Meredith: We're obviously both really busy. Isn't Frances on your subcommittee? Maybe she could present your report since she attends the campus safety meetings as well.

If necessary, say no simply. Don't fill your response with excuses. This allows the person making the request to wear you down. The same situation could go this way:

● Example 3:

Pat: Will you attend the campus safety committee meeting on Thursday?

Meredith: I won't be able to go in your place, Pat.

Pat: Why not?

Meredith: I have a busy day on Thursday.

Pat: Well, what exactly are you doing? Maybe you could fit it in.

Meredith: I have meetings at 10am, noon and 1pm.

Pat: Well, this group meets at 11am. You could fit that in between your other meetings. What about it?

Meredith: I guess I can fit it in.

By responding to the "whys" you get deeper involved. Sometimes it is necessary to repeat yourself until the person responds to the fact that you are saying no and meaning it.

● Example 4:

Pat: Meredith, will you attend the campus safety meeting for me on Thursday?

Meredith: No, I won't be able to go to that meeting.

Pat: Why not?

Meredith: I cannot attend your meeting, Pat?

Pat: I'm really desperate. Can't you help me out just this once?

Meredith: No, Pat I won't be able to go on Thursday.

Pat: Oh well, OK then, if you can't

go. I'll figure out something else.

By giving excuses and trying to respond to each point the requester brings up you may end up actually saying yes before you're aware of it.

Watch your non-verbal behaviour when saying no. Smiling, hesitating, mumbling, and looking down are non-verbal behaviours that may contradict the verbal content of your message.

If needed, take a timeout to tell the person you need to think about the request, and then go off and weigh the consequences of saying yes and no. This gives you a chance to gather your thoughts.

Saying no does not come easy. It takes a lot of practice to become comfortable with saying no to others.

Stand in front of a mirror. Say no so that you mean it. Watch your facial expression as you say no. What are you doing with your hands? Do they back up what you are saying? Ask a friend to give you feedback from your practice session so you can feel more confident in your ability to say no.

A third way to gain experience in saying no is by trying out your new skill in a less threatening situation.

Once you gain confidence in easier situations, you will be more apt at saying no in more difficult cases.

If you find it easy to say no when dealing with a salesperson, go to a department store and say no to requests such as the following: "Can I help you?", "Would you like a sample of this cologne?", "Let me show you our deluxe stereo model." When you can say no easily, move on to situations that are riskier for you to say no.

● Expressing Anger

Expressing anger is another difficult situation. Traditionally, men have dealt with anger in an aggres-

sive manner. Women, on the other hand, have dealt with it in a non-assertive or passive/aggressive manner.

Anger can be dealt with in a positive, constructive way. Expressing anger is not synonymous with being aggressive.

Remember the goal in using assertive behaviour is for both people to come out of the situation feeling good about themselves. You express anger to deal with your feelings, not to make the other person feel terrible.

There are four steps to expressing your anger assertively.

- State your feelings
- Describe the behaviour you're reacting to.
- Describe its effects on your feelings and behaviour.
- State how you want the other person to change.

It is important to use "I" statements. Don't be accusatory ("You did this." "You did that.").

Don't bring up the past; deal with the current issue, not everything the person has done over the years. Point out specific behaviours that clarify the message you want to get across.

Several examples depict how this model can be used to effectively express anger.

● Example 1:

I am angry (state your feelings) that you are late for our meeting (describe the behaviour you are reacting to). It is frustrating for me when I have to wait for you (describe its effect on your feelings and behaviour). I would like you to ring if you're going to be late again (state how you want the other person to change).

As with saying no, you may want to take a timeout. Although you need to confront the person as soon after the incident as possible, you need to deal with the situation when you can present yourself in a calm and collected manner.

Keep in mind that your verbal statements should be congruent with your non-verbals. A smile, for example, tells the person that while you say you're angry, you really aren't. Again, practice in front of a mirror with a friend or in a less threatening situation.

● Example 2:

It was very upsetting to me (state your feelings) that you turned your report in 24 hours late (describe the behaviour you are reacting to). My schedule was thrown off because I could not complete my report until I had received yours (describe its effect on your feelings and behaviour). I need you to be sure to get your report in by the deadline in the future (state how you want the other person to change).

By focusing on the behaviour that makes you angry and your feelings behind that anger, you can minimise the other person's defensiveness.

By stating your expectations you have a better chance of resolving the problem for the future. In addition, you can relieve much tension through expressing your feelings.

● Example 3:

I get so furious (state your feelings) when you tell those sexist jokes like you just told (describe the behaviour you are reacting to). It makes me think you have no regard for my feelings at all when you tell those jokes, you seem to become a different person. I'm surprised and hurt that you are not more sensitive about this issue (describe its effect on your feelings and behaviour). I hope you will stop telling jokes of this nature when I'm around (state how you want the other person to change).

You do not have to physically or verbally assault someone to express your anger. Practice using this model to verbalise your anger and help you deal more effectively with difficult confrontations.

Assertiveness is a learned skill, a tool for more effective communication, and a choice.

Assertiveness training is a means of getting the practice necessary to become more confident.

Thanks to Pelican, Uni of W.A.

SAUA EDUCATION

Rachel David

Thanks very much for electing me Vice-President. The Students' Association Office has been anything but quiet since the "change of government", as the National Union of Students begins to take shape.

Whereas the establishment of a National Union appears to be an exciting prospect, it must be approached with an element of caution. The welfare of students on this campus cannot be ignored in favour of politicking on a wider scale.

The often endless infighting that inevitably results when such a body is formed, is of little interest to the average inhabitants of Adelaide University, and it is the interest of these people that I intend to look after as a top priority.

This can be achieved in a number of ways, not the least of which is through faculty representation, and I aim to ensure that contact with student representatives is maintained at a high level. Communication between student faculty members is essential if campaigns concerning campus-related issues are to be successful.

Secondly, I was elected on a platform emphasising student activities, as I believe that it is through Orientation, Prosh and similar activities that students really reap benefits from the SAUA. Encouragement must be given to student participation in the organisation that represents them. I therefore urge all enthusiastic students to keep an eye on the Students' Association Pages for advertisements requesting Orientation helpers.

Orientation 1988 requires students to be O-Camp directors, Counter Calendar editor, O-Week directors, O-Ball directors, plus lots of helpers. Further details can be

obtained from James Wallbank, Orientation Co-Ordinator, C/- Students' Association Office.

SAUA FINANCE

Andrew Lamb

Firstly, thank you to all the people who voted for me; I hope to do my best.

The most important current event is the upcoming National Student Union Conference in October. This will go a long way to the organisation of a National Union and so give students National representation and resistance to fees. To stage the conference, accommodation is needed for delegates. If anyone can put up a bed please help out and put your name down in the Students' Association Office.

As Chair of the Activities Standing Committee, I was very impressed with the new members attitudes. I'm sure we will be an enthusiastic and dynamic group, organising SAUA activities and giving SAUA a higher profile among students.

This term we hope to have another BBQ, a free band or two and a big end-of-term show. If you want to get involved, help out, or be put on the ASC mailing list, please see me in the SAUA office.

If you are looking for casual work, remember Work Action in the SAUA office. We can also do your printing and typesetting needs - cheaply. It's your Students' Association - Use it.

Lastly, whilst the behaviour of certain Union Board members may be funny and clever in their opinion, their delaying tactics, beligerence, rowdiness and rudeness is childish and disruptive, making it time-consuming and tedious to get the real work of Board done. Board is there to manage student services. Perhaps these 'real independants' are independant of student needs and concerns.



SPORT

AU KUNG FU CLUB

by Tom Fung

The AU Kung Fu Club is a member of the AU Sports Association. Our aim is to provide an interesting avenue for achieving fitness and self-defence ability through learning Wing Chun Kung Fu, a Chinese Martial art. We try to promote a responsible attitude among members in an area unfortunately very open to abuse.

Wing Chun is suitable for everyone to learn, male or female, as skill is relied upon more than the possession of a large physique. For instance, we try to deflect or redirect away oncoming strikes rather than attempt a hard block to stop it.

Wing Chun is based on several sound principles like Directness. Instead of defending against a strike and then counter-striking, it is more direct to do both at the same time.

Our Instructor is from the International Wing Chun Academy which is supervised by master Jim Fung who is the Life Director of the Hong Kong Wing Chun Association. For over 20 years, Master Fung has trained under Master Tsui Seung Tin and continues to do so, making yearly trips back to Hong Kong. Master Tsui was one of the 3 original and most dedicated students of the late Grand Master Yip Man.

Training is at the Centre for Physical Health (Upper Gym area) on Tuesdays and Thursdays, 6.30 to 8 pm. Costs vary, but for twice a week training, it costs \$58 for two Uni terms.

You are most welcome to try out our lessons before joining our club, just turn up at the lessons with sneakers and sports clothes.

SMELLET LETTERS

Engy Intellect

Dear Editor,

As a University of Adelaide graduate engineer, who still makes every effort to obtain and read *On Dit* and attend all Adelaide University Engineering Society (A.U.E.S.) functions, it was with great interest I read the "Concerned Economics Students" letter recently.

These people seemed to be a little upset at the behaviour exhibited on the A.U.E.S. pub-crawl on Friday the 10th April and that somehow this exhibition will lead to the downfall of society as we know it and a decrease in our standard of living. I agree, it's bound to happen!

They also seem to believe that these people who enjoy "one or two quiet drinks" every now and then have little or no intellect. I seem to recall that entry into the Engineering departments require up to 440 points in some faculties. I don't remember having to drink 10 "pints" in an hour to be admitted. This seems to suggest that quite a bit of intellect ability exists in engineering students. Once you do gain entry, an engineering student has an average of 25-30 contact hours a week for 4 years, must put in a similar amount of time in non-contact time and sit up to 25 exams in one year (not 10-15 hours for 3 years and half as many exams in total). What is the Economics work-load? Do you have to come in Mondays and Fridays or do you have very long weekends? I know many economics students and already know the answer to that!

Therefore, I believe that every so often the "engy" student has the basic right of freedom of expression and hence may go out and "indulge" in any way he/she wants to without being judged. There were another 180-200 people on that particular pub-crawl who would agree with me. For those people the night was a release of frustration, pressure and, for some, other things. Other faculties have pub-crawls (i.e. Law, Medicine) and I have been on an Economics pub-crawl years ago. And guess what (shock, horror)?, all pub-crawls are basically the

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.

same. Not everyone wants to act in this manner, but if you want to "sip" tea and nibble cheese and crackers I am not going to write into *On Dit* the next week and complain about Eco. students taking addictable drugs (i.e. tea, coffee) and violating the Noise Pollution Act (i.e. Sao, Vita-Wheat).

Also some of your facts concerning the pub-crawl were wrong. Namely:

- Sign posts were not "ripped out" but scientifically removed and relocated in a place that seemed more appropriate (at the time);
- Not all women's breasts "in sight" were grabbed; some we couldn't see at all and other girls were just too quick for us;
- Students were not awarded "mock" degrees in recognition of their ingenuity but official A.U.E.S. certificates with a real common seal;
- There are very few mature first year engineers left. We have sought after, caught and trained most of them in the appropriate way;
- It wasn't Saturday's lunch that was regurgitated but Friday's lunch. Please be accurate!;
- No one was put in a gaol for underage drinking. I think the charges were rape, pillage and murder (not as serious really).

Finally I would like to mention the fact the letter was signed "on behalf of Concerned Economics Students". I think you were wrong to assume you could represent the Economics Faculty in this way because I honestly don't think that most of them could care less. In fact those 15-20 Economics students who accompanied us on our North Adelaide Safari, and those eco. students I have spoken to this week (Hi Renee!), are "not concerned" at all. Thanks however for the thought and the PUBLICITY.

Next year we will probably have 300 on our "journey to the North" and we will probably have another of the "Best nights of our life".

Yours drunkenly,
gropingly,
destructively,
on parole,
Tim Day

1986 A.U.E.S. President.

A.U. FRIENDS OF THE EARTH PRESENT

SUBURBAN BEARS

PLUS SUPPORT ACT

TO B A LLAMA

AU UNI BAR

7*30 PM

SAIT SEPT 19

\$4/\$6

ON DIT HAS A DOZEN DOUBLE PASSES TO SEE THE BANDS DROP IN FROM WEDNESDAY AND TELL US THE NAME OF ONE MEMBER OF "TO B A LLAMA" TO RECEIVE A PASS

King Wally Entertainment Enterprises

presents

Fun and Games with ORIENTATION '88

Positions are now open for next year's Orientation programme. If you are crave for more activity in your activities, then this is your opportunity to participate.

Positions available are:

O'Camp Directors (2) and Helpers (lots),
O'Week Directors (2) and Helpers (lots),
O'Editors (2) and O'Ball Helpers (lots and lots).

Application forms are readily available from the Students' Association Office but must be in by Tuesday, September 22.

For more info see Wally in the Students' Association Office.

Wally is an equal opportunity employer.

James Wallbank,
Orientation Co-ordinator.

DIMELIGHT

UP AND AT 'EM ADAMS!

Phillip Adams is more than a social commentator on politics, media and culture. He has been jailed in Moscow, arrested in Frankfurt and tear-gassed in Tokyo. On Dit's DINO DI ROSA and JONATHON HAINSWORTH talked to the writer and critic by phone from Sydney and found out among other things that he enjoys reading On Dit.

Phillip Adams is on the phone from Sydney. He says he's been up since three or four preparing for his morning talk back shift on Radio 2UE. His session over and done with, he agrees to speak to us from his home in Darlinghurst, which he shares with his companion, TV's Patrice Newell. He sounds tired in his late morning limbo, and apologizes for his apparent "incoherence".

Not so. Phillip Adams is one of Australia's most outstanding and engaging talkers. A writer and critic for most of his notorious adult life, a film producer who helped initiate the so-called Australian Renaissance, and the friend and foe of the famous and the mighty, Mr. Adams ("no, please, call me Phillip - only my mother calls me Mr. Adams") calls upon a wealth of experience and observation in his role as commentator on politics, media and culture. He has been jailed in Moscow, arrested in Frankfurt and tear-gassed in Tokyo. And he has been besieged ever since by his listeners and readers, who either love or loathe his individual blend of erudition and ratbaggery.

The morning we talked, "Phillip" rambled on about Graham Kennedy and his fears and loathings; Bill Collins and Bette Davis; Shirley Maclaine and her past lives; film director Peter Faiman and megastar Paul Hogan; Gough Whitlam (need we say more?); Nixon and Kennedy; the late Shiva Naipul and the Aborigines; Hans Kung and liberal Christian theology; Egyptology, the world religions and the Adams private museum; Orson Welles and Fame; love and marriage (not necessarily in that order); American film critic Pauline Kael and Australian reviewers; On Dit, which he says he enjoys reading; Gore Vidal and Leonard Bernstein's orgies; and not forgetting big bangs and the meaningless universe.

We could not, for reasons editorial and legal, print most of this material, but here anyway is an extract. All we can say is that you should have been there.

HAINSWORTH: In the post-Crocodile Dundee age in Australian movies, what do you see as the state of Australian cinema?

ADAMS: Well, it's not post-Crocodile, is it? They're making another of the wretched things. They'll probably make thousands of them, like Rambo, and go on for millennia. Crocodiles are very long-lived creatures. Crocodile Dundee is a fairly interesting piece of symbolism. It's a relentlessly mid-Pacific operation

that was made as a marketing exercise with America very much in mind in the way that Mad Max 2 was made with the Japanese market specifically in mind. More and more of our film makers don't feel any great sense of obligation to a local culture and simply want to make a lot of money. So it's much more a plural industry than it used to be. When we cranked it up in the seventies most of us were ludicrously idealistic and were more concerned with interpreting Australians for Australians.

HAINSWORTH: Would you say that there's any truth to the idea that part of the reason we are living in Crocodile Dundees and Les Pattersons and bigger budgets is because towards 1980 not enough of our films were geared not so much commercially but just for a larger audience, that there was too much self-indulgence in Australian filmmaking?

ADAMS: That comes and goes. You've got to remember the first film made with government money was The Adventures of Barry McKenzie, Barry McKenzie is about a bloke with a funny hat wandering around alien corn. Crocodile Dundee is in many ways a very faithful echo of the film that started it all.

HAINSWORTH: But not as funny.

DI ROSA: Not as Australian.

ADAMS: No, not really. But the thing that I find funny is that Hogan has always loathed Humphries, but as Barry points out the parallels are too strong to be ignored. The reason for big budgets was because we've got tax concessions and that's been a great impetus to spend more and more money because investors were seeking tax shelters. That's disappearing at the rate of knots: this will be the last year of any significant amount of tax-sheltered production.

DI ROSA: Fred Schepisi has made the comment that when he left the industry here that was the first time that tax concessions were coming in, and as he's come back, they've gone out, so he's in a bit of a quandary.

ADAMS: Fred's been working in America where in fact feature films are massively tax-sheltered, so we're not the only ones to do it, it's just that we do it a bit more openly and honestly through the IOBA. Fred's right: what we're now doing in the Film Commission is trying to get the idea of a film bank to replace tax concessions. The next couple of months, in the post-election era, we'll see the pace of that quickening, and I'm quite confident that by the end of this year there will be a film bank, which will

mean that film production will be secure for the next ten years, but it won't be lavishly endowed and it won't be as indulgent, to use your word.

DI ROSA: Don't you think, though, that the pop success of Crocodile Dundee will open up the world a bit more to Australian movies?

ADAMS: You've got to put this in context. It's not on its Pat Malone. The film would never have been made, if it wasn't for the industry that preceded it. One of my public brawls with Hogan and (producer, John) Cornell has been their unwillingness to concede that they're part of an industry. They don't like criticism at all, they're very sensitive to criticism. Although there was a letter of protestation saying they never said it, they were describing everyone as wankers and I seem to remember that term being applied to a lot of filmmakers much more talented than them. The new film (the sequel to Crocodile Dundee) is not an Australian film, did you know that? It's totally funded by the Americans. I'm very cross with Paul and John for doing that. The investors that backed them in this film (Crocodile Dundee) don't get a second bite at it. It's now an Australian movie being made in Australia by Paramount.

HAINSWORTH: I only found out last year that you were trying to get Hogan many years ago for the part of Cooley in Don's Party.

ADAMS: Earlier than that. I wanted to get him as Barry McKenzie's mate in the Barry McKenzie films. My other resentment about it all is that I happen to think Hogan's better than Hogan thinks he is. Right from the first minute I saw him on television I

knew he was special. I tried to get him into the Barry McKenzie films. Humphries didn't want him because I think he sensed the rising threat perhaps. We wanted him for Don's Party and I spent months haggling with him but couldn't get him to make a film which he thought was culturally negative at the time; he thought the Williamson screenplay would damage his reputation with middle class Australia. I put Graham Kennedy in Don's Party because there's something about the vitality of those television people which really is often quite astonishingly good on a big screen. I remember all the other actors were very pissed off that Graham Kennedy was in the film. They hated having this faded talk show host but he acted the pants off them.

DI ROSA: And he's still doing it now.

ADAMS: Yes, Graham's a sad, lonely obsessed sort of character and he won't work on television anymore because he's too afraid of it, but he quite likes doing a movie once in a while.

HAINSWORTH: How important was the role of the print and electronic media in the last election? For instance, the hiring of John Singleton for the Labor campaign.

ADAMS: Well, that was a cultural outrage. I don't think anything has made me quite as angry as that did. See, Singleton's not even much good. John's an incredibly engaging fellow; he's rather like Paul Hogan's father; he's enormously likeable. No matter how much you might detest him ideologically he's hard not to like. All John's ever been is a regional Sydney phenonemon, who talks to the western suburbs of this city. He's never succeeded anywhere else in his advertising career. But he's blossomed a

rather macho, beer-swilling ocker cult that finds its echoes increasingly in parts of the Labor Party.

HAINSWORTH: Would you say that's been a trend in Hawke's Labor Government?

ADAMS: I remember writing a worried piece when John got the job hoping that it wasn't going to draw that particular part of Hawke out, because there's two or three complicated creatures within the Hawke persona. One of them is a Singleton creature.

DI ROSA: Which hasn't come out lately.

ADAMS: Well, it didn't come out, thank God, because it would have been a big problem had it come out. Bob doesn't drink anymore, he behaves himself - we're all constantly reminded of that. It's a persona now that's carefully controlled.

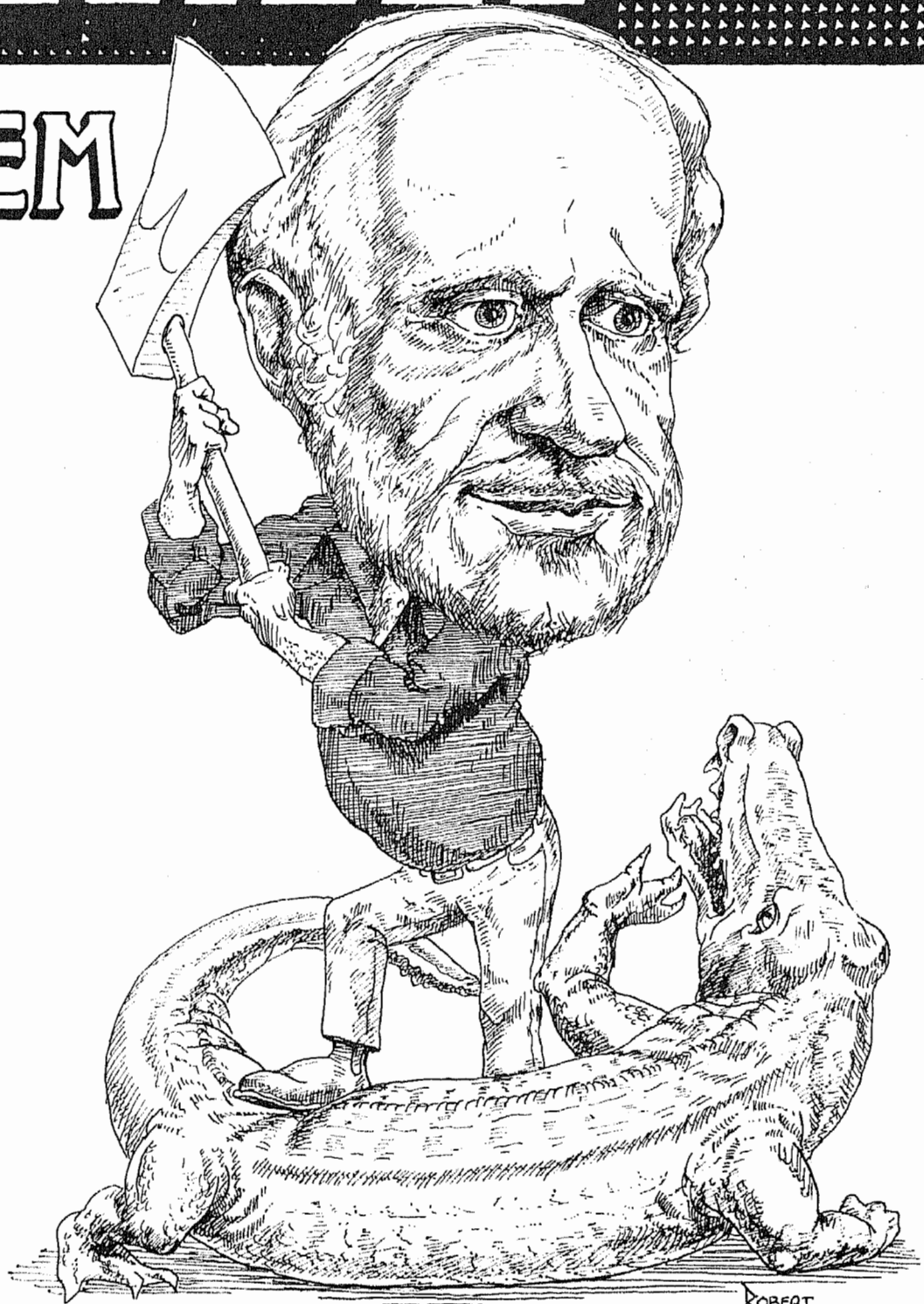
DI ROSA: You say "persona": is that Singletonesque part of him still there?

ADAMS: Singleton didn't create the Hawke persona: the Hawke persona has been created by a committee of which Hawke is the chairman.

DI ROSA: A camel created by a committee...

HAINSWORTH: Do you think Hawke's taken the conservative "natural party of government" line too far in his policies?

ADAMS: Yes, of course I do. The ID card should be anathema to a Labor Government. The current hooah over privatization is he won't win. The Party's said enough and no further, and that's one sacred cow he won't get off to the knacker's yard. A year ago he might have, because people would've said if we attack him we'll lost the





A marvellous anecdote of downtown suburbia

RADIO DAYS
Chelsea Cinema
Hindley Cinemas

by Tracey Grady

As is typical of the Woody Allen style, *Radio Days* invites us to laugh at ourselves and our lives, without going as far as to be satirical.

There are no underlying messages or concepts; everything is spoonfed to the audience, and they certainly lap it up with enthusiasm and gusto. Allen has succeeded in producing yet another marvellous anecdote of downtown suburbia.

As with *Hannah And Her Sisters*, love and the family scene feature prominently in this flick. The characters are all cuddly and extremely lovable (even the big Italian hulk who threatens to dump somebody's body in the river is truly a family man at heart).

Seth Green (last seen as the precocious, yet oh-so-lovable Egg in *The Hotel New Hampshire*) is irresistible as Joe, a young Jewish boy living with his enormous family (all of the aunts, uncles and cousins living like sardines) in New York during World War Two. Joe is as predictable a youngster as anybody can imagine, but he has an undying passion for radio, which he recalls later years as he looks back at his childhood (give this kid a video recorder and he'd be dangerous!).

The entire story centres around the lives and loves of Joe and his typically middle-class family, as well as providing an interesting insight into the world of radio in the forties (ie. before television invaded the airwaves) - certainly a must for nostalgia buffs! Green, a veteran of four films as well as countless commercials and television spots, shows plenty of profes-

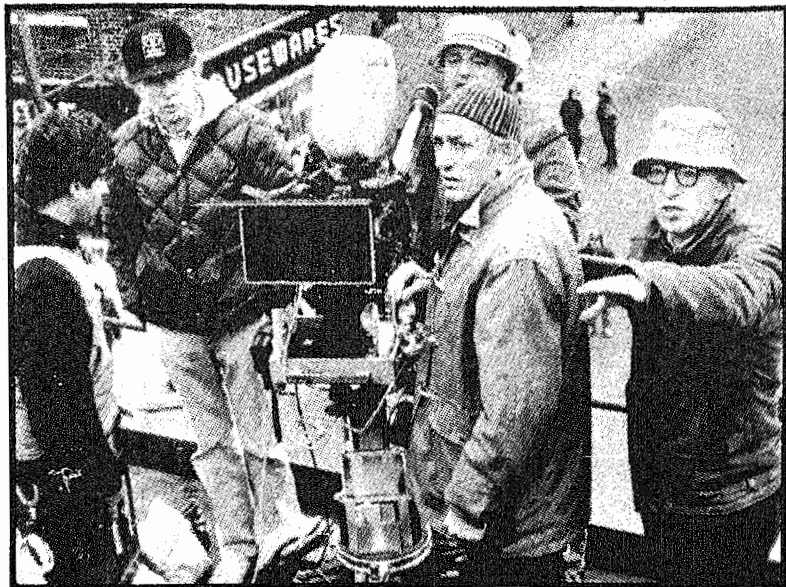
sionalism and tons of confidence in this role.

The story also centres around the misadventures of Sally White, an innocent, gullible yet ambitious cigarette girl (with an unbearably shrill Southern voice) who makes an almost Jeckle/Hyde transformation into one of the most successful, popular and eloquent radio personalities in New York.

Sally is played by Mia Farrow, in the sixth film she has made with boyfriend Woody Allen. Ms Farrow gives Sally the cigarette girl a feeling of innocent determination, making her plight all the more amusing. Whereas Sally White, radio announcer, has all the cool sophistication of a high society personality, the difference between the two could not be greater. Farrow rides over the transformation smoothly and professionally.

Juli Kavner and Michael Tucker (the latter of whom graces the television screens of those who find *LA Law* entertaining viewing) give very convincing performances as Joe's parents, and even Diane Keaton (also a veteran of six Allen films) makes an appearance in a cameo role as a radio performer.

The saga of an American family forced to tighten their belts during the early war years is not a new idea, however Allen climbs over the problem with his insight to this situation through the eyes of a child. Twenty-three years and twenty movies down the track (fifteen of which Allen has both written and directed), Woody Allen has lost none of his penchant for light-hearted comedy, and is still churning out one movie almost every year. Looking forward to the next one, Woody.



The Big Kill:

Matt (Keanue Reeves)

and Clarissa (Skye Leitch)



Romantic period piece

LADY JANE
Hindley Cinemas

by Jamie Skinner

Lady Jane is a romantic period piece set in Tudor England about Lady Jane Grey, a sixteen year old Queen of England who ruled the throne for just nine days.

On the death of Henry VIII in 1547, the throne of England passed to Edward VI, Henry's son by his third wife, Jane Seymour. Early in 1553, it was clear that the 15 year old Protestant King was dying.

Historically, Jane Grey was seen as a child and victim of the English Reformation who was bullied, flattered, used, traduced and then butchered.

Her condemnation of those who tried to exploit her, amazing self-judgement and strong-minded will combatted her closest acquaintances whose religious differences and political motivations of power and greed sent Jane Grey to be beheaded on the block.

Lady Jane is essentially a love story between two young lovers thrown into a marriage because of ruthless adults. Jane Grey was married off to Guilford Dudley (played by Carl Elwes), and libertine London loverboy. The relationship was a battle of opposites; he was a larrikin, she was an austere scholarly girl who dreamt of going to university.

But what would have begun as "ill-matched" grows to a mutual hostility and deep love against all those who surround them.

Helena Bonham-Carter, the bevy bonnie beauty who made such an impact in *A Room With A View* is the starlet who plays Jane Grey. She actually made this film a year before *Room*, at the age of 18.

The brown-eyed, dark-haired actress has become one of the young talents in British cinema. *Lady Jane* was her first lead role.

In other roles, John Wood plays John Dudley, the devious father of Jane's husband, and Michael Horden, always a good actor as Dr. Feckenham, the Catholic confessor to Queen Mary who tries to save Jane's life.

As emotionally and dramatically powering *Lady Jane* is, it suffers heavily from the director's and screenwriter's lack of professionalism in making movies. Both Trevor Nunn (the guy who helmed *Cats* on the stage in the UK) and scriptwriter David Edgar's first outing. Their lack of exposure to the big screen is evident from *Lady Jane* looking like a two-hour telemovie. The two have worked extensively in Stage performance which is where they should vent their talents in future outings.

Sue Blane and David Perry (who did the costumes for *The Draughtsman's Contract*) create the Tudor attire, Douglas Slocombe's photography is great but Production Designer Allan Cameron (who has done the sets and art direction on a few movies) still hasn't made the transition from tele to screen.

It's like the acting, story and costumes are great but the script, direction and sets let the film down tremendously.



The kids are alright?

RIVER'S EDGE
Trak Cinema
Academy Cinemas

by Angus Keay

The intensity and explicitly bizarre nature of this film, has the power to capture audiences' expectations. It is about the icy attitude a group of young people have towards the death of their friend Jamie, whose bruising body lies on the river's edge.

Jamie's killer tells his friends what he has done, however no one believes him. He shows them the body but receives a cold and indifferent response. The killer, John, is helped along by his speed freak friend Layne, who takes him to a man called Feck to stay with. Feck is a fascinating character who used to be a biker until he killed a girl, lost his leg and ended up living in seclusion with a blow-up sex doll.

Matt is the member of the group who reports the body to the police. But he has his own problems including a young delinquent brother, a

mother who can't keep control and smokes marijuana with him, a helpless baby sister and most of all, a violent stepfather.

His twelve year old brother, Tim, is forever trying to become a part of the group, and resents what Matt did to John. He rings his friend telling him, "Get your numchucks and your dad's car. I know where we can get a gun," and goes off to pursue his brother.

Meanwhile, John and Feck are by the river talking. Feck realises the horror of John's life and decides to end it for him.

River's Edge contains some brilliant acting. The best characterisation comes from Joshua Miller who plays the 12 year old Tim with incredible ability. Crispin Glover (who plays Layne) gives a hyperactive performance which is not easily forgotten. It's such a contrast to his nerdy role of George McFly in *Back to the Future*. *River's Edge* is a memorable, involving film which although not light entertainment is worthwhile viewing.

A bizarre concoction of sex, death and crawling insects



The two noughts: Brian and Eric Deacon

A ZED AND TWO NOUGHTS Piccadilly Cinema

by John Sheppard

A *Zed And Two Noughts* is another cinematic mind-fuck from the man who gave the world *The Draughtsman's Contract*, director Peter Greenway.

Zoo comes across as a half-baked attempt to say something deep, wrapped in lots hit and miss symbolism. It is a bizarre concoction of sex, death and crawling insects set against a super-straight normality. In content it is very similar to the Australian movie, *Bliss*.

Two brothers, in fact, former Siamese twins, Oswald and Oliver Deuce are the Two Noughts, their surname referring to their oneness. Both their wives are horribly killed in a car accident with driver Abba Bewick, the only survivor, minus one leg. Abba Bewick, if said while eating a sandwich sounds not unlike alpha-beta, and is one of many alphabetical metaphors in the film.

Os and Ollie are so moved by their tragedy that they search for the meaning of life, and do so by means of their vocation. They are *zoologists*.

These two zeroes try to discover the teleological function of life by dusting off all those deadly boring David Attenborough docs about how amoebas make babies. They believe if they can figure out where evolution is coming from, they can deduce life's ultimate evolutionary outcome, and therefore it's purpose.

Their quest for the answer to their ultimate question does not lead to any deep philosophical insight or even make much sense.

This intellectualising takes place at their work, which is a zoo where a prostitute named Venus de Milo (one of many references to the loss of limbs) works and is "on for it" with the well-hung zebra, where countless time lapse photography studies of different things decaying are executed and the security guard kills animals and sells them to researchers.

Greenway's direction is in the same style as the *Draughtsman's Contract*, with plenty of intense scenes abruptly cutting to long shots

of more tranquil scenes, as in his former film.

The soundtrack by Michael Nyman is similar too, to his work in the *Draughtsman's Contract*, with classical strings and harpsicords rolling over the action.

The writers seem to have opted to gloss over their inability to find meanings and symbolism. They have little meaning and can't be sustained for an entire film with the sheer volume of partially successful ideas they have tried to encapsulate.

This movie has bestiality; Darwinism; alphabet puns; references to death and decay; black/white symbolism; things coming in pairs; loss of limb references; full frontal nudity and a kitchen sink (well, not really a kitchen sink).

In short, it attempts all the things *Bliss* (the movie) attempted, and achieves about as much. *A Zed And Two Noughts* is an interesting and entertaining film, though not the *Alice in Wonderland* it set out to be.

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LOVE & DRUGS

SID AND NANCY Academy Cinemas

by Alexander Grous

On the high altar of romance and heroin, Sid Vicious and Nancy Spungen ended their tormented and torrid lives in February 1979.

To some they were enigmatic lovers whose lives were sadly wasted, to others they were simply addicts fizzing out in a double suicide pact. Alex Cox - ala *Repo Man* - directs a film evolving around the death of this punk couple, but it is more a testament to their life than their end: The film ends before Sid's virtuosic act of final deliverance is shown.

In this film there are no bad guys; simply two people whose attraction for each other was surpassed or matched by their love for existing in a drugged euphoria.

The film is charged with an undercurrent of emotion, from its slow beginning to the perverse bondage mistress muttering to a customer, "You've been a very naughty news-reader." This is indicative of the film's almost cataclysmic character, in which Cox portrays the two junkies in what is predominately a hard edged film, through soft edged artistic imagery.

He says, "This film is the story of Sid and Nancy, and they were junkies, but they could easily have been alcoholics, or whatever. I hope people realise that Sid could have amounted to much more, and Nancy too."

Gary Oldman and Chloe Webb both give commendable performances as Sid and Nancy, looking and uncannily behaving like the two. They both immersed themselves for months watching films, videos, interviews and talking to the families and friends of the two lovers. Glen Matlock, the original bass player of the Sex Pistols gave Oldman lessons in the idiosyncracies of Sid Vicious, which on screen amount to singing, playing bass, spitting on the audience, and employing a constant barrage of four letter words. Interestingly, the actors do their own singing for the film, but this is not a detriment. Rather, it builds to authenticity, and does not leave one laughing at the mistiming of the actors should they be miming the song.

One criticism of the film is that Nancy does not seem to be portrayed to the same degree of repulsion that she often 'oozed' in reality, being, in fact, dubbed "nauseating Nancy" by Sid's mother. The film however makes no excuses for its inherent violence and at times sickeningly graphic portrayal of the love-hate relationship between its principals. The band members hated each other to a great degree in



reality, and this comes across in the film. Alex Cox set out to make a film about the Sex Pistols, but the relationship bonding the bass player and his groupie girlfriend ended up as the medium by which his script evolved.

Above all other factors encapsulating this film, the magnitude of the tension involved is perhaps the most evident. Tension between Sid and Nancy, and tension between them and the world they constantly provoke, lest it should simply let them be. Alex Cox's struggle against ordinariness of the British realism and Hollywood neo-seamlessness, clearly unfold in his use of romanticism, where the principals go through a romantic agony. Linking this film to *Repo Man*, both Sid and Nancy and Otto (*Repo Man*) undergo degradation, which is by large borne out of the ordinariness of their lives. Both films portray the principals achieving a kind of transcendence, and both end with a moment of romantic release. In *Sid and Nancy* this is poignant, and a brilliantly-reflective scene summaris-

ing much of what the movie is about.

Right from the outset of the film, Sid and Nancy abuse others and their own bodies to the point of self destruction, and Cox has no qualms about the involvement of drugs and abuse as an integral part of the socio-political motives of his film. "Sure it's a love story," he says, "but it's also a testament to the fuckin' atrocities of agencies like the CIA, who get much of their surplus cash from the heroin flying rackets they run. The scene with the methadone clinic man (Cy Richardson) exemplifies the point, but you still have to think about what is being said. I'm not going to give it to you on a platter..."

Interesting enough, Johnny Rotten refused to have anything to do with the film, leaving the task pretty much up to Glen Matlock. The movie remains very much a romance, which is at times curtailed by the factual recreations concerning the gigs and major events in the Sex Pistols calendar. Cox stresses that the film is not a biopic about punk, although punk is crucial to the film "Punk was the best thing to emerge from the seventies, and its influence is still being felt today. Of course there is a large element of punk in the film but it is far from the overriding focus of attention. That is left to the romance between Sid and Nancy."

Sid and Nancy in this film are portrayed as being the victims of their own inclinations, personalities and needs, and is not a story about the King and Queen of punk. Rather, it is about two individuals who were so immersed with each other, and loved each other to a degree that entailed going nowhere except totally into each other. Perhaps visually jolting at times, the film fills many of the gaps left since *The Great Rock 'n' Roll Swindle*. *Sid and Nancy* shows that through laziness and a lack of belief that they were worth anything, Sid and Nancy slide into, and go straight to hell.



"Enigmatic lovers": Chloe Webb and Gary Oldman

Waller ain't being misrepresented

AIN'T MISBEHAVIN'
Opera Theatre
Season closed

by Graham Lugsden

According to tradition, Fats Waller once went into a hamburger joint, ordered nine burgers and ate the lot, only to find that he had no money. Noticing a friend in the music business nearby, he beckoned him over and told him that if he would pay for the food, Fats would write nine songs for him. The friend did so and Fats paid him the nine priceless songs.

The story might be apocryphal, but it is illuminating anyway. Thomas "Fats" Waller, 1904-43, was larger than life and larger, indeed, than almost any man alive, weighing around 300 pounds, or about 140 kg. His lust for the good things of life, such as food, food, drink, food, women and food, was legendary, as was his generosity, which often left him broke and in goal for failure to pay alimony, where he would then write songs to bail himself out. His simple faith in human nature and his life-for-the-moment credo often made him his own worst enemy: he would sign away the lifetime rights to his songs for as little as \$400.

Perhaps his zest for life sprang from his beginnings. Being born in Harlem, New York, and dropping out of school at fifteen are not the usual precursors of success. He had, however, taught himself to play the organ in the church of his father, a Baptist minister, and on leaving school he was employed as an accompanist to the silent movies at the local cinema. From there he graduated to playing at parties, and then began to build a rep-

utation for himself amongst recognised musicians. Like a thousand other hopeful songwriters, he tried peddling his songs to publishers (a prerequisite in the 20's), selling them at \$50 a time, although Fats and other writers would often sell the same song half a dozen times. Eventually he was offered the chance of recording in 1922, beginning with T'Ain't Nobody's Biz'ness If I Do. At the time of his death from pneumonia, he had composed over 500 tunes (without having written a lyric for a single one of them), appeared in three films, written two Broadway shows and gained his own national radio program. He was 39.

And so to Ain't Misbehavin'. It was essentially a tribute in song, packing more than thirty of Fats' own tunes, and tunes that were written by others but covered by him, into a 2.5 hour show with

barely a line of dialogue in between. As such it was probably the best form of tribute possible, letting the music speak for the man. Much rather than, insulting him with a turgid and saccharine salute as Hollywood did to Louis Armstrong, or spoiling the memory with a depressingly accurate docu-play a la Are You Lonesome Tonight. Yes - far better that we discovered for ourselves what he was like through the best evidence available: the tunes.

And the tunes are bonza. From the opening number, that sweetest of sweet ballads which gave the show its title, through the infectious toe-tappers like Lookin' Good But Feeling' Bad, The Ladies Who Sing With the Band, and I'm Gonna Sit Right Down & Write Myself A Letter, the almost obscenely naughty Find Out What They Like and Fat & Greasy (no



prizes for guessing what is being referred to), the bizarre humour of When the Nylons Bloom Again and Your Feet's Too Big, to the haunting ballads like Mean to Me and Honeysuckle Rose, the audience were treated to a feast of the best of one of America's finest ever songwriters.

The cast of five proved what professionalism means. All are blessed with the talent and showmanship of natural performers, and all worked extremely hard. Frank A. Farrow 111, playing Fats, got it dead right: he had the bonhomie, the smile and the bulk, and, most importantly, he was also possessive of a set of pipes that would shame the Festival Centre organ. Marion Caffey's Viper's Drag proved that a man can move without apparently

using a muscle; he slid across stage while on both feet. His ad-libbing during The Reefer Song with an unfortunate audience member was a delight (for everyone else at least). Of the three ladies of the cast, it was difficult to pick them apart for quality. Janice Lorraine had the grace and suppleness of a ballet dancer, and Mennie Nelson and Deborah Barnes hammed deliciously. All five had fine singing voices, which were well backed by the band. The musical director, Darryl Ivey, who played the piano throughout, deserved a bouquet, as did the set crew who made a piano disappear off-stage with nobody noticing. Classy stuff.

The sound systems, however, most definitely did not, as it crackled and spluttered, immensely irritating all except the cast, who were professional enough to overcome the distraction. The only other problem was the pres-

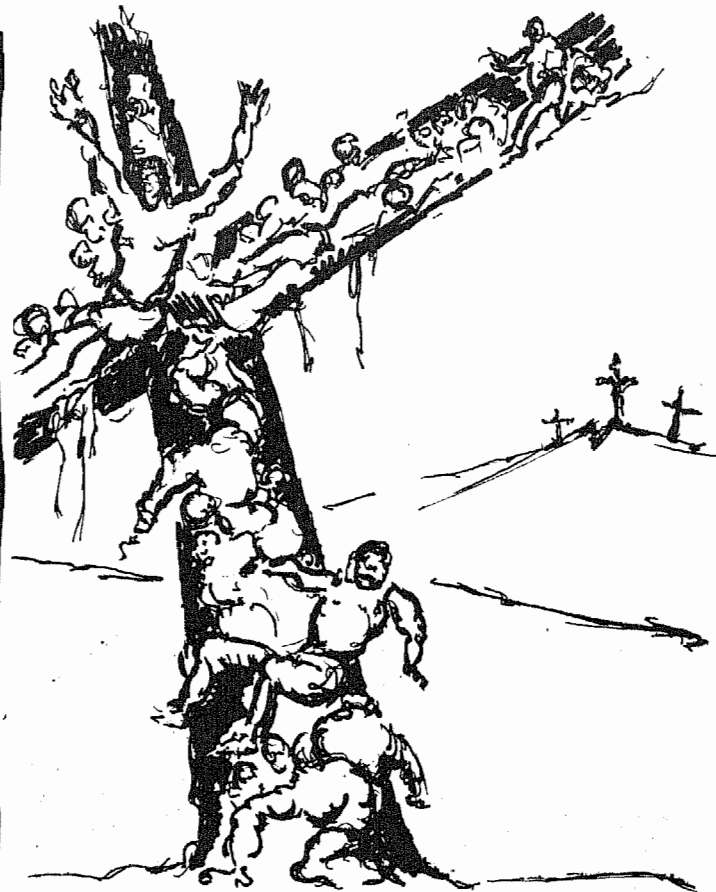
ence of many of those feared beasts indigenous to Adelaide: Audiencia Nonreactiva, known for their ability to sit on their hands all night. One nearby, with attractive plumage, never even smiled. One had to wonder what he and his flock had been expecting.

The true measure of the success of a musical is "the whistle test" - walk outside after the show and count how many people walking away from the theatre are whistling, humming or even singing the tunes. With so many glorious tunes from which to choose, it was little wonder that Grote Street afterwards sounded like a drummer boy's convention.

It was a hit and it deserved to be. It may well have leant more towards a concert than theatre perse, but that was exactly what we all wanted, which goes to show that one never knows, do one?

Written by DARIO FO
directed by ANTONIO COMIN
designed by MIMMO PALUMBO
musical director - LOUIS POIANA

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LEVEL 5, UNION HOUSE
WEDNESDAYS 7.30 PM.

SEPTEMBER

9 **PERSONA** 1966 Sweden. Dir. Ingmar Bergman. Liv Ullman and Bibi Anderson.

16 **YOJIMBO** 1961 Japan. Dir. Kurasawa

23 **HORISHIMA MON AMOUR**

1955. France. Dir. Alain Resnais.
Guest Speaker Noel Purdon.

30 **LAST YEAR AT MARIENBAD**

1962. France. Dir. Alain Resnais.
Guest Speaker Noel Purdon.

OCTOBER

7 **L' AVENTURRA** 1961. Italy.
Dir. M. Antonioni. Guest Speaker Micheal Baldwin.

14 **BREATHLESS** 1959. France.
Dir. Jean-Luc Godard. Guest Speaker Dr. Blandune Stefanson.

21 **HARDWARE WARS** (13 mins)
1978. US.

FLASH GORDON: Space Soldiers

Invade The Universe 1934. US.
Guest Speaker Shane McNeill, Film Tutor.

28 **VIRIDIANA** 1961. Spain.
Dir. Luis Bunuel. Guest Speaker Noel Purdon.

STAGE LIGHTS

GRAHAM LUGSDEN

A quirkshuffle and a weekend stretch through ADT

AN EVENING, PART THREE
Australian Dance Theatre
Playhouse
Season Closed

by Mary-Anne Haddad

An Evening, Part Three is the appropriate title for the third and final trilogy of danceworks of the Australian Dance Theatre's 1987 season. Always extremely innovative and consistently challenging, the ADT have explored and expressed a fundamental need for live musical accompaniment with their performance.

The ADT's highly successful season began with the impressive and adventurous programme, *Changing Pace*, followed later in the year with magical *Austorizon*. Between productions, the company, under the artistic direction of Leigh Warren, have experimented with the ADT's Dance Access programme, performing and rehearsing dance and movement in various community venues, to ultimately make dance more accessible to the public. This was most recently shown in the refectory of Flinders University.

The Evening opened with *Weekend Stretch*, a contemplative work, choreographed by Graeme Watson. This piece conveys the sensitive relationship between two people who, through circumstance, are separated over a great distance. It is a highly expressive piece, presenting an intimate look into the emotional readjustment processes that the couple face when they meet.

The second piece, *Hidden Garden*, choreographed by Guy Detot, conveyed a dream-like, surrealistic feel and presentation. The stage, cluttered with innate objects d'art, such as an empty birdcage (minus the menacing nightingale), a burning candle, a goldfish bowl, a window frame, a white dress, a plough

and a sleeping dog, all complimented the absurd and at times haunting picture of the secret, hidden garden. The mirrored, reflected figures projected on to the backdrop, (lighting designed by Keith Tucker) proved to be a visual delight. The music penetrated a strong, percussive beat and the performance was also accompanied with extracts from unusual poems.

Quirkshuffle, choreographed by the artistic director, Leigh Warren, is a lighthearted and comical look into the world of Walt Disney's magical and timeless characters. This piece had an unmistakable fifties flavour to it, combining the music of Fats Waller and Kid Punch Miller, performed by Sean Timms (vocals and piano) and Mark Whitaker (clarinet). As comical cartoon characters such as Mickey and Minnie Mouse, Donald Duck and Pluto were humourously projected onto the backdrop, the dancers below, [clad in striking black and white costumes - designed by Michael Pearce] shuffled about the stage with bursts of energy and vitality.

The final piece, *An Evening, Part Three*, choreographed by Graeme Murphy, involved a series of five movements performed by the ensemble and accompanied by the Australian String Quartet. The music was at times reflective and sometimes lyrical, combining a bold staccato feel through to flowing, rhythmic tones. The dancers enhanced the golden, ochre lit stage dressed in sunburnt, earthy hues, designed by Kristan Fredrickson.

This final programme proved to be an engrossing and captivating piece, with the movement varying from the hopeless clinging and clutching of enveloped bodies through to the reflective, mirrored movements of the two figures. The slow motion clapping was also theatrically



effective. Overall, the ADT have successfully combined a 1987 season full of innovation, experimentation and exploration into the world of dance, music and movement.

Who's Afraid of Virginia Woolf?: It caused something of a storm when Edward Albee first presented it, and it still retains its grotesque fascination for modern audiences. It all sounds so innocent - a university lecturer and his wife entertain some friends over dinner. The biting wit and acerbic observations on modern life, though, give it a frankness that is almost savage. War over the Whirlpool. Playhouse, September 18th - October 10th.

A Fortunate Life: Harvest Theatre Company, the 'forgotten' dramatists of the Festival State, endeavour to take theatre to the country. Now Adelaide has a chance to see Harvest, in their production of the Bert Facey autobiography, which was also made into a mini-series. Facey was a battler who survived being a fodder-spreader on the land in the Depression, and being fodder of a different sort at Gallipoli. Despite all his hardships, he still considered himself to have led a life of good fortune.

Whether he did or not, Harvest's audiences certainly may: the concession price is only \$8.90. Space, September 22nd - October 3rd.

Yerma: A Spanish tragedy dealing with the issue of frustrated motherhood and the classic Federico Lorca themes of honour, life, passion and death. Presented as a music-theatre-dance performance, which underscores the poetic imagery of the text. The Auditorium, Magill Campus, October 1st - 10th.

Romeo & Juliet: Amazingly good timing by the Salisbury Theatre Co. - Oz Ballet did theirs last week. Its been done to death as a rep piece worldwide, but even so, its still delightful to hear all the old lines before they became cliches. Westpack Theatre, September 16th - 19th.

The Club: Some are feeling the first stirrings of nostalgia for the 70's, but for most of us they are still too close to feel little more than indifference. After all, this was the decade of shredded wheat hair, flowery ties and those wide, wide lapels.

Mistero Buffo: The Italian peasantry meet the story of Christ, leaving the Nativity et al gasping on the ropes and spitting teeth. Dario Fo is the most influential figure in the Italian theatre, and this bawdy, irreverent revelry shows why. The best recommendation of all is that it was condemned by both the Vatican and the Italian Communist Party. Little Theatre, September 17th - October 3rd.

Shorts Pt. 2: Triffic. The American one is superb, the French one is diverting and the Australian one is well, tolerable. Any road up, they are all funny at one level or another, so tear Gran away from the latest horrors of The Lofty and Michelle Half-Hour and enjoy yourselves for once.

Romeo & Juliet: John Cranko's version of the star-crossed lovers' tale was revived by the Australian Ballet as part of their 25th Anniversary. Shame that Bill couldn't have been there, because they were triffic.

Three Premieres: Oz Ballet's second half of their anniversary, and a lot less classical. Continuing the instant Adelaide tradition of presenting a three-part series, they did a *Pas de Quatre* by Anton Dolin, *Orpheus* by Glen Tetley, and *The Concert* by Jerome Kern, and you have now missed them all.



Australian Ballet are sending audiences into dance heaven

ROMEO & JULIET
Festival Theatre
Season Closed
by Alexander Grous

The Australian Ballet and the Adelaide Symphony Orchestra have magnificently brought to the stage Shakespeare's immortal *Romeo and Juliet*. The score is by comparison a recent one, being written by Sergei Prokofiev in 1935. Co-promoting a dazzling array of costumes and choreography, the music is as passionate as the love story itself, and the production shines with a grace and aestheticism inherent in all of The Australian Ballet's productions.

Choreographed by the brilliant John Cranko (who died tragically in a plane crash), Anne Wooliam reproduces his choreography in a confident way indeed. From the introduction by the orchestra, led by Noel Smith, the curtain rises to a warm glow of light as the scene in the market place unfolds. Throughout the production

the lighting is superb, heightening and lifting the dancing to passionate and mesmerizing levels.

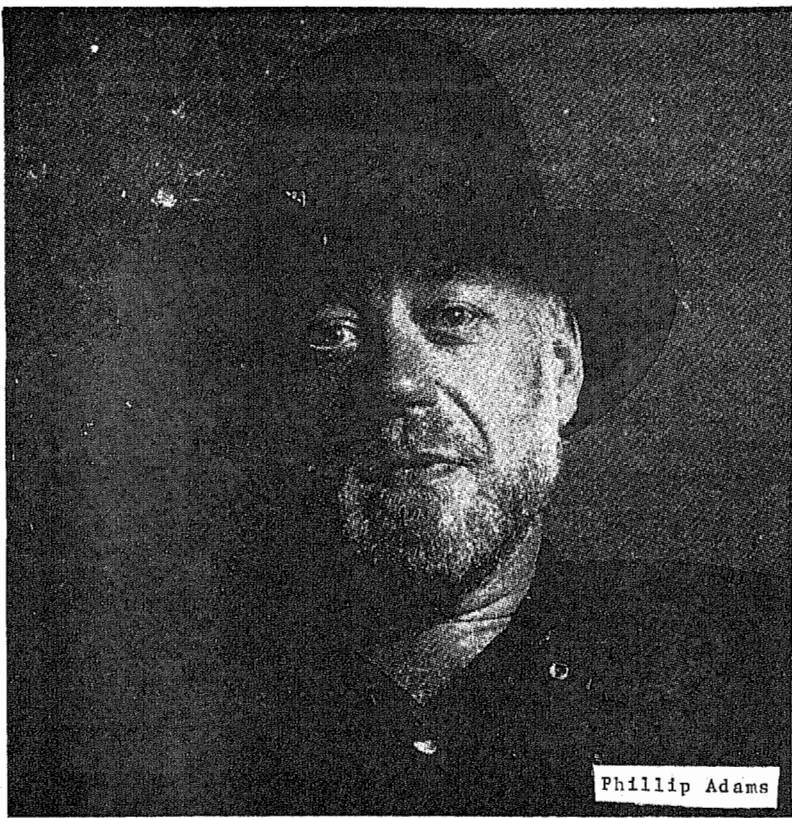
Steven Heathcote gives a marvelous performance as Romeo, balanced perfectly by the diminutive Christine Walsh as Juliet. Acting as the pivots by which we are drawn into the unfolding drama before us, they are poignant and regal as the two tormented lovers. The scene below Juliet's balcony where they declare their eternal love is breathtaking, with the set bathed in a tranquil blue glow as the two figures ebb and flow in a dance of poetic majesty.

The supporting cast reinforce the strength and determination behind the two principal characters, and an elegant balance is struck between their dancing, and that of Romeo and Juliet's: The latter do not dominate the dance scenes by any means, and yet the former do not detract by clut-

tering or obstructing the presence of the two principals. Edna Edgley, the mother of entrepreneur Michael Edgley, gives an affable portrayal as Juliet's nurse.

David McCallister stole the show at times as Mercutio, the loyal friend of Romeo who dies whilst fighting a duel on his behalf. He has a powerful stage presence and is captivating with a mixture of bravado, and incisive dancing: one more of the talented cast in this relatively youthful company, that is neither bereft of experience nor enthusiasm.

Romeo and Juliet is an undoubted success for The Australian Ballet. Coupled with the affluence of enchanting lighting effects and vibrant period costuming, the dancing acts as the catalyst by which you can be assured of being totally immersed in a euphoria that lusters for some time after the curtain was lowered.



Phillip Adams

From Limelight Lead

election. But there's no risk now, and all the anti-Hawke, anti-keating sentiments will come surging up through the Party and this will be the biggest blue since uranium. But this time they won't win. Basically the Labor Party is unrecognizable in terms of ten years ago. Whitlam was here two days ago, sitting on this couch here with me where I'm sitting now. We were debating the changes to the Party. Who would have dreamt that a Labor Government would have deregulated the banks, floated the dollar and done all these sorts of trendy things?

HAINSWORTH: Keating was against that a few years ago...

ADAMS: They were all against it many years ago, and they were all against privatization six weeks ago. It's basically a Keating Government more than a Hawke Government.

HAINSWORTH: Have you been enjoying following the Bakker scandal in America?

ADAMS: Of course. But I can't be bothered saying I told you so, because it's always been so obvious that they're (TV evangelists) all fucking lunatics.

HAINSWORTH: It seems for once they're on the defensive.

ADAMS: Look, it'll last for ten minutes. America will embrace them again, it'll pass, they'll get rid of Bakker, and what's his name will take over, that awful man....

HAINSWORTH: Jerry Falwell.

ADAMS: There's an argument that Falwell has been engineering and manufacturing the thing so that he gets the cable stations.

HAINSWORTH: Do you think in a broader view that something has gone wrong in our modern society that the Bakkers of this world exploit?

ADAMS: Bakker's not a new phenomenon. Look at Elmer Gantry: it's an American tradition. I was saying at the weekend that it's a nonsense to say that society's more violent than it was. It isn't. American urban violence has

been a phenomenon since the 1830's, when they started building their cities. A thousand people were killed in riots in New York in 1850 - in one riot. And evangelism has been very much a part of America's psychosis going back to the burning of witches in Salem. They've always been religious ratbags. Conservatives now say things have never been worse, society's falling apart. For chrissakes, they say that there's no precedent for heroin. Bullshit. Look at Hogarth's images of gin-sodden London, think of the Rum Rebellion in Sydney, think of the Opium Wars in China. It's just a different poison. I don't think things are terribly different at all for human beings.

DI ROSA: It's frightening in America how the pseudo-religions mix themselves up almost interchangeably with secular cults in the Me Generation.

ADAMS: Well, at the moment the thing that would be worrying me far more than Bakker is the phenomenon that Shirley Maclaine is caught up in. I've been much more concerned with the Jim Joneses and Uri Gellers and all that mob than with conventional religion. I think they're doing much more damage.

HAINSWORTH: Do you remember when (American preacher) Oral Roberts came out to Australia in the fifties?

ADAMS: Remember it well. I was only a kid. He was tarred and feathered and run out of town. I went to his son's (Richard Robert's) tent show in Melbourne about a year ago to the day. There was only about five people there. The great thing about Australians is that although they've got their toe-holds in those religions, and we've got a lunatic Minister for Education in Queensland teaching creation science, we are the most agnostic society in the Western world.

DI ROSA: But we do follow up with the Americans, don't we - the "Power Team" and all that sort of crap. There is a silent majority which says we must follow these religions.

ADAMS: Yes, but it's not that virulent. For instance, where I live in Sydney I'm surrounded by the Hare Krishna in Darlinghurst. It's their most successful operation on Earth in

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

Monday 14 at 8 p.m. admission free

MARIE-LOUISE SLAYTOR (Violin)+
Associate artist: MERRYN BROSE (Piano)

Schubert: Duo in A Saint-Saens: 3rd Concerto (movts. 2 & 3)

Vitali: Chaconne Massenet: Meditation Bartok: 5 Rumanian Folk Dances

Wednesday 16 at 8 p.m. admission free

THE CLEMENT Q. WILLIAMS PRIZE FOR GERMAN LIEDER

Each candidate is required to present a 15 minute programme. The Prize shall be awarded to the candidate who shows the greatest ability and understanding in the performance of an approved programme of German Lieder

Friday 18 at 8 p.m. admission free

ALEXANDER TECHNIQUE LECTURE

This technique is of particular use to musicians and teaches practical understanding of co-ordinated movement and avoidance of body tension.

Presented by British cellist, Vivien Mackie who has taught in the U.K., U.S.A. and Europe. She has recently been Director of the Alexander Training School in Sydney and continues to teach trainees in London.

Sunday 20 at 3 p.m. admission \$5, \$2

CHAMBER PLAYERS OF SOUTH AUSTRALIA

Presented by Adelaide College of TAFE, School of Music
RYSZARD PUSZ (Percussion), RICHARD HORNUNG (Viola),
ELIZABETH KOCH (Flute) & DIANA HARRIS (Piano)

per capita terms. But 90% of the population still look at them with amiable contempt. Basically people don't get that passionate in our country, and that's not entirely a good thing. There are Crocodile Dundee metaphors: the thing about Dundee was also its right wing political line. Do you remember him sitting in the middle of the thing saying, "Don't worry about nuclear war, that's all bullshit". In a sense Hogan's speaking for a lot of Australians when he shrugs that stuff off, or jokes about Land Rights. I wrote a piece years ago about Paul when he just started and where he formed a political party with crossed prawns looking a bit like swastikas and took over the Government. I think it's only a matter of time.

HAINSWORTH: Are you serious?

DI ROSA: Which Party?

ADAMS: Neither. He won't be bothered with those tired old things. No, I'm not serious, but I'm not entirely joking, either. It's possible.

Interested in Accelerative Learning?

We are establishing a branch of the Accelerative Learning Society of Australia (ALSA) in South Australia. Anyone interested in becoming a foundation member, please send a self-addressed, stamped, envelope to:
Uschi Felix
C/- French Dept.
Flinders University
Bedford Park, S.A. 5042
Information about ALSA, the proposed activities of the S.A. branch, and details of a preliminary meeting will be sent to you as soon as possible.

He challenged the leaders of the day.....

He challenged the social mores of the day.....

He challenged the very heart of the religious world

What is his challenge for you?

THE ADELAIDE CHURCH



Ring Charles Porter, E.C. Umberger,
Jo Umberger or Frank Daniels at
223 4633

or come by our offices, conveniently located in
the JM Building, 5 Chesser Street, 5th floor.

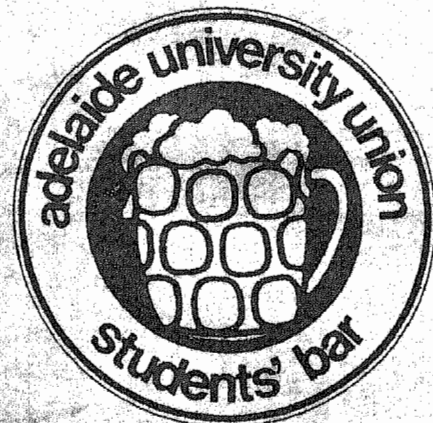
Worship: Sundays at 10 am in the Barron Townhouse,
Hindley and Morphett Streets.

'helping you to know Jesus'

ADELAIDE UNI.

UNION BAR

COUNTER
MEALS
UNDER \$3.00
CHECK
BLACKBOARD
FOR
DAILY SPECIALS



Meditation Course To Start:

An eight week meditation course will be a new option in the student activities programme in the third term. The course will be conducted by Dada Dhipan-ka a local teacher who has had 12 years experience in the field including one-and-a-half training in India. He outlines some of the benefits of meditation as follows:

- Relaxation, including better sleep, less anxiety and better ability to cope with stress.
 - Feeling more alert with increased stamina and creativity.
 - More will power and self-discipline and greater self-confidence.
 - Increased empathy. Being more in tune with and better able to understand others.
 - The experience of inner peace or happiness associated with a healthy balanced life.
- The technique taught is non-sectarian and scientific in nature. For registration or queries please contact Sherry Dzonsoms at the Craft Studio, phone 228 5857.

Anglican Tertiary Students:

(i) 3rd Term Camp, From October 2 to 4 at Mylor. Topic will be 'Spirituality'. The camp will include guest speakers time for discussion and reflection, fun and fellowship. For more information and an application form contact Paul Black (Law) 271 8510 or Jeremy Matson (Elec. Eng) 336 2327.

(ii) Please join us at 1.10pm each Tuesday in the Chapel for an hour of worship, fellowship and discussion. All are welcome.

Each Wednesday we meet at 6.00pm for a more informal discussion in the Chapel. Bring yourself and some ideas! Look forward to seeing you there.

AU Evangelical Union:

Monday: Arts Cell group, Room 207 Napier at 1.00pm. Engineering Cell group, in the Eng. Tea rooms at 1.00pm.

Tuesday: Geoff Bingham continues his talks on Spiritual Warfare in the North Dining Room at 1.00pm.

Wednesday: Music Cell group in EU Room at 1.00pm.

Thursday: Brekky Ronald and Pat Hayward speak on their European Missions, 7.30am in the North South Dining Rooms.

Science II Cell group in the EU Room at 1.00pm.

Friday: Science I Cell group in the Chapel at 1.00pm and Maths Science in the EU Room.

Activities week beginning Monday, 14th September 1987:

Wednesday, 16th September - 6.00pm-8.00pm - Music Students performance in Union Bistro. FREE.

Friday, 18th September - 1.00pm-4.00pm - New release music in Union Bar. This week featuring music

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 Wednesday prior to publication.

of Mental As Anything and New Order - 9.00pm-Midnight - Free entertainment with Every Bros.
Saturday, 19th September - 8.00pm-Late - SAUA & FOE present *Suburban Bears* and support in Bar - AU Students \$4.00 - Guests \$6.00

Coming Entertainment:
Rockit 88, Screaming Believers, Coneheads, Brownie McGhee, Club Ska, The Others and lots more.

3rd Term Student Talent Night:
Friday, October 2nd, 8.00pm - late in Union Bar. Interested performers should contact Maddy James or Barry Salter in Union Office or Union Bar (after hours), PA and mixer supplied.



THE UNIVERSITY OF ADELAIDE Notice to Undergraduates

AN ELECTION OF

- Two undergraduate members of the Council, each for a two-year term commencing 21 October 1987; and
- Six undergraduate members of the Education Committee, four for two-year terms and two for one-year terms, commencing 1 January 1988.

will be held on Wednesday 21 October 1987. The following Undergraduate members retire: From the Council on 21 October 1987: Michelle Marie Clark, Christopher Brady Cox

From the Education Committee on 31 December 1987:

- Michelle Marie Clark
 - Andrew James French
 - Michael Patrick Fox
 - Francis Laurie Williams
- In addition to the above four vacancies there are two vacancies existing since the last election.

None of the above undergraduates are ineligible for re-nomination.

NOMINATIONS of candidates for either or both elections are invited. A nomination must be made on the prescribed form, and must reach the Returning Officer at the University before 12.00 NOON on Friday, 11 September 1987.

Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 742, Kenneth Wells Building at the University of Adelaide, or telephone 228 5207).

F.J. O'NEILL
Returning Officer

The Students' Association Council seeks Nominations for the following:

1 - ordinary member for Education Services Standing Committee

7 - delegates to the National Union Conferences, October and December

Returning Officer for Election

Nominations open on the 9th September, 1987

Nominations Close:

- for Returning Officer, 12.00 noon, 16th September, 1987
- for ESC member, 5.00pm, 16th September, 1987
- for Delegates to Conferences, 5.00pm, 18th September, 1987

Nominations should be in the form of a signed letter and addressed to the President of the Students' Association.

Polling will be conducted on the 28th, 29th and 30th of September.

David Israel,
President
Students' Association

Understanding the Bible for yourself!

There are many people who would like to know the Bible but find it difficult to understand. God, the author of this great book desires that mankind should know His word.

It is with this view in mind that a simple course on "How to Study the Bible", be conducted at Adelaide University. The aim is to equip all interested Bible students with a basic, yet effective method of acquiring scriptural knowledge.

It is not intended to separate any particular doctrine or religious teaching but to deal solely with the practice of studying the Bible with a purpose.

Adelaide University Napier Building Rm L19

Time: 1 - 2 pm

Lesson 1: The Bible and Accurate Translations. (3/9/87)

Lesson 2: Literal and Figurative. How to tell the difference. (10/9/87)

Lesson 3: Understanding Context. Immediate. (17/9/87)

Lesson 4: Understanding Context. Related. (24/9/87)

Lesson 5: Understanding Context. Remote. (1/10/87)

Lesson 6: Thematic Synthesis. Putting the Text together. (8/10/87)

There is no fee or obligation. You may bring your lunch.

Lutheran Students Fellowship:

Thursday, September 17. 'A Student active in Christ' will be the topic of a discussion held by Peter. In the chapel at lunchtime. All welcome.

Interfaculty Rowing Regatta:

You are invited to watch or participate in this traditional event. Form a crew of 4 oarspersons from your contact department and be at the AU Boat Sheds (on the other side of the footbridge) at 1.00 this Friday, September 18 prepared to race over a sprint course in heats, semi-finals and finals, or come to support your faculty. Everyone is welcome.

AU Student Life:

Wed Sept 16th, 1 pm. Meeting Room 1, Level 5, Student Union Building. Christian for Fellowship sharing and teaching. All welcome.

AU China Society:

presents
Small Happiness
An award winning film about the lives of women in a rural Chinese village. Thursday 17th September, 7.30 pm. Union Cinema, Level 5.

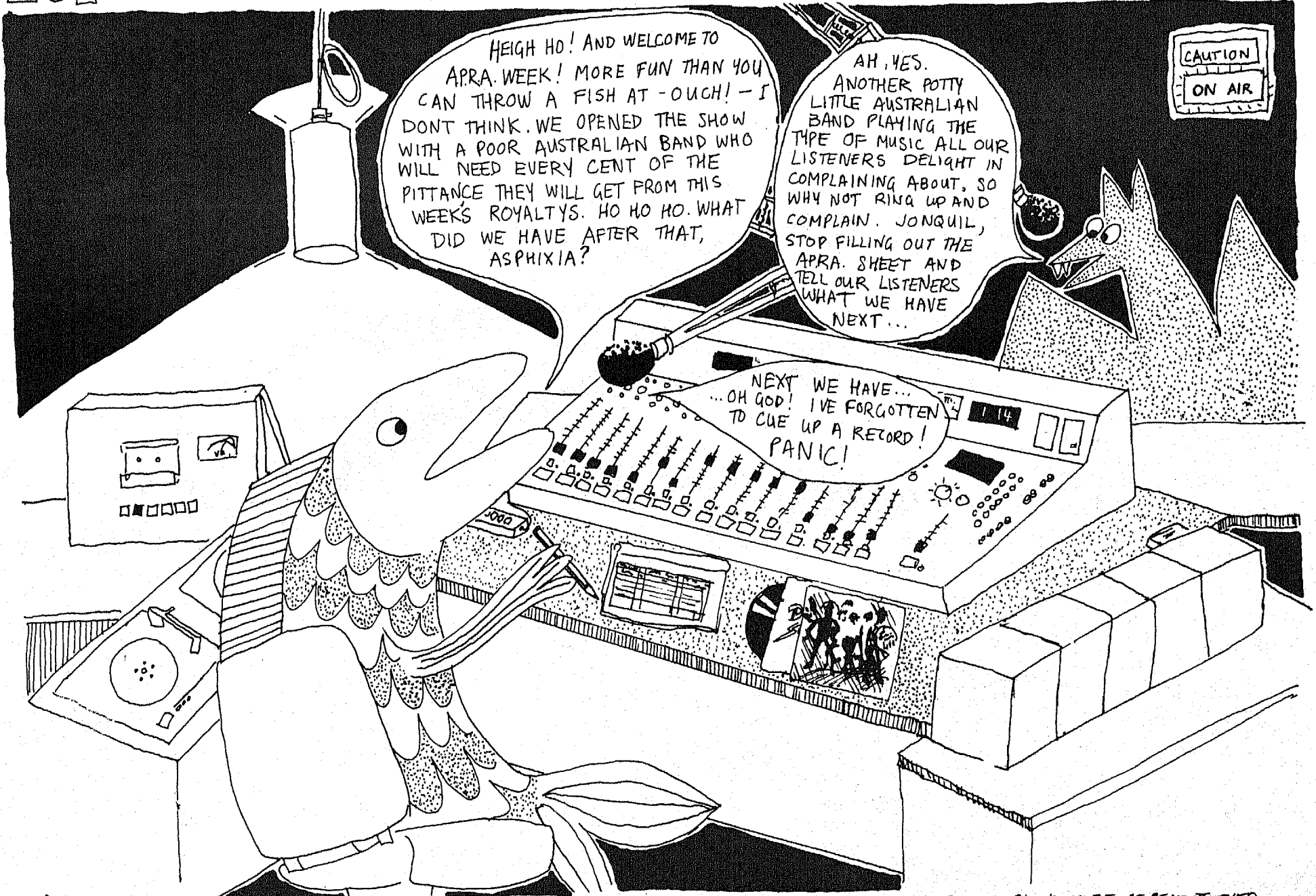
The Australian National University Scholarships

The Australian National University offers PhD and Master degree scholarships over a wide range of disciplines in the social, natural, and physical sciences to persons who hold or expect to hold a bachelor degree with at least upper second class honours or an equivalent qualification. Vacation scholarships are available in a number of Research Schools and Centres to undergraduate students who are currently enrolled and who intend to complete an honours degree the following year; such scholarships are normally tenable for not more than twelve weeks during the December-February period.

If you would like further details about any of these scholarships please write to

The Registrar
The Australian National University
GPO Box 4
CANBERRA A.C.T. 2601

PSYCHOSOMATICS AND THE AVERAGE FISH A.P.R.A.* WEEK EPISODE 15.



*A.P.R.A. WEEK - A PHENOMENA THAT TURNS CHEERFUL, CONFIDENT ANNOUNCERS INTO BABBLING IDIOTS AND BABBLING IDIOTS INTO MUTES... BY ONE OF THE AFOREMENTIONED.

START AT THE BLACK

Just when you thought we would never materialise.

Edited by Spook and Captain Kirk.

The good, the bad and the in-between

Achilles Heel, a men's magazine in Britain has come out saying New Men shouldn't be ashamed about the size of their penis.

The magazine which describes itself as "the magazine for changing men" is marketed at the man of the 80's, not the old traditionalist chauvinist men of the past, hence the term "New Man."

Achilles Heel says that there are three types of penis: "the bad", "the nicey-nicey" and "the good". We thought, "the good", "the bad" and the "so small its not really worth it, is it?" was a better class of categories.

The bad penis is like "a bayonet, a pistol or a club"; the nicey-nicey penis is "a passive tassel or glass tumbler" and the penis that all New Men should aim at getting is the good: "a bridge, a crane or a communications tower", they say.

It is dead simple to be able to recognise your penis the magazine reckons. Men who want to dominate women have bad penises, men who believe in the equality of the sexes have good penises and those-in-between (what we ask?) have nicey-nicey ones. Boys who just want to have fun should be ashamed of themselves.

I suppose next month they will analyse women's clitori and say that they are like peas, beans and onions.

A Melon or two?

The University of Florida (where? in the US dummy) has developed a new variety of watermelon. It weighs only 2 kilos, 13 less than the usual biggie: which would never fit into the fridge.

One of the researchers believes that the new mini-melons (plant patenting and cloning at its best, huh?) are convenient for the buyer and also tastier as good, smelt the same and look like large watermelons.

The developers (believed to have come from Nazi ancestry) are now looking at the prospect of crossing an apple with a marijuana plant. To be called a potapple, the aim of the project is to give young people the buzz in life they want whilst still staying fit and healthy.

Academia Tales

Most universities in the world take an unprecedented pride in the achievements of their former graduates. The University of New England, an agricultural campus in Armidale in North-Eastern New South Wales certainly believes this.

They regularly publish a list of graduates who've done really well in their careers. This month's list includes a 1986 graduate who has been appointed curator of the Pioneer Park Museum in Griffith.

The Armidale University says: the man now "maintains the collection of marijuana harvesters." An explanation please?

Suffice to say with a campus that has the necessary prerequisite of having a green thumb to attend, many students from across Australia have made their way to study there, "in greener pastures," so to speak.

Holy Buddha!

Tibetan Buddhists are seriously considering suing the American porno Penthouse magazine for an illustrating Buddha masturbating.

They think \$A14 billion would be a "token fine." Lhasang Tsering, president of the Indian-based Tibetan Buddhist Association told Agence France Presse recently that the piccy of their messiah was "vulgar and disgusting" and "a direct insult to the one of the world's greatest religions and to the sentiments of millions of Buddhists all over the world."

But Penthouse magnate-publisher Bob Guccione, producer of the film *Caligula* isn't too worried about the threat of legal censure. He says Buddha would not have objected. "According to Buddha, one can see and experience the whole universe through the window of one's senses."



"Paul will kill me if the test is positive"

We don't believe it!

The World Lizard Racing Championships? You don't believe it? Well they have been going on (obviously never in Adelaide) for 20 years now.

The 1987 championship was held in the town of Eulo, in South-West (yes it had to be, didn't it?) Queensland. 2000 spectators turned up, making it the biggest event the town has seen in twenty years: its population is 40.

And which lovely slimly and quick-footed reptile was the winner? A

shingleback named Patrick (Ah! Fatty Finn woulda loved him) who ran the Two Metre Hurdle in only 7.2 seconds. Yes we were only joking about the hurdle.

Fame! Fortune! Celebrity-status! has found Patrick. He is starring in a new movie, *Lizard Dundee*; is on the cover of next month's *Australian Geographic*; will appear on a commercial to promote a new suntan cream and has sold his life story to Truth: "LIZARD PATRICK BEATS DRUGS AND BECOMES SPORT STAR."

It's a scout's life

A sixty-two year Scoutmaster has been found guilty of gross indecency with boy scouts of age between 12-14. He's old enough to be their grandfathers!

Australian Associated Press reported recently that William Peto, a scout with 30 years experience took a bunch of boys on a cruise on the Mediterranean sea.

Then showtime began. He stripped down to just his socks and urged the teenage - boys to hit him as hard as they could on his buttocks. The instrument to be used was a leather with boy scouts of age between 12-14. Arabian thong which was used to beat camels. Oooh!!!

Justice Ian McLean, who gave a 20 month suspended sentence (obviously it was a *hard case* to preside over) to Peto, said it was "a possible momentary aberration." I wonder if Sir Baden Powell would have agreed?



IF YOU THOUGHT THAT LAST EXAM PAPER WAS THE WORST THING YOU'VE EVER READ... WAIT FOR THIS...

CAPTAIN ADELAIDE

TREVOR'S SEARCH FOR THE CREW OF THE SHIP "SEAS PRIZE" LED HIM TO HIS HOME PLANET OF ALCOHOLIA...

WHICH IS NOT ONLY THE BIGGEST ALCOHOL MINE IN THE GALAXY, BUT IS THE ONLY PLANET IN THE UNIVERSE THAT CAN'T FOLLOW AN ELLIPTICAL ORBIT.

THERE HE FOUND THAT THE WHOLE RACE OF ALCOHOLICS WERE BEING CONVERTED INTO A SUPER-RACE OF BUTTOCK-HEADS IN AN ATTEMPT TO LIFT BUTTOCKS FROM A POSITION OF BEING LOOKED DOWN UPON, UP TO THEIR RIGHTFUL PLACE IN ANATOMY. THE METHOD INVOLVED A RATHER MESSY GRAFTING OPERATION PERFORMED BY TREVOR'S OWN PSYCHOTIC FATHER, DUMB WAITER, THUSLY;

I WON'T GO INTO DETAILS ABOUT WHAT HAPPENS TO THE LEFT OVER BITS, BUT IT INVOLVES A GRINDER, SESAME SEED BUNS AND A WELL KNOWN FAST FOOD CHAIN.

THE VOYAGE TO TREVOR'S HOME

ID. NUMBER 14.

FIRST, A QUICK RECAP OF THE "STORY", JUST TO RE-STALE YOUR MEMORY ON WHAT DAMAGE I'VE DONE TO THE COMIC ART FORM SO FAR...

THEY DUE TO PLOT MOVEMENTS BEYOND SCIENTIFIC POSSIBILITY, TREVOR WAS PLUNGED INTO THE SIXTH DIMENSION, DISCOVERED THE REASON WHY LIFE IS SHIT AND THEN YOU DIE, AND BROUGHT IT BACK WITH HIM TO MAKE A MEAL OF THE SUPER RACE...

IN REVENGE, THE BUTTOCKS AND TREVOR DAD HOP INTO THEIR CONVENIENTLY INVENTED TIME SUITS AND TRAVEL TO EDEN TO Wipe OUT THE HUMAN RACE AT THE POINT IT ALL BEGAN.

ALRIGHT MEN, READY... AIM... GENOCIDE!

WAIT!... LOOK AT THIS...

ARE YOU SURE THIS IS THE RIGHT RACE?.. THEY DONT HAVE BUTTOCKS.

THEN WHERE DO THEY KEEP THEIR BRAINS? WAIT A MINUTE!... WHAT A BRILLIANT IDEA!...

A WAY TO DESTROY THE HUMAN RACE AND CREATE MY SUPER-RACE AT THE SAME TIME. DUMB WAITER, PERFORM THE GRAFTING OPERATION ON THEM!

CERTAINLY, FUHRER...

BACK ON ALCOHOLIA... I'VE GOT TO PREVENT THE BUTTOCKS WIPING OUT THE HUMAN RACE. I'M GOING TO EDEN.

HOW WILL YOU STOP THEM?

I'LL BURN THAT BRIDGE WHEN I GET TO IT. MEANWHILE, I'VE GOT A JOB FOR YOU TWO. TAKE THE STARTRUCK AND MUMBLE MUMBLE MUMBLE...

AND THOUSANDS OF YEARS EARLIER, IN EDEN...

THERE! THE OPERATION IS COMPLETE. THE NEW RACE HAS BEGUN... ANYONE FOR A HAMBURGER?

WHAT?!? YOU PUT THEM IN THE WRONG PLACE!! SO... IT IS YOU WHO IS RESPONSIBLE FOR OUR DEGRADATION!

DIE TRAITOR!

AGGG!

ZAP!

PLEASE NOTICE THE WAY THE BIGGER YOU WRITE THE WORDS, THE MORE DRAMATIC THEY SEEM? I LEARNED THAT FROM SUPER MURDOCK PROD.