

# OnDit

ADELAIDE UNIVERSITY

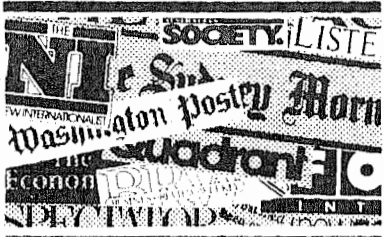
MARCH 21



# BUSKERS IN THE MALL

CENTRE PAGES





**KEEPING UP**  
The current wisdom, compiled & annotated by D.W. Griffith.

**Land of the 50-foot boll weevil.**

This gloomy prediction on the state of the Third World 20 years hence, by humorous commentator P.J. O'Rourke, comes from the pages of *The American Spectator*:

The only thing that's going to exceed the astonishing, incredible Third World death rate will be its amazing, unbelievable, buglike rate of reproduction. By the year 2007 something like 3 billion people will be added to the Earth's population, none of them in a place you'd care to have a second home.

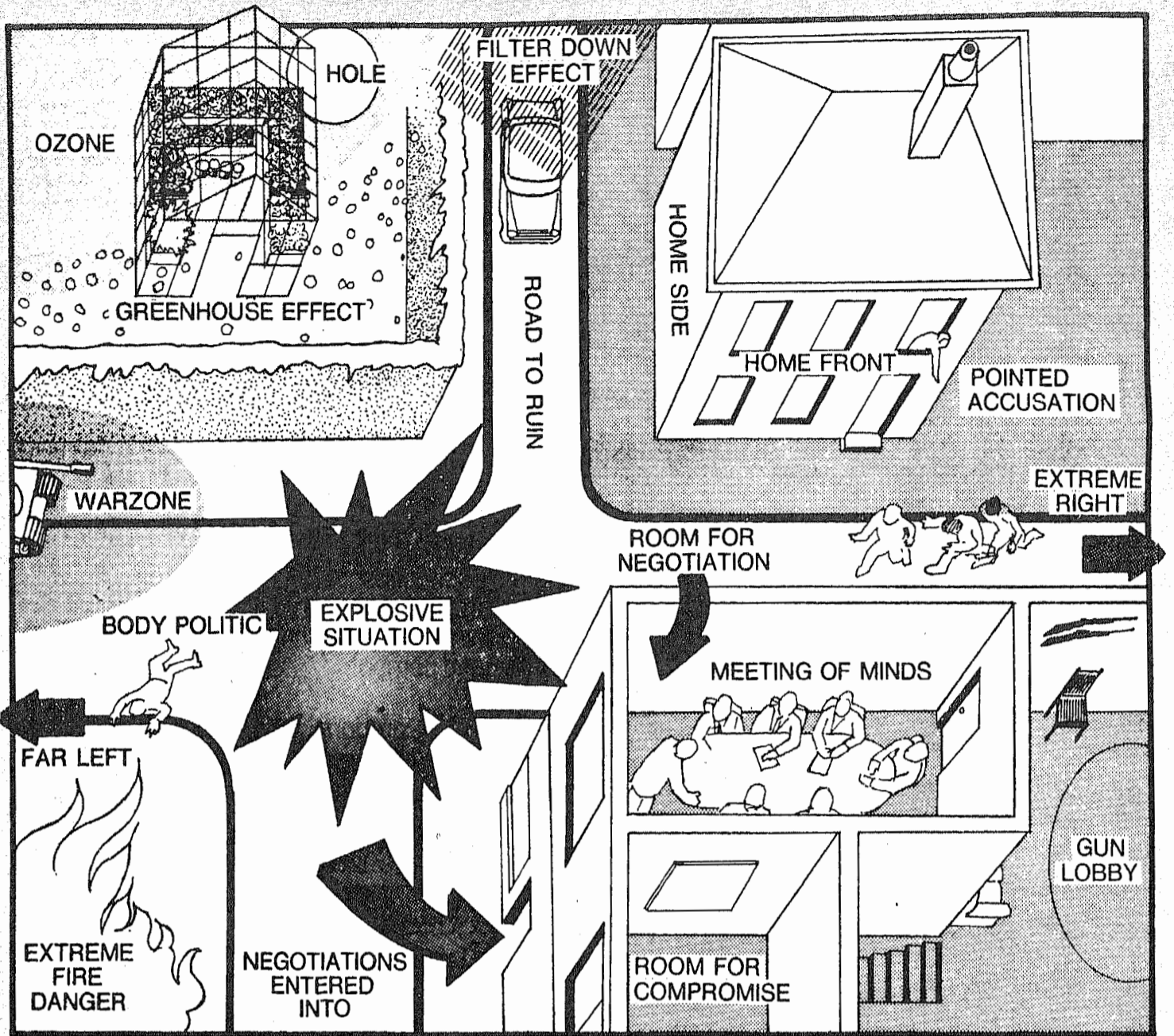
Due to this actuarial pro wrestling match between mortality and screwing like bunnies, average age in the Third World will drip precipitously. By 2007 many Third World business and political leaders will be under the age of five. Thus government and economic matters will be conducted at approximately the same level of maturity and sophistication they are now.

Of course, all under-developed countries will be military dictatorships. The military seems to be the only institution capable of keeping order in these lands. It does this by shooting all corrupt and incompetent people, which in Uganda, for instance, turned out to be everybody. Usually, however, the corrupt and incompetent people the military shoots are military officers. This is why Third World military dictatorships tend to move, coup by coup, down through the ranks. Colonels overthrow generals, majors overthrow colonels, and so forth until we get to Chana's Flight Lt. Jerry Rawlings or Liberia's Sgt. Samuel K. Doe. The trend will continue. In twenty years Third World military dictatorships will be headed by Webelo Scouts and the people who empty latrines on army bases.

Nonetheless, a rough political stability will have been achieved in some places such as Lebanon, Afghanistan, Angola, Peru, and Sri Lanka where insurgent, guerrilla, and terrorist groups will have multiplied until there is one for each living person. Ideologically, Marxism will continue to make enormous inroads in under-developed countries. After all, when you're living in hopeless poverty and filth and there's a political philosophy that offers you hopeless poverty and filth, it only makes sense to go with the flow. In 2007 every Third World country will be a member of the Communist Bloc.

Over the next two decades the military balance will shift dramatically in favour of the Third World. We in the United States, the Soviet Union, and China will have given up our nuclear arms because they didn't go with our shoes and took up valuable space that could be used to build vacation condos. In the meantime, every Third World country including Fernando Po will have acquired the bomb. Unfortunately they won't use their bombs on each other no matter how hard sensible people like ourselves argue for them to do so. They will use the bombs on us, or, at least, they'll try to. But every time they do they'll find 80 or 100 refugee families living in the missile silos and all the weapons grade plutonium stolen to make glow-in-the-dark tourist knick-knacks.

On the financial front, most under-developed countries will have economics based on breaking



**Inner workings of the system**

If you've ever wondered how the new-gathering process works, either at *On Dit* or at other newspapers, this illustration from the

pages of *The Age* may help you. One of the strangest things to appear in an Australian newspaper

in many moons, it was part of a four-page mock newspaper produced to mark the opening of Melbourne's

Comedy Festival, which sounds like an excellent alternative to the high seriousness of our own.

things, losing things, and stealing. The resulting negative GNPs will be made up by World Bank loans - necessary in order to maintain low unemployment and inflation in the last of the remaining Western democracies (South Korea, Singapore and Taiwan). International currency will be the cow chip.

**Atomic Glasnost**

Glasnost "openness" may be polishing up the Soviet Union's international image, but one of its more devastating effects has been to expose the world's communist governments to some of the examination which those in the West have always had to undergo. We have learnt, for instance, that the Soviet Union has had unemployment for the last 70 years, that it has drugs and prostitution and ethnic strife. Last month came news of the first Soviet job-placement centres for "disengaged" workers.

But perhaps most startling of all has been the revelation by Soviet President and veteran Foreign Minister, Andrei Gromyko, that Chinese leader Mao Zedong sought his co-operation in 1958 to lure U.S. troops into China and attack them with Soviet nuclear weapons.

The *New York Times'* Philip Taubman reported Gromyko's revelation after gaining an advance copy of his soon-to-be-published memoirs.

*The discussion with Mao appears to be the same one in which the Chinese leader, according to Soviet historians, argued that his country could survive a nuclear war, even if it lost 300 million people, and finish off the capitalists with conventional weapons. Mr Gromyko wrote that he went to Beijing secretly after a visit by Mr Khrushchev the same*

month. The visit took place at a time of increasing tensions between the Soviet Union and China that were little known at the time. China was seeking its own nuclear deterrent and the Russians had promised to supply an atomic bomb, only to rescind the offer in 1959.

Mr Gromyko, recalling that he was surprised by the audacity of the plan and Mao's seemingly cavalier attitude to nuclear conflict, says that he told the Chinese leader: "The scenario of war described by you cannot meet a positive response by us. I can say this with certainty."

Mao's plan, according to Mr Gromyko, anticipated an American attack on China as a result of mounting tensions over the Chinese islands of Quemoy and Matsu. The islands, claimed by the nationalist government in Taiwan, became the centre of an international crisis in September 1958 when they came under artillery bombardment from China.

Telling Mr Gromyko that he intended to act according to the principle of "blad against blade", Mao said Chinese forces would retreat to the heartland of China, drawing American forces after them. Once American forces were deep within Chinese territory, Mao proposed that "the Soviet Union should catch them with all its means".

**The National Times at length**

The National Times, more recently known as the Times on Sunday, is dead, and its loss is to be mourned. But this columnist has a guilty confession to make: only very, very rarely did he ever read those huge, awkward scandal-type stories by the paper's ace reporters,

the ones accompanied by labels saying EXCLUSIVE and out-of-focus pictures of people who'd associated with other people.

Even in his long-gone days as a budding student leftist when he carried the thing around to impress the lecturers, this columnist tended to skip straight to the Patrick Cook column, where he would remain doubled over with laughter for several minutes.

The gruesome fact is that in the end Cook tended to be more revealing in his own way than Brian Toohey or Wendy Bacon in theirs.

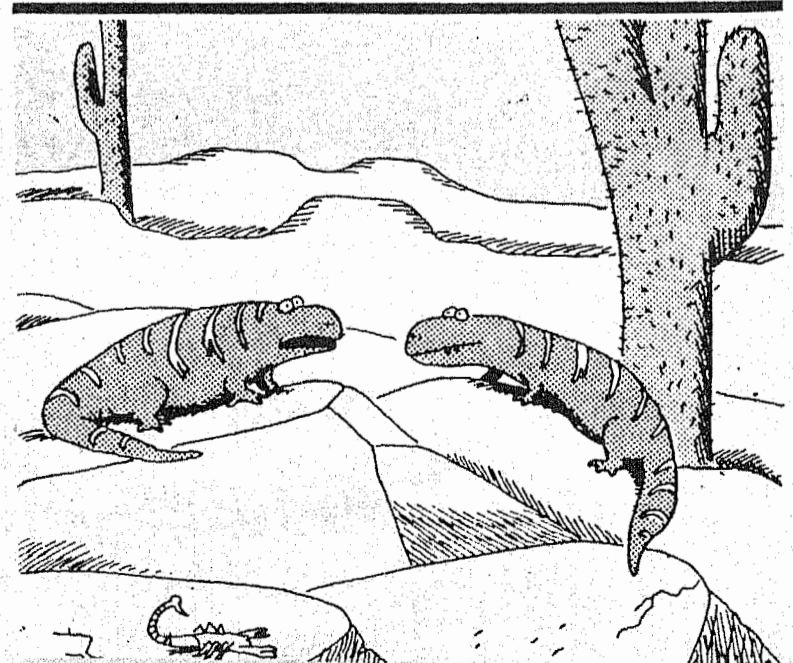
The all-time classic boring National Times opus came just after the paper's change to a large-size Sunday publication, and claimed to have uncovered all Paul Keating's secrets, particularly his relationship

with a businessman named Warren Anderson.

Four thousand long words later, the exhausted reader emerged from the article knowing only that the man who looks after the country's money knew some at least one bloke who had some of his own, and that he had stayed with him over Christmas.

Veteran journalist Peter Smark, then editing the Times' sister paper, The Sydney Sun-Herald, is said to have looked up at his colleagues in the pub after struggling through this verbal bog and remarked "Well, it's not exactly a smoking gun, is it?"

Despite the worthy nature of the paper's attempts to dig beneath the surface of Australian politics, that may well be its epitaph.



"There it is again...a feeling that in a past life I was someone named Shirley MacLaine."  
From U.S. cartoonist Gary Larson's *The Far Side*.



## Corruption's spread -Fitzgerald revelations

**EXCLUSIVE**

MARGARET SIMMONS

It is becoming clear that the corruption revealed by the Fitzgerald inquiry in Queensland is not merely another Sunshine State peculiarity, but connects with cronyism in other states.

Diaries kept by the Queensland police commissioner, Sir Terence Lewis, have revealed a network of cronies with national and even international implications.

As well as regularly being consulted about cases before the courts, the appointment of Supreme Court judges and the timing of elections, Sir Terence was part of a wider network of friends.

Some of these people did not feel that state boundaries, or political ideologies, were any bar to making friends with the powerful.

For example, Sir Terence met the Gold Coast property developer, Mr Eddie Kornhauser, on an almost weekly basis. On at least one occasion, these meetings were in company with the alleged "bagman" Mr Jack Reginald Herbert.

Evidence before the inquiry alleges that Mr Herbert, who is presently awaiting extradition from England to face charges of conspiracy to pervert the course of justice, played a central role in police corruption in Queensland, and had links with the Bally corporation. The Moffitt Royal Commission concluded some years ago that Bally was run by the Chicago mafia.

Mr Kornhauser has vigorously denied all wrongdoing. Lawyers representing him before the inquiry have said that it is not surprising that Mr Kornhauser knew many prominent people, and that these contacts were entirely innocent.

The Prime Minister, Mr Hawke, freely acknowledges that Mr Kornhauser is a close personal friend of his. The two often meet on the Gold

Coast, and Mr Hawke has described Mr Kornhauser as a "man of honour".

Sir Terence's diaries show that in January 1985, Sir Terence met Mr Kornhauser at his apartment, and was there introduced to a man called Peter, described in the diary entry as "Prime Minister's private secretary".

In a Canberra conference held the day after the diary allegations were made public, Mr Hawke admitted that his secretary, Mr Peter Barron, had met Mr Kornhauser socially. He said the meeting was "monumentally inconsequential".

Another important figure in the Lewis diaries is Sir Edward Lyons. Sir Edward, better known in Queensland as "Top Level Ted", was a close friend and confidante of the former Premier, Sir Joh Bjelke Petersen. The diaries show he acted as a go-between for Sir Terence and Sir Joh, and seemed to have influence in a wide range of political and judicial matters.

But some of his other affiliations brought him closer to the friends of the federal Labor Party. Until a 1985 public scandal involving his role as TAB chairman, Sir Edward was the Queensland head of the Rothwells Merchant Bank.

Rothwells, which is based in Perth, is headed by Mr Laurie Connell, close friend of the Bourke Labor Government. When the bank looked like collapsing late last year after the stock market crash, it was rescued by a group of businessmen including Alan Bond and Kerry Packer.

All three men - Packer, Bond and Connell - supported the Labor Party in the last federal election. All three are also closely involved in the media ownership shake-up following the federal Government's introduction of new legislation.

Sir Edward was also quickly appointed to the board of Channel 9 when Mr Bond took it over in 1986. Very shortly afterwards, Channel 9



Sir Terence Lewis

paid out \$400,000 to Sir Joh in settlement of an old defamation suit. The payout, far higher than those normally required, was investigated at the time by the Australian Broadcasting Tribunal, which concluded that it was possible Channel Nine's political independence was compromised, and that it was too close to the Government.

In spite of these findings, the channel's license was renewed, but only a few weeks ago, the tribunal reopened its investigations into the payment after Mr Bond made comments in a television interview indicating that Sir Joh had demanded the payment as a condition of Bond Corporation doing business in the state.

The Fitzgerald inquiry, which has already achieved far more than many royal commissions, is expected to last until at least the end of this year, and may well continue until well into 1989.

People in the know say that information already held by the inquiry will cause some discomfort, not only to prominent Queenslanders, but also to figures strutting on southern stages.

**MARGARET SIMMONS**  
is covering Fitzgerald  
for the Melbourne Age

## Politics dept money woes

by Sally Niemann

An increase in the number of students taking Politics courses accompanied by Government funding cuts has created short term financial problems for the politics department.

Chairman of the Department, Doug McEachern said the overall enrollment for politics courses had increased by 45% since 1986.

"There has been no dramatic increase in staff numbers and therefore we rely more on tutors to take the increase," McEachern said.

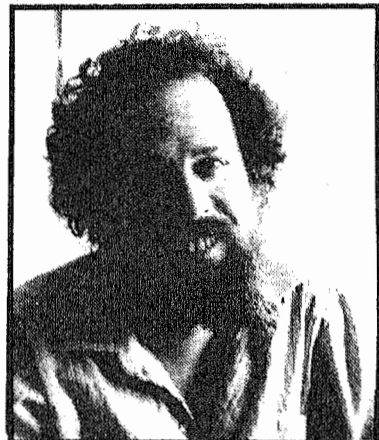
Funds for tutors normally comes out of the faculty's budget, but due to a demand for more tutors, the budget initially fell short.

"Money for this was made available by the University. Tutorial numbers were high in the first week but the problem is not quite as dramatic as it originally looked," he said.

"The real problems are not with this year but next year."

McEachern said the increase in student numbers mean the department relied on part-time, non-tenured staff to take tutorials.

"In the long run this is not satisfac-



Doug McEachern

tory," he said.

The increase in enrollments was partly due to the changes made to the Law entry pattern. But McEachern added that there had been increased enrollments at second and third year levels as well.

"In the abstract the problem is difficult to cope with, in the practical we have coped very well. We are happy to handle the increased numbers," he said.

## The lot of the Aboriginal on the improve

Despite the well-publicised string of black deaths in custody, Aboriginal people are better off than they were before Captain Phillip rowed ashore and founded New South Wales.

That's the finding of a national telephone poll of 1000 voters for the Fairfax company's newspapers in Sydney and Melbourne.

Some 26 percent of those questioned felt blacks were much better off than they had been 200 years ago, while 29 percent agreed that they were somewhat better off.

Males and females didn't differ significantly in their answers, although Liberal and National voters tended to agree more that the continent's original inhabitants had done well over the two centuries. Such opinions were less often expressed by Democrat and Labor voters, although they were still the majority view in both groups.

But the difference between the two groups might be explained by the fact that confidence in the benefits of white

settlement was strongest in the National Party stronghold of rural Australia - the place most closely identified with harsh treatment of blacks.

Sydneysiders were more likely to take the rosy view of the Aboriginals than Melburnians, 59 percent to 44 percent.

The elderly (63 percent of those 55 and over) and the poorly-educated (67 percent of those with incomplete secondary schooling) also tended to think Aboriginals were better off.

Meanwhile, the Australian Institute of Criminology is reported as having determined that the proportion of blacks in prison has increased.

The Institute's census of Australian prisoners shows that in 1986 14.5 percent of prisoners were Aboriginals or Torres Strait Islanders, compared with 13.4 percent the year before.

The proportion of blacks in Queensland prisons is not included in the survey; that state does not record the race of its prisoners.

## Death and kidnapping in Latin America

"DISAPPEARANCE"

Guatemala: Tomas Tujaz Cocon

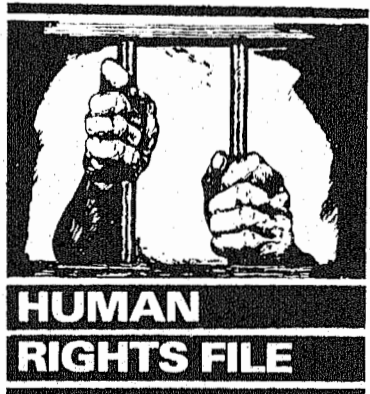
Church workers have been recent targets for human rights violations in Guatemala, according to human rights organisation Amnesty International.

The case of Tomas Tujaz Cocon, 25, a preacher with the evangelical Central American Church in Patsun, is the latest in a growing list of religious workers to have disappeared in the last two-and-a-half years.

Cocon went missing last January 16, en route to the Chichicastenango market.

Since Guatemala's first elected President in more than 20 years came to power in January, 1986, legislative changes are thought to have had some effect in improving the general human rights situation in the country - but the incidence of "disappearance" has not substantially decreased.

And the religious community appears to have been targeted. On November 16 last year, Reyes Anibal Arizandieta Franco, a member of the Comunidad Eclesial de Base



(CEB), a Christian base community of Las Delicias, Taxisco, was seized by four men in plain clothes.

His whereabouts remains unknown.

Last October 29, three Catholic action leaders were reportedly abducted and taken to the San Basilio Estate military detachment. They were Jose Ruiz Ramirez, Jose Velasquez Garcia and Manuel Chin Bosos. The whereabouts of Ramirez and Garcia remain unknown.

Bosos was found dead in early November, 1987.

However, it has been revealed that these "death squads" are generally made up of regular police and military personnel, acting in plain clothes under superior orders.

Since the 70's, human rights authorities in Guatemala have investigated hundreds of abduction cases carried out by death squads.

A recent report by the Organisation of American States' Inter-American Commission on Human Rights (IACHR) said that in recent years Guatemala had left "a legacy of large numbers of persons abducted, illegally detained, tortured, assassinated and 'disappeared'".

Human Rights File is compiled from information supplied by Amnesty International. For further information Amnesty can be contacted at 155 Pirie Street, City. Telephone 232 0066.





# EDUCATION REVIEW

Education Review is a column of education news and issues, on campus and off.

## OS Student Drug Ring Probe

The federal police and the National Crime Authority is to investigate suspected drug smuggling and immigration reports by students on the Private Overseas Student Scheme (POSS).

According to a report in the *Financial Review* newspaper last week, federal police have visited state offices of the POSS during the past month investigating particular students as the link to a larger group.

It is understood the NCA has called in on the scheme's Sydney office after receiving reports of alleged drug importation by students.

A spokesperson for the Minister for Employment, Education and Training, Mr Dawkins, confirmed that the AFP had visited POSS offices but no further details were available.

The NCA and the Department of Employment, Education and Training, refused to comment.

## Student Daily Newspaper

The first newspaper to be published daily by Australian Students was launched in Toowoomba last week.

*Newsense* will be produced by more than 180 journalism students at the Darling Downs Institute of Advanced Education using the institute's desktop publishing services and the wire service of Australian Associated Press.

Final-year students are to take the role of editor, chief of staff, produc-

tion editor and subeditors. Second-year students will do campus rounds and general reporting while first-years students will do junior reporting.

Institute lecturer in journalism, Mr Mark Pearson, said the paper was designed to counter the oft-made criticism that journalism courses were too theatrical - a criticism, needless to say, never made of *On Dit*.

## Graduate Dole Queue Rise

More people are gaining higher education qualifications - but they also form a higher proportion of those out of work than five years ago, according to Bureau of Statistics figures released recently.

The figures show that there are almost a million more people in the workforce with university and other tertiary degrees, diplomas, certificates and apprenticeships than in

1982.

But the number of tertiary-trained unemployed has jumped by around 65,000 on the '82 figure. People with post-school qualifications now make up about 25.8% of those on the dole compared to 23.9% five years ago.

However, the proposition has been steady over the past two years and is well down on the post-recession peak of 28.3% in 1983.

## Education Lobby Fractures Over Fees

In what could prove to be an indicator of future national trends, the Victorian education lobby has split over the tertiary fees issue.

University vice-chancellors last week gave their support to tertiary fees while the heads of the major colleges of advanced education said they were generally opposed.

Meanwhile, the Australian Teachers' Federation said fees or the proposed special graduate tax would undermine the Federal Government in higher education at the same time as disadvantaging women in particular.

The statement came in response to a report by the Federal Department of Finance, canvassing the reintroduction of fees of up to \$12,000 a year.



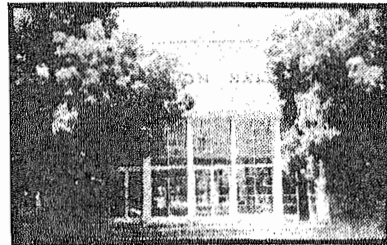
# Students say yes to Hall and Prez

Two major motions were passed at a General Union Meeting on March 16. The first proposal was for the Union Hall to be placed under University as opposed to Union management. The second was for the position of Union President to go from a part-time position to a full-time position.

Union President, Ingmar Taylor was at the centre of both issues. Conflict arose as to whether Ingmar's position warranted full-time status and the subsequent salary increase.

Referring to the proposal regarding the Union President's position becoming full-time, Ingmar maintains that, "the debate was not over me personally but rather the issue of whether the position of Union President should be full-time".

In addition, Ingmar states that the role of Union President can only be fulfilled efficiently by a full-time



position. Ingmar says that "students did the right thing," regarding both motions.

The maintenance of Union Hall has cost the Union approximately \$47,000 a year.

The decision to place it under University management has put an end to much of the controversy although there is still some concern as to what Union Hall will be used for.

It has been proposed that in addition to its use as a lecture theatre, it could also be maintained as a theatre for the Arts.

# Study room to stay

Rumours that the Student Study Room may be axed have been quashed.

The officer for University Buildings and Estates Mr L. Cushway said last week that he knew of no proposals for such a move.

The Hughes Plaza study room was the focus of a "Use it or lose it" campaign by the Students' Association last year, after a survey showed few students used the facility.

Ron Roney, Facilities and Security Superintendent, said there had been some talk of closing the room on financial grounds, but that the Barr Smith Library had strongly opposed any closure.

Roney went on to say that the study room as valuable for students who needed to study during the hours when the Barr Smith was not open.

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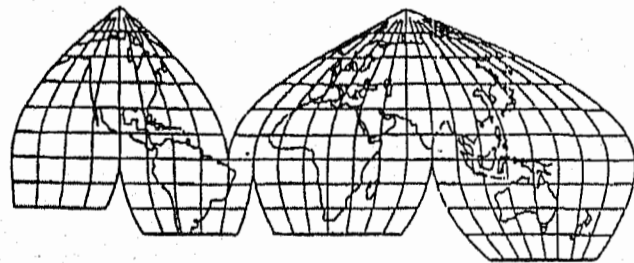
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# Tragic death of Australia's investigative newspaper

by Richard Ogier

When the announcement came early last week that the *Times On Sunday* newspaper would be closed, the overwhelming sense was that the inevitable had at last taken place.

Ever since Brian Toohey, for so many years the name synonymous with the paper and probably the best known print journalist in Australia was demoted from the editorship, the lofty star of the old National Times seemed to be waning.

Rather than rejuvenation, the transition to the National Times On Sunday - and later, inexplicably, the *Times On Sunday* - proved to be the beginning of the end for the paper - a stylish and expensive coffin for one of the nation's very few genuinely investigative Australian papers.

The old National Times built up an unrivalled reputation over more than a decade for tough and independent inquiry, for exposing secrets and showing up social ills. It was staffed by a group of journalists spawned of the citizen rights and anti-war movement of the late 60s and early 70s, and the sentiment of those halcyon days seemed always to be at the crux of the paper's editorial policy.

But the result of its continued attacks on American bases, corruption under Wran and big business, was that the paper made enemies for the Fairfax family. It was taken to court on several occasions in the late seventies and early eighties - by, among others, the Wran Government itself.

Yet the Fairfax family stood by its paper. Always the boast of the now receding Fairfax empire had been that its papers were of high moral tone and the National Times lay at the leading edge of that conviction.

An even bigger problem, however, was that the papers rough-hewn and revelatory style gave it only limited appeal to advertisers and it continually lost money. The transition to the attractive Sunday publication was intended to remedy that.

It didn't. After an initial burst, circulation withdrew to that of the old National Times and in journalistic



Brian Toohey



**MEDIA MINDER**

terms the price of the transition was high. The old investigative guard of Wendy Bacon, Colleen Ryan, Marian Wilkinson and Brian Toohey departed, and with them went the sort of 'front-foot-forward' journalism of disclosure that had made the paper famous.

Accordingly, to make the paper more palatable to advertisers, feature pieces on the arms race and the nuclear question gave way to lifestyle spreads on Toorak - and an increasing reliance on a bevy of not terribly interesting columnists.

But if the hard-edge of the National Times was blunted by the journalistic exodus, the exodus itself was by no means the sole reason for the Times' new relaxed nature.

Wracked by financial problems, Fairfax management began to show less support for the paper.

In the first months of last year, the decision by management to with-

draw a Brian Toohey piece - 2,500 provocative words on the rightwards shift of the Labor Government - brought about the resignation of then editor, Robert Haupt.

The reason for the article's withdrawal: the force of its criticism of Hawke and Keating.

On the political front the National Times, in its various forms was always despised by the ruling right-way of the government, centrally, it would seem for its proximity to the old ideals of Labor - swept aside by the apostasy of Hawke and Keating.

The National Times was constantly attacked by the government for seeking to pursue an independent, mildly alternative position.

One is reminded of the words of John Pilger, recently lampooned by large sections of the mainstream press for his three-part documentary series, *The Cast Dream* when he referred to: "The grave pressures, both direct and indirect, faced by those journalists who attempt to confront the new Labor machine/corporate establishment with fundamental political questions many people want answered."

This was the most admirable thing about the National Times. Even in its Sunday form it embodied in its editorial policy views that the rest of the mainstream media tends to ignore.

For this reason, more than any other, its absence will be sorely missed.

# Death of the Times - a funeral for press diversity

The death of *The Times On Sunday* newspaper drives one more nail into the coffin of press diversity in Australia, according to a senior academic.

Dr Brian Abbey, of the Adelaide University politics department, said the passing of *The Times* would remove "some of our most independent and critical journalism".

He said that while many people had complained, justifiably, about the level of "yuppie material" in the paper, the quality of its investigative work had more than compensated.

According to Mr Jeff Scott, former Adelaide University Senior Lecturer in politics, *The Times On Sunday* had "its own distinctive slant".

"My own view is that it was getting to the stage where you could guess what *The Times On Sunday* would say.

"Nevertheless, it provided an alternative."

Of the death of the Times in terms of concentration of ownership in the media, Mr Scott said: "It may well be that in this day and age a larger number of media proprietors means a larger number of the same type of person.

"But it does give the opportunity for a degree of competition and a range of employment opportunities for journalists," he said.

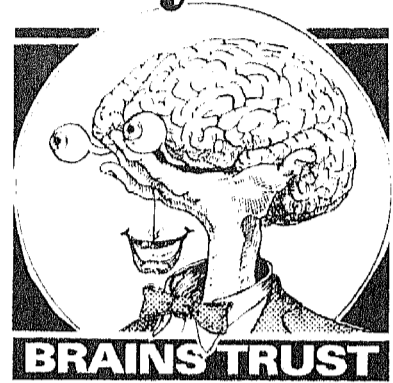
Dr Abbey said that a major inquiry into media ownership and the performance of the press was long overdue in Australia.

"Reluctant though governments might be," Dr Abbey said, "I'd like to see a strong public demand for such an inquiry."

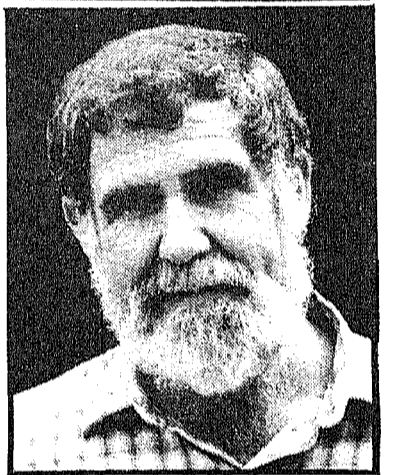
While an inquiry would not provide a path out of the dilemma of media concentration in the immediate future it would put the question on the public agenda, Dr Abbey said.

"As for being in too deep, it's just a case of having to start from where ever we are."

Dr Abbey said there was a major



*Brains Trust is a regular column in which academics answer questions about issues on the public agenda.*



Dr Brian Abbey

ideological barrier to setting up a media inquiry. He said that every time there was a complaint about the narrowing of the press ownership, the call from newspaper proprietors was for 'the freedom of the press'.

"It's an ancient and hallowed value and it makes a very potent rallying cry," he said.

"But it's a non-sensical one in that 'freedom of the press' is enjoyed by fewer and fewer people - and the best of us suffer press monopolies."

# Fringe rock program a 'money orientated' washout

by Cathi Walker

Amidst rumours of major disorganisation in the Fringe Rock program, there are claims that some bands have not been paid.

It has been claimed that the band *Rhymes with Fish* was promised a gig at the Fringe but did not get it.

Mr Robert Mittiga, in charge of the Fringe Rock section, admitted that "misorganisation" had been a problem.

He denied that rock bands had not been paid, saying that the gigs were "door-deals".

The main problem was that the bands were competing with the Fringe Club, Mittiga said. Most of the bands were local, with only four from interstate.

International act Marjie Evans was paid a set fee. Mittiga said that as the international bands were touring and had many expenses, they had to be "guaranteed 'x' amount of dollars".

He said that there was "no big deal, it [using local rock bands] just hasn't worked ... it wasn't practical."



One Adelaide rockband member seemed disgruntled with the current Fringe idea. The band member, Mr Leigh Marshall, said that the Fringe had become "like mainstream festival" rather than alternative festival.

He said that "now you have to pay to be part of it [the Fringe]" and that it had become "money-orientated". Marshall said he had steered clear of involvement with the Fringe for these reasons.

# Post Graduate students harassed

by David Penberthy

Postgraduate students have been harassed and intimidated in the Classics wing of the Ligertwood building, according to Mark Leahy.

Stewards with orders from an unknown source have been moving desks and cabinets belonging to students. Some students have had personal items such as computer software, papers and cups removed, and locked doors have been unlocked overnight.

The Postgraduate Students' study offices from the Law building to Security House. Security House has no safety facilities or locks for research documents.

Mr Leahy said he believed the harassment was intended to show postgraduates that the Ligertwood building is no safer than Security House.

Despite an assurance that two weeks notice would be given before their removal, the students were told to leave with four days notice.

Their successful protest against this eviction was support by the



Mark Leahy

Dean of Arts, Mr Bob Dare, the Chairperson of Grounds Buildings and Accommodations, Mr Norm Etherington and the Head of Security, Mr Ron Roney, claims to have no idea who ordered the stewards to interfere with students private property.



## Green Paper attempts to re-introduce fees

As the illusion created by the O'Willies wears off, what uni life is really about becomes clear - study, new knowledge and new friends.

Students come from many backgrounds, have different interests, beliefs and prejudices. What they do have in common is their Education. No matter what you study, Engineering, Arts or Sciences, there are issues that affect all students, including semesterisation, amalgamation, Fees and many other issues raised by the Commonwealth Green Paper.

What is the Green Paper? "Green Paper" is a term used to refer to a Government policy discussion paper. It is a document which advances a major shift in Government policy on Higher Education and invites consultation before the White Paper (the new policy document) is prepared.

Dawkins has stated that "The Green Paper is a very pale green". Meaning the document will be changed little as a result of negotiations. This is a shame because the position is flawed and represents stage two in the ALP right's campaign to make students pay for their education.

Many aspects of the paper are good, such as easier credit transfer between Universities, increases in the number of places available within Universities, and greater access to disadvantaged groups.

The major concern we face is that the Government proposes to provide no extra funds. The funding short-fall is enormous, between \$900 - \$1200 million. It is argued that the "beneficiaries" of education should contribute to the cost of their education. That is, the government wants to restructure and extend access to higher education without providing any money for it.

It doesn't take a huge leap of imagination to see where the money will come from.

Although the Green paper suggests that industry should contribute, without a specific education levy on industry (as proposed by FAUSA) this is pie in the sky politics.

## Have your say

Two of the important sub-committees of S.A.U.A. Council are the Education Standing Committee and the Activities Standing Committee. Both are active in their respective fields of student concerns. If you are interested, want to get involved, believe you can make an input, or if you have any ideas, then these are important forums to come along to. Put your name down in the SAUA office to be placed on a contact list for notification of meetings. Please come along and have your say in running your students association.

Two significant motions were passed by General Student Meeting (G.S.M.) last Wednesday. The effect of these will both decrease the cost of running our Union and ensure that STUDENTS are effectively managing student resources. Well done to those who voted in favour.

Union Budget deliberations will soon get underway. Those who see areas in need of student funding or who have identified any areas of wastage, please see a Union Board Member. All the student services are run for you - let your representatives know exactly what you want.

I am also a member of the Unions Catering Advisory Committee. If there are any changes, problems or ideas you have with the Refectories,



**JOHN  
RIDGWAY**

Students' Association President

The reintroduction of tuition fees is obviously the intent of the Education Minister, Dawkins, and the Financial Minister, Walsh, both right wingers hiding in the centre left.

To be able to reintroduce fees the ALP policy will have to be changed. Since uranium sales to France, the Government is not in a position to defy ALP policy. Thus, before fees can be introduced it will have to go to ALP National Conference in Hobart in June this year.

The Democrats will vote against any reintroduction of tuition fees as they did in relation to the Higher Education Administration Charge. However, the Liberals are just as likely to support the ALP as they did with the Higher Education Administration Charge.

The Students' Association has a policy opposing fees and the implementation of that policy will have to include lobbying of politicians, ALP National Conference delegates and the wider community.

I don't want to suggest that the cost of your education is the only aspect of the Green Paper that is of concern. It may well be that the University will be unable in future to provide tutes without adequate funds or the closure of departments.

The Higher Education system in general and this University in particular is in real trouble, and in need of active student support.

You may be able to help, so please contact us at the Students' Association.



**ANDREW  
LAMB**

Finance vice-president

the Uni Bar, the Gallery, the Union Cellar or the Vending Machines, then please see me.

Lastly, a reminder that if you have any problems with University or with Life itself, your Students' Association in the cloisters is your first stop.

Andrew Lamb  
Finance Vice-President  
SAUA

Material printed on the SAUA page is published under an SAUA directive. The opinions expressed here are not necessarily those of the Editors, and in fact are probably not.

## Reagan's Schizophrenia

Dear Editors,

In common with many thinking people, I am appalled by the rampant schizophrenia exhibited by 'Dutch' Reagan and the CIA towards revolutions of liberation.

He supports the Mujahideen Afghans, but also supports the undisciplined rabble of mercenaries called the Contras in Nicaragua; who seek to overthrow a chosen revolution which has brought to its people effective administration, medicine and education.

Surely the niceties of political dialogue have little meaning to a dispossessed, illiterate peasant people such as exist in most third world countries?

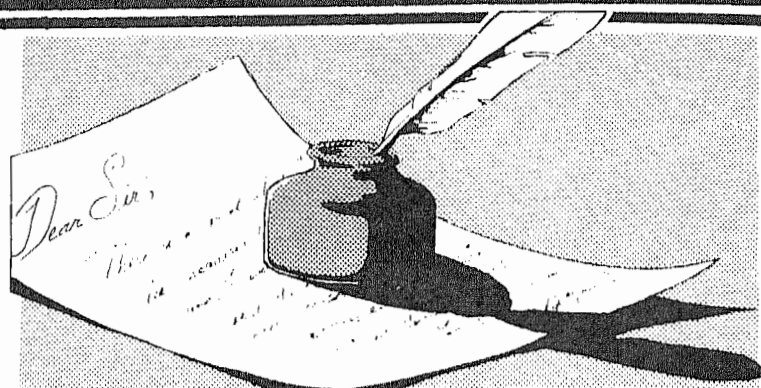
What they urgently need is effective proletarian administration and government such as a communist (socialist) government offers. Education and medicine for all are the bequest of such governments. Why allow the splitting of hairs when there is the sheep to be shorn?

The democracies have to learn that after decades of subjugation and indifference by propped-up butchers, communism offers a viable alternative on the way to socialism; itself a requirement for reasonable life for impoverished folk.

Reagan's preference for the stick over the carrot, such as in Nicaragua, is ideological idiocy at its worst.

Far better to let a socialist/communist government create a proletarian administrative infrastructure and foster democracy - by means of industrialisation and investment, in the third world - than for (first world) democracies to indulge in a wanton, tragic debacle, like Reagan's.

Sincerely,  
Roger Quila



## LETTERS

The deadline for Letters to the Editors is 12 noon on Wednesdays. All letters should include the author's telephone number. Anonymous or pseudonymic letters will only be considered for publication if the author's name and phone number are included (not for publication).

### Impassioned plea

Dear Editors,

Can I make an impassioned plea through your pages. It is directed to everyone in general, but freshers in particular. Please, oh please let people out of lecture theatres before you pile in. For many, there is a need to get out of one lecture and get to another at the other end of the uni within 5 or 6 minutes (if the lecture goes overtime). To have the milling hordes block your exit is extra frustration. Your keenness to get into a lecture may be admirable, but no lecturer will start while the throng is still getting seated. So have a thought for those already in the theatre.

I copped the mindless flock of freshers last year in the Horace Lamb when leaving Applied IIB lectures and in the Flentje leaving Computing IH (the offenders were Maths I and Stats IH respectively). Now this year I cope the Maths I twits again in Maths Lecture Room I leaving Pure II lectures. No doubt there are other tales of woe.

You've got to your lecture - let others get to theirs - please.

Paul Black  
Law/Maths Science

### Revolting antics

Dear Eds,

When is the university going to put a stop to the revolting antics of Adelaide University's engineering students.

All engineering students are beery yob-bos, who drink, piss and fart and are really stupid. You always see them starting fights at parties and breaking echo bottles on their heads. Yuck.

I think the engineering faculty should be moved off-campus, probably to somewhere faraway. Like Bolivar, or Tasmania. They are sick and disgusting.

And medical students are horrible too.

Faithfully,  
Celeste Chalfonte.

# Don't be left out in the Cold

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OR YOUR STUDENT UNION.

## National Union of Students

# On Dit

## EDITORIAL

Events of the past two weeks demonstrate how little communication there is between students and the University Administration.

There is fault on both sides, with the Administration filtering only small amounts of information down to students, and students not responding to what little information they do receive.

The Health Service has taken a funding beating and Non-Collegiate housing is headed in the same direction. Campus reaction: nil. Why is it that students on this campus have no concern at all about issues pertaining directly to their welfare? Is this University populated by 9000 wimps who are perfectly happy to have all of their decisions made for them?

The General Union Meeting response was far better this time around than it has been in the past, but one gets the feeling this has more to do with the fact that it was a sunny day and the Barr Smith Lawns are a nice place to sit than with any interest in student welfare.

If students are to have any clout at all they must make a concerted effort to become involved in the decision making processes.

Current campus temperament makes it easy for anyone who wishes to deprive students of vital facilities. Cuts in housing and health service facilities simply add to the list of things that cause decreases in the student standard of living. As all Austudy recipients know, even a \$5 addition to expenses can throw a student budget right out the window. But how can anyone prevent the gradual erosion of student living standards if the campus continues to be so apathetic.

For many people, the years they spent getting a degree are the most poverty stricken of their lives. Take note of dastardly deeds continuing against students, because in the end they affect everyone, not just those who are already poor.

Rise up and resist.

Sally Niemann

# Support for Latin America

**Latin America remains a tiny, troubled area at the mercy of the U.S.A. military. Arthur Shertock explains the role of the Latin American Support Committee in aiding the people of Latin America.**

The Latin American Support Committee came into existence in 1979 after the defeat of the Somoza dictatorship in Nicaragua.

Its first name was the Committee to Support the Reconstruction of Nicaragua, but was later changed to encompass the other countries of South and Central America.

Considering the relatively small number of people involved in the work it has achieved amazing results in its efforts to support the people of that large continent in their various struggles for a better life and in many cases for life itself.

One of the most important initiatives came into being in 1985, when, largely through the efforts of Beraie and Jane Bill (who have been active workers on the LASC Committee for many years) the first Australian Brigade was organised to pick coffee in the small beleaguered country of Nicaragua.

Because the government of that country dared to initiate such radical reforms as a Literacy Programme (which raised literacy levels from one of the lowest to the highest in that part of the world) that initiated land reforms, health programmes and much more, the U.S. sensed a threat and employed a terrorist force to combat it.

**"The Contra terrorists were based in Honduras and their main goal was to destabilise the country..."**

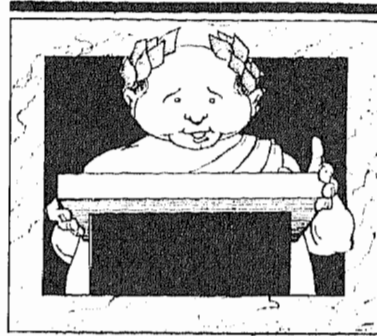
The Contra terrorists were based in Honduras and their main goal was to destabilise the country by murdering people attempting to develop Government reforms within the borders of Nicaragua.

This undeclared war has cost and is costing the Nicaragua government millions of dollars.

This money should properly be spent to finance welfare programmes.

The U.S. economic blockade has also had dire effects on the economy.

The work brigade's main value is the direct exposure of ordinary Australian citizens to the lifestyle of



## FORUM

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

the population of a third world country.

It also demonstrates to these people how U.S. interference is affecting the country and the results of the injury and death of thousands of young Nicaraguans.

Most people who have participated in the brigade return with a great feeling of love and affection for the Nicaraguan people and

many become activists in the work to support the struggle.

things, is in short supply in Nicaragua.

This is an ongoing activity. The visit of the Women's Delegation and a Musical Group was organised in 1987.

Support for the Committee of Mothers in El Salvador, people who have had relatives "disappear" in that poor and divided country, has also been undertaken by LASC over the year.

Joint activity with sections of the Resident Chilean Community to organise concerts has been going on for a number of years, to assist the growing movement for political change in that country.

**"The U.S. economic blockade has had dire effects on the economy."**

The current campaign is the raising of finances to build a large child care



Another major project was the financing of a farm machinery repair unit.

This was a first effort by LASC, Community Aid Abroad and the Australian Government.

The Multi-Cultural Arts Committee combined with LASC to send material which like most other

centre in a suburb of Managua. The centre will service seven factories. Support for this is needed.

People who would like further information about the Latin American Support Committee should write to LASC, Box 17, Rundle Mall, Adelaide, or phone 42 3113.

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# YOUNG WARWICK'S Great Adventure

*Young Warwick Fairfax has managed to make a mess of his family's grand old media empire. The sad story of Fairfax, is in large part the saga of Warwick.*

**T**here's a joke currently doing the rounds in Sydney which has proved particularly popular in journalistic circles.

Question: "How do you start a small business?"

Answer: "Give Warwick Fairfax a big one."

Warwick Fairfax is the 27-year-old, Harvard trained, born-again fundamentalist Christian, fifth generation member of Australia's oldest publishing family who has just overseen what is arguably the most spectacularly unsuccessful media take-over in history.

Last week Mr Fairfax's company closed down two of its five Sydney newspapers, the afternoon tabloid, The Sun and the national weekly, the Times on Sunday, throwing 500 people out of work. It was but the latest chapter in a bizarre saga of bitter family feuding, revenge, Perth millionaires, billion dollar debts, religion, the Sydney social set and the Right Wing of the Labor party.

Somehow, without gambling or drinking, the devoutly religious Warwick Fairfax has managed, in only a year, to squander one of the largest fortunes ever inherited by one so young.

Last year, after the death of his 86-year-old father, Sir Warwick Fairfax, young Warwick returned with fresh qualifications from the Harvard Business School eager to put his education to the test. He had a plan to gain absolute personal control over what he considered his birth-right - the John Fairfax media empire then valued at more than \$1b dollars.

At the time it was a public company with 50 per cent of the shares owned by Fairfax family members. It owned Australia's two most profitable and prestigious newspapers, The Sydney Morning Herald and The Age, the national business daily The Financial Review, two lucrative television stations, a whole stable of magazines including Women's Day and People, the Maquarie radio network and a healthy network of suburban and country newspapers in NSW.

Only a year later it is a much reduced company, so heavily in debt that it is technically insolvent.

The saga began 10 years ago when the aging Sir Warwick (snr.) was deposed as the head of the company in a board room and replaced by the 43-year-old James Fairfax, the homosexual son of his first marriage.

Bitterly aggrieved, the old man turned to eccentric pursuits, such as his quest for a unified theory of religion. If old Sir Warwick was hurt by the episode, his third wife Lady Mary (and mother of young Warwick) was devastated. A key player in Sydney's social set, she had revelled in being able to entertain celebrities and gush about them later in the social pages of the SMH.

In the firm and steady hands of James Fairfax, the company prospered. Though still on the board, old Sir Warwick was kept on the outer, and Lady Mary, much to the relief of the SMH's staff and others concerned with journalistic standards, no longer had an outlet for her prose.

But the humiliations for Lady Mary didn't stop there. Once when a close friend of hers was entertaining the Aga Khan on the Sydney Harbour, his guests were annoyed by a Fairfax-owned Channel 7 helicopter which hovered overhead filming the celebrities. He rang Lady Mary and asked her to have it called off but, to her extreme embarrassment, she had to admit that she was powerless.

But there was one sympathetic ear for Sir Warwick and Lady Mary's



grievances. Martin Dougherty, a knockabout Irish journalist and former editor of The Truth and Murdoch' raucous afternoon tabloid, the Daily Mirror, moved in next door to Fairwater, the Fairfax's harbour-side mansion. He soon won the confidence of Lady Mary when he used his public relations company to help raise money for one of her pet projects, the Australian Opera. He and old Sir Warwick spent many hours in walking and talking on the beach near Fairwater.

For Martin Dougherty the strategy paid off. When Sir Warwick died last January, young Warwick naturally turned to his father's confidant for advice on his ambitious scheme to gain absolute personal control of the family empire and to oust his half brother, James, who had supplanted his father ten years before. Dougherty, although experienced in journalism, had never dealt in high finance and turned to the Perth entrepreneurial banker of dubious repute, Laurie Connell - known in the banking world as "last-resort Laurie".

Connell, a keen punter and race horse owner, has been warned off the Kalgoorlie race course for his

*"Somehow, without gambling or drinking, the devoutly religious Warwick Fairfax has managed, in only a year, to squander one of the largest fortunes ever inherited by one so young."*

activities and one of his horses won last year's Perth Cup in very suspicious circumstances.

With this uniquely qualified team Warwick launched his audacious takeover bid for the Fairfax company in August last year. Without

warning the other family members, he announced he would make a bid for all the shares in the company which would cost him the staggering sum of nearly \$2 billion dollars.

Like vultures gathering at the scene of a battle, Kerry Packer and Robert Holmes a Court sensed easy pickings and immediately began buying Fairfax shares. It forced young Warwick first to offer more money for the company and then to promise the two raiders key parts of the Fairfax conglomerate. But this was only the beginning of Warwick's troubles. Before the takeover was complete, the stock market crashed, and Warwick was left committed to paying a high price for the shares - about double what they were worth.

All the pundits immediately predicted disaster for Warwick's big adventure, a prognosis Connell and Dougherty stoutly rejected. But only weeks later Connell's merchant bank, Rothwells, collapsed because it had over extended itself on loans secured only by shares which had lost their value in the crash. And although his bank was

bailed out by friends in business and government (namely the then WA Premier, Brian Burke), his reputation as a financier was in tatters.

Without any apparent resistance, James Fairfax sold up his shares, and over half a million dollars richer, left to devote his time to art and charity.

Warwick was depending on gutting the empire - especially selling The Financial Review and the Times on Sunday to Holmes a Court - to finance the take over. However, the Perth entrepreneur also had trouble making ends meet after the Crash and in early February pulled out of the deal.

While Warwick sweated over his calculator, desperately trying to figure out how he was to finance the interest repayments on his billion dollar borrowings, things were moving on the journalistic front.

The old guard management at Fairfax headquarters who had offended Lady Mary were unceremoniously dismissed - though some received more than a million dollars as a golden handshake - and Martin Dougherty installed himself in their place with his brother Paul as his chief lieutenant.

This sent shock waves through Fairfax's journalistic staff. Dougherty had held the public relations accounts of many of Australia's leading business figures, including Sir Peter Abeles, and had tried to keep damaging stories about them out of the papers. He had rung reporters and threatened them with his connection with Lady Mary (even though the connection was not then effective) if they proceeded with stories.

He also has close links with the right wing of the NSW Labor Party who have long detested Fairfax for its exposure of political and judicial corruption in NSW.

However, Lady Mary's confidence in Dougherty as her son's mentor was fast slipping. She apparently blamed him for the odium which was being directed at young Warwick's way and inexplicably, Dougherty blocked her efforts to win a place on the new company's board. Also he began to act true to reputation by intervening in editorial decisions at the newspapers.

He blocked publication of a story revealing that the new company was having trouble meeting its debts, threatening the acting editor with the sack if the story was printed.

He also moved to bring in his own people for key editorial positions. Ita Buttrose, a long time friend, was appointed Editor-in-Chief of The Sun-Herald on a rumoured annual salary of \$300,000. Buttrose's arrival necessitated some major restructuring of The Sun-Herald office. Most of the day light was blocked out when her suite of rooms was constructed beside the windows.

Andrew Clark, son of noted historian Manning Clark, was appointed Editor-in-Chief of the Sydney Morning Herald. But this was to be one of the briefest such appointments in the history of newspapers (only rivalled by a 24-hour appointment to the Murdoch-owned Australian in 1982).

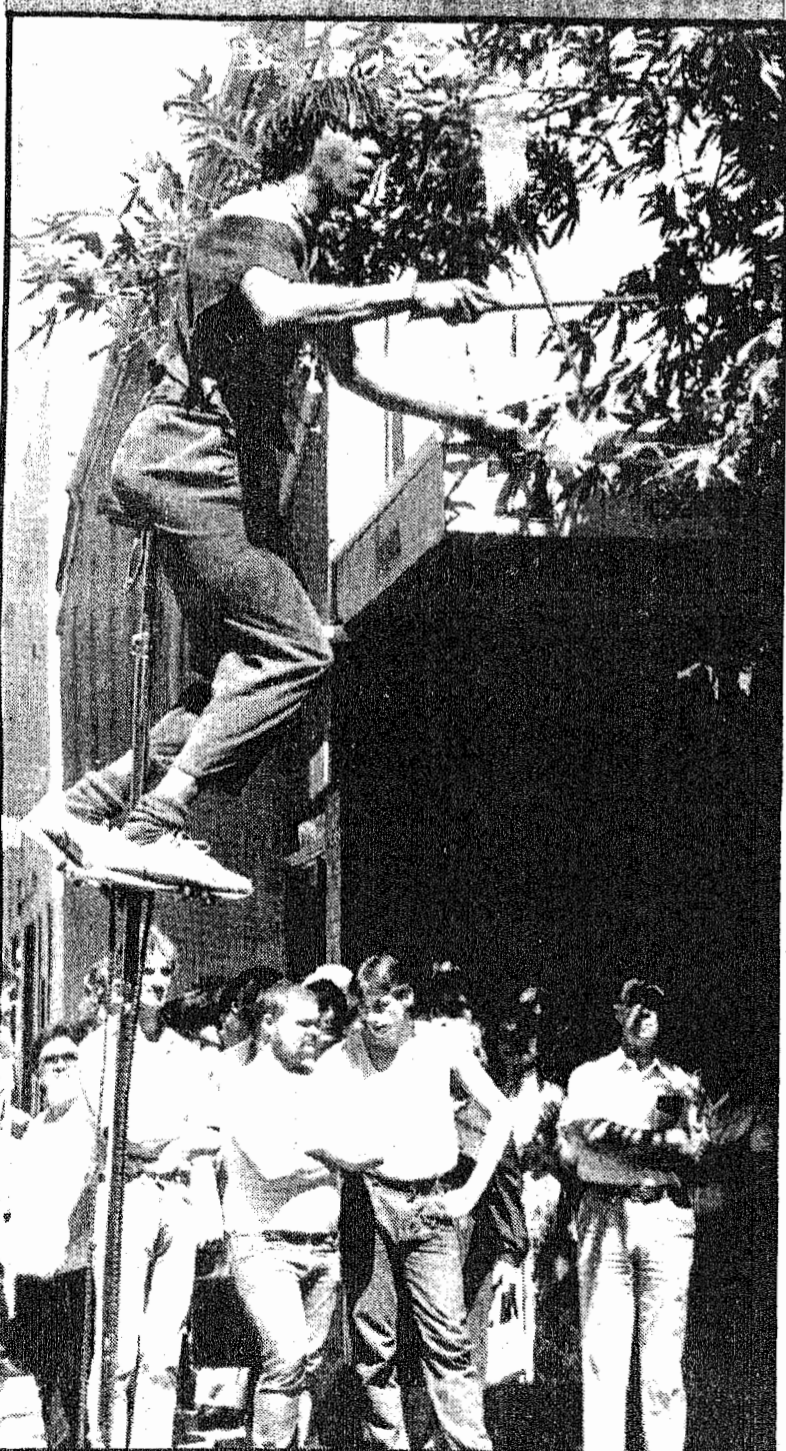
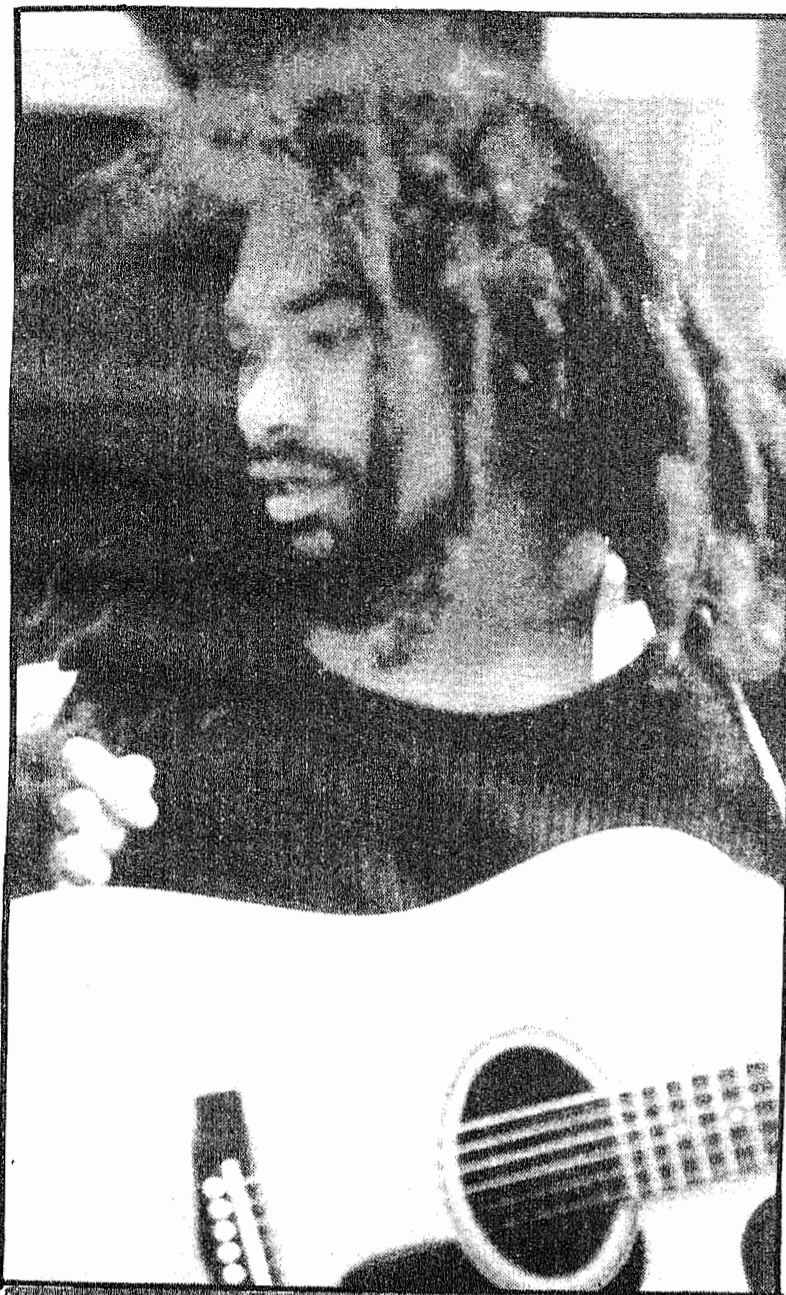
SMH journalists went out on strike as soon as the appointment was made known and within a week Dougherty had been forced to resign. The former Editor-in-Chief, Chris Anderson, in a miraculous comeback, was given his job.

But even though the loss-making Sun and Times on Sunday have been closed, there's no relief in sight to young Warwick's problems. His company remains technically insolvent, its debt is greater than its net worth.

And the latest T-shirt seen on Sydney streets and featured on the TV news last week shows a picture of young Warwick with the caption: "Don't send a boy to do a man's job".

Lady Mary will not be pleased.





# THE BUSKERS WHO MEAN BUSINESS

**Long-time busker watcher-listener, JEREMY PHIL-LIPS, wanders along Rundle Mall and discovers how to sing and dance and play for his supper. GAVIN DISPAIN took the photos.**

There is something sweet, observes British arts writer Melvyn Bragg, about buskers. They add colour and humanity to otherwise dull city streets. The mechanically throbbing crowds on a Friday night in Rundle Mall would be much less bearable without the often unprofessional - and inaudible - but usually entertaining street musicians.

Under street lights in empty shop doorways, protected from critical audiences by a guitar, three chords, and a few Bob Dylan, Neil Young or Beatles songs, they attempt to squeeze a few dollars from the madding crowds.

They are the underside of a capitalist economy, untaxed, and usually unemployed. Most of those I spoke to were on the dole, and supplementing their income by busking.

But money earned this way is virtually untraceable. No busker recalled unpleasant experiences with the department of Social Security, though all seemed suspicious at first of my questioning. Because so few buskers make much money, a blind eye, it would seem, is usually turned.

"Most buskers are doing it tough. It's not lucrative enough a profession for us to worry," one said.

The festival has brought an influx of performers to the Mall - many of them highly professional. These people, who rely solely what they make playing in the streets, live an even more tenuous existence. Most have been living under the stars in the parklands while in Adelaide.

Following a trail through the cities of Europe, North America and Australia, often they make quite a healthy living, which allows (neces-

sitates, even) a good deal of travel. Clowns, jugglers, mime artists, fire eaters and puppeteers follow each other from festival to festival, and city to city.

English comic, Noel Brickman, left Adelaide for a few days "to do Moomba," with his act, which includes a hypnotised (stuffed) racoon, and escapology - but couldn't stay away.

The issue of money is an obvious one to raise. While in European and American cities, musicians often merely practise-out-of-doors - with any money they might make being seen as an unlooked for bonus - busking here tends to be economically oriented.

Every busker will tell you that the amount earned varies greatly from day to day. Said one guitar player: "One day you could play for an hour and make only enough for a hamburger and the bus fare home, while the next you might get twenty or thirty dollars in the same time". The professional performers might expect to make that amount in ten or fifteen minutes.

Bogga is an itinerant mandolin player, originally from Queensland, now travelling with eight or nine other folkies under the name "The Bum Rot Boys". ("Put our name in your paper will you? We could do with some publicity.")

According to Bogga, you can make up to one hundred dollars a day in Sydney, around the Tunnel, the Rocks and Kings Cross.

"I usually play for a couple of hours in the Tunnel, then in the afternoon I go up to the Rocks, and finish up playing Kings Cross for a while. It's pretty hard work but."

Appreciation is often displayed in non-fiscal ways. Michael, an

Aboriginal didgeridoo player from Perth now living in Adelaide, was once offered a perfect zucchini and cucumber in appreciation for his "songs of peace". "All originally grown," the retreating listener assured him.

Bogga recalled this story. "I was playing here, down at Glenelg actually, a few years back. And some guy walked past and dropped a bag of (marijuana) heads in my mandolin case! I thought, mmm, I'll have that."

"That doesn't happen very often, unfortunately."

Street performers feel differently about the kind of response they feel they should be getting. Some, like Grasshopper, a Buddhist clown and puppeteer, originally from New Zealand (and a one-time Salvation Army Officer) bemoans the lowly status of the busker.

"We provide an important service to people, but we are usually regarded as of very low status," he says.

"Most of us work very hard and have developed considerable skills, but our work isn't considered to be of much worth."

He refers to his work as "little

art". There is much subtlety in the skills he has learned from various Italian, Thai and Chinese theatre techniques.

"I used to juggle flaming rods and stuff, but I don't really like to do that. People only seem to want to see that kind of spectacle. I

and give it a warm reaction.

"Here, it often hardly raises a smile."

One thing a street performer must surely have to face is harassment by drunks and people intent on disrupting a performance. This was a regular but fairly infrequent occurrence for all those I questioned.

*"I was playing here, down at Glenelg actually, a few years back. And some guy walked past and dropped a bag of (marijuana) heads in my mandolin case! I thought mmm, I'll have that."*

wouldn't want to make my act more aggressive just to get a bigger crowd."

He feels that the subtlety of his performance is better appreciated by European audiences.

"When I did the harp playing (thing on the wheel of my unicycle, the crowds would anticipate the joke

slump across the 'stage' area. Crowds, too, occasionally become so aggravated and aggressive the health of the performer is endangered.

But hassles with the authorities are much less frequent than 'heckler problems, and generally they're over minor infringements of regulations over street performance. Karel, a visiting Swiss alpine player, did have an unpleasant encounter with officers of the Department of Immigration, while playing in Fremantle.

"They interrupted my playing, and asked to see my passport, and other papers, even my plane ticket, which luckily I had on me. They told me that, as I was in the country on a tourist's visa, earning money was prohibited."

"It's not sensible I think. In my country anyone at all can play for money in the streets if they want to."

"Anyway, they told me I wasn't to play for any more money. Adelaide is a lot more friendly though."

Grasshopper could well think otherwise. On his first day playing here, he was beaten by a thug in the Mall, for being a "Hare Krishna".

"They guy handed his child for someone to hold, so he could come and hit me. Is there some hatred against Hare Krishnas in Adelaide? And I'm not even a Krishna, I'm a Buddhist."

But, as he points out, the violence wasn't connected with his performance.

Busking in other Australian cities tends to be much more territorial than in Adelaide. Performers here tend not to have strictly defined minute limitation on playing in one location, or because the density of buskers is usually fairly low.

Yet there is some minor competition for space as Patrick, unemployed member of the band "Desottos" explains.

"I usually end up fighting for space with David (a didgeridoo player) but I haven't seen him for a while. He's probably doing some more time."

As I stood there he packed up his guitar and loot, and relinquished his spot near the Mall Balls to another guy with a guitar case. "He's a friend of mine," he explained.

There is a scarcity of musicians performing classical or "serious" music in the Mall (the only place where busking is permitted). Apart from a violin and cello duo, and a string of music students from the college and the Con around Christmas time, there is a dearth of such music.

Oddities such as an alp horn, banjo and accordion duos, and an occasional saxophonist, receive a much better response in both monetary terms and audience appreciation.

Applause and money aren't always closely connected, as any busker will tell you, however. Sometimes applause will yield only a few dol-

lars. According to Michael, a didgeridoo player, "I play music of the things around me, of the trees, the sun and the sky. All people can understand that." And even in the middle of the brick paved mall, it was true. People stopped and listened - and paid.

The conditions and guidelines for performing in the Mall, are quite stringent. They prohibit such things - almost unavoidable to many performers - as leaving an instrument case on the ground in front of a performance area, presenting an "organised show", having any part of an instrument resting on the ground (pity the poor alp horn player!), and performing with more than two other people.

Thankfully, however, these regulations are not enforced, being so only when a ratepayer presents a complaint to an officer of the Adelaide City Council.

Adelaide's street performance scene is by and large fairly uninteresting as far as actual quality of content goes. The army of guitar strummers, with their familiar repertoires, are only occasionally brightened by an unusual instrumentalist or some energetic Rockabilly (à la Patrick). But all of them - from the lecherous, clown-nosed old clarinetist, to the man-playing rhythmless tunes on a melodica (very confusing indeed), from the short, fat man lethargically producing music - lacking in both rhythm and melody - by casual keyboard across his lap, to the truly professional street artists, the clowns, jugglers and comics - all provide an unexpected, free (if you choose to be cheap) and pleasurable side-show to the concrete of city shopping areas.



# Social climbing in the Law School

Well-known law students, Julius Asquith-Stanley and Edwina Barber, have let it be known that a vacancy has become available in their immediate circle of friends, something which occurs not more than once every three or four years.

This unique opportunity and remarkable development has come about with the ignominious withdrawal of one of the Asquith-Stanley-Barber set's charter couples, Bo Liver and Elsie Godstick.

The tale of the parting is an insidious and unpleasant one. Apparently, Barber's parents - he's a corporate lawyer, she's an interior designer - decided at the last minute to organise a whizz bang 21st birthday bash for the allegedly eligible Asquith-Stanley. The guest list was unusually small and selective. Liver and Godstick didn't manage an invite.

Suffice it to say that they received the news of their omission with indignance. Liver got huffy, Godstick, defensive. He cancelled golf at the weekend, she sought comfort of faculty friends at numerous upmarket coffee shops during lecture times.

nard's father's an Adelaide Club die-hard and opera-goer, Trish Stott-Jamison's an *Adelaide Review*-reading secret lobbyist.

The arcane doctrines of economics are left to law-economics students, Rand Pucksley and Gilly Tando, he's an "objective Friedmanite" who views economics "with the detachment with which one views stars", she's of the same patronising faction, has views on numerous places she's never been, and knows more than a hundred ethnic jokes.

The group has its fair share of expertise in psychology - two would-be behaviourists, a Freudian and an eclectic. And in the arts: a half-dozen or so non-writing writers, a sometime *On Dit* contributor (two articles), a photographer and a prima ballerina.

## Why you would want to join

He's self-important enough to be the Debating Club President, she's managed a spot on Union Board.

While attempts were made at reconciliation through the mediating influence of Sissy Bellsmith, the well-known social go-between and French Club President, the tension became palpable and the friendship is now effectively over. Accordingly, a vacancy has become available in the Asquith-Stanley-Barber circle of friends.

## The Asquith-Stanley-Barber circle of friends

This most upmarket group is one of the Law School's most reputable, its membership well-appointed in every respect.

There's Simon Satiou and Trissy Frumkes, he's self-important enough to be the Debating Club President, she's managed a spot on Union Board; Bolivar Quilt and Sarah Chalmers-Graham, he's a would-be merchant banker because "you can make a lot of money", she's gorgeous and one of Adelaide's best young shoppers; Marcus Saunders and Philipa Annis, he's the dresser, shadow-boxer and *bon vivant*, she's the prettiest face in the Liberal Club; Selby Thurston and Barbara Brenley, he wants to be a Wall Street mogul, she's a self-styled feminist and star-gazer.

Apart from the very real claim you could make that you were on intimate terms with all in Asquith-Stanley-Barber's circle of friends, there would be quite tangible benefits for you should you be selected.

No more nights and weekends at home. Your social diary would be choc-full of parties, barbecues, Robin Hood nights, particular concerts, and the most outrageous 21st birthday shin-digs you could ever imagine.

You'll spend cocktail-quoffing evenings in the '30's decadence' of a Springfield dining room, with its rag-rolled walls and heavy furniture; compare weight loss at Beaumont pool parties, consume exotic sausages and coloured pasta on knockabout Friday nights in the city.

Your vocational prospects will also be shored. Not only does the Asquith-Stanley-Barber circle offer fession itself, it better's one's chances of landing a job at *The Advertiser* or in the political parties.

Simply put, Asquith-Stanley-Barber circle gets you in with some of Adelaide's up-and-coming Right People, gives you a name, and we all know what a handy little thing *that* is in Croweater city.

Liver got huffy, Godstick, defensive. He cancelled golf at the weekend, she sought comfort of faculty friends at numerous upmarket coffee shops during lecture times.

There's Clarkely Thornley and Trix Barclay-Bowers, he's rich and image-conscious, she's a confectionary blond with a charge account, he pays the family leaf-raking bills and *hates* it when *she* leaves droplets of water on the shower screen; Blandsley Bucardo and Nouvelle Riche, he's a story-teller, she hypnotises men like Medusa, and Biff Olaphson and Jennifer Quail, she's the pencil-armed fashion spriet and Talking Heads freak, he's the mild-mannered son of a Springfield manse.

Charlie Stance and Bobo Cruxley talk politics, he's well-heeled and a Labor Party lackey, she's an unswerving Democrat and unattainably well-groomed; Bernard Bar-

## How To Join

If your initial application passes muster with Asquith-Stanley, Chalmers-Graham and Thurston, a sort of informal admissions committee, you'll need to show your style in the Uni bar over a handful of afternoons.

Now, if all goes well and you ask the right questions (even if you know the answers) - what school did you go to, what do you think of Talking Heads' latest album, where did you buy your Country Roads? - then you're in, regardless - and the decision is based entirely on whim.

So be smart and apply now. Before the respective couples make up.





# LimeLight

## Phyllis Diller

San Simon for the man

Who doesn't give a damn

**American comedienne, actress, musician and writer Phyllis Diller never ceases to amaze and startle. She's 72 now, still alive, kicking and working. She's been round the ropes of Hollywood; she knows everyone who's worth knowing. SALLY NIEMANN and JAMIE SKINNER talked with the zany and eccentric Phyllis Diller about life, love and everything that matters...**

Phyllis Diller is more than an irrepressible stand-up comedienne with an outrageous laugh. Celebrating her 32nd year in showbusiness, Phyllis is also the author of five books, has starred in movies, American television and on the stage. She is also a writer, poet and musician playing the piano and saxophone.

The veteran superstar who's old enough to be my grandmother, doesn't look a day over forty. Phyllis was one of America's first stars to undergo plastic surgery operations giving her a second bite at the fountain of youth.

"I'm fit as a fiddle. I don't want to get decrepant," she says.

Cosmetic surgery in the states has become a very trendy enterprise for movie stars and the wealthy. Joan Rivers makes big bones about it and Michael Jackson is rumoured to even have tried to get his penis enlarged. It is an expensive foray for people who want to prolong the aging process and change their natural-born unsavoury bodily features.

"I've had many operations and they've all been great successes and I'm very much for it."

Since the early seventies, Phyllis has had two nose jobs, an eye liner tattoo, her teeth bonded, cheek implants, a chemical peel, a breast reduction, a tummy tuck, a complete face lift, a forehead lift and a liposuctioned fat operation from her stomach, shot into the deep verticle wrinkles around her mouth.

Phyllis has been one of Hollywood's most predominant stars in bringing cosmetic surgery into the public arena.

"The Aphrodite Award was given to me by the American Academy of Cosmetic Surgery for bringing plastic surgery out of the closet," she points out.

One wonders how much of the

original Phyllis Ada Driver is left! For those who can afford plastic surgery, it gives them a new lease of life. After all, everyone wants to be beautiful, don't they?

Phyllis was a "late bloomer" when she started her showbiz career at the age of 37. Forced into it by her husband Sherwood Diller, she lampooned celebrities, brandished a cigarette holder and made fun of high fashion and life in general.

"I started out in a sheik high-brow discovery club called the Purple Onion in San Francisco which is a very cosmopolitan city; it reminds everyone of Sydney."

"It was a very sheik spot, frequented by Hollywood stars who would come up there on the weekend. It was a place where stars like Jim Neighbors and Rod McEwen started - stars would shoot out of there like out of a canon."

Booked for a two week season, she stayed at the Purple Onion for 89 weeks.

She followed her monumental debut by polishing her act and going on tour, developing the housewife and daily routines that have made Phyllis what her publicists call, "the high priestess of the ridiculous."

Phyllis Diller describes her comedy routine as "tragedy revisited." She has her audience in stitches over jokes about her figure (or lack thereof); the attempts of medical science to make her more attractive; her sex life; her facelifts; her mother-in-law; her next door neighbor and in the best Dame Edna tradition, her mythical husband "Fang."

The vivacious and forthright Phyllis says that "she may look like a lampshade in a warehouse" but off stage she's a lot more casual but still chic. Phyllis writes over 50% of her material, editing it tightly so she can give up to a dozen punchlines a minute.

"I write almost everyday on assignment. Material is platinum to a comedian."

In spite of her younger than normal appearance, Phyllis continues to joke about ugliness, skininess, ineptness and just about every possible defect that a woman could have.

Today, Phyllis plays conventions, concerts, theatres, one woman shows and Canada is a big market for her acts. She has come along way since she was playing in nightclubs. She says that there aren't any nightclubs around any more (or is it that they're too small for her to perform in?)

"(At first) I was just terribly different. I was kitsch because I didn't know what I was doing. (My brand of humour) was terribly different and top of anything, it was just new."

"I don't get nervous on stage at all anymore. For ten years, I was simply

petrified."

Phyllis' comedy routine is different to the one she started with thirty odd years ago.

"It's changed so much in fact, it's entirely different. When I first started it was estoeric high-brow - and now it's commercial - to make money, to entertain the most people. I'm just crazy about comedy," she says.

For a Hollywood star like Phyllis, the only place to live is in Los Angeles, what she calls, "the garden spot of the world." She lives in the suburb of Brentwood, which is near the ocean and only a few blocks away from Beverly Hills.

"I'm surrounded by the trendy Hollywood set, that's where they live. Beverly Hills is the old suburb, that's why you always hear about it. Then there's Belair, the next suburb is Brentwood where I live, the next is Pacific Palasais and then there's the ocean."

Personal friend of Aussies Don Lane, Bert Newton, Mike Walsh, John Laws and Lady Fairfax and American buddy of George Bush, Frank Sinatra, Bob Hope and even Michael Jackson's plastic surgeon, Phyllis' hobby come obsession is cooking.

"I eat very carefully but not fanatically."

The thing Phyllis says she's looking forward to doing on her fifteenth tour of Australia is tasting some of our Moreton Bay Bugs.

"And your seafood is positively the best..." (the fish that John West don't reject?)

Phyllis was a university student in the 1930s, graduating from the Ohio State School in 1935 and studying at the Sherwood Music Conservatorium in Chicago for three years. She continued studying music at Bluffton College, Ohio for three years and has received a Ph.D (rumoured to have been named after Phyllis Diller) degree in Humane Letters from the National Christian University in Dallas as well as a Doctorate from Kent State University.

"College life was old-fashioned in the late 30s. My college didn't allow card playing, dancing, smoking or drinking. It was a very very serious school, where you did nothing but study. They had a rag-tag basketball team but sport didn't really mean anything then."

The blonde-haired green eyed septuagenarian comedienne has appeared in countless television specials, guestings, appearances and comm-ercials; has featured in 13 films including *Did you hear the one about the Travelling Saleslady?* with Bob Denver from *Gilligan's Island* (probably her best remembered role)



and Neil Simon's, *The Sunshine Boys*. She has recorded several comedy albums and has written four books covering the topics of housekeeping, marriage, motherhood and aging.

Phyllis will be performing a special charity performance this Thursday, the 24th of March at the Festival theatre as part of her one month Australian Tour 1988. She will be supported by Aussie stand-up comedian Vince Sorrenti as master of ceremonies and popular cabaret-circuit act, the Hot Bagels. Tickets are \$26 with good seats still available.

Phyllis, the sex symbol for the man who doesn't give a damn, is not prone to get publicly involved in American politics like other Hollywood stars such as Jane Fonda, Barbara Streisand or Ronald Regan for that matter.

"I think communism will be a threat to America forever. I believe what our President says (that the socialist-military democracies of South American countries pose a threat to American democracy) and I believe that a lot of our people who 'know what's going on in the inside' feel that communism is a dangerous threat and always has been."

"I have no interest in Russia or China until they get their act together."



# Calenture awash with lyrical beauty

## CALENTURE

The Triffids  
White/Hot

by Mat Gibson

Despite the pessimistic expectations which surround the progressive releases of a single artist, *The Triffids* have failed to live up to these expectations. They produced an album which neither surprises nor satisfies.

The clarity and humanity of the music of *Born Sandy Devotional* and the evasive intimacy of *In the Pines* are at once blended, lost and reborn on *Calenture*, despite it being *The Triffids* first 'proper' LP. A certain poppy tune-fullness has been used to deliver an appropriately accessible single or two, but it does not detract from the band or the album.

Lyrical, David McComb has retained a sense of Gothic foreboding and a desperation in love which makes his work impossible to ignore. His poetic imagery is often provocative and the sensuality of his voice and disconsolate construction of his music produces an almost disturbing effect.

The language is modern but there exists a strong element on the album of Keatsian romanticism.

"Now you'll have to hold me up/  
And now I'll have to fall/  
Sew up my eyelids, stitch up my limbs/  
Take me down Roman stairs through your  
secret back door/  
With your lips for food and your skin for sheets/  
Your eyes for light, and your blood for heat/  
And your two white arms for an overcoat/  
Lay me down now, by your side/  
For I am blinder by the hour."

*The Triffids' Calenture* beckons your attention. For its lyricism, its musicality and its level of artistic expression, it deserves it.

## XENOPHOBIA (WHY?)

V Spy V Spy  
WEA

by Alex Wheaton

Sydney-based band *V Spy V Spy* have a reputation as a ferocious live band to protect. On *Xenophobia (Why?)* they've done the job. Producers Les Karski and Guy Gray have worked very well in maintaining the swelling, full sound that this three-piece develop on stage.

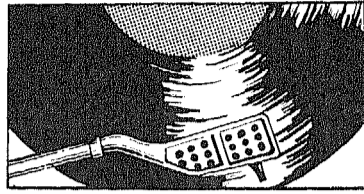
The music is full-ahead, solid and invigorating with clever use of instrumental and choppy restless guitar hooks.

All three musicians contribute to the hammering vocal delivery - at times almost chant-like - further filling in the dense, raw sound. Guitarist Michael Weiley takes lead vocals for several songs (*Clarity of Mind*, *Back on the Track*) from bass player Craig Bloxom.

Lyrical, *V Spy V Spy* seem to delight in mocking slices of the Australian lifestyle which we hold so dear:

"Tony is an angry boy  
He doesn't like  
The people next door  
Doesn't understand them  
Doesn't understand  
What they stand for....  
(Mingle and Mix)

Theirs is an uncompromising stance, they stand defiant, and have done so for over six years. Songs such as *Test of Time*, *Free the Future*, *Clarity of Mind* and the thunderous instrumental *A.O. Mod* maintain this album, reinforcing their reputation, rather than detracting from their ability as a popular live band.



## DISES

### POPPED IN SOULED OUT

Wet Wet Wet  
Mercury/Polygram

by Richard Wilson

When one thinks of White Soul music, people like Hall & Oates invariably spring to mind. Wet Wet Wet are a 4-piece English soul group.

On *Popped In Souled Out*, they explore themselves spiritually through 9 interesting tracks. As they themselves say on the inner sleeve "we are first and foremost a soul band - not only in influence and direction, but more importantly in attitude and ambition. We feel the need to get as much of ourselves onto every piece of vinyl. A little piece of our hearts."

The album suffers from a severe lack of continuity production-wise. Seven engineers and a few producers all try to give their own feel to the album. The result could be a lot better. Otherwise, quite mellow and soulful, with tracks like "Wishing I was Lucky", "Temptation" and "I Can Give You Everything", possibly better than the rest.

## SEDUCED AND ABANDONED

Hue and Cry  
Virgin

by Andrew Marshall

Trying their darndest to appear urbane and sophisticated, *Hue and Cry* decry the "empty vessel making pop music noise" in favour of the "style and swing of a young Sinatra".

Lavish string and brass arrangements encourage comparison to the *Communards*, but intelligent vocal phrasing gives the Scottish duo a feel that borrows from the emotion and humanity of jazz.

However, slickness full of affection destroys the appeal of *Hue and Cry's* very real talent - neither songwriting or performance is able to justify the smug and conceited presentation of *Seduced and Abandoned*, and the album ultimately collapses under the considerable weight of its own pretension.

From the tasteful sepia cover to the coy referenced to yuppies in *Strength to Strength*, the whole package seems self-conscious and calculated. More than that it seems unnatural, overwrought and pedantic.

"Honesty" and "sincerity" are two words that could never find their way into a review of these posours.

*Hue and Cry*, on the strength of an unimaginative debut, look down their noses at the whole pop scene - they are the sort of band "The Face" would label "Genius". Ha!

## SEAMLESS

The Nylons  
Manhattan

by Mat Gibson

The Nylons may not be as well known as vocal groups such as Manhattan Transfer, but they outstrip them for versatility and imaginative choice of material.

It is important to remember that percussion has a legitimate place in *acapella*, and The Nylons make full use of it.

However, much of the percussion is provided by layers of synthesized drums which leave a few of the tracks sounding like twelve inch disco mixes. For the most part, though, they achieve a tasteful blend of vocals and instruments.

The principal features of *acapella* are rhythm and melody personified. From the first track, *Oh Wee, Oh Me, Oh My*, reminiscent of *The Lion Sleeps Tonight*, The Nylons tack rock, soul and jazz numbers with an ease of familiarity which makes their music so easy to listen to.

Notable tracks are the soulful love song *Stepping Stone*, the seedy refrains of *Combat Zone* and the Lennon - McCartney song *Little Boy*. On side two the Brazilian influenced *Samba Samba* is a palatable attempt musically, but their poor Spanish (it ought, really, to be in Portuguese) pronunciation does them little credit.

Although inaccessible to the mainstream, *Seamless* will certainly please The Nylons fans as will the simultaneous reissue of their classic album, *On Size Fits All*.



• Mutterings around Adelaide indicate some bands are less than thrilled about organization within *Festival Fringe*. However, no-one's opened up wide enough to chunder all over the sacred festival just yet.

• *Student Radio* thunders and stumbles on regardless, last week you missed an interview special on Sydney band *V. Spy V. Spy*. Enquiries reveal their 'most played' list so far:

1. Die Yuppie Die (*Painters and Dockers*)
2. Black Betty (*Nick Cave*)
3. Various Songs (*The Smiths*)

• Drumming with bands can be dangerous to your health. Matthew Morrison managed to mess it up trying to leap his drums at a recent *Too Many Cats* show - seems he fell through his kit.

But - watch him attempt the real thing when the funky R'n'B band play the Festival Centre Amphitheatre this Sunday afternoon. (On Dit photographers will be there).

• Tell your mum and dad: Boring Old Farts to celebrate birthdays this week include *Elton John*, who's 41 on Friday and *Aretha Franklin*, who's 46 on the same day.

• Chart Trivia! This week's Australian Chart show five of the Top Ten Albums are from Australian acts, but comprise only 16 of the Top 50.

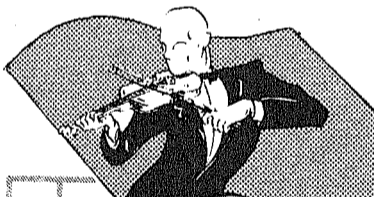
• Dinosaurs masquerading as clean young men - *Pink Floyd* have 4 albums in the Top 50 following their recent concert tour.

*A Momentary Lapse of Reason* is at number two after 23 weeks in the chart.

• Adelaide's *Exploding White Mice* are putting the finishing touches to their LP *Brute Force and Ignorance*, a 13 track offering to be released through *Greasy Pop Records* in April.

The band are shooting a video for the first single from the LP, *Fear*, to be released April 1st.

# Bravo V.S.O.



## Classical

### REGARDING FAUSTUS

THE EMPEROR OF ATLANTIS  
Victorian State Opera  
Space

by Michael Parfitt

A superb programme of two modern operas by The Victorian State Opera. Robert Gard played an

excellent monologue in *Regarding Faustus* and most of the special effects were extremely well done. Although the musical score is generally second-rate, mundane noise, it was at times used to very dramatic effect and was well played by the orchestra.

But by far the most superior element of the opera was the staging. The scene, lighting, costumes, and makeup, as was the fact that the opera was written in a prison camp. The black humour was particularly superb. I was pleasantly surprised by the whole performance, having been previously unaware of any post-Wagnerian developments in opera except for *Wazzeck*. Let's hope more good, contemporary, operas surface in Australia and that they are treated as well as these two are!

The second half was no less enjoyable. *The Emperor of Atlantis* is a clever allegory with a somewhat Brechtian influence. This influence was well captured in the costumes props and their uses were all staggeringly impressive and captured the mood of the opera very well.

The stage, in the form of an arrow pointing to the audience, as both an implication of the audience and the reminder of how easy it is for us to fall into the same pit as Faustus.

The only disappointment was the apparition of Mephistopheles, which, instead of instilling us with a sense of awe, looked rather like a shadow puppet of a rabbit on a background of newspaper. Overall, however, it was a brilliant first half.

# Noh based church parable

### CURLEW RIVER

Seymour Group  
Bonython Hall

by Chris Stevenson

This piece, first performed in Adelaide at the 1970 festival (with the composer present) is based on a story performed by the Kanze Noh theatre of Japan. Britten saw a production of this highly stylised theatre, and modified the story to produce *Curlew River* - "a parable for church performance".

The choice of venue - Bonython Hall - gave a suitably church-like atmosphere, although the audience was a little small on the night I attended.

The stage is bedecked with candles which adds to the atmosphere (and the warmth!). The performers process from the foyer, dressed as 'monks', in black judo outfits singing the plainsong hymn *Te Lucis ante ferminum*.

The ancient Japanese music of the original Sumidagaw has been replaced by Britten's own musical heritage. This theme is repeated and explored throughout the piece.

Britten's choral writing is impeccable. The wash of sound rises as if from a distance to cover and support the soloists. The rolling sound suggesting the wash of the Curlew River as it carries the actors across to the "Eastern Fens".

The story is simple. A madwoman (Gerald English) from the black

mountains is searching for her lost sou. The Ferryman (Geoffrey Chard) agrees to carry her across the Curlew River.

The story is told in a totally static way. The only character who has any real freedom on stage is the madwoman. This makes her madness all the more dramatically effective, as her frenetic behaviour contrasts with the still, expressionless faces of the rest of the cast.

Certainly, this style of theatre does not leave one with a buzz of excitement, nor does it delight the senses with the lavishness of its sets and costumes. It is all the more powerful for this. The simplicity of the performance enables the audience to accept the action as what it is - a simple story, engagingly told.





# Manikins - original and diverse

**Christine Bodey may just be the most exuberant female rock performer in Australia. Matt Gibson spoke with her recently about everything from music to religion.**

Christine Bodey may just be the most exuberant female rock performer in Australia. She certainly knows how to put an interviewer at ease with her jovial openness and familiarity. After initial pleasantries, coffee and the exchange of jokes about Adelaide and Uni Students, she proved a formidable "talker" - the conversation digressing continually between subjects as diverse as A.I.D.S. and religion.

Characteristically, the first question was hers. 'Had I actually listened to the album?' she asked, expecting a negative. I had, said I. She seemed suitably impressed.

O.D.: Your first single, *What Are You On?*, came out in mid 1986, yet the album has only recently been released. Why did it take so long to come to light?

C.B.: There are a number of reasons and I believe that with us... it was a case of C.B.S. not knowing which way to go with the band, because our music is so difficult to box... So, we eventually brought out *Cruel World*, but now we're going with *Scent*. While some people may have bought the album for *Cruel World*, others may not.

O.D.: The album will get reviewed a lot and almost everyone will comment on how diverse it is - diverse, diverse, diverse. It must get a little boring to read.

C.B.: It does get a little boring. That's what I get worried about, that people might think it's too diverse for them.

O.D.: Yet that is a selling point in itself. Some people might buy the

album expressly for the diverse material.

O.D.: How about a direct answer to a direct question? On *Spanish Ditty* there is a marvelous piece of Spanish guitar work. Does Clark play classical as well as rock guitar?

C.B.: Well, yes, he does, but on that track he got somebody else to play, although he wrote it. One thing he is doing, however, is to create a studio pick-up for drums. They have them for guitars, of course, but drums are always recorded through a mic. He's working on something to clip on inside or underneath the drum to get a better, clearer sound.

C.B.: Well, yes, hopefully... and it's interesting doing film clips for all these singles. Imagine doing a film clip for *Cruel World* and then one for *Scent*... I've got to try and put myself in a different frame of mind for each.

The conversation digressed for some time before a subject related roughly to the band accidentally resurfaces...

C.B.: Actually, something I get quite a lot when we're performing is someone calling out "Show us your tits, love". I've got this little friend of mine and he goes around to all the different gigs and goes "Show us your tits, love", and I go, "Oh, there you are, I wondered whether you'd show up tonight".... He's not actually one person, but it makes it a little easier to handle if I think of it like that... Sometimes one of the guys will pretend they're talking to him... we try to make light of it.

O.D.: A lot of his [Bradley Clark's] lyrics are a little difficult to understand exactly. Could you explain some for us?

C.B.: A lot of the lyrics that Bradley writes are specifically about what's happening to us at that point in time. For instance, one song that didn't make it to the album is called *Loneliness* and it's about that point in time between *What Do You Want* and *Cruel World*, that two year period while the album hadn't come out... and they (C.B.S.) wanted us to write another song, y'know, another hit, and so we wrote and we wrote and we came up with *Loneliness*, which is a comment on that situation. Does that answer your question? (laughs)

O.D.: Listening through the album for the first time it struck me, as it must of most people, how many different styles you tackled. I kept thinking, 'Well, they've got to start repeating some time soon,' but nothing on the album really does sound similar. The question is, won't it be difficult to maintain that on future albums?

C.B.: As it happens, Bradley tends to go through phases of writing material and most of the songs in that period have something in common. Like, for instance, there was a period in which Bradley was playing around with ¾ time and several songs were written, or rather, evolved in that very up tempo... but although he does go through many different phases and will continue to do so you'll find we do begin to produce material which is very much in the same vein. It's inevitable really.

Not that stylistic similarity could dull the edge of versatility which is



Christine Bodey - exuberant

The *Manikins* hallmark. The gamut of musical forms - which goes beyond simple influence - that comprises their music stretches from pop to blues to jazz and classical. Even in the unlikely event that none of the material presented on the self-titled work attracts you, they're

one of the few bands whose work should never be dismissed. They have the talent to come up with almost anything. And if, like myself, you've heard the album and enjoyed it, the next will be eagerly awaited.

## A label to satisfy

**New progressive rock label Cinema has released its first four titles. MAT GIBSON looks at the goals for the label and its initial offerings.**

*Cinema* is a new label targeted at record buyers who grew up listening to bands such as Pink Floyd, Genesis and Yes, and joins a growing number of labels concentrating on progressive rock - notably Editions E.G.

Whilst all albums released on the *Cinema* label are digitally recorded to take full advantage of their extended dynamic range and meticulous production, they're not elevator music or the audio-valium of New Age music.

Nonetheless, they are esoteric and somewhat inaccessible.

"No matter how large or small your disc and tape collection," the inner sleeves read, "only a small number of artists have earned your special trust. The kind of trust that comes from sharing such an intuneness that you know you're going to be satisfied with everything that artist creates before you even hear it".

"If special recording artists can command that special trust, why can't a special record label?"

To be sure. With the exception of E.G., Greasy Pop and a number of Heavy Metal labels, the concept is a relatively rare one. And if the first five artists and albums are anything to go by, their hopes will not be in vain.

Principal among these is Patrick Moraz, an important figure in synthesizer development, a

member of *Yes* and *The Moody Blues* as well as the producer of three solo albums and thirty-five soundtracks.

*Human Interface*, his first release with *Cinema*, showcases, the true nature of the *Cinema* label; symphonic rock, cascading between gentle repose and powerful climax. Soundtrack music? Yes, in a way, but with fewer constraints or repetition of theme.

Similar is Michael Hoerigs' *Xcept One*, but it contains by far the most diversity of all the works. This is not surprising given the artist's movie background through *9½ Weeks* and *Max Headroom*, for which he wrote the soundtracks.

Pete Barden's *Seen One Earth* compares a little poorly with the others despite his equally diverse background. Amin Bhatia, on the other hand, lacks the impressive credentials of his *Cinema* stable mates, but has succeeded better than the others in producing a classically symphonic work, aptly titled *Interstellar Suite*.

Whilst the title 'Progressive Rock' may frighten off those not used to musical experiment, you can be assured there is much here for the musically complacent.

For past converts the new label should prove an exciting event. Suddenly artists and music available only on import (or worse, never released) is now readily available.

## Modern master leads the way

**WYNTON MARSALIS**  
Festival Theatre  
March 12

by Jeremy Phillips

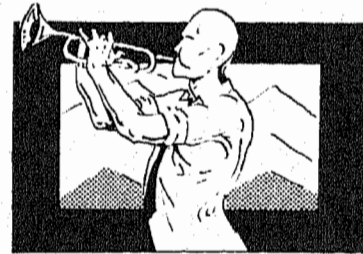
Jazz music has experienced something of a renaissance in the last few years, and if there is one performer who embodies the resurgence it's black American trumpeter, Wynton Marsalis.

In his recent quintet concert he showed a mastery of the jazz idiom surely unequalled by any other musician performing today.

Marsalis' extraordinary technique was paraded for all to see during a two-hour-plus show featuring a selection of songs ranging from his own compositions to such standards as "Cherokee" and "Autumn Leaves".

Marsalis' jazz approach has developed considerably since his recordings of the early eighties. While those albums (and presumably his live performances that time) strike a balance between urgency and subtlety, they lack the sophistication of his current playing.

Marsalis' band provided a strong backing for his multifaceted style. Blind pianist Marcus Roberts played some wonderfully moody music - including a long solo rendition of Ellington's "In my Solitude" - especially after the interval, the second half of the performance



half of the show did capture the attention, but his role was clearly that of sideman.

Wynton Marsalis himself played superbly all night. From the ringing low notes of his muted horn in "Cherokee", to the limpidity of his upper register, Marsalis mixed his phenomenal technique and grasp of the jazz tradition, with a fine imagination, keen emotion and the modest humour of a true artist.

Never limiting his solos to one conceptual vein, Marsalis produced music which was at once subtle and impelling, complex and appealing - a veritable landscape of sound.

After nearly seventy years of jazz development the days of great technical innovators - the Parkers, Coltranes and Davises - are probably gone. To be sure, Marsalis' style owes much to the work of Miles Davis during the '50s and '60s in particular.

But the jazz world's obsession with progress shouldn't be permitted to cloud the fact that as an artist and as a musician, Wynton Marsalis is an individual performer.

His performance for Adelaide's festival showed all the eloquence, power and joy he is capable of conjuring.

being devoted to more complex and orchestrated music - largely Marsalis' compositions.

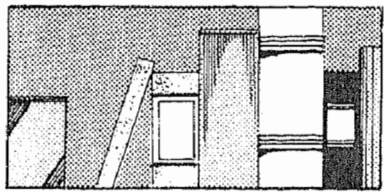
During the first half Roberts seemed rather uncomfortable with the more conventional "blowing session" approach.

Underlying the musical sophistication, however, was a strong pulse created by bass and drums. At times, particularly during a couple of very powerful solos by bassist Reginald Veal and an African-like drum solo by Herlin Riley, the beat was hypnotically primal. Articulate drumming and string bass playing gave a solid foundation to the work of the other players.

However, saxophonist, Todd Williams, failed to excite. His tenor solos were heavy on theory, but light on invention and emotion. A couple of soprano solos in the latter



# Ondaatje - no longer a writer's writer



## Bookmarks

### IN THE SKIN OF A LION

Michael Ondaatje  
Pan Books

by Rosemary White

A novel written by a Poet can be a frightening thing to read. I approached *In the Skin of a Lion* with trepidation.

However, for all of you who consider yourselves 'readers', the joys of stepping into this novel are almost magical. The effect is one of becoming hypnotised by Ondaatje's images of industrial Toronto and the people who are part of it. But more of this later.

From the opening quote "Never again will a single story be told as though it were the only one", the pivotal aspect of this novel is one of

an expanding, rather than developing, story.

Each chapter introduces new characters with their own stories and seemingly unrelated settings. It's like becoming involved in a mosaic.

By the novel's end, these glimpses have become a whole. Loose threads bind together Ondaatje's writing. Everybody has their own place in the central character's story, they are bound together by the political act of living.

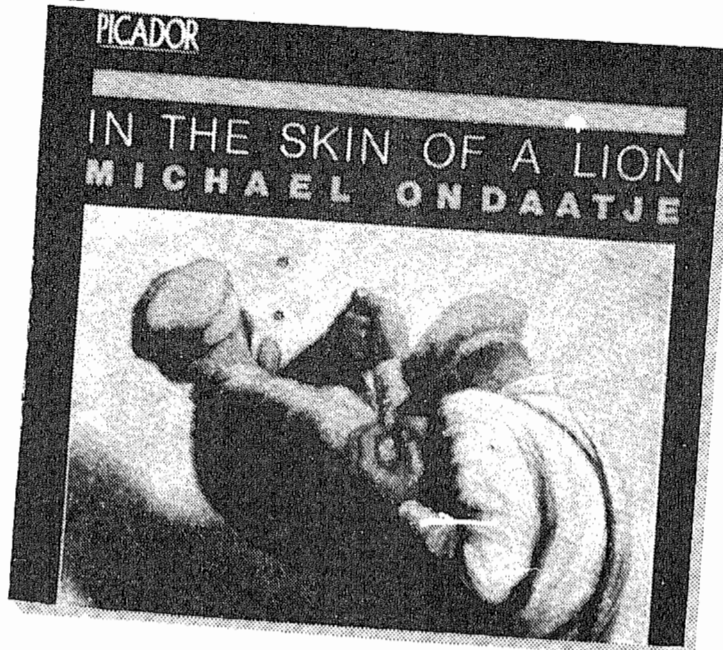
It is somewhat difficult to give an accurate synopsis of the events and characters, as it would take away from the poetry of the novel itself.

Suffice to say that for those of us who always need to know what a book is about before we read it, it is a story of a man's experiences during the 1920's and 30's in Toronto, Canada.

This character, Patrick, tells his story to a young girl in a car. Yet we soon see that it is the story of those polarised within his orbit. Patrick is a passive figure who is himself fascinated by the lives of those who educate and guide his own existence.

Ondaatje describes Patrick as "not a very strong character, he's much more a watcher...he creates a book about how he is influenced by people".

And what is the novel about? According to Ondaatje, "It is not a novel about one person, but about a group of people. It became a book about a lot of immigrants living in Toronto..."



"I don't think novels should be slices of real life. It's quite shocking when someone like Caravaggio comes in about page 200 and turns out to be a major character...We

### "Books are where the author and reader meet."

don't meet all the important people in our lives when we're 15 years old. By the time we're 20 we have met 8 people, at 45 we meet someone who's going to change our lives."

This attitude reiterated by the actress, Alice, when she describes a

play in which several actresses share the lead role by passing a cloak covered in animal pelts from one lead to the next.

So we find the daredevil Temelcoff, the thief Caravaggio, the actresses Clara and Alice, and others becoming an integral part of Patrick's story of love, politics and survival, each assuming the skin of a lion.

Does Ondaatje feel that being a Poet influences the style of his novels?

"I hate poetic novels. People think of poetic novels as something over-

written, too sensitive. They think the poet is not someone who is specific or clear, which is what a poet is, hopefully.

I think the fact that I'm a poet has influenced my writing a novel, in the sense that I seek clarity, I'm aware of language, how one uses language...I shape it very carefully, as carefully as I would shape a two page poem.

Certainly there is poetry in this prose Ondaatje's style is certainly impressive in its scope. It is descriptive and poignant, violent and ephemeral. It is impossible to describe the whole book without neglecting important moments and ideas.

### "I don't want just academics or 'literary' people to read my novels."

Colours and dreams, for example are incorporated throughout. Words are as relevant as the ideas they reflect, in their very descriptiveness.

Perhaps *In the Skin of a Lion* is best summed up in Ondaatje's attitude to those who read his novels.

"I don't want just academics or literary people to read my novels, I want many people, hopefully anyone who likes to read. This is a book to be read and enjoyed.

"Books are where the author and reader meet."

## Black Swans swoop back

BLACK SWAN LIST  
Trans World Publishers

by Sue Lea

The Black Swans are back - not on the Torrens, but on the bookshop shelves. After a period in recess, Transworld Publishers are again bringing out novels in Australia under the Black Swan Imprint, and they recently celebrated the occasion with a preview of their list for March 88. Black Swans are a middle-of-the-range paperback, slightly larger than usual, with glossy covers and attractive format. They retail for around \$10 - \$12.

Editorial policy also seems middle-of-the-road, aimed at readers between the literati and the devourers of the best-sellers. Of the seven titles on the March list, two are reprints of works first published much earlier this century, two are modern British, and the remaining three are contemporary Australian.

E.H. Benson's "Queen Lucia" is a light-weight social satire of upper-class village life in England between the wars. The inhabitants of his village see themselves as cultural trend-setters, led by Lucia herself, who plays the first movement of the Moonlight Sonata at twilight to her appreciative sycophants, and ornaments her conversation with a limited number of beautifully pronounced Italian phrases. Benson dips his pen into diluted acid to dissect her and her society with cruel but amusing precision.

The result is clever and witty - it is often still relevant in parts, even though these people lived before the electronic media made everyone much more sophisticated social-climbers - but is by no means great literature. I am not sure why "Queen Lucia" and its sequels should be seen as suitable for the Australian market, but a bookseller friend assures me there is a small but steady demand. Personally, I would borrow it from the library rather than buy it.

On the other hand, Daniele Varè's



book, "The Maker of Heavenly Trousers" is as charming as its title, and has a background of Peking during the First World War, which gives a vivid impression of what European life must have been like in that period. Varè himself served as a diplomat in Peking from 1908 to 1920, and is writing from first-hand experience. However, it is not the background which dominates this novel, but the characters: the Chinese servants, the mysterious Russian exiles, and the orphan heroine, Kuniang.

I first read this romantic novel with its delicate, whimsical style, when I was a teenager; I have read it at frequent intervals since - it reaffirms my faith in humanity. I was therefore delighted to see it in this new edition and to be promised the sequel later in the year.

Mary Wesley's "The Vacillatoin's of Poppy Carew" belongs to the present time, and is another pleasant piece of writing without any pretensions to great literary or social significance. To some extent Wesley belongs to the same tradition as Benson, with her light-hearted analysis of human foibles. She is much fonder of her characters, however, and has a keener sense of the ridiculous in her plot. I enjoyed the novel purely for its entertainment value.

## Witty tales of the bizzarre

WING WALKING  
Barry Westburg  
Angus & Robertson

by Damien Storer

Hidden away at the end of the sixth floor of the Napier, Dr Barry Westburg has been busy at work on a collection of short stories *Wing Walking*, and a volume of poems *The Fernhouse Cure*.

Both of these works will be launched at Writers Week.

Intrigued by this creative outburst in a Department notorious for numbing the imagination, I tracked down Adelaide Uni's own 'Doctor' and talked with him about his latest works.

Being of American stock, many of Dr Westburg's poems and short stories are set in America. Dr Westburg admitted to still missing the Land of the Big Mac and especially California. However, Dr W states that he could not leave Adelaide to live there again. This sentiment may in part be due to the fact that his failing eyesight prevents him from finding his way out of Adelaide.

Separated from his homeland by time and distance, Dr Westburg



claims now to be able to see Americans and America with eyes that they themselves cannot use. Indeed, many of the poems concerning Americans (*Sacramento Valley Girl*, *Buzzard Swoop*) and short stories (*Silver Earrings*, *Colorado*, *Wing Walking*) have taken on romanticised and mythic proportions.

This nostalgia for America, however, in no way detracts from the reader's appreciation of either poem or prose. The stories especially are universally accessible.

Dr Westburg is justifiably proud of *Wing Walking*. He writes for plea-

sure and relaxation with these qualities being passed onto the reader. Not a short story passes by without a laugh or an eyebrow being raised. The stories are, on the whole, a witty, enjoyable and perceptive examination of human value and relationships.

From the frightened, young narrator of *Wing Walking* to the satirical portrait of male sexual phobia in *Southern Comfort* the reader is quietly endowed with a 'feel' for the characters. One begins to imagine the same characters in different situations - a sure sign of good writing. This accessibility of character Dr Westburg attributes to his placing of characters in stock or what he calls 'slight' situations which allow for greater focus on emotion.

As Dr Westburg would have it 'the self is defined by the situation'.

Dr Westburg believes that everybody should be writing. He likens his escape from academic work through writing to that of a kid "let out of school". Dr Westburg has, in fact, taught creative writing in the States. He regrets the dearth of such courses over here believing them to be of great value and also 'fun' - a word Mr Dawkins obviously hasn't heard of.

## Art and unionism in Australia

BLACK CAT, GREEN FIELD  
Graeme Harper  
Black Swan List

by Sally Niemann

This is the first novel Harper has published, although it is not the first he has written. It is a sensitive work, one that leaves you with a vague sense of dissatisfaction at the end because the ends of the tale aren't tied up.

The novel *Black Cat, Green Field* deals with art, history and lifestyle.

It is set during the first world war and touches on the people involved in blocking the conscription issue.

"It's the old story of what's been done before but from a different angle," Harper says.

"The IWW (Industrial Workers of the World) has not been touched on much in Australian fiction. It was a huge thing during the time.

"These men were saboteurs, anarchists, but underneath it all they were simply good mates."

Harper says the novel is fundamentally about the search of an individual for a place, for a niche in which to fit.

The central character, Sidney Nelson is an artist, attempting to find his own sense of the artistic in the context of Australia.

Nelson had Macubbin as a tutor and there are continuous references to the art movements developing in Europe.

Harper used these references in an

attempt to place Australia in a world context.

"I did not aim specifically at an Australian audience. Some books in the past have been unreadable overseas, they were so parochial. But I think we're in a position here where we are within what is happening in the rest of the world, but just outside it all enough to see-it with outsiders eyes.

"The relative isolation is a benefit for Australian writers," he said.

Harper explores the two major Australian lifestyles - city living and country - with the skill of an insider.

Harper added a nice touch of naivety/innocence to Writers Week and his literary offering is certainly one worth reading.

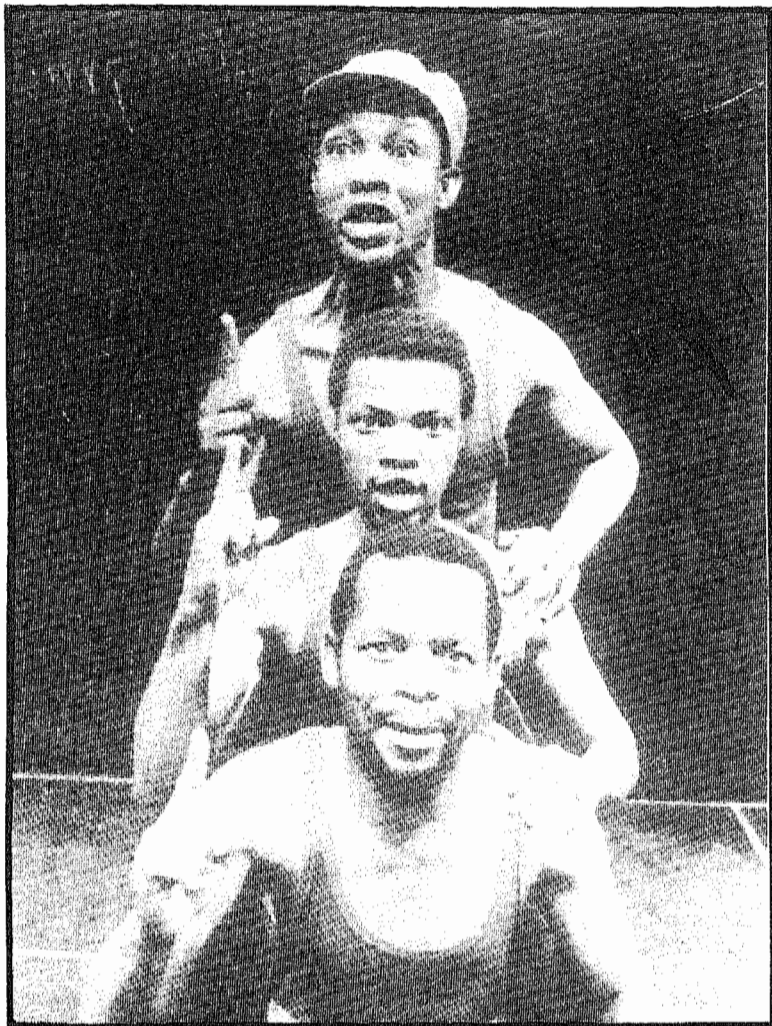
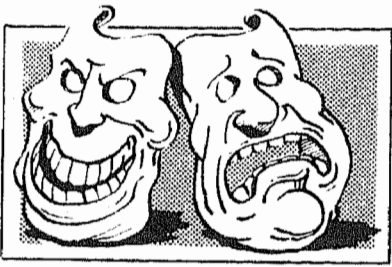






# Energised exposé

# Take a guided tour around a novelty show



**STAGE**

**BOPHA!**

The Earth Players of Johannesburg  
Union Theatre  
University of Adelaide  
March 13 - 26

by Kylie Bartsch

BOPHA! is a theatrical experience.

This three-man show pulsates with raw energy as the characters present an all too real expose of life in the police state of South Africa.

With costume changes of only coats and caps and minimal props, Sydney Khumalo, Aubrey Moalosi Moiefi and Aubrey Radebe become a variety of characters who live and breathe in front of us.

The divided family of father and reluctant uncle serving the police force while the student son rebels is an all too real scenario and is a microcosm of the other injustices in the African system brought out in the play.

These range from suicide in captiv-

ity to blacks and whites receiving starkly different treatment for being caught urinating in the wrong place.

The harmony and verve of their singing sets the scene for the short

vignettes of scenes from the life of an average Africaaner.

Their vocal energy is fantastic and most compelling for the 80 minutes straight of the show's run.

**UNDER SOUTHERN EYES**  
Flinders Uni Drama Centre  
Students  
No. 2 Shed, McLaren Wharf  
Season Closed

by Moya Dodd

The Flinders Uni drama students' production *Under Southern Eyes* promises everything but delivers little. Conceptually, it is full of brilliant ideas but in the setting of a huge dockside warehouse at Port Adelaide it loses much of its appeal amid much waiting, shuffling and straining of ears.

The first half of the show was a series of twelve short glimpses at early Port Adelaide, gleaned from events reported in newspaper clippings of the time, as a glance at the poster-sized program reveals.

Each scene requires its own set, so the audience was herded around a maze of cloth partitions, curtains and dark corridors in guided groups of 25 or so. In each room, a scene of early S.A. was enacted, be it on board a whaling ship, wading through a mud swamp carrying heavy items, or even underwater with the ghosts in a sunken vessel.

However, the practical limitations of the venue gave rise to less-than-perfect theatre viewing conditions. If you actually had a clear view of what was going on (and the guides did their best to keep the short

people at the front), then the chances were that you couldn't hear what was being said (or rather whispered), due to the fact that there were several other performances going on nearby. And for those who had come expecting a warm comfortable evening on their backsides, the whole performance would have come as quite a shock.

After the interval, the audience (all together this time) moved into another enormous part of the shed which contained no less than seven stages, with the entertainment moving without warning from stage to stage.

Although it was a little scattered and lacked continuity at times, the second half was again full of good ideas but like the first it seemed to be snatches and grabs rather than a unified whole.

The show ran until after 11 pm, and after spending the most part of three hours on their feet it was no wonder that some of the audience were looking for a quick escape towards the end of the show.

*Under Southern Eyes* is probably quite unlike any theatre you've ever seen before. It is an inspired concept that never quite overcomes its execution. The costumes, lighting and set design were above criticism, and the actors didn't let the show down. But somehow, perhaps only because of the practical limitations inherent in the concept, it just doesn't come off.

## St Anns

187 BROUGHAM PLACE, NORTH ADELAIDE.

**BEACH PARTY**



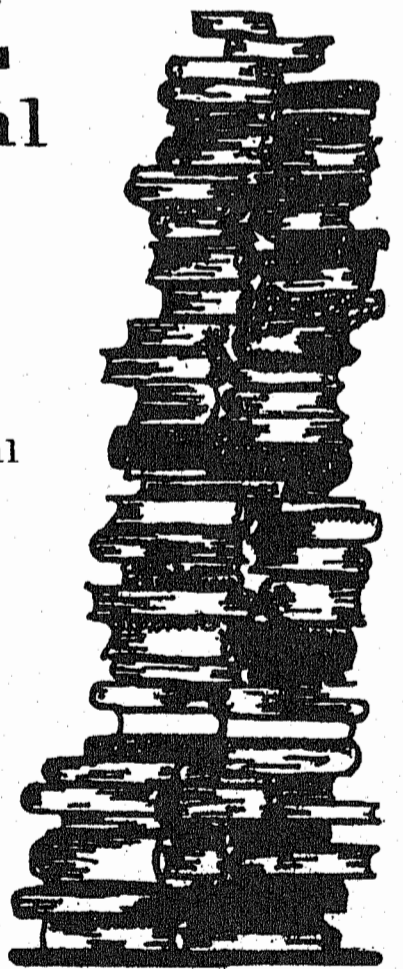
26 March  
cost - \$12.00.  
time - 8.00 pm  
FREE - beer, cider  
- soft drinks  
- & disco.

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### MISCELLANEOUS

#### Department Of Trade And Foreign Affairs

There will be a talk on Careers in the Diplomatic Corps at 1.10 pm, Tuesday, 22nd March in Lecture Theatre GO1 Napier Building.

#### Adelaide Uni CISCAC

(Committee in Solidarity with Central America and the Caribbean) is holding its Annual General Meeting on Thursday 24th March, at 1.10 pm in the Jerry Portus Room. All welcome.

#### Activities Week Beginning Monday, 21st March, 1988

Monday, March 21st - 10.00 am - 5.00 pm - "Art of Ai" Adelaide Festival Exhibition of Japanese textiles in Union Gallery (week-daily 10 am - 5 pm, weekends 2 pm - 5 pm). FREE.

1.00 pm - 2.00 pm - "Exploding Ferret Theatre Co." perform in Union Bar.

1.10 pm - Activities Council meeting in Union Office.

Tuesday, March 22nd - 9.00 pm - 11.00 pm - "Annie Get Your Chainsaw" Newcastle Uni Revue show in Union Bistro. 3 Course Bistro meal and show \$16 students, \$18 public. Order your meal before 8.30 pm. Show only \$5 students, \$8 public (Tuesday - Friday nights until March 25th). The Fringe comes to campus.

Friday, March 25th - 1.00 pm - 2.00 pm - Activities Council lunchtime concert with "The Manikins" from Sydney in Union Bar.

9.00 pm - Late - Free entertainment in

Union Bar with "Desotos" Rockabilly. Saturday, March 26th - 9.00 pm - Midnight - Free entertainment in Union Bar with "Radix". Guests \$4.00.

#### Activities Programme

Pick up your Activities Programme - now in your student pigeonholes.

#### Coming Entertainment

"Bonzai Cat", "Crummy Cowboys", "Exploding White Mice", "Contrapunctus".

#### Craft & Leisure Courses

Start week beginning Monday, March 21st. Pick up your programme from the Craft Studio for information.

#### The People's Front of Judea

The official Adelaide University Monty Python Appreciation Association is having its Utterly First Meeting at 1 pm in the Little Cinema on Wednesday, March 30th. Come along - it's always good for a laugh.

#### Bonsai Display And Demonstration:

S.A. Bonsai Society will hold its annual show on Saturday 9th and Sunday 10th April, at the Wayville Institute, Bartley Crescent, Wayville. Admission \$1 Adults, Children free. Trees and post for sale. Frequent demonstrations during the day. Sat: 1 pm to 5 pm, Sun: 10 am to 5 pm.

Adelaide Uni Campaign Against Racial Exploitation (AUCARE) is holding its AGM on Wednesday 23rd March, at 1.10 pm in the Games Room. (Union Building, Level 5). All welcome.

#### Broad Left Law Group

Inaugural General Meeting. Wednesday March 30, 1.15 pm Lecture Theatre 1 Ligertwood Building. 'For a Law School and legal system which serves people's needs.'

#### For Sale

Set Square (Staedler). Brand new condition \$10. Ring after 5.30 pm, 272 7617.

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

#### Re: Nomination for Office Bearers for the Sports Association.

Nominations are called for the position of President Deputy President

Voting for these positions will take place in the Sports Association Office between 9am and 5.00pm from March 22nd to Wednesday 24th March. The results will be announced at the A.G.M. on Monday 28th March.

C. Pickering

#### A.U. Micro Computer Club

Thursday 7.00 pm. Tour of the Computer Site in the ground floor of the Computer Science Building. See the new machines and have your questions answered. A.G.M. follows.

#### A.U. Baseball Club A.G.M.

Wednesday 23rd March, Jerry Portus Room, 1.10 pm. Attendance important to discuss team nominations.

#### Notice of a By-Election

Union Board - positions Activities Council - 1 position. Nominations: Open - 16th March, Close - 24th March.

Forms may be obtained from, and lodged at, Union Administration (1st floor, Lady Symon Building).

Candidates must submit a policy statement (not exceeding two hundred words) with their nomination form. Candidates may submit a recent photograph with their nomination form.

Returning Officer

#### Advert

Sleeping Bag. Fairydown "Lightweight", superdown. 1.5k. Rated to -5°. Never taken out. Ph. Bruce 297 2624 - \$100.

#### Films

March 22

Comedy

#### The Freshman

1925, U.S., B & W. 61 mins. A restored version of the 1925 silent comedy starring Harold Lloyd. An awkward college student accidentally becomes a star football player.

#### The 40's

1980, U.S., Col. 3 min. To the music of 'Boogie Woogie Bugle Boy', a fast moving collage of the fads, fashions and personalities of World War II.

#### The Bohemian Girl

1936, U.S., B & W. 74 mins (Laurel and Hardy). A comedy version of the Opera by Balfe. Happy-go-lucky gypsies, Stan and Ollie, are left with a kidnapped princess who grows to young womanhood and is eventually restored to her rightful place.

Little Cinema, Tuesday 7.30 pm.

#### March 29

#### Metropolis

1926, Germany, B & W, 120 mins (silent). Noted chiefly for its remarkable design and Fritz Lang's direction, this well-known German classic is set in the underground of the future, ruled by a dictator and peopled by thousands of enslaved workers. The story of the film concerns the efforts of the dictator's son and daughter for the people to bring about peace between the ruler and his servants.

GUEST SPEAKER John McConchie: Film Tutor, Flinders University.

Little Cinema, Tuesday 7.30 pm.

#### A.U. French Club

The A.G.M. will be held on Tuesday 29th March, at 1.00 in room 719, Napier Building.

Nominations and elections for the committee will be completed at the meeting. Those interested in being involved with the committee or becoming members are welcome.



### PRODUCTION

On Dit is a weekly news-magazine. It appears every Monday during term. Edited and published by Sally Niemann and Richard Ogier.

Design: Paul Washington, Sally Niemann, Richard Ogier, D.W. Griffith.

Advertising: Benjamin Hunter (Manager), Guy Ogier, Belinda Oswald.

Many thanks to our typesetter, Sharon Thomson and to the people at Bridge Press.

Thanks also to all of our stunningly talented contributors.



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Written by Shaun Micallef and Alex Ward • Music by Michael Spargo and Karim Soetralma  
Directed by Stephen Horan

March 14 - 20 7.30 pm  
at Little Sisters Cabaret Living Arts Centre  
March 21 - 26 8.00 pm  
at Site 55 155 Port Rd Bowden

Tickets \$8.50/\$6.00  
Available at Fringe Box Office or at door

FRINGE



# phantasmagoria by the phantom gerbil

## Kylie baby - you didn't

Vicious rumour and innuendo has it that Kylie Minogue didn't sing a single note on her 'Locomotion' single. Surely this is untrue - Australians wouldn't be duped that easily.

## Piggy Piggy

And who was the lucky Finance Vice-President who received a chubby piglet for his 21st birthday? The piglet in question is apparently still jogging around the recipient's backyard. Animal Welfare League have threatened court action if the person involved continues using the pig for various activities which, due to good taste, we cannot mention here.

## Sex

Phantas had a chat with Edmund White (author of the Beautiful Room is Empty) during Writers Week. Apparently the highlight of feed back during the week was when a little old lady approached him and said how much she envied his sex life. "I wish mine was that good," she apparently said.

THE PHANTOM GERBIL PASSED THIS WAY! THE GHOST-WHO-WADDLES!



## Save Madonna

This press release was issued in January by the Association to Save Madonna from Nuclear War (ASMNW), in Cincinnati.

The ASMNW is please to announce the establishment of the "Madonna Nuclear Free Zone," consisting of the New York metropolitan area, most of New York State, portions of Michigan, and the Los Angeles metropolitan area. The zone is defined as beginning at a fifty-mile radius from anywhere Madonna lives or socializes more

than twenty days in an average year.

The zone is being ruled perennially "Nuclear Attach Hands Off".

Also, the embassies of those countries currently equipped to attack Madonna are being contacted and asked to commence negotiations with the ASMNW. These countries include the Soviet Union, the United States, France, Great Britain, and Red China.

We would like to thank in advance the leaders of these great nations and their people for their future compliance with our demands.



## G.P.O. Birdy blues

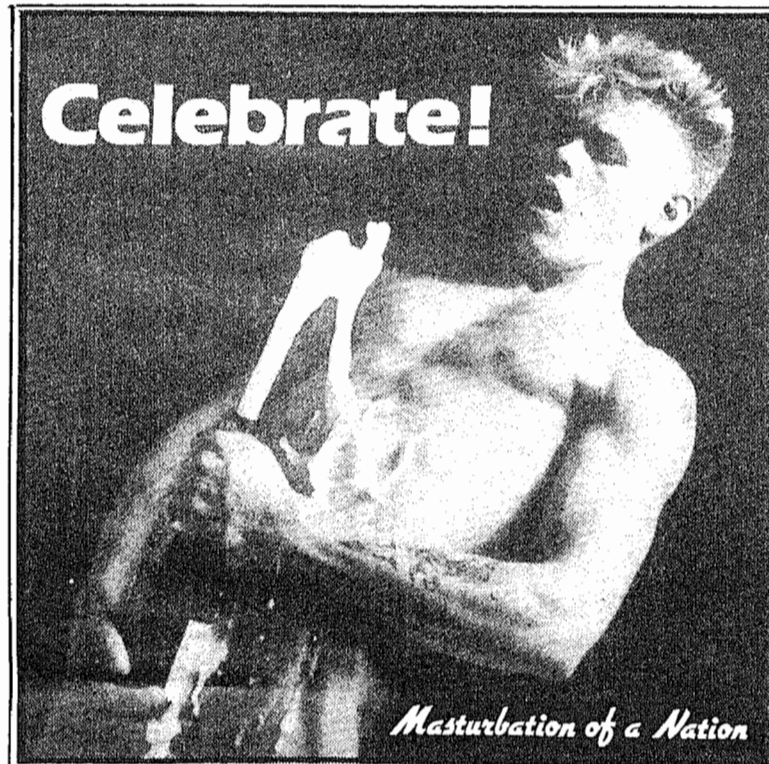
Desperate measures have forced the Adelaide GPO to resort to electrocution of pigeons in order to prevent them poo-ing on the building. Isn't it amazing how Australia Post (who deliver) have had to spend huge amounts of money trying to out wit a pigeon. Who are the dodos in this situation?

## Famous Five

The assorted top fives of anything and everything of the famous or mildly notable: Well-known political journalist, Mungo MacCullum, supplies his five favourite political nicknames: 1. The former leader of the Australian Democrats, Don Chipp, was known as the "Sincere Prune". 2. The former Prime Minister Malcolm Fraser was called "Snake-eyes" in some quarters. 3. The Queensland MP Bob Katter jun is nicknamed "Cane Toad". 4. The late former Federal Treasurer, Les Bury, was known as "Bron-tosaurus" because he was slow to the point of extinction. 5. The former Treasurer, Sir Phillip Reginald Lynch, was known as "P.R. Lynch" because it seemed to suit the way he conducted his portfolio.

## Argentine Angst

Some Fringe shows are pretty bad, but one poor student was put through the anguish of seeing the ultimate worst fringe production - Argentine Anster. When asked to do a review she replied "I just can't do it. It's beyond me, how can I write 300 words that all mean pathetic and embarrassing?"



Phantasmagoria's tribute to the Bicentenary Need we say more???

(Sung to the tune of Celebration of a nation)

There's a feeling that keeps growing  
From the outback to the sea  
It's a feeling that's so racist  
Just like you and me  
Come on give us a hand  
Give us a hand  
Come on give us a hand  
Let's rip up the land  
Let's make it a great '88  
Give us a hand to masturbate

Masturbation of a nation  
Give us a hand  
Masturbation of a nation  
Let's make it grand  
Let's lend a hand to show the world how  
arrogant we can be  
All these years of deathand fears  
It's our bicentenary

Inebriation of a nation  
Let's make it grand

Celebration of Invasion  
Part of the plan  
Let's masturbate in '88  
Come on give us a hand

Subjugation of a nation  
Rip up the land  
Masturbation of a nation  
Let's make it grand  
Let's make it great in '88  
Come on give us a hand

## TEDDY COMIX

BY TIM HOWE

"IT WAS A DARK AND STORMY NIGHT--WELL NIGHTS ARE USUALLY DARK, BUT NOT ALWAYS STORMY--WHEN SHE WALKED INTO MY OFFICE."

MR. COMIX?

YEAH?

"I WAS TOLD YOU WOULD BE ABLE TO HELP ME AS YOU ARE A DETECTIVE..."

BURGLARY?

NO THANKS I'VE ALREADY HAD ONE THE THIEVES STOLE

THE MALTESE PARROT!!

THE MALTESE PARROT?

YOU'VE HEARD OF IT!

NEVER

AND SO IT WAS THAT THE CASE OF THE MALTESE PARROT BEGAN--AND I, TEDDY, WOULD SOON--

DID YOU SAY SOMETHING?

OH ER... NOTHING

"MY PARTNER, POSSUM, AND I WENT TO THE SCENE OF THE CRIME... YOU CHECK OUT THAT SIDE OF THE HOUSE AND--AH,

IF YOU FEEL LIKE YOU'VE FOUND A VITAL CLUE GET SHOT."

O.K.

MINUTES LATER--SURE ENOUGH--I HEARD A SHOT RING OUT--I RAN TO FIND MY PARTNER LYING IN A POOL OF BLOOD."

2+2=5... DA VINCI COULDN'T DRAW... KYLIE MINOGUE IS THE WORLD'S GREATEST ACTRESS... AND SINGER...

"...LIKE I SAID.. LYING IN A POOL OF BLOOD."

THEN CONFRONTED MY CLIENT--I HAD SOLVED THE CASE!

NOW THAT MY EXPENSIVE PARTNER HAS BEEN KILLED

IT WAS YOU, WASN'T IT YOU WHO HAD THE PARROT YOURSELF AS AN INSURANCE FRAUD--YOU MURDERED MY PARTNER TO THROW ME OFF THE TRAIL-- DIDN'T YOU?

ER... NO.

OH, WELL THAT'S ALL RIGHT, THEN.

HUH?

SQUAWK POLLY WANNA MALTESER.

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