

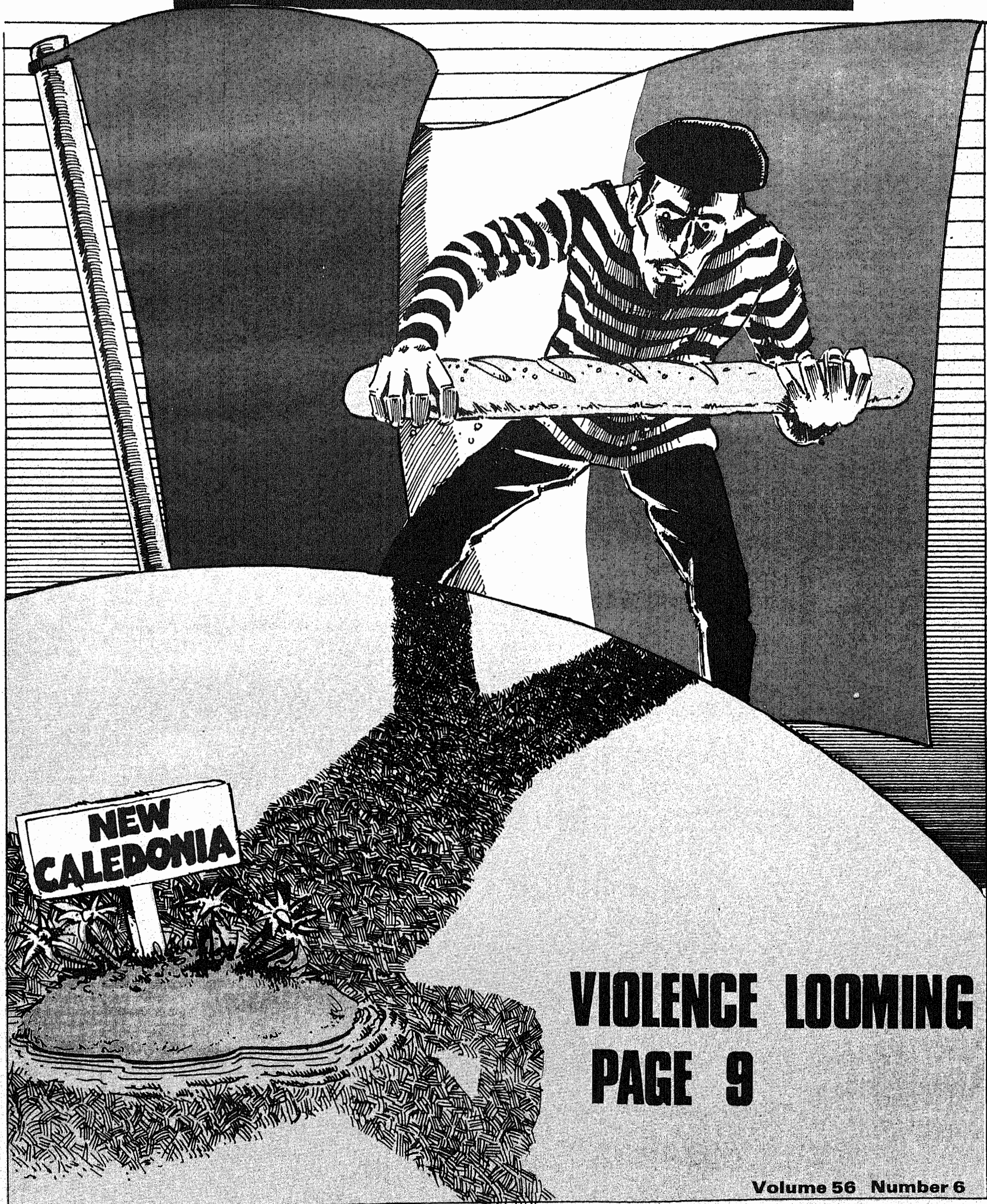
KCE  
378.05  
05  
C-2

# OnDit

LIBRARY OF THE  
26 APR 19  
OF ADELAIDE

ADELAIDE UNIVERSITY

APRIL 18



**VIOLENCE LOOMING  
PAGE 9**





**KEEPING UP**

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

**Strange bedfellows**

Politics is a weird world, and getting weirder by the minute if the news from an edition of the Sydney Morning Herald last week is correct; the Coalition and the Upper House referred to are the new NSW government and its equivalent of our Legislative Council:

The Rev Fred Nile may be the saviour of the Aboriginal Land Councils in NSW. He has pledged to block the Coalition's promise to abolish the land councils unless the move has the support of the Aborigines.

Mr Nile, whose Call to Australia Party may hold the balance of power in the Upper House, described the plan to repeal land rights legislation as "inflammatory and premature".

He said he would not support changes to land rights or funding for Aborigines until the Government consulted Aboriginal groups and had their widespread support.

"I don't want to be locked into any hard and fast situation [on blocking any proposed legislation] as that would only alienate the Government," he said yesterday.

"I believe in the 'softly, softly' approach - but when that fails, have no fear that I will be as strong and as fair as anyone."

The National Party Leader, Mr Wal Murray, announced during the election campaign the Coalition's intention to repeal land rights legislation and abolish the 130 local and regional land councils.

He said the money which would have gone to land councils (\$25 million this year) would go directly towards health, housing, education and employment programs for Aboriginal people.

Mr Nile said yesterday that the Aboriginal people wanted to get away from "the hand-out mentality" and he supported their moves towards self-management and self-determination.

Graham Williams writes that the NSW Aboriginal Land Council chairman, Mr Tya Bayles, believes the Greiner Government could snatch back or divert \$70 million in Aboriginal assets if it repealed land rights legislation.

The \$70 million included \$50 million in cash invested under land rights grants and six sheep and cattle stations and other businesses worth about \$20 million bought with land rights funds.

"To destroy what has been accomplished would dispossess us and put us back on welfare just when the legislation is helping us build and economic base in NSW so we can become self-sufficient," he said.

The implication that Fred Nile might be a closet supporter of land rights is rather disorienting. But it is at least heartening to know that the supposedly wretchedly right-wing government which ruled in Sydney until a few weeks ago was able to supply as much as \$70 m to the aboriginal community as a unit, and useful to be reminded that they brought land rights to NSW quite some time ago.

**African regimes you never read about**

Quickly, an answer. Which African country won't give most of its population the vote, holds opponents without trial (some for over a decade), is reported to torture and flog prisoners, insists its citizens carry work and residence permits and has a head of state who insists the press toe the governing party's line?

You'll have guessed the trick, no doubt; the country is not South Africa but Mozambique, although it could be that country or any of several others in Africa.

Mozambique is one of the African countries which never receives much publicity in the West, something its government must have mixed feelings about. It's easy (and important) to feel sorry for the struggling Mozambican peasants pictured and described in last week's On Dit - but the cause of their problems is less than clear cut. On the one hand, the nation is beset by South African-backed rebels, as the background article on it last week described. On Dit described the rebels as "the country's most destabilising influence". They have a nasty liking for land mines, which as I recall have given the place the highest ratio of amputees in the world.

**On the other hand....**

For a start, the country is a one-party Marxist state, the sort of arrangement which might eventually be expected to yield a few rebels even without help from Johannesburg. That government may support sanctions against South Africa, ironically for many of the same crimes which it, too, perpetrates; just look at the list at the top of this article.

But it remains one of Petoria's most vigorous trading partners, with 60 per cent of its electricity generated there and jobs for 50,000 of its workers in South African mines propping up an ailing economy, one whose destruction

There was once an inventor whose work it was to invent new dances.



The peasants of the town would seize upon these imperfect dances and dance them with great joy and gusto.



His aim was to invent the perfect dance which is, of course, an impossibility.



The inventor worked on in earnest dedication. Alone.



At the end of each day, enraged with frustration, he would fling his days' work out to the street in disgust.



The peasants danced their lives away. Together. Life goes on.



It's high time this page ran a Michael Leunig cartoon. Here it is.

appears to have been in large part the fault of the government itself. South Africa may be trying to destroy Mozambique's government (the evidence is not altogether clear-cut) but it is also supporting its economy. Though not, one suspects, out of a sense of compassion.

This columnist's two-year-old copy of Amnesty International's annual report has an illuminating five pages on Mozambique:

Amnesty International continued to investigate the cases of a number of political prisoners who were imprisoned after unfair trials and whom it believed might be prisoners of conscience. Those concerned had been tried by the Revolutionary Military Tribunal, a special court established in 1979 with jurisdiction over political cases. They had reportedly been denied legal representation, although this guaranteed by law and by the constitution, and not allowed to call defence witnesses. They included six students who were sentenced to eight years' imprisonment in April 1983 on charges of "agitation" after being convicted of distributing reactionary propaganda at the Eduardo Mondlane University in Maputo.

Information received by Amnesty International about the use of torture related mainly to detention and interrogation centres in Maputo and Beira. However, suspected RNM guerrillas were also reported to have been subjected to torture in the custody of the armed forces, particularly by the use of "cordas", "ropes", where the victim's arms are bound tightly behind the back with wet rope for hours or even days. Amnesty International was informed that one suspected RNM

supporter who arrived at Machava detention centre after being held in military custody, had infected open wounds as a result. The organization also received reports that in early 1984 a detainee in Pavilion 9 at Machava was subjected to "cordas" for about two hours and lost consciousness. This apparently led to medical personnel at the prison protesting and demanding an inquiry into the case. Other detainees were also reportedly subjected to severe beatings and prolonged isolation.

Bear in mind that all this unpleasantness is being imposed on blacks who are in no important way any different from those being brutalised by P.W. Botha and his gang of trigger happy security men over the border. So why is so little attention paid to the governments of Mozambique and a dozen or so other nasty little African governments?

**Getting its act together?**

From a recent Bulletin comes news that members of the ALP's parliamentary left wing are working on a package of case-by-case privatisation proposals which would let government enterprises raise their badly needed new funds in the captitl markets, in much the same way that other businesses do.

The left will reportedly argue that instead of selling the enterprises off, the government should sell a form of government-underwritten security, the way property trusts now do.

That such a seemingly excellent notion hasn't been aired before now is a commentary on the ALP's unwillingness until recently to dirty its hands with such nasty things as capital. But the left's willingness to look at it is a sign that it might begin to contribute to the debate in a use-

**PRODUCTION**

On Dit is a weekly news-magazine. It appears every Monday during term.

Edited and published by D.W. Griffith and Richard Ogier.

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

Advertising Manager: Benjamin Hunter.

Typesetting: Sharon Thomson.

Extra Special thanks to Paul Washington and D.W. Griffith, without whom...

Thanks also to Benjamin Hunter, Grahara Lugsden, David Penberthy, Matt Gibson, Jamie "Crocodile" Skinner, Sue Lea and to Sharon Thomson, for more patience than could ever be reasonably expected.

ful way once again after five years of irrelevance.

Within the left-wing, however, the issue is said to have already provoked a split.

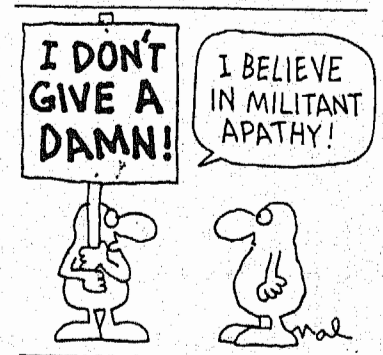
**Due for privatisation?**

Amidst the current crop of well-publicised disaster stories about public enterprises - oddly unbalanced by lurid retellings of the endless stuff-ups in large private bureaucracies - this little tale by Chris Brennan in The Adelaide Review doesn't go amiss.

The other day I had to wait in a queue at a city branch of Australia Post. It was lunchtime and the place was packed. Several queues were moving at a fair pace except, of course, mine. Knowing how slipping into a faster queue immediately causes it to grind to a halt, I stood my ground and watched with interest the people behind the counter. They were the most efficient, unflappable, friendly counter staff I've witnessed in years.

The cause of the hold-up in my queue was an elderly hard-of-hearing woman who needed repeated reassurance about her transaction. She obviously found the patient and friendly help she received so disarming that she also wanted a bit of a chat. Undaunted by the other customers waiting, the assistant calmly finished the conversation with a genuinely friendly smile, helped her put her purse back in her handbag, said goodbye and turned to serve the next person.

This is not an isolated experience. I have since taken particular notice in post office, banks and other places where counter staff are the ones who deal with the public. Australia Post staff are, in my experience, consistently efficient, cheerful and helpful. So are bank tellers and (surprise, surprise) so are the staff nowadays in the Motor Vehicle Registration Division. So where do these organisations find their staff, how do they train them and why doesn't Tourism S.A. and TAFE School of Tourism make immediate enquiries?



*Graduation Gift Certificate*

**FREE**

This certificate entitles you to a special gift. A portrait session and a desk size (5" x 4") colour photograph of your graduation. Total Value: \$76

Simply call Gainsborough Studio on 344 5177 for your appointment. Offer valid until: June 1st, 1988

**GAINSBOROUGH STUDIO**  
123 North East Road, Collinswood, 5081  
Phone: 344 5177



## Rape on campus

by Sally Niemann

A rape occurred on the Adelaide University campus on Tuesday April four.

The victim, a female student, was attacked as she was walking to her car at approximately 9.30 pm, after studying at the Barr Smith Library.

The attack occurred on the pathway which runs between the Union Cellar Coffee Shop and the Mathematics Building lawns. SAUA Women's Officer, Arna Evers-White said that one rape on campus is one too many.

"We cannot wait for one more to happen before people are pushed into action," she said.

"The student population has to become more aware of the dangers - if you are a woman and you are leaving the library at night, always walk with someone else. If you can't, then get a security guard to escort you to your car or bus stop.

"It is pathetic that if you wish to study late at night you have to protect yourself from whoever is out there," she said. Ms Evers-White said better lighting was needed on the Kintore Avenue and Frome Road sides of the University.

"This time the victim was a woman. One just has to look at the history of Adelaide to know that men also are not safe.

"This should not be looked upon as some sort of sexual act. It is an act of violence," she said.

In the past year there has been a total of two rapes occur on this campus. Mr Ron Roney, Superintendent of Security for Adelaide Uni-

versity said this relatively low number was mainly due to the elimination of effective hiding places for attackers.

Roney said there needed to be an upgrading of security in the areas of late night security and the technology used by security guards.

"There needs to be more emphasis on late hour security with more attention being paid to guards being mobile outside rather than inside of buildings," he said.

"The office (located on the Hughes Plaza) has served a good function up to a time but could, with technology, be improved. We need to be able to get to students rather than them having to get to us."

Roney suggested that panic buttons and speakers located around the campus would help to decentralise the security office.

He added that there was need for more professionalism from the people currently employed by the security office.

Roney said he felt the lighting on campus was effective, apart from the area around gate eight.

"You can have too much lighting - then you have people walking into the lights and being unable to see where they are going or if anyone is coming towards them."

"We still escort people, male or female. We try to encourage this and consider it one of the important aspects of the job," Roney said.

"Hopefully this is a once and once only incident, but a warning must be put out."

## Union Board under attack

by Richard Ogier

The capacity for Union Board to manage its affairs has been thrown into question.

In a letter to the university ... Re ... Mr Frank O'Neill, Union Board Honorary Treasurer, Mr Brian Scherer has attacked Board for its pre-occupation with meeting procedure.

"It has been evident for several meetings that the group is pre-occupied with meeting procedure (constitution, standing orders, etc.) to the detriment of satisfactorily considering/debating issues," the letter says

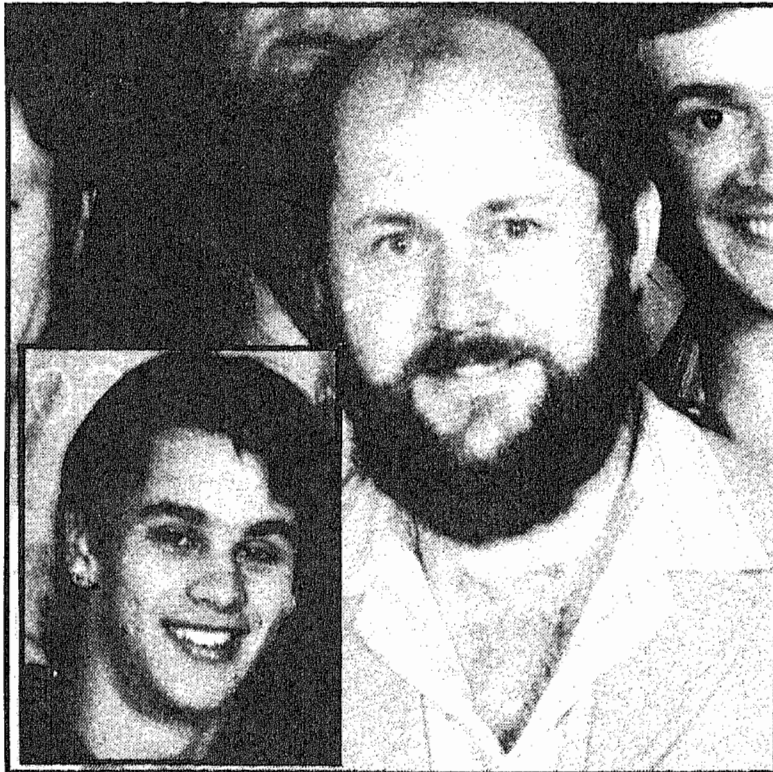
"The students see it as a 'gamesmanship' exercise that centres on their separation by political factions with all sides attempting to 'score points' (some of them trivial)."

"I have doubts about the capacity of the current Board members' to manage their affairs."

Mr Scherer, the University's acting accountant, is a non-voting representative of the university to Union Board, the management group responsible for spending about \$1.5m dollars of student money annually on services.

Commenting on the letter, dated March 30, 1988, Mr Scherer said the "unsatisfactory" nature of the March 28 meeting lead him to write to Mr O'Neill.

"For the hour and a half I was there the discussion was of standing orders and constitutional questions, not policy. I'm not criticising individuals but the body as a whole. The



Brian Scherer and Ingmar Taylor (inset)

question is whether the group really understands what it is supposed to do."

Union Board President, Mr Ingmar Taylor, said that there was some justification in Mr Scherer's criticisms as they applied to the Board Meeting of March 28, but he rejected the suggestion that Board was incapable for managing its affairs.

He said that attempts to have him-

self and Union Secretary Manager Rob Brice sacked, had made the meeting an exceptional one. "Endeavours to sack myself and the Union Secretary took up about three and a half to four hours."

Mr Taylor said that since the time of the March 28 meeting, members had reflected on its unsatisfactory nature and made "a conscious decision to take a more business-like approach."

## Students to be relocated

by Danny Dichiera

Students have responded with mixed feelings about forced to "relocate" in the wake of the University Council's recent decision to sell a number of non-collegiate houses on Mackinnon Parade and Finnis Street.

Secretary of the Non-Collegiate Housing Board, Mr Peter Turnbull, said that six to nine students, in a total of twelve currently occupying three houses at the Western end of Mackinnon Parade, will have been relocated in the next couple of weeks. Negotiations are being finalized for purchasing the leases of three two-bedroom units at St. Peters and a three-bedroom unit in Carrington Street.

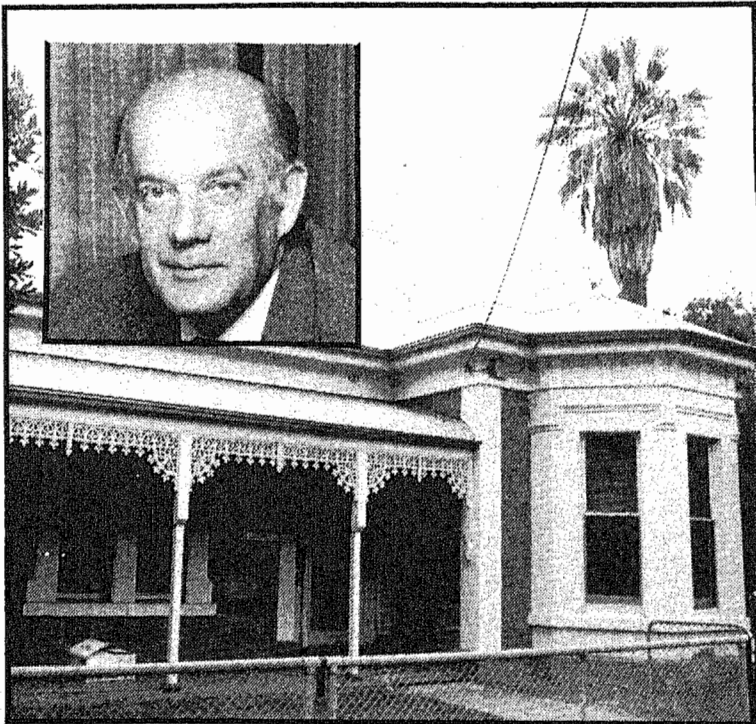
A letter sent by the Non-Collegiate Housing Board to each student states that "when choosing the location of the units easy access to the University by walking, bicycle or public transport will be taken into consideration." It also says that the University will pay for "out-of-pocket expenses" for moving.

In general, those students who are part of the first of four stages of relocation, appreciate the efforts of Mr Turnbull in securing alternative accommodation.

One student said that "as long as the conditions of the units are acceptable", he will have no hesitations in moving, provided that it is done quickly and without fuss so as not to interfere with the May examination period.

Laurel Papworth, a first year Arts student, is not worried about having to move. In fact, she said that the units in question are "better" than their current housing and are ideal for those students who prefer to live with a smaller number of people.

Opposition to relocation comes from students who might be forced to move at later stages of the Non-



Student House, North Adelaide. Peter Turnbull inset

Collegiate Housing Board's proposals.

One important point is that the leases on the houses do not expire until December and so the students do have the "right" to stay.

Graham Purchase, an overseas Politics post-graduate and student representative on the Board, said that the non-collegiate houses are very convenient because of their proximity to the parklands, the University gym, the Centre for Aboriginal Studies and, of course, the University.

He argues that students who are disadvantaged, often out of work and thankful that they are at least getting a University education, should not be forced to move further away into suburbs where

they will have to pay for public transport to get to and from University.

Mr Purchase also notes the mixture of old and young people in the houses and the "communal" feeling they share in living together.

He said, "Many of the young people are from broken homes who, if placed in isolated apartments in the suburbs, though not detrimental, would not help to overcome whatever problems they may have."

"The Non-Collegiate Housing Board seems to have a dislocation of values," he said, in not realizing how important the communal aspect is to students, especially those living away from home.

## Adelaide University may lose employees

by Sally Niemann

Adelaide University may lose up to 75 General and Academic staff positions due to a four per cent wage increase.

The four per cent productivity claim has already been granted to General staff, and may be claimed by Academic staff at a later date.

Vice Chancellor, Professor Marjoribanks announced the information in a speech he gave to the University on April 7.

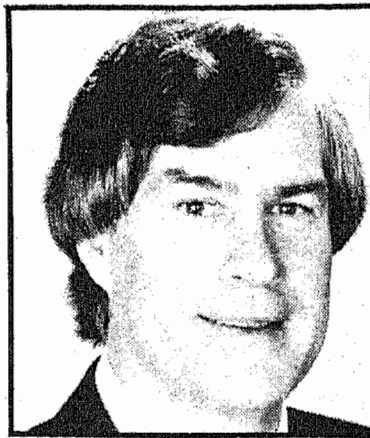
In his speech, Professor Marjoribanks said that some interim funding, possibly for two years, might be made available by the Commonwealth government to assist the University in any successful four per cent claim made by Academic staff, but that for General Staff no such funding would be forthcoming.

"In relation to the General Staff, a four per cent productivity increase has been estimated at approximately \$1.2m," he said. "It has been gaged that a successful four per cent increase will be equivalent to about 50 General Staff positions across the University, with approximately 20 positions being lost from the faculty areas of support staff, with other positions being lost from the service staffing budget in the registry, the Barr Smith Library and other service areas.

"For academic staff, the four per cent means about twenty lost academic positions costed at the top of the senior lecturer scale."

Professor Marjoribanks said that the Commonwealth government had indicated that in the 1989/91 triannium (three year budget) there would be a one per cent reduction in the University's recurrent grant.

"We are therefore facing a difficult financial situation. While we strug-



Professor Marjoribanks

gle with these financial difficulties we must continue to look to the future development of the University."

The Registrar, Mr Frank O'Neill, said the specific areas in which cuts would be made had not yet been determined.

"There are a whole range of practices that the University is looking at in order to cope with the cuts," he said.

"I think there is a certain disappointment (within the University) that people will have to work harder at a time when this University has made itself more efficient over the last eight years.

"It will be difficult for all of the University, not just the departments. As a community, the University is going to be under stress," he said.

"We are currently asking departments to bring forward plans so we can develop strategies to help them cope."

Mr O'Neill said the staff changes would be implemented from the beginning of 1989.



# Euthanasia Bill for Parliament

by Mara Blazic

It is only a matter of time before voluntary euthanasia becomes legal.

It isn't a question of "if", but rather "when", says Mr Bill Mettyear, member of the S.A. Voluntary Euthanasia Society.

"This is a real issue and eventually it will be legal in all civilized countries," he said.

Mr Mettyear was speaking on behalf of the society which is holding a free display at Speakers Corner in Old Parliament House at North Terrace.

Voluntary euthanasia (V.E.) means the inducement of a quick, painless death at the request and in the interests of the person concerned. It is an emergency exit for those suffering from a distressing terminal illness which makes life intolerable.

The display which was opened on Monday, April 11, presents the V.E. society's view that voluntary euthanasia is morally right and is desperately needed in certain circumstances; that objections on practical grounds can be met by stringent safeguards; that those who object to V.E. on moral grounds can face death in accordance with their personal beliefs - this same freedom should be available to those in favour of V.E.

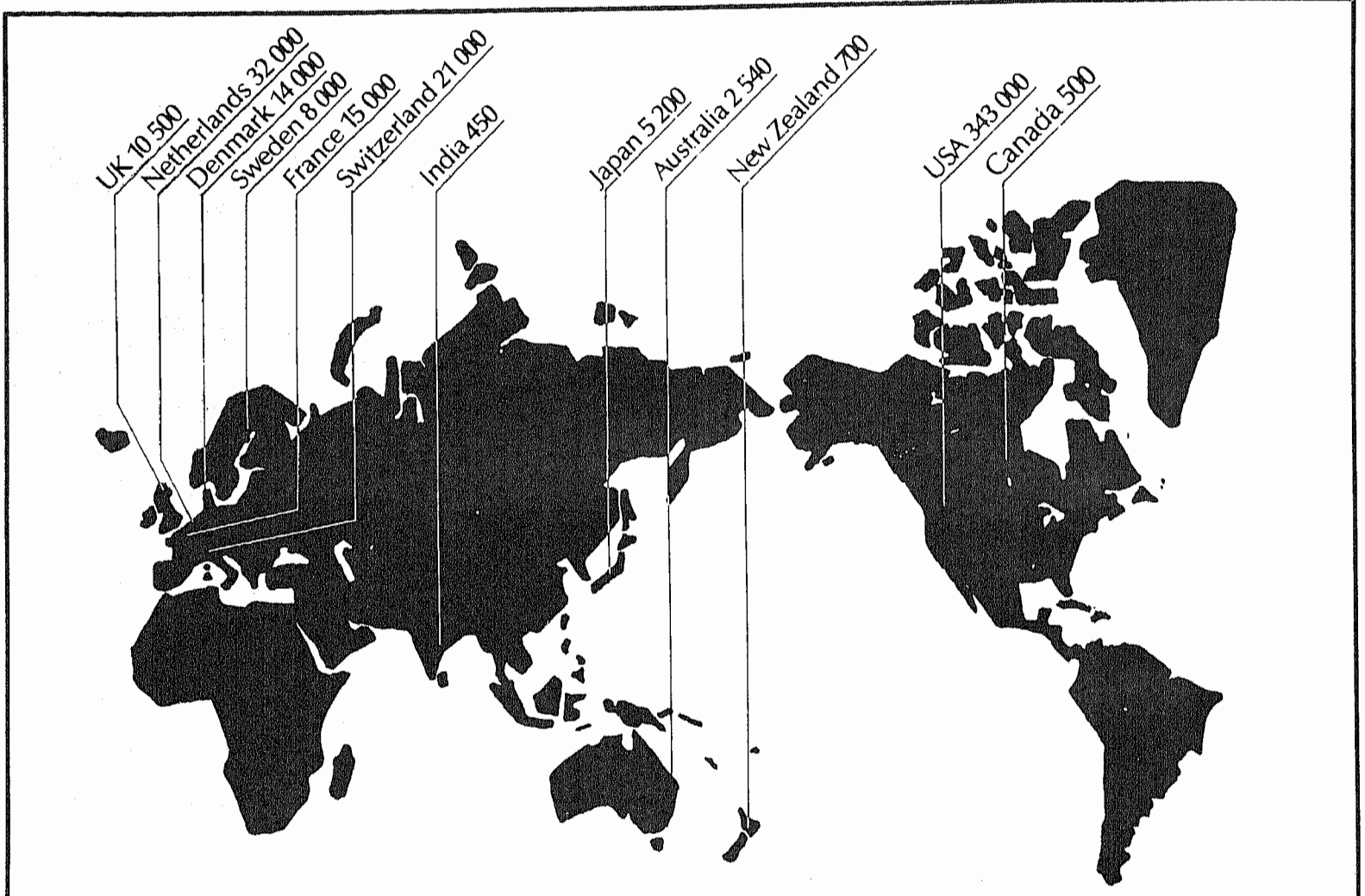
"We want to introduce a Private Member's Bill at the first parliamentary setting of the next elected S.A. Government," he said.

"It is difficult to persuade the present Government to pass legislation because they've gone through enough controversial issues.

"But strong numbers will eventually persuade our politicians of the justice of our cause."

Mr Mettyear realizes there is strong vocal opposition to voluntary euthanasia, but he has answers to silence the critics. Because the euthanasia is voluntary, patients have the right to say no.

"It is fine for people to say they should live until God calls them -



World incidences of euthanasia

they have a choice whether they want to live or die."

And what about the others who say euthanasia is no different to murder? "Euthanasia does involve killing but it is not murder.

"Murder is a violation of a person's right to live. V.E. is deliberate intervention of a person begging to die."

He said prolonging life results in a complete loss of human dignity.

"It is wrong to deny someone the right to die."

He said nursing homes prolong life and he "certainly didn't want to end up in one".

"Life is not worth living if one is forced to live - everyone should have a choice."

And the AIDS sufferers? "This is a tragic example but as their illness progresses, they have to compare their condition with the chances of a

cure," Mr Mettyear said.

"If they want to live, fine, they have the choice, but it should not be a criminal offence for someone to put them out of their misery."

Euthanasia is at present a criminal offence in S.A. and in a major part of the world, except the Netherlands.

There, 6000 people choose voluntary euthanasia annually.

A precedent was set in the Sup-

reme Court in 1984 that only doctors are allowed to end a patient's life - their action isn't punishable by law.

Mr Mettyear said the V.E. Society would like similar legislation for S.A.

"But we'd like to see it passed through parliament and not set by a court precedent."

## VC supports reintroduction of tertiary fees

Vice-Chancellor of Melbourne University, Professor David Pennington, has publicly supported a re-introduction of tertiary fees.

Professor Pennington said that charging fees would allow institutions to expand.

Professor Pennington sees fees of up to \$1,000 a year as acceptable for undergraduates. He says that such fees would; "...Encourage young people to commit themselves to first degree work."

He said that he recognised the need for, "...Safeguards to make

sure people with economic hardship are not excluded."

Pennington believes one such 'safeguard' would involve the Government offering tax concessions and other incentives to business to encourage the sponsoring of students.

However, students in higher degrees (e.g. postgraduate degrees) should be charged up to \$14,000 a year as they, "...have the chance to link a commitment with employment."

## Lecturer on Arts committee

by Cathy Gadd

Adelaide University English lecturer, Mr Andrew Taylor, has recently been elected as the first "independent artist representative" of the South Australian Government's Arts Finance Advisory Committee.

Mr Taylor said that the appointment was unexpected although he had previously been involved with the Arts Committee and a member of the Australian Literature Board Council.

He said that the structure of administering Arts funding was complicated and would possibly

take a few years to fully understand the numerous mechanisms involved.

The Committee consists of Rod Wallbridge the accountant Chairperson, a representative of the Treasury and two representatives for the Department of Arts.

Mr Taylor's appointment introduces the first member of a non-accounting background into the Arts Finance Advisory Committee.

Mr Taylor said that despite the fact that he is the sole representative with Artistic rather than financial decisions at heart, "the other members have a genuine interest in Arts

and not just finance".

The Committee is responsible for recommending allocation of funds to a wide variety of Arts groups including the State Theatre Company, Adelaide Festival Trust, Australian Dance Theatre, State Opera, Multicultural Artwork and Regional Art Centres.

Mr Taylor pointed out that the Arts Finance Advisory Committee exists to serve the Arts community rather than direct it, and to continue to do so effectively requires the trust and co-operation of members of the Arts community and industry.

## GRADUATION PHOTOGRAPHS

are being taken at Hammer Studios  
special discounts for student  
graduation photographs  
simply ring our Studio ASA?  
to make an appointment

**HAMMER STUDIOS**

6A RUNDLE MALL

(From King William Street end)

PH. 212 2412 or 231 2897

## More rocks than docs in Soviet Union

Alarming statistics show there are more rock musicians than doctors in the Soviet Union.

The past few years have seen an enormous increase in the number of musical groups - more than 106,000 - employing a total of 1,300,000 musicians.

These figures were published recently in Pravda, the Communist Party daily newspaper.

But this increase in aspiring artists has opened the way for a booming blackmarket industry.

Police investigations show that about half of the equipment and instruments brought by rock groups were from black marketers.

Squads of anti-fraud police across the Soviet Union are making a swoop on the flourishing music industry.

At the moment, they're on the look-out for half a million "hot" electric guitars.

"They deal in forged documents, in substituting one type of equipment for another, and in inventing extra components," the paper said.

Other black markets in guitars, Moog synthesizers and amplifiers existed at the Moscow City Council, at a restaurant in Minsk and at a second-hand shop in Orel.

"Criminals have been sentenced to various terms of imprisonment," Pravda said.

This rise in rock's popularity follows Mikhail Gorbachev's "glasnost" policy which has encouraged once frowned-upon musicians to perform Nuke-Aid, a charity concert for the Chernobyl victims.



# The fight for independence

By Peter White in New Caledonia

Standing in the middle of a cow paddock, near the outskirts of the township of St Louis several kilometres from the New Caledonian capital of Noumea, stands a French army tank.

It is manned around the clock by French soldiers. Its job — to protect the herds of a European French farmer who, according to well informed local sources, sells the best milkshakes in the southern hemisphere from a curbside kiosk just off the main-road to Noumea.

It is there because the local Kanaks — who claim that the land is rightfully theirs and that they need it to grow food for their families — have allegedly shot at some of the farmer's cows.

New Caledonians are predicting a repeat of the violence which rocked Noumea in 1984-85 as pro- and anti-independence forces gear up for respective protest campaigns in the lead up to the French presidential elections later this month.

It is now that the indigenous Kanaks (around 42 per cent of the population) who want independence from France and the return of all land to customary Kanak ownership believe they have the best chance of making an impact on French public opinion.

Conservative Caldoche leaders, the descendants of the original European French settlers who dominate the economy and politics of this French overseas territory, are determined to counter their every move.

It is a conflict which at times takes on a surreal character. The cow-tending tank is but one example.

Consider the strange case of the "last Mohican" affair, a controversy triggered by the recent publication of an open letter to French president,



Riots in Noumea

Francoise Mitterand, from Kanak leader Jean-Marie Tjibaou. One phrase in particular seems to have excited the territory's anti-independence media commentators and their supporters in the bars and side-walk cafes.

Mr Tjibaou wrote to put on record his hope that Mr Mitterand (a socialist more sympathetic to the independence cause than his right-wing opponents) would be re-elected — "It is my wish that you will again represent all those committed to human rights and to a progressive image for France" — even though he would not be voting for him. Mr Tjibaou's FLNKS party is boycotting the elections by way of protest.

But it was his suggestion that his people, the Kanaks, were in danger of becoming the "last of the Mohicans of the Pacific region" that caused all the fuss.

The outspoken, though anonymous back-page columnist of New Caledonia's daily "Les Nouvelles Calédoniennes" (he/she goes by the nom de plum of l'affreux Jojo, a colloquial expression which translates as "the horrible Jojo" and is used to describe a big mouth or a know-all), suggested that since the letter was written in the week leading up to April the 1st, it must have been an April fool's joke.

One reader had already rung,

Horrible Jojo claimed, to say that he and his friends were so moved by Mr Tjibaou's heart-rending appeal that they were setting up a society for the protection of Mohicans and other such endangered species.

Is Tjibaou suggesting that France is committing genocide of the Kanak people, Jojo asked. "But surely we must work out who are the real Mohicans in this affair. They clearly can't be the Kanaks because statistics show their numbers are ever on the increase thanks to the benefits of modern medicine.

No, surely the Mohicans can only be the FLNKS because indeed their numbers have proved to be rapidly in decline (the right-wing seeks to explain

the higher than expected turn-out for last year's referendum on independence which the FLNKS boycotted as a sign that their influence is waning) and in that sense Mr Tjibaou has real cause for worry."

But that was only the preliminary skirmish. In the next day's paper, another columnist took up the theme, suggesting that the FLNKS leader, in sending an open letter but declining to vote, had indicated that such open letters ought to replace the democratic process of going to the ballot box and casting a vote. "The advantage of an open letter is, as its name suggests, you don't have to open it, and that must be convenient for one whose major occupation (Mitterand) appears to be listening to the grievances of an 'indian' chief who advocates the way of peace while threatening to go on to the war path.

"But really, one ought to ask why Mr Tjibaou hasn't taken his 'Indian' argument to its logical conclusion. Instead of sending an open letter he ought to be sending smoke signals."

Inspired by this, the paper's cartoonist depicted Mr Tjibaou with a feather in his hair, waving a rug over a smouldering fire. A speech balloon to one side suggests, "That's a great message chief, just as long as it doesn't run into a cyclone."

There doesn't seem to be any possibility that the other obvious American Indian cliché would suggest itself: smoking the peace pipe.

(Fenimore Cooper's celebrated historical novel, "The Last of the Mohicans", set in the early days of European settlement of America, tells of the tragic story of an Indian brave who is the last surviving member of his tribe.)

## Election results -

### AU to affiliate, Gamtcheff wins Board

by Sally Niemann

The Adelaide University campus has voted to affiliate with NUS. Michael Scott, President of the NUS, South Australian Branch, said the referenda to affiliate had been a massive win.

"We ran the campaign on education issues and the ramification of the Green Paper," he said.

"This demonstrates that students are concerned about education issues and they want something done about them.

"They have made a choice and now it is up to NUS to show we are a student union that will work on student issues, specifically education."

The Affiliation referenda result was 1092 - Yes, 162 - No, informal - 36. The second referenda (regarding policy) result was 1029 - Yes, 100 - No, informal - 158.

The by-election saw a large number of students turn out to vote. 1328 votes were cast, the average for a by-election in past years being 300 - 500.

Mark Gamtcheff has been elected to Union Board. He received 516 votes, his closest competitor being Andrew Lamb, who received 416.

Lisa Forrest and Mark Gamtcheff have been elected to the Education/Services Standing Committee and Annabel Kain won her position on the Activities Standing Committee with 395 votes.

These results are final provisional results only.

Students' Association President, John Ridgway, said he was delighted to see such overwhelming support for the referenda and pleased with the high voter turn-out for the by-election.

Union Board vote counting had to be stopped mid-way last Thursday night when Returning Officer Henry Sylvester discovered that eight non-students had attempted



to place votes during the by-election.

"This is extraordinary considering that people are not eager to vote when they are students," Sylvester said.

One of the eight non-valid votes was a not-so-funny 'joke' vote that had managed to get through two of the three checking stages of the vote count.

Another problem occurred during the vote count when the Returning Officer received an official letter of objection from a Union Board candidate complaining about the election conduct of another major candidate.

Sylvester said he couldn't comment on this until his official election report had been made to Union Board.

## Australia a 'yes sir' nation

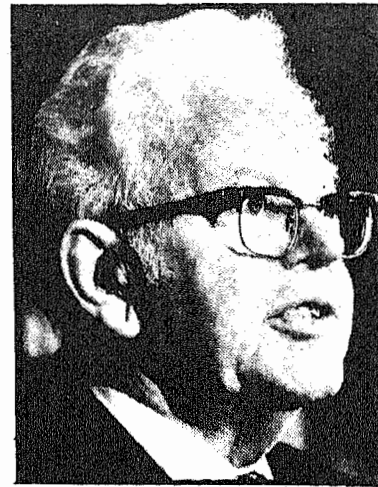
by Richard Ogier

Australia has a unique capacity to alter radically the approach of world governments towards peace, according to scientist and statesman, Sir Mark Oliphant. Speaking on campus last week, Sir Mark said that if Australia threw off its secret service, secret foreign bases and its military secrets, many countries would follow.

He said that Australia's geographic isolation meant it could readily adopt a purely defensive military posture.

"Australia is unique for the fact that it has no land frontier with any other country to complicate its international politics. If our defence force was organised so as to protect only our shores, that would show the rest of the world we had no desire to wage war outside of our own territory," Sir Mark said.

"I believe myself that this is within our power, that if Australia started such a movement for openness it would spread." But the political will, said Sir Mark, was lacking.



Sir Mark Oliphant

"Until the First World War Australia had a reputation for bold politics and economics ... it's thrown all that away. Australia is now an economic colony of Japan and a political colony of the USA. It has no will any longer to develop relationships of its own

with other countries.

"It has become a 'yes sir' nation."

Sir Mark, who worked on the atomic bomb project at Los Alamos during World War Two, said that despite the "pathological effect of nationalists" like Mrs Thatcher and Colonel Oliver North, openness was the only route to better international understanding and peace.

"Few other than the armed services and governments have any faith in secrecy any more."

Sir Mark said technological development had made military and political secrecy a thing of the past. He said that space satellites used for spying could see the earth's surface in blocks as small as ten centimetres.

All that occurred within buildings, beyond the reach of space satellites, could be readily discerned by other means.

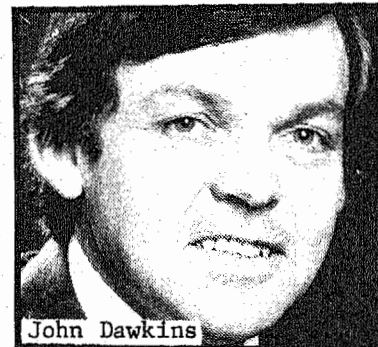
Sir Mark, who now lives in Canberra after spending much of his life in Adelaide, was speaking as a guest of the S.A. branch of the Australian Institute of International Affairs.

## Student loans increase

The introduction of the Federal government's \$250 administration charge is held responsible for an increase in the number of loans taken out by students in 1987, according to a report documented by the Australian and New Zealand Student Services Association (A.N.Z.S.S.A.).

The report states that student loans have increased by more than 80 per cent.

Rough estimates of the figures involved indicate that institutions lent over \$6 million during 1987, an increase of approximately \$3 million, when compared to previous years.



John Dawkins

A high percentage of loans were requested by first year students.

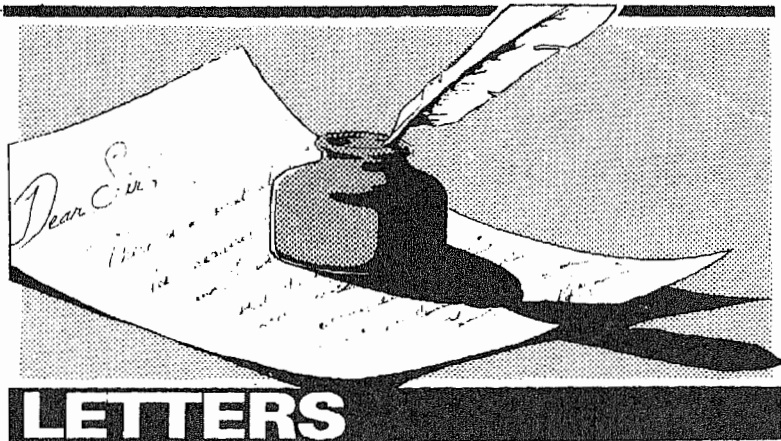
Spokesman for the association, Mr Vince Callaghan said that the sur-

vey was formulated as the basis for a formal submission to the Minister for Employment, Education and Training, Mr Dawkins.

Institutions are experiencing difficulties in the processing of loans requests due to staff shortages, the staffing levels are simply not high enough to cope with the student requests for financial assistance.

The report urges that students be made aware of their eligibility for Austudy, thus relieving much of the demands on SASP funds. The recommendations of the report indicate that the survey should continue to monitor the effects of the administration charge.





## 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).

## Bleak Hearts

Dear Editors,

I was most impressed by Dino Di Rosa's review of my new collection of stories *Bleak Rooms*. Although Dino mailed many of his reviews to me last year, seeking my opinion of his talents, I have to say that this was easily the best written, most entertaining and most passionate.

I've always felt that the best reviews are those written from the heart: those powered by either extreme love or extreme hate. The one puzzling thing is what Dino found to hate in my mild-mannered book. I can understand a reviewer not *liking* it (although no other reviewer in Australia *hasn't* liked it) but what is there to hate?

But then Dino seems to hate many things: certainly the Adelaide Review, and perhaps even neatly trimmed hedges in Burnside. Unfortunately, spite, even when an art form, always says more about the reviewer than it says about the book under review.

Among the many things we all learn in writing, as in reading, are unpalatable truths about ourselves. I hope that on sober reflection Dino will use his brilliantly spiteful reviews a mirror for the conflicts in his own heart. For, to paraphrase Solzhenitsyn, the border between good and evil does not lie between Goldsworthy and Chekhov, or even between Burnside and Blair Athol - but runs down the middle of every human heart.

Meanwhile thanks for the publicity, even if it goes no further than campus. As Chekhov once said (when he wasn't writing stories about the rising Russian middle-class, often with doctors in them): 'abuse is the sister of advertisement'.

Peter Goldsworthy

## Sexual abuse

To the editors,

Last Thursday night, a female student was raped on campus whilst returning to her car from the library. This incident has gone unreported, as do many other attacks of this nature. The result of this is that the majority of women students and staff are unaware of the high security risks on campus.

It is vital therefore that the University administration and the Students' Association launch on-going campaigns to make people aware that the campus at night can be very dangerous. Awareness of the security measures available is also needed. Many students for instance are unaware, including this victim, that they may be escorted by a security guard across campus at night.

Further security measures must also be taken by the University. The campus carpark should be deregulated in the evening so students do not have to walk long distances to their car. Lighting on campus must be increased so as to prevent dark areas where attackers can hide. The security team must also be improved by rostering on at least one female officer at all times. This will give female students an approachable person at security at all times.

It is not desirable that women become very scared on campus at night, but rather that they are aware of the possibilities and can take their own personal security measures.

Yours faithfully,  
Gaybrielle Cotton  
Convenor, Women on Campus.

## Crimes of the Union?

Dear Richard and Sally.

(Regarding Promotions/Activities Manager, Barry Salter's response to Graham Lugsden's article *An Arts Fest's best and worst*, *On Dit* March 28)

Right, justification time. I was intentionally unprecise in the article, because I had no desire to land myself in the legal poo, and because I did not think that the Union wanted their mistakes made public.

Any road, they obviously do, so here we go:

(1) The first was the very public embarrassment of neglecting to tell Patricia Leventon (*Molly Bloom*) that she was unable to perform the middle part of her season at the Little Theatre, because of Skulduggery and co. The Union will argue that this was not their direct fault, but nonetheless any administrator worth his salt would have made every effort to fully acquaint each performing group with the unique requirements of performances on campus.

Having the episode highlighted in *The Advertiser* did little to further the image of the University (of which the Union is a part) in the wider community.

(2) The more serious problem, and of much greater concern, was the unfortunate treatment of the University's own theatre company, the Theatre Guild. It will be remembered that in the 1986 Festival, the Guild presented one of their most successful and acclaimed productions, *Ring The Bell Softly, There's Crêpe On The Door* in the Little Theatre. Immediately after this run (ironically, some nights had to be abandoned because of intrusive noise from other Union events - do they never learn?) the Guild provisionally booked the Little Theatre again for this year's Festival. (No official forms were ever sent to the Guild to confirm this booking, incidentally).

Then the Union *lost* the booking. The building had been re-booked for the *Molly Bloom* people. The healthy gate of a Festival production went down the drain and the Guild's Jubilee Season had to be re-jigged at the eleventh hour. There was no apology from the Union, other than the offer of the Gallery or the Bistro as alternatives.

What has happened to the 'priority' system of booking for the Little Theatre, which gives preference to internal companies (e.g. AUDS, Footlights), then associate companies (the Guild) and only then exterior companies? What has happened to the practise of at least six years' duration, of calling all regular users of the theatre together at the end of the year to discuss the next year's bookings?

It is disturbing to note that the Guild will be considering a motion at its next meeting to close itself down. It is also disturbing to note that *Molly Bloom* would have paid external fees for the Little Theatre hire, whereas the Guild would only have paid associate fees.

These episodes soured what was otherwise a successful Festival participation by the Union to the extent that I was prepared to opine that the Festival might take over our venues in 1990. Perhaps that would actually be preferable to letting the Union stumble in public again.

Yours,  
Graham Lugsden,  
*On Dit* Contributor.

## Engies again...

Dear Engie Yobbos,

I do not piss, I urinate. I do not fart, I flatulate. I do not get drunk, I just get the tiniest bit inebriated.

I still think the University would be wise to separate the Engineering Department from the main campus, to allow the creative and useful work of the humanities faculties to continue in academic peace.

Peter Subine said in his letter (*On Dit*, March 28) that the human race could not survive without bridges, dams and roads. I should perish with my romantic poetry and philosophy rather than live in a world made of concrete alone.

Yes Angus McGillicuddy, I am a virgin, and proudly so. In fact, I challenge you to give me a reason why I should not keep my maidenhead, while all you men are so uncouth and insensitive.

Yours modestly,  
(Miss) Celeste Chalfonte

## Silly, Peter

Dear Editors,

Well done Peter Sabine! After spending three paragraphs highlighting the injustices of Celeste Chalfonte's prejudice towards the Engineering Faculty, he writes another two paragraphs outlining his unjust prejudices towards the Arts Faculty.

How sensible.....

Evan Smith  
Electrical Engineering.

P.S. Peter - as you assumed Celeste Chalfonte did not gain enough marks to do Engineering, may I also assume that you did Mechanical Engineering because you didn't get the points to do Electrical?

## Dentists bite back

Dear Editors,

This is being written in reply to some grossly inaccurate allegations about the dentistry faculty alluded to by Joseph Carney in the *On Dit* issue of March 28. The total ignorance of this man is astounding, and it is even more astounding that he allows his delusions to be included in an attempt to put forth a serious case.

Firstly, he refers to the "amazing" expenditure allowed for dental teaching, as opposed to, say, medicine. The figures used were raw, and do not reflect the whole story. And, Mr. Carney, the FACTS are that dental students in their clinical years spend an increasing amount of time actually *treating* a large number of patients. It is necessary for students to perform treatments under close supervision - perhaps you would like to be treated by an unsupervised student! Supervision requires a relatively large proportion of tutors to be present in clinics. But even so, there is a problem of understaffing - it is not uncommon for students with patients to have to wait for unacceptable time periods for a tutor to be free to assist them.

Dental students also have to contend with forking out large amounts of their own money for expensive textbooks, clinic coats, equipment, as well as having to pay the Uni Administration fee and the full Union fee (from which clinical year students have little opportunity to benefit, and which senior medical and Ag. science students only pay a part).

Mr. Carney also reveals his deficient knowledge when he refers to dental research as being limited to toothpaste Research in the dental faculty is much more diverse and important, varying from studies on cancer, genetics, new materials and techniques to improve dental treatment for the public, forensic science, and studies on degenerative aging changes, to name a few. Furthermore, the standards of undergraduate and postgraduate teaching in the Adelaide faculty, as well as the numerous research departments, are considered amongst the best in Australia, with many departments receiving worldwide recognition. All this can only enhance the University's reputation. Thus, to support the dismantling of the faculty is ludicrous.

Also demand for dentists is not low. In fact, recent studies show there is a steadily increasing demand for dentists in Australia.

All I can say about J. Carney is that, if this is the standard of research he will be using as a practising lawyer, I definitely

## Complete Wankers

Dear Editors,

In response to all and sundry (Chalfonte, The Beery Eng. Stud., The Philosophical Road Builders).

- Are you all complete wankers? Do you really think you can behave like this, when you leave the mighty walls of the beloved Adelaide Uni?

- First person you'll deal with will be pretty average - (you know hasn't been to Adelaide Uni), won't really give a fuck whether you were a yobbo Eng. Stud. or a fabulous bridge building philosopher.

Unless you all intend to remain vacuum sealed and virginal I suggest you stop thinking the world revolves around thou and get on with life.

Duncan C. Archibald  
Faculty of Life

## Who Cares

Dear Editors,

I find it very hard to take the opinion of someone who irons his boardshorts seriously.

Andrew Johnson,  
(Elec Eng)

P.S. Celeste and Peter, who really cares what other students do in their spare time?

## Ag Science Elitists

Dear Editors,

Oh work, work kiddies. This purile little argument between engineers and art/economics students is really beginning to crawl right up my colon.

We are the most elite faculty on campus. 'Peripatus' Agricultural Science. P.S. It is obvious to me that 'Celeste Chalfonte' is a fabrication designed to infuriate the Peter Subines of the world. Rational people would not even consider it seriously. So there.

won't be seeking his services! All faculties in the University are suffering from insufficient funding, and it is only natural that one should wish to speak out about such a situation. But to try to do so by denigrating another student faculty is totally low and repugnant!  
Yours sincerely  
Maria Bikos  
Vice-President Dental Students Society

## Union pollies out!

Dear Editors,

So yet another year has come around, and the usual (plus a few new) faces run us the same shit and crap stories about their devotion to the student body lest they be elected for the Union. Ha! The litany of crap is enough. We had to endure their putrid pictures in *On Dit* last week, expounding all this sentimental bullshit about 'us', the student body.

I refer in particular to the ones we see over and over again, but who burn out and come back for more next year. "Oh yes Mr Employer, but I was on the Union Board at Uni..." Get the picture students? Little social climbers who you wouldn't give the time of day, unless you comprise the handful of idiots who make up their votes on election day - albeit their friends in life.

Miss Alicia Videon is particularly guilty of this kind of philosophy, and having to endure her in lectures and other 'close contact' hours with her, it doesn't take long to figure out what a snob she is.

If you want to hear a different side to her student politics philosophies, just stand nearby when she tells her little friends 'how much' the position on the board means to her.

Then there's Mark Gamtcheff, who is perhaps at the equal pinnacle of social apathy as the abovenamed girl. He has proven this time and time again.

The name of idiots running is as long as the list on the ballot sheets, and in order to do yourself justice DON'T VOTE people! Screw them! They sure as hell screw you every year! I bear equal malice to all the people running, and in summary, student elections make me SICK! Have a look at the 'committees', clubs, associations, etc, that the candidates have all run on before, and you will quickly understand that it is a small selection of morons that are on everything, since they are the only ones who run... So don't vote for any of them, and don't give anyone satisfaction!!!  
Wankers....

Phil Allen,  
Economics Student, 2nd Year

## 'Out-of-Touch' University

Dear Eds,

If there were any competition to nominate the most conservative, backward, behind-the-times, traditional, irrelevant, archaic university in the world, I would gladly nominate the University of Adelaide.

Being familiar with the calendars of some of the Universities in California, New South Wales and even Flinders University, I can now compare subjects offered mainly from the faculty of Arts. In English, Flinders University was offering modern novels like "One Flew Over the Cuckoo's Nest" ten years ago. Today, the most modern play or novel offered at Adelaide University is "Under Milkwood". The English Department is very traditional and conservative compared with other Universities.

I studied first year Philosophy, the most modern theory we studied was English Philosophy from sixteen hundreds. At least, Flinders offers Oriental and Indian Philosophy. The Department here is run entirely, with the exception of one Catholic, by materialistic-minded, dogmatic atheists, so one cannot expect to learn anything meaningful about mysticism, spirituality or the meaning of existence.

In many subjects like History and Philosophy, everything taught, especially in first year, is based on Western Civilization, implying that Western Civilization is superior, which would be a typical attitude of the majority of fourth-rate British lecturers we have to contend with.

It is also the total lack of openness to new or alternative ideas which infuriates me. In Classical Studies, they would scoff at theories of Atlantis when concepts of previous civilizations are not really that hard to believe. In Psychology, they would scoff at E.S.P. or Pure Psychology. In Politics, they would scoff at anything which is metaphysical or spiritual in nature. The list could go on. In actual fact, the emphasis of attitudes of 'rationalism' and 'materialism' are concepts of the seventeenth and nineteenth centuries, not the twentieth. The overemphasis on rationality, materialism, empiricism and Marxism has neither made the world a happier and more redeemed planet, nor has it addressed the deeper, more meaningful issues of life.

T. Bradford

## Economics Department O.K.

Dear Editors,

I write with reference to the "Student Slams Eco. Dept." article in the last *On Dit*. To sum it up - what a load of trash.

It appears the author (who is too ashamed to put his name to the article) is just pissed off with society, because he or she isn't talented enough to make anything of his or her life in this world. The same goes for most socialists. They just want handouts. But give them something, and they are the last to actually share it.

To accuse the Eco. Dept. of being totally right wing is naive. Of course economics is mainly about people's views and theories, however many differing ideologies are taught and discussed.

To label these all left or right wing is also superficial. Economics is not just politics. As for your argument that the department churns out graduates "compliant to the practices and principles of the private sector", isn't Uni supposed to equip graduates for the workforce. If not, you've got me beat.

However, I must say the article was humourous. To blame economists for the erosion of top soil in wheat production is novel to say the least. Silly me, I thought it had something to do with farming. I presume the author would not contribute to this economic wrong by eating bread!

Such people should go to the Soviet Union and live where you can find so called equality and allow the rest of us to bow to the fascist regime of the Economics Department. Not everyone in this department idolises Alex P. Keaton and most of us analyse and question any theories presented to us. We don't make inaccurate generalisations as the author has.

One final comment to make the Socialist guinea pig cringe, "Greed is good, Greed is right, Greed works!" Face it, money motivates us all.

Have a nice day,  
Future Successful Economist.



## Self protection in a violent society

When a spate of rapes occurred in Israel, Golda Meyer's Cabinet suggested there be a curfew placed on women in order to ensure they would not be out after dark and thus liable to be attacked.

Golda pointed out that since it was the men who were doing the raping, why shouldn't the curfew be placed on men.

Needless to say, a curfew was not enforced.

The news of a rape on campus caused a number of comments along the lines of 'women shouldn't be wandering around campus that late at night anyway'. Well, this is pretty obtuse.

Restricting people's lifestyles is something University communities claim they never do. But the gap between

## On Dit

### EDITORIAL

reality and the strength of some people's imagination is wide.

It would be wonderful to be able to say everyone should be able to wander wither and when they like, but the reality is that no-one can be guaranteed safe

passage from muggers and sexual assaulters.

So we rely on our own abilities to avoid such situations, and on others to attempt to keep such beserkers at bay. The extent to which any organisation can protect an individual is questionable.

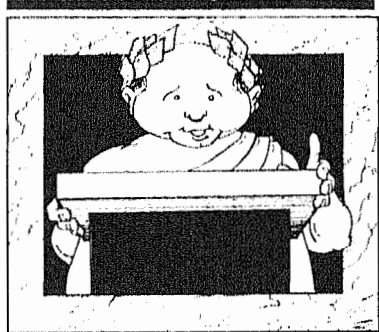
Women are raped in their own homes, sometimes by their husbands. How can you prevent this?

Perhaps the best one can do is to be aware of the dangers and understand that rape, or sexual assault of any kind, is purely an act of violence and must be dealt with as such.

The world is a beautiful place - it's the people who are ugly.

Sally Niemann

# How safe is SA's heritage ?



### FORUM

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

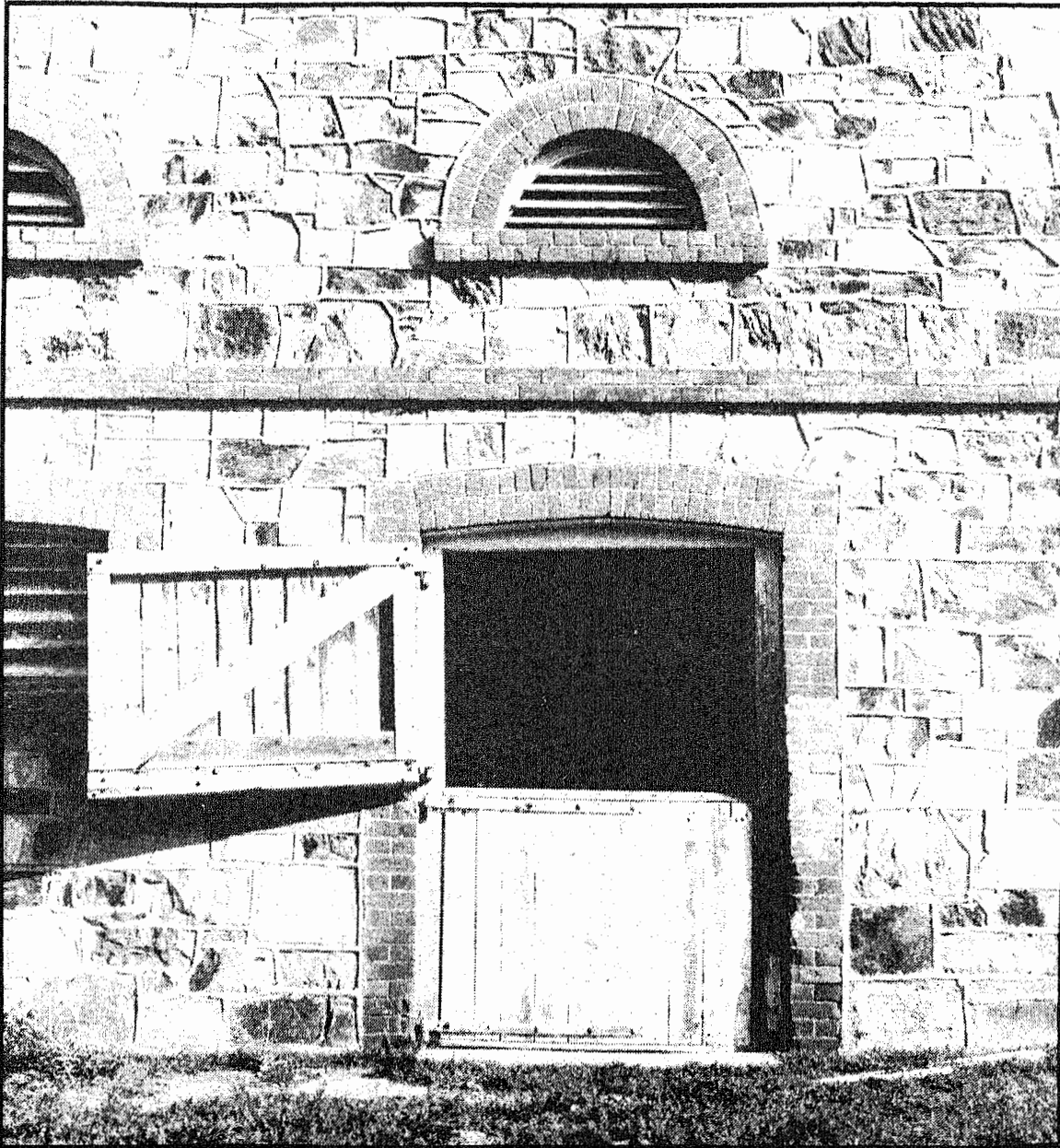
**This week is National Heritage Week and the tenth anniversary of the South Australian Heritage Act. BARRY ROWNEY, Lecturer in History and Theories of Architecture at Adelaide University, looks at the legislations strengths and weaknesses and its ability to save this State's heritage.**

When the Government introduced the South Australian Heritage Act in 1978, there was much rejoicing — from National Trust members and the general public alike. At last we thought we had legislation with teeth — a way of controlling the destruction of our heritage. Ten years later we look back, and take stock of just what this legislation and the Government has achieved. There are a number of points which need to be considered.

It is obvious now that when the Act was drafted, the Government had little idea of what heritage was all about and the implications of legislation. As time has passed by the Government has learnt little, and still tends to react against the notes which the legislation imposes rather than accept the rules in the manner in which they were drafted.

For example, from the very first Interim List to the present day, the List has always been submitted to Cabinet for approval, thus giving the Government an advantage, not available to anybody else, of withdrawing items before they are gazetted without having to go through the objection system.

From the first Interim List "Townsend House" at Brighton was withdrawn before being gazetted, because the Minister, on advice from his Department, knew that the use of the old building would soon be reassessed with the possibility of demolition. In spite of the efforts of the State Heritage



"A" Block at Yatala Prison - destroyed in 1984

Photos courtesy of The Advertiser.

Branch, The National Trust and other interested people, the two side wings of Townsend House were demolished within the following year.

The most notable example of the Government's attitude to heritage was the demolition of "A" Block at the Yatala Prison. Following a long series of unruly and anti-authoritarian incidents, the prisoners finally set fire to their accommodation block.

The building was a magnificent structure of heavy bluestone walls, concrete floors and massive doors — built like a prison should be, to withstand abusive treatment and to confine unruly prisoners. The fire burnt the roof structure, as this was practically all that could be burnt in the building.

As an outward sign that the Government was doing something positive about its penal system, it was decided that the "A" Block — that supposedly outmoded and outdated relic of 19th century incarceration — should be demolished.

And, as we all know, demolished it was, despite architects' assurances of the soundness of the structure, and the simple measures that could have been adopted to bring it up to 20th century standards.

At this point it is necessary to highlight a misunderstanding of the State's heritage protective Legislation. The Heritage Act, in conjunction with the Planning Act, does not prevent demolition or development of heritage items.

The Legislation is specifically written to ensure that the heritage significance of a building is given due consideration, along with all other factors, when development decisions have to be made. So it can be argued that the Government did not break the law when it demolished "A" Block.

Neither did the Government break the law when, about 18 months later, it demolished the Newer Stables at Yatala — despite the assurances of the

Minister for Environment and Planning that, following the demise of "A" Block, no further demolition of heritage items would take place at Yatala.

The Newer Stables had to go, it is said, for security reasons.

But if the Legislation does not specifically prevent demolition, then it becomes a moral duty that those who make the decisions affecting our heritage should be fully acquainted with the significance of our heritage, and should be ready to listen and learn from those who are experts in heritage conservation in order to make the balanced decisions.

There is a further moral duty that those who make the rules and enforce them upon the general public (sometimes against an owner's will) should themselves be willing to accept the rules. In short, the Government should set the example to the public on heritage conservation.

Another area where the State Government could illustrate its commitment to heritage conservation, is in those developments which are the responsibility of the Commonwealth Government: Development to heritage items which are owned by the Commonwealth Government or which receive Commonwealth funding must have the approval of the relevant Commonwealth Minister.

The development at Signal Point in Goolwa which has posed a major threat to the Superintendent's Cottage owned by The National Trust, is a Commonwealth funded project. Being situated in a conservation area listed on the Register of the National Estate, this project should have been the subject of prior consultation with the Heritage Commission.

This did not happen, and the provisions of the Australian Heritage Commission Act were thus neglected.

It would be easy for the State Government to say: "This is not our responsibility — we cannot intervene in this Commonwealth matter". But surely, when this kind of action threatens the State's heritage, the State has an obligation to speak out, that is if it has a serious commitment to its heritage.

It must be agreed that in other projects around the State the State Government has done a good job. Many buildings in Government ownership have been conserved and are being used in an economic way. The Jervis Building — (the Mortlock Library) is a credit to the State Government, a gem in the City of Adelaide's heritage, and an excellent example of what can be achieved. But projects of this nature are not controversial. It is when opposing factors bring a building of heritage significance into thrust that the Government really has to show its commitment to the heritage cause. It is then that the Government's decisions can do so much good, or so much damage, not only to the building in question but to the whole conservation movement. In the battles of conservation who wants to be led like the Prince of Plazatoro, that is, from behind? We need a Government committed to heritage, up front and leading the way.

This does not mean that The National Trust can sit back and leave it to the Government. It is my belief that this is what happened in 1978 when the Heritage Act was introduced. The Trust has to be there to remind the Government constantly of its commitment, the commitment made when the Heritage Legislation was introduced, and to provide the expert knowledge when required, to enable the right decisions to be made.

**Barry Rowney is a Lecturer in History and Theories of Architecture at the University of Adelaide and is formerly Senior Heritage Architect, State Heritage Branch.**



Discontinuous Cranial Traits of Skeletal Remains from the Mahuna Region

The major difficulty facing students of this field is the unreliability of comparing one anthropologist's subjective view of his or her discovery with another's.

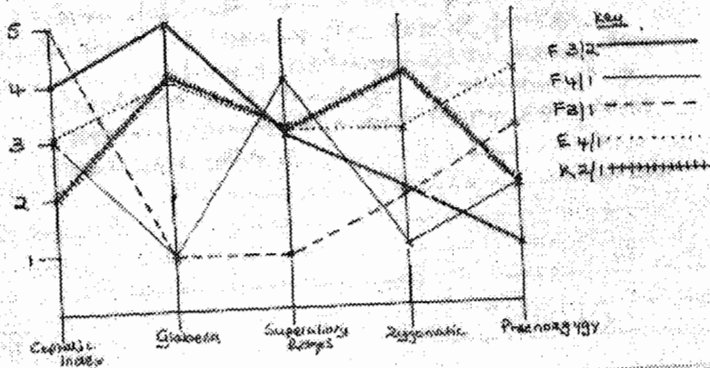
It is not necessarily helpful, for example, when a mastoid process is described by one expert as large, heavy, in comparison to what? Nor is it useful to be told the vault bones of one particular Mahuna crania are not thick. Does this then mean they are thin?

The need for some consistent & objective method of measuring the crania is therefore obvious.

I have chosen Courtney's (1978) study of Australian Aboriginal Craniology for just this reason.

Courtney has developed a uniform method of scoring each individual crania, making it easy to compare one with another, & thereby draw some definite conclusions.

This is the method I have used to develop the following graph.



Discontinuous Cranial Traits of Skeletal Remains from the Mahuna Region

For the purposes of this essay I have decided to concentrate on the study of Courtney (1978) on the discontinuous traits of the Australian Aboriginal cranium.

This is because, after careful consideration of the other studies available, (i.e. von Hüben (1908), Hogan (1932) and Hupert (1939), this was the most recent and thorough.

Also, Courtney uses a method of scoring the individual crania which makes it easy to compare effectively one to the other.

This, of course, is one of the major improvements to accurately assessing discontinuous traits, i.e. the difficulty of comparison due to subjectivity by the different anthropologists who may have made their discovery.

Hence the need for a more objective measure. Hence, indeed, my decision to use Courtney's method for both the crania and the mandibles.

The merit worth in this; it uses twenty uniform characters, each cranium is given a score, which can be anything up to sixty, depending on the also, shape and condition of the specimen.

The last table gives the results of my scoring of the discontinuous traits of various crania based on Courtney's method.

Character	F3/2	F4/1	F2/1	E4/1	K2/1
Cyphoid Index	3	3	3	3	3
Zygomatic Trigone	2	2	2	2	2
Prosthion	3	3	3	3	3
Mastoid	2	1	1	2/3	2

# Which essay about Discontinuous Cranial Traits would you rather read?

Whenever you sit down to write an essay, someone else is doing the same thing.

Inevitably, your work will have to compete for attention with theirs. And while original thought and thorough research can go a long way towards gaining that attention, good presentation is important too.

Indeed, good presentation is often what separates a great essay from a good one. Because good presentation doesn't mean an essay that is pretty to look at.

It means an essay that communicates well, and expresses a coherent, logical argument which flows smoothly from point to point. If you own a

Macintosh, your ability to write such an essay is greatly enhanced.

If you've never used a computer before, don't be put off, because the Macintosh is by far the easiest of all computers to use. You just point the arrow and click.

All the programs work in virtually the same way, so once you know one, you can use them all.

You can organise your thoughts, list points and sources, edit, rearrange and polish the essay in no time at all.

However, the really remarkable thing about a Macintosh is that you can include any illustrations,

graphs and diagrams from a .ny program quickly and simply.

With that final touch, your essay is probably done. To a standard at least twice as good as your usual effort, in half the time.

Leaving you free, perhaps, to sell the services of your Macintosh to other less fortunate students.

Because, while we frankly admit that a Macintosh costs a lot of money, it can also help you earn it.

Not only now, but for the rest of your life.

For further details, contact your university consortium representative.



**Discontinuous Cranial Traits of Skeletal Remains from the Mahuna Region**

There have been several studies based on the discontinuous traits of the Australian Aboriginal cranium, for example: von Hüben (1908), Lewellyn Jones (1939), Hogan (1932), Lellibore (1939), Cornstalk and Vicars (1970). However, I have concentrated on Courtney's study of Australian Aboriginal craniology, which includes an examination of the use of discontinuous cranial traits for the study of modern man (1978). The latter is a uniform method, based on twenty characters, similar to those used for cranial sexing, which helps to reduce the subjectivity of the scoring (Courtney, 1978). Each cranium was given a score, the maximum possible being 60. Similarly for the mandible, Courtney and Wellington used 12 characters for discriminating between Aboriginal and East Asian Mongoloid male mandibles (1971:80).

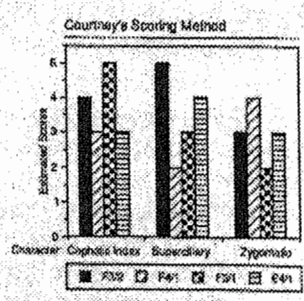


Mahuna gravesight locations

The published results for different regions of Australia take the form of percentage frequencies for each character observed in the population, making it difficult to assess individual crania, such as the Mahuna individuals, by their method.

I have assessed the Mahuna scores for the 20 characters as described by Courtney in his study (1978:35-61).

Two of the Mahuna male crania F3/1 and E4/1 fall closer to the Arnhem mean than the Coastal N.S.W. mean. The male Mahuna mean was 44.25, again slightly closer to the Arnhem mean for males. This could have been because of the characters which





## Beyond the travel brochures lies a network of simmering race ties

The racial politics of New Caledonia is set to erupt again across the world's front pages, writes On Dit's PETER WHITE from Noumea. But behind the major division between the forces for and against independence, lies a complex mosaic of ethnic interests.



Authorities confront peaceful demonstration in Noumea

New Caledonia is bracing itself for a new round of violence in the lead up to the French presidential elections later this month. Locals fear that any head-on collision between pro- and anti-independence groups may trigger a repeat of the bloody clashes that shook the capital Noumea in 1984-85 and catapulted its political problems on to the front pages of the world's press.

If the violence does occur, attention will once again be focused on the two extremes of Caledonian politics: the FLNKS—led pro-independence Kanaks who want a return of all New Caledonian land to customary Melanesian ownership and the ultra conservative Caldoche community, the descendants of the original white French colonisers who want to remain forever in the bosom of mother France and under the protection of her armed forces.

But a closer examination of the New Caledonian situation reveals that these extremes are part of a rather more complex mosaic of political and ethnic interests. Lying along a cultural and political spectrum between the Caldoche and Kanak extremes is a network of minority ethnic groups: Vietnamese, Indonesians, Tahitians, a large community from the Wallis and Futuna islands and smaller groups of Indians, Chinese, Japanese, Arabs, north Africans and French West Indians.

New Caledonia is, in effect, a hung parliament of the people; repeatedly called upon to vote about its future, it is roughly divided between the European component with 37 per cent of the population and the Kanak with 42. With around 20 per cent of the population, the ethnic minorities hold the balance of power.

In the past, their support of the Caldoche anti-independence position has been taken for granted. But where, in fact, do they stand on independence and is the Caldoche hold on their hearts and minds in any danger of weakening?

After almost five generations of settlement and a considerable degree of assimilation into the European community, the Vietnamese (1.6 p.c. of the population) and the Indonesian community (3.7 p.c.) are politically and culturally close to the European French. "I feel I belong completely as a Frenchman and a Caledonian," says Tran Van Hong, president of the local Vietnamese association.

"I have never been to Vietnam—my children and their friends have never left this country. "I have a very strong attachment to France, I wouldn't think of hiding that. My daily experience of life is French, the newspapers I read, the language I speak."

The Indonesians find themselves in a similar situation. "Certainly there is something of a movement among young Indonesians to rediscover their cultural roots, who try to be better informed about their cultural heritage but the younger generation, for the most part can't speak Indonesian—their identity is undoubtedly French," says Mrs Djoemadi, of the New Caledonian Indonesian association. Historically, however, race relations

haven't always been so cosy. Both the Vietnamese and Indonesians were brought out as forced labourers from around the turn of the century and worked in the mines under sometimes appalling conditions alongside the Kanaks. It wasn't until after World War II that they were granted freedom of movement and political and civil equality. And when some enterprising Vietnamese achieved success in the retail and trading field it precipitated a racist back-lash from extreme elements in the Caldoche community. Reportedly incensed that some Vietnamese were employing Europeans as shop-girls, they instituted a campaign of terror, dynamiting Vietnamese shops and vehicles.

Consequently a large number returned to North Vietnam in a French Government sponsored repatriation in 1969. The post Vietnam War years have seen a new influx of refugee Vietnamese whose command of French language and culture is much less sure than that of the established community.

But the conflicts of the past are no longer a factor in community relations, according to Mr Hong. Although, according to Mr Hong, "the Vietnamese are a very flexible people, whatever the system we will survive, our history is the proof of that", they have no doubt that their interests are best served by a continuation of the present political status quo.

"It's obvious that without the support of the French government, our standard of living would fall," says Mr Hong. "You have only to look to Vanuatu to see what could happen here. And certainly for the Vietnamese, being part of a great nation like France which is democratic, which is a free country, we know that our place, the coexistence of the minorities is ensured. Under another system, who can say what would happen."

But it is the Polynesian community (Wallisians and Tahitians)—arriving in the 1950s to work on a major dam project and now representing about 12 per cent of the population—who are the most volatile politically and who have posed the gravest threat to the political status quo. Though Wallisians and Tahitians are clearly differentiated in terms of ethnicity, they share the features of being culturally closer to the Kanaks than to the Europeans and of having a political centre of gravity in the Pacific rather than in metropolitan France.

In general, both groups are well down the socio-economic ladder from the Europeans: they live on the suburban periphery of Noumea with living conditions light-years away from those of the ritzy European areas so prominently featured in the travel brochures. Unemployment among the Wallisians is even higher than among the Kanaks.

The Tahitians are the only alien group in New Caledonia which systematically intermarries with the Europeans, local or metropolitan, as it has done in Tahiti over two centuries. There are virtually no marriages with Kanaks—a few recent well publicised marriages in Tahiti between local women and Kanak footballers who had become local stars are the exception which proves the rule. More commercially successful Tahitians predictably see their future lying with a European dominated New Caledonia.

"I couldn't say that the Tahitian community is 100 per cent against the independence movement, there is always differences of opinions in any community, but the overwhelming majority want New Caledonia to remain within the Republic," says Mr Terii Nahie, a successful businessman and president of the local Tahitian association. "They know that the day

independence came in, they would have to pack their bags."

And yet unpublished bridges with the pro-independence movement have been established, particularly through the protestant church in Tahiti, elements of which support Tahitian independence. As Jean Guiart, a French sociologist who has worked in the region for many years and who edits the Paris-based *Pacific Islands Realities*, argues "Tahitians are well aware that the same Europeans who despised them in Papeete looked upon them in Noumea as natural allies and treated them more or less as equals. The Tahitian knows well how to deal with the European establishment, using a lot of guile and social theatricals to make the former believe in their entire loyalty to France. They will maintain their ambiguous type of solidarity with the European community as long as it is useful to them, but are already careful of not going too far in this direction."

**"Locals fear that any head-on collision ... may trigger bloody clashes."**

But it is the Caldoche connection with the Wallisians (8.4 per cent) which is the most fragile. "The Wallisians can only gain from taking things, including jobs, from the Europeans," says Guiart. "Certainly the Wallisians have been pampered for political reasons but they still have the highest unemployment rate in the country. When they are recruited into the armed forces they are paid very low wages. In fact the Caldoche despise them and call them 'this cattle' as they called the Kanak

some time ago. The Wallisians know of this and their relations are getting to be colder."

The Reverend Father Segato Iau, president of the Wallisian association, endorses the view that Wallisian support of the Caldoche position is increasingly tenuous. He believes that the only stumbling block to Wallisian support of the pro-independence movement is the apparent insistence by the FLNKS upon a uniquely Kanak independence.

"In cultural matters we are much closer to the Kanaks than to the metropolitan French," he says. "There was a time, when the Wallisians first arrived here, when they wanted to become French, to model themselves on the European French because to become a civilised man meant becoming as a white European. But now things have changed, our concept of civilisation has changed, we don't want to become 'white' anymore. The Wallisians now recognise the strength of his own culture, that to be Wallisian is to be civilised."

"Certainly there has been tension between Wallisians and Kanaks, in some cases they detested us, but I think it's a matter which has its origins in politics—the Wallisians were seen as siding always with the whites. But I believe now that the Kanaks have only to reassure the Wallisians that they do have a future in this country, that their economic situation will be maintained, if they demand a New Caledonian independence rather than a Kanak independence, then they will immediately have our support."

"And because of our numbers—we are the largest ethnic minority—we would become a key factor, we can completely change the political balance. As yet there haven't been any formal overtures to us from the FLNKS but I believe it is only a matter of time."



# The lasting grandeur that is the great hallmark of France

*The French presence in New Caledonia has made it a hotspot of the Pacific. This analysis of French culture and history by English journalist, MICHAEL DOBBS, could explain just why it is France won't go home.*

A shiver ran down my spine as I rounded the corner of the Place de la Concorde to see the flag-bedecked Champs-Élysées. The sight of the outsized French tricolor framed by the Arc de Triomphe at the end of the magnificent tree-lined avenue made me feel like chanting 'The Marseillaise'. For a few fleeting moments I shared the French illusion of Paris as the fulcrum of the civilised universe.

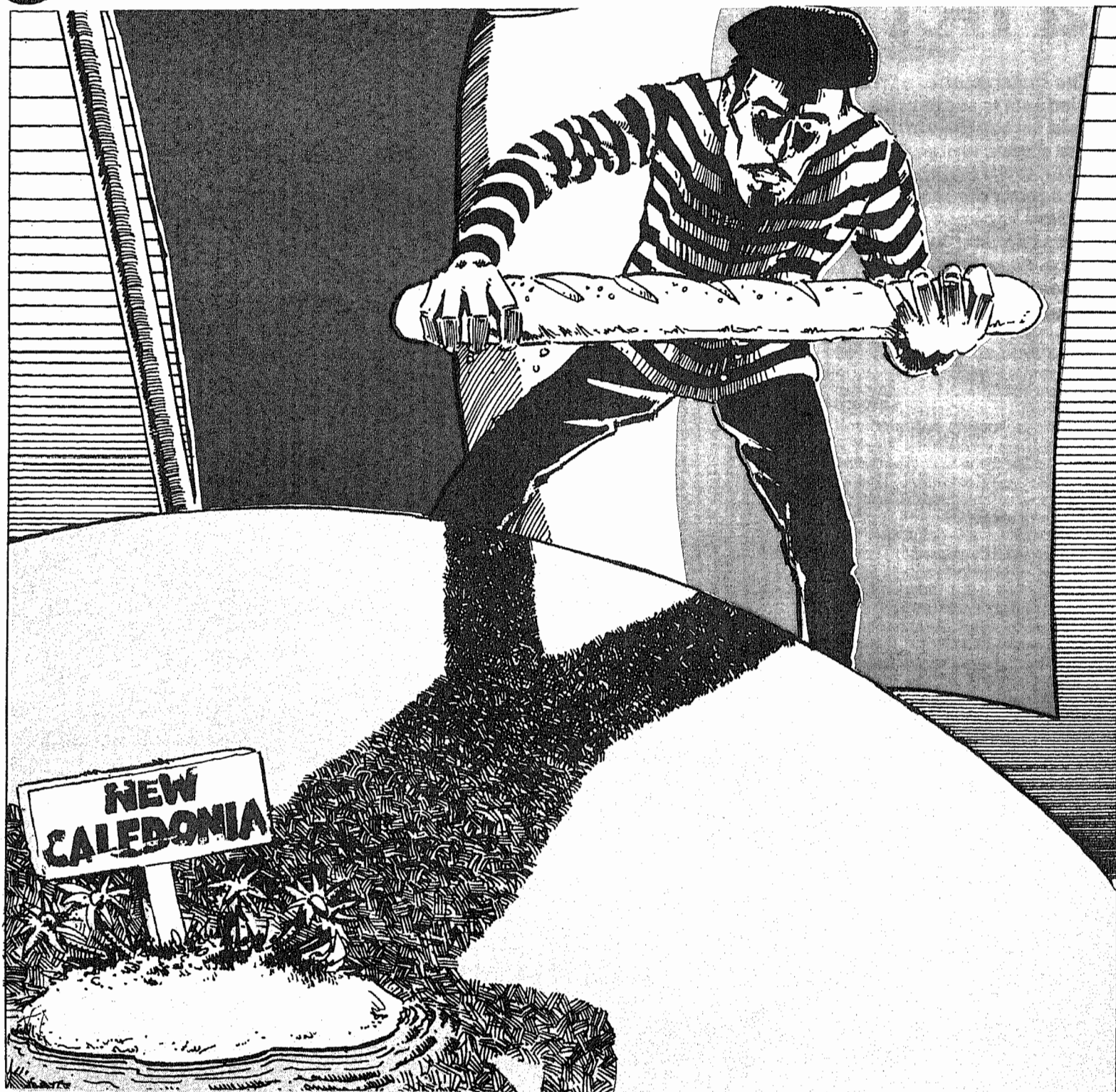
Living in France for four years can have a strange effect on a foreigner. The sensations were particularly strong in my case because the experience challenged many of the assumptions with which I had been imbued since birth. I am an Englishman, the product of a nation that shares many similarities with France - a rich literature, a glorious past, a deep-rooted attachment to democracy - but differs from its cross-channel neighbor in one crucial respect. While England has come to accept its declining influence in a world dominated by the super-powers, France remains preoccupied with its own grandeur, or greatness.

Of course, when it comes to impressing outsiders with pomp and circumstance, we Brits are also quite accomplished. The pageantry of ceremonies like the trooping of the color or the state opening of Parliament is every bit as impressive as the annual military parade through Paris on 14 July to commemorate the storming of the Bastille. And Republican France has nothing to match one of our royal weddings.

What the French have that we British lack, it seems to me, is inner conviction. When the Queen's horseguards parade down the Mall outside Buckingham Palace, they are carrying on a colorful centuries-old tradition. When France's foreign legionnaires swagger down the Champs Élysées, swaying from side to side in their white leather aprons, they look as if they have just come back from fighting a battle in the desert. Watching them, it is possible to believe that France really is a force to be reckoned with in the modern world.

The comparison between France and Britain is instructive because it illustrates diametrically different ways of reacting to loss of empire. Britain may not have found a distinctive role to play in the world, to use Dean Acheson's taunting phrase, but it has developed a comfortable enough niche as a second-class power in the shadow of the United States. France, on the other hand, asserts its national identity by boasting about its global presence and resisting the domination of the superpowers.

The French obsession with grandeur may seem pretentious, even ludicrous to a self-deprecating Englishman. What I failed to appreciate before living in France is that it serves an important internal purpose. Here is a nation that has suffered five military catastrophes in the past 120 years: defeat in the Franco-Prussian war in 1870, a tremendously costly victory in the great war of 1914-18, collapse in 1940 against Nazi Germany, retreat from Indo-China in 1954 and the loss of Algeria in 1962. Grandeur has been a way of forgetting these traumas.



It is difficult for someone brought up in a country that has never experienced a violent revolution and has not been occupied by a foreign power since 1066 to understand the Frenchman's in-born sense of insecurity. Grandeur is the glue that has traditionally held this incredibly diverse nation together - a majestic spectacle choreographed by the central authorities to distract the populace from thoughts of revolt.

**"France ... asserts its national identity by boasting about its global presence and resisting the domination of the superpowers."**

The technique was perfected by Louis XIV who dazzled his subjects into submission. By creating the most magnificent court in Europe at Versailles, the Sun King won the loyalty of rebellious regional barons who would otherwise have spent their time plotting against the Crown.

But it was General Charles deGaulle who provided the best explanation for grandeur. In his

memoirs, the man who restored France's self-esteem after World War II described his country as a land "created either for complete success or exemplary misfortunes". France, he declared, needed to embark on "vast enterprises" in order to counterbalance its internal divisions and external threats. In short, "France cannot be France without grandeur".

Besides, as de Gaulle remarked on another occasion, "how else do you govern a country with 300 types of cheese?"

At school in England, we were brought up to feel a kind of effortless superiority over the French. Sure, their historical roots were as deep as ours. And we were obliged to concede that their cuisine was superior, leaving aside an inexplicable passion for frongs' legs. But we won most of the battles. When we weren't clobbering them ourselves at Agincourt, Trafalgar, or Waterloo, we were helping them from getting clobbered by the Germans. The map of the world on the classroom wall looked satisfyingly red, even if we were in the process of magnanimously giving away many of our bits.

French may have been the language of diplomacy and love, but it was pretty impenetrable to me at age 16 after six years' study. Our teacher, a crusty character named Bertram Bradstock, made clear that speaking French was an unnecessary luxury: foreigners were expected to speak English.

If further proof of our superiority was required, there was always the fact that the French could not play cricket.

It thus came as a surprise to arrive in France and discover that, in many respects, they were doing better than we. Before starting my Paris assignment on 19 February 1983, I spent a month in a provincial town called Besancon, trying to turn my schoolboy French in real French.

**"Grandeur is the glue that has traditionally held this incredibly diverse nation together."**

Standards of shops, transportation and public amenities compared favorably with Britain. The lower middle-class French family we stayed with seemed to enjoy a higher standard of living than their English counterparts.

Many of the differences between France and England, it seems to me, can be boiled down to a different attitude to ideas. The French have a passion for ideas, the more brilliant the better. They splash them across the front pages of their newspapers, relegating the dull, prosaic facts to the inside intellectu-

als, people whose business is ideas, are regarded with special reverence as the moral conscience of the nation.

In England, the term intellectual is regarded with suspicion, even amusement. There is no real intellectual class.

People who regard facts as of secondary importance can of course make big mistakes. A generation of French intellectuals followed Jean-Paul Sartre in viewing the Soviet Union as the beacon of international progress. This was followed by an equally irrational admiration for Chairman Mao and Che Guevarra. After discovering the Gulag 15 years later than everybody else, many French intellectuals have now swung to the opposite extreme. Their heroes are Ronald Reagan and Friederich von Hayek.

France's preoccupation with itself was encapsulated in a remark I heard from Jacques Delors, the finance minister in Mitterrand's first left-wing administration. He had invited a group of American journalists to lunch in his magnificent suite of offices at the Louvre to try to convince them that France, under the socialists, was well on the way to economic modernisation. After listening to him go on at some length about *la malaise Anglaise*, I asked him to define *la malaise Française*. He replied with one, typically French word: "*nombriisme*".



# Coffee to chase the study blues

## *On Dit* tastes the best on offer

So there's a few weeks left of term and you still haven't started essays or tutes or study of any sort. And you keep kidding yourself there is plenty of time left. Sally Niemann offers you the best advice around on how you can study for three days straight - no sleep.

We all know what will happen - you will wake up Wednesday night the last week of term and realise you have two days in which to complete the entire terms work.

This is a worry. You are going to have to work day and night, night and day to get it all done by 5.00 pm Friday.

How in hell are you going to forgo sleep for 72 hours?

You could try no-doze, or medslims or various other forms of amphetamines that vary between inaccessible, illegal, expensive and highly dangerous.

Turn to domestic drugs - the answer lies with them.

*On Dit* comes to the rescue before the panic sets in with the definitive list of what will keep you awake while you swot.

Coffee is the way to go. And it's cheap. And it tastes nice. And if you drink enough you can attain speed-wobbling energy equal to the above mentioned prescription drugs.

We have selected six types of readily available coffees and presented them to a panel of expert coffee drinkers. So here it is, a list of well worth keeping handy for the end of term/end of year panic sessions.

*Kilimanjaro* coffee begins its lifecycles in lush mountains among oppressed peasants who earn a few pence per kilo for their product.

The peasants have to work so hard they get up not long before they go to bed at night.

Thus one would imagine this to be quite a good study aid. It is so high in caffeine it is rumoured by the medical profession that more than five cups per hour could be lethal.

Nevertheless, our auspicious panel decided this was not a coffee one could study with.

**"Guatemalan coffee is the emperor of coffees. It is rich and strong with a complex, delicate taste."**

It has been suggested one could drink a cup of Kilimanjaro with a metholated Spirits chaser to remove the after taste, but as I recall, the panel was only joshing.

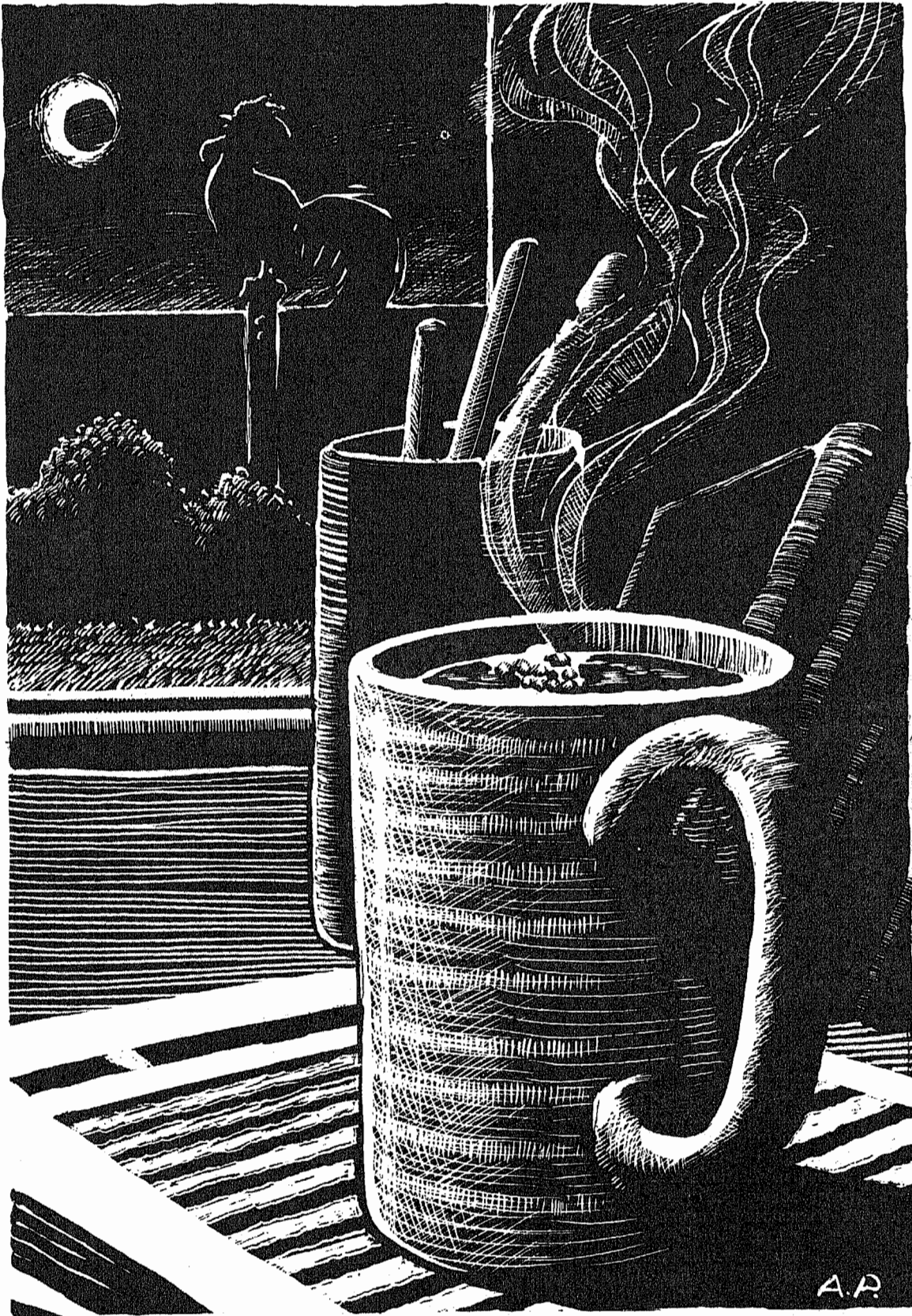
Only *On Dit* could find a panel that is not only talented and experienced but also has a sense of humour.

Discussion went on long into the night (possibly caused by the enormous concentration of caffeine in Kilimanjaro) as to where such a hideous after taste could possibly come from.

The Marxists on the panel thought it was the result of the bitter lives of the oppressed peasants.

Those more disposed to direct action suggested the peasants soaked the beans in petrol before exporting it as a way to bring down the wealthy western empire.

Wherever it's from, it was the general consensus that Kilimanjaro was



a coffee to be left at the Central market for the unsuspecting coffee novice to buy.

*New Guinea Gold* - Gold by name, gold by nature. Yet another example of all that is not glittering is not gold. One of the more expensive coffees, *New Guinea Gold* is a smooth, warm, lovely coffee whose caramel base makes it a coffee one could easily indulge in even if one was not studying.

The caffeine levels are middle of the range in this produce. It will cause sleeplessness for about four hours per cup so you can get away with one cup per four hours.

Study dodgers may not appreciate this, having less excuse leave study in order to make another cup.

Nevertheless, this flavoursome coffee with its delicate blend of flavours is well worth adding to the weekly shopping list.

We all know the *New Guinea* people are getting their act together in that remote outpost so it is also ideologically sound to consume their product. One section of the panel felt *New Guinea Gold* was

perhaps a little expensive, but those who decide to indulge should think of the money as supporting two worthy causes - academic results and the freedom fighters of be-jungled *New Guinea*.

*Italian Espresso* - This is actually a blended variety rather than a single, pure strain. As it is blended, its flavour is more complex, one less easy to pin down. The smell it gives off while percolating is that of street cafes in Rome and Naples.

The panel felt this would perhaps be detrimental to many students. They may sit dreaming of the trip to Europe their parents promised them if they finished their degrees, rather than doing anything practical about it.

Being a blend, this coffee tends not to create the alert, fully conscious feeling one requires for 72 hours of solid study.

It is a relaxing little cup, pleasant and enjoyable but not really suitable for hours of endless essay production. Our ubiquitous panel suggested this coffee be used for

inter study breaks during the less rushed term times.

Please be warned though - drinking espresso will have similar effect to consuming large quantities of beer. When a student rushes headlong from a lecture, don't condemn him/her as a beer swilling maniac, they have most probably been indulging in this most delightful beverage.

Once again, the panel stresses this is not the ultimate in insomniac study aids.

*Dark Mocha* is another blend, but this is a powerful one. It resembles *Godzilla* meets the *Swamp Monster* in that it is a rich, thick ultra-caffeine coffee with a demonic insomniac backlash that stays in your system for eons. This is a coffee to be remembered and one your body will not forgive you for in a short space of time.

This is only to be attempted by hard-core coffee addicts, especially if you are dealing with the double-roasted number.

*Brazilian* - This coffee has a lot in common with the *Kilimanjaro*.

Thankfully, it lacks the *Kilimanjaro* aftertaste.

What it does have is a strength that would have been admired by the Spartans. It also has the ability to power you along until dawn stretches its rosy fingers across the sky.

*Java* - Javanese coffee is very pleasant. It contains enough of a caramel base to make it an easy beverage to consume.

One of the panel said emphatically, "I like *Java* coffee. It's got a bit of taste." Another section of the panel though *Java's* aftertaste "slightly bitter but definitely tasty."

Despite the good review this coffee got, the panel decided in the final analysis this was not really a coffee one should use as a study aid.

It was felt the *Java* was too strong and was a coffee to "taste and endure".

*Guatemala* - *Guatemala* coffee is the emperor of coffees. It is rich and strong with a lovely complex, delicate taste.

It is definite study beverage. This is yet another case of oppressed workers grinding themselves into the ground in order to make about twelve cents per kilo on the coffee beans.

*Guatemalan* is not only the best coffee, it is also the most ideologically unsound one.

**"drinking espresso coffee will have a similar effect to consuming large quantities of beer..."**

But don't feel sad, after all, what is more important, your degree or thousands of peasants working in slave labour conditions to create incomniacs for the West?

You could drink a thousand different coffees and still *Guatemalan* would reign supreme. It is the most expensive one to buy, but definitely a must for the serious all night swot session.

*How To Make It* - Percolated coffee is best, being most able to contain and sustain the essential bits of the coffee you are using. Plunge coffee makers (*Bodems*) tend to produce a weaker coffee but they are convenient.

If you do not own either pieces of equipment, don't panic. You simply ask the coffee people at the market to grind the beans super fine. Add superfine coffee to a cup of boiling water. This makes a super strong Turkish coffee style beverage.

One of the more impoverished people on the panel suggested filling a stocking with coffee and pouring boiling water through it.

This, believe it or not, makes a wonderful brew.

It tends to have a certain tang to it if the stocking is not a new one, so this coffee machine could cost you 79¢.

A certain South Australian paper voted a well-known cafe as having the best coffee in town. I think this is *Wally* (i.e. untrue). Anyone who is cool and groovy knows *Lenins* cafe, *Henley Beach Road*, have the best coffee money can buy. Their coffee is a blend of thirteen different bean styles.

It is possible, after two coffees at *Lenins* to stay awake and alert until even *Pultney Street Hungry Jacks* has closed for the night.



From page 10

"Nombrienne", the obsession with one's own navel, is both France's weakness and its strength. It has lost France export markets to more commercially aggressive and internationally minded rivals like West Germany and Japan. But it has also enabled France to achieve something that has eluded my own country, Britain: to ignore the consequences of its own relative decline.

Foreigners visiting France are always impressed by the combustible quality of political debate. This was, after all, the country that invented the terms "left" and "right" - *la gauche et la droite* - to describe the great ideological divide between those who want to change society and those who want to keep it more or less as it is. Political opponents frequently talk about each other as if they were traitors to the nation. Ordinary people are quick to take to the streets to express their grievances. All this sound and fury, however, tends to obscure the fact that there is probably a greater degree of consensus on fundamental political issues in France than there is in a country like Britain.

Take defence policy, for example. In Britain, the opposition Labor Party is flirting with ideas of unilateral disarmament. In France, it would be political suicide for any party, even the communists, to call for the dismantling of the *force de frappe*, or independent nuclear deterrent. Mitterrand, who once ridiculed de Gaulle's *bombinette*, or "little bomb", has become an enthusiastic believer in the gospel of MAD (Mutually Assured Destruction). "*La dissuasion, c'est moi* (I am deterrence)", he likes to declare, a boast reminiscent of the Sun King's "*L'etat, c'est moi*".

In the French political mind, nuclear equals national independence equals good. QED. No further argument. This helps explain why Mitterrand had little difficulty riding out the 1985 Greenpeace scandal which was triggered by revela-

tions that French secret agents sabotaged an environmental protest ship in New Zealand. A majority of Frenchmen accepted the proposition that the Government had every right to thwart attempts to disrupt France's nuclear program.

A similar kind of silence seems to have descended on controversial episodes in recent French history. The Gaullist myth of "Free France" saved the country from a bruising national debate about collaboration with Nazi Germany in World War II - and there is little interest in opening up old wounds.

The contrast with Britain is particularly evident in attitudes towards the 1956 Suez crisis. In England, a steady stream of essays and memoirs has depicted the joint Anglo-French invasion of Egypt as a major political blunder. The abortive expedition marked a historical turning point for Britain, hastening the retreat from empire and discouraging future governments from going-it-alone without the United

States. It had the opposite consequences in France. The lack of American support for the operation confirmed the French in their view that Uncle Sam was not to be trusted. The development of the *force de frappe* was one result.

The Gaullist pursuit of grandeur gave France a national project that helped unite the country at a crucial moment in its history. Enmeshed in the Algerian war, France was in real danger of being torn apart when de Gaulle returned to power in 1962. Thanks in large measure to the general, and the Fifth Republic institutions he put in place, France is now a stable democracy. It is rapidly becoming something that de Gaulle declared it could never be: *un pays comme les autres*. That France is on its way to being "a country like the others" - even, *mon dieu*, a country like Britain, is perhaps the ultimate irony.

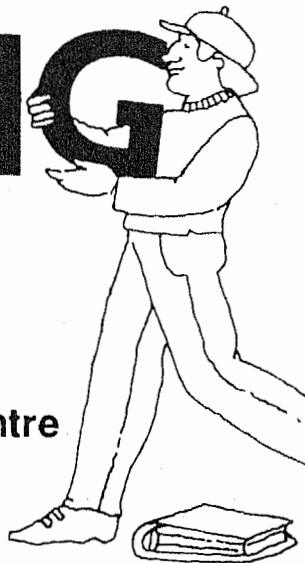
Reprinted from 'The Age' with permission.



Violence far away in New Caledonia



# WE'RE MOVING



As of 15 April 1988 the Commonwealth Government Bookshop will be located at the

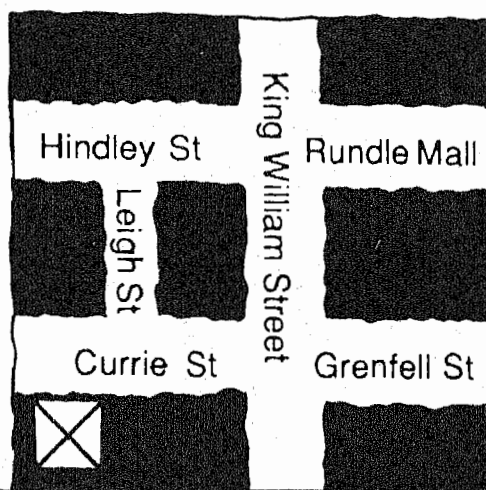
**Commonwealth Government Centre  
55 Currie Street  
Adelaide**

**Telephone:  
(08) 237 6955**

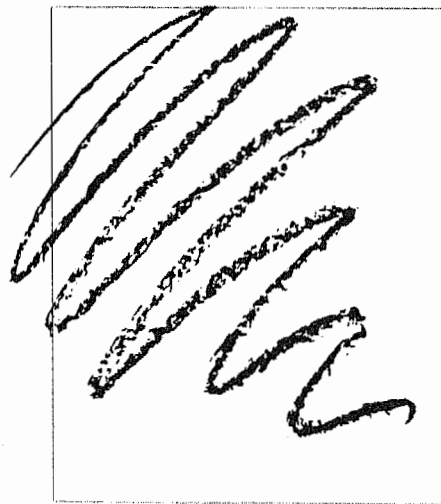
**Open: Weekdays 8.30am - 5pm**

Discover thousands of specialist, reference and general books on Australia today.

Commonwealth Government Books - giving Australia the facts!



## 1988 VOUCHER SCHEME LOTTERY DRAWS



**THURSDAY APRIL 21st 1 pm**  
**BARR SMITH LAWNS**  
(Cloisters if weather inclement)

Come along to see if you won

- Grand Lottery of Union Fee refund (You must be present to win one of 3 refunds).
  - "8 day, 7 night trip to Great Keppel Island, Queensland" thanks to Student Travel
  - Lunch with Vice Chancellor
  - Cash prizes from State Bank and A.N.Z. banks
  - Book voucher, bottle of port, squash racquet, lunches and dinners
- and lots more

**Over 35 prizes to be drawn**  
**Special Guests**



# LimeLight

## LEARN TO ROCK 'N' ROLL

**Adelaide's Rock 'n' Roll Academy is helping young Adelaide musicians to crack a tough industry. JOHN LINDSAY talks to owner-manager, George Abbott-Young.**

When George Abbott-Young went to the banks to finance his music school they laughed at him. If he had wanted to buy a deli or hardware store many banks would have fallen over themselves to give him money, but he wanted to start a music academy and a rock music academy at that.

The conservative backlash against rock music may come as a bit of a surprise to many readers but in spite of rock music's prominence, most financiers would prefer to support opera or classical music classes.

Fortunately, George found a bank with a manager who was willing to support an obviously viable business, and the banks involvement has been invaluable to the academy's continuing success.

Until recently there has been a yawning gap in the area of music education in Adelaide. People who wish to learn an instrument are put on to the beginning of a treadmill which will last years before they are able to play anything worthwhile. The philosophy of the Adelaide Rock Academy (ARA) is to teach the basic skills needed to play rock music. This does not imply that fundamental skills such as reading music and notation are ignored. The opposite is the case - the importance of real musical skills for rock musicians is stressed to all pupils and the tuition reflects this.

All teachers at the Academy are or have been members of playing rock bands. This provides both an important role model for students and the vital contact with playing musicians that is so much a part of learning and playing rock music.

The first point George made was that the ARA is not a retail outlet. The Academy is purely a tuition and support service.

The Academy opened its doors in December of 1986 and has grown since then by word of mouth to 120 regular students. The Academy is growing and more rooms are being built at the rear of the building and should reach a capacity of around 200 students before larger premises are needed.

Students are taught to read music, play their instruments and gain an insight into the Rock 'n' Roll business so as they're not 22 before they do their first gig. George says, "So much of getting on in the Music business in Adelaide is what you know." The Academy exists to teach the skills and basic know-how that a muso needs to perform live in Pubs and Clubs. Basic knowledge about P.A. and sound equipment, lights, clothes and attitude are all

part of the hidden curriculum at the Academy.

George feels very strongly about young people wasting time because they lack basic know-how for getting a band together. He studied drums for five years as a student at the Elder Conservatorium of Music and followed this with private studies but he was 22 before he played a paid gig with a band. By making the mistakes himself he can help his students avoid the same pitfalls.

The Academy has some feathers in its cap. All the teachers are or have been involved with bands, such as "The Ken Noath Orchestra", "The Nazz" and "The Hip Pockets". Two DJs from 5KA are regular students and other Adelaide live music names drop in to the Academy frequently.

George will be drawing on their talents when he starts his band workshops. These sessions will get musicians of similar skills together, teach them about practising together and preparing for practises separately. Once the band is able to play together the question of how to get a gig will be examined. These workshops will dovetail with lessons so that the songs the band play will be taught and practised at the Academy.

Lectures on business management are also on the cards. Many bands never make any real money from their work because they are unaware of how to get fair payment for their services. Questions of taxation and financial management will be covered.

Classes are available in Drums, Piano, Vocals, Guitar and Bass. Sax was offered but demand has slipped. If the demand rises the Sax will once again be placed on the curriculum.

Lessons are half an hour long and cost \$10. A discount of 15% for University students applies if lessons are taken before 4 pm.

Many people, especially older people, are wary of classes with a Rock emphasis but they change their mind when they see their rapid progress. George's students come from all walks of life. Of course many of them are school children and he takes special care to ensure both their academic progress and personal safety.

Other students come from other backgrounds.

While I was there the phone ran hot with lesson bookings from Uni students - and a policeman.

You can talk to George on 231 1467.





## A well crafted musical challenge

joyously received and no doubt attain commensurate sales. The Heads have crafted yet another diverse, entertaining and, yes, even challenging opus.

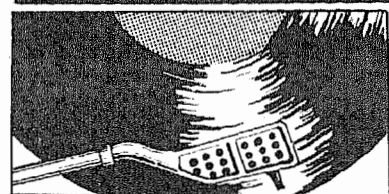
Side one is somewhat thematic, musically, with a basic funk groove being flavoured in one track with Latin rhythms and melodies, in another with South East African Soukous and Jufu styles.

Less jaunty and accessible is the material on side two. In many senses a return to their very earliest sounds, listeners accustomed to the music of *Little Creatures* and *True Stories* may find it takes some time to acclimatise themselves to the often disphoric and very angular music presented. Perseverance will prove bountiful.

Lyrically, Byrne is as enigmatic as ever and his impressionistic poetry is probably better suited to musical accompaniment than as solo work. Any brief attempt at analysis would prove fruitless.

Co-producer Steve Lilly White, fresh from his success with *The Pogues'* last L.P., is probably an important element in the rhythmic theme which infuses side one and weaves more finely through side two. His talents are joined by an unusually large number of others, notably Johnny Marr, whose delicate and euphoric guitar work can be clearly heard on *Cool Water*.

Definitely one of the *Heads* best albums and certainly head and shoulders above *True Stories*.



## Doses

**NAKED**  
Talking Heads  
E.M.I.

by Mat Gibson

*Talking Heads* share a dangerous position with artists like Bruce Springsteen, Bob Dylan and Michael Jackson - such is their profile that every release will be severely scrutinized and either praised lavishly or ignominiously panned.

*Naked* is and will continue to be

## Sibbery's experimental approach makes it's mark

**THE WALKING**  
Jane Sibbery  
W.E.A.

by Mat Gibson

Canada's Jane Sibbery began her career playing the folk circuit in Toronto while at college. In 1981 she released a solo folk effort and 1984's *No Borders Here* received great critical acclaim, as did *Speckless Sky* of 1986.

*The Walking* is her first work to be released locally and shows her to have diverged considerably from

her folk origins.

Combining the vocal elegance of Jonie Mitchell, Laurie Anderson's spoken word surrealism and the kind of off-beat charm one associates with Kate Bush and Peter Hamill, Sibbery is often compared with Suzanne Vega, although there is little real similarity.

The complex musical arrangements on *The Walking* are richly textured with synthesizers and delicate, minimalistic guitar work and provide stimulating support for her loosely constructed, impressionistic lyrics. A good example of her

rambling yet studied approach to poetry comes from *Lena Is A White Table*:

"First you go up the hill  
(don't forget to say the church)  
the church why? I don't think...  
(in case they miss the turn)  
let me do the talking  
(you make mistakes sometimes)  
well, so do you too"

*The Walking* is about as experimental as music gets these days, and if you have an ear for the unusual, Jane Sibbery is an artist you should look out for.



## A good dose of jock rock

**BIG BAD NOISE**  
The Choirboys  
Mushroom

by Mat Gibson

It would appear an appropriate time for the release of this album. Not only is it the first from the Choirboys in five years, but the work is set to capitalise on the current popularity of the heavy, straight rock 'n' roll of Noiseworks, The Angels, Jimmy Barnes and the recent AC/DC revival tour.

The five years since their debut album (an unusually long period) was not unproductive. They toured extensively and notably backed both Rose Tattoo and Bon Jovi. A lengthy list of supporters should be ready to drag this long-awaited work high up into the charts.

Opening the album is the successful single *Run To Paradise*, released in 1986. The good news is that the tone and quality of this song is maintained and with suitable variation. Additionally, and most praiseworthy of all, the band have not attempted to court the U.S. market by cluttering their bracingly no-nonsense rock with the epic choruses of artists like Barnes and AC/DC (despite being produced by American Brian McGee of Cyndi Lauper fame).

However, there are a number of clearly catchy songs set to attract pop radio and its listeners. But for those prepared to acclimatise themselves to more studied material, *Big Bad Noise* will provide a great deal of enjoyment. Expect to hear this one blasting out of car radios across Australia.

## Christian soul

**RUSS TAFF**  
Russ Taff  
A & M

by Mat Gibson

Promotional quotes from sacred sources place Russ Taff far above his little known status. Even John Hiatt considers him "one of the finest white soul singers around" - true praise indeed.

He certainly projects it with as much force and passion as he is capable of but the sheer relentless unquenchable emotion of his vocals make listening to him for more than half an album a real chore.

The music does little to help. When backed by such an ever-

crescendoing noise, even Taff's vocals become a little lost and behave more like an over distorted guitar.

Once member of The Imperials, a christian rock group, Taff is now a solo artist seriously promoting the faith with tales of inner struggles, doubts, insecurities and love. However, in as much as the album becomes a 'personal statement', the buck stops with a few co-written songs. Most of the devotional material that really cuts the mustard poetically is written entirely by others.

There is simply too little variation on *Russ Taff*, the supposedly impressive vocals too often diluted by the swamp of thundrous instrumentalization.

## A real ying and yang of an album

**NOW AND ZEN**  
Robert Plant  
W.E.A.

by Gavin Williams

Being the former lead singer for one of the most revered and successful groups of all time, Led Zeppelin, has always weighed heavily on Robert Plant. So much so that he disowned his past and made records with the express intention of not sounding like Zeppelin.

*Now and Zen* changes all that. After getting sick of Zeppelin getting ripped off by numerous 70's revivalists - The Mission, Kingdome Come and most notably the Cult - Plant has finally embraced his past.

*Now and Zen* is a patchy, inconsistent record, ranging from the highs of *Ship of Fools* and *Dance on my Own* to the abject low of *Tall Cool One*. The album also features the return of the much vaunted musical partnership between Plant and Jimmy Page, who lays down a few "blistering" guitar solos, memora-

ble only for their blandness. He makes an appearance on *Tall Cool One* - by far the worst song on the album. It seems that Plant has not only embraced his past, but he's also stooped to copying it. The song features every hoary old Zeppelin cliché you can think of, from the blatant sexuality of the lyrics (*with one hand loose I aim to satisfy*) right down to Plant's vocal mannerism (hey, hey mama, etc, etc).

The best songs come when Plant doesn't consciously try to sound like he did fifteen years ago. *Dance on my own* and *Ship of Fools* are mid tempo numbers which allow Plant's undoubtedly strong voice to shine through, without having to battle through a myriad of overproduced screaming guitars and thunderous drums.

*Now and Zen* is not a bad LP, but if Plant could only come to grips with his musical heritage it would be so much better. Perhaps one could ask the question - is Robert Plant going zenile, or has he just gone to seed?

# Colonial Photo Studio



**SPECIAL OFFER** - Have a graduation portrait sitting with us during May and receive the studio sitting

**PLUS**

one 5½ x 7 Print for only \$35! (Normal Value \$88.50)

Call the Studio now on 362 9292 for an appointment. Evening sittings available.

COLONIAL PHOTO STUDIOS  
53 The Parade, Norwood  
Phone 362 9292



# Eurogliders return with more beat, more tempo and a surprising album

The Eurogliders are back - with a new look and a new, very different record. On Dit music writer, GAVIN WILLIAMS, recently conducted this interview with band member Bernie Lynch.

Bernie Lynch, one half of the Eurogliders, looks supremely happy and relaxed. He also looks very healthy having, in his own words, spent the last year "fishing, swimming, playing golf and lifting a few weights".

The fact that it has now been over two and a half years since the release of *Absolutely*, the Eurogliders' third and most successful record, appears not to worry him.

Both he and co-Euroglider, Grace Knight, bubble with the enthusiasm of a new group over the release of *Groove*, their newest album. So apart from going on a health kick - what have the Euro's been doing all this time?

"I dislike intensely this gap between records - it's a disgusting length of time - and from now on I'm going to try very hard to bring out an album every year, at least this will please our record company (laughs).

"The long and short of it is, when we stopped touring about fourteen months ago, Grace and I sat down and finally decided to pull the Eurogliders down to just her and myself.

"We wanted to do this for a year but we needed to gather up the courage to do it. It did take a lot of courage, because the Eurogliders had been together as six people for a long time and the other four were friends of ours. We felt it was an important thing to do because the fourth album was coming up and we didn't want it to sound like a predictable safe Euroglider's record," Lynch explains.

"The long break itself wasn't a major problem because it was a conscious decision to take a year off. At this time we had been going for about six years and for four years we had had a very high public profile - it was a damn good time to take Eurogliders out of the public eye.

We wanted the next album to be different - we needed to be challenged because after you've done a couple of albums the novelty wears off a bit. So after we'd come back, the whole thing would be a lot more refreshing for us and hopefully for our audience as well."

"Groove" is a very different Euroglider's record to what we've been accustomed to. Whereas *This Island* and *Absolutely* were littered with bouncy, melodic pop songs (which invariably were hits) *Groove* has a harder, funk edge and isn't as immediately appealing. Notable also is the Euroglider's greater use of current musical Technology such as sampling and sequencing - something which they'd always avoided before. Lynch attributes all these changes not only to the input of several 'session' musicians (including Stuart Fraser of Noiseworks and Phil Wickett of Wa Wa Nee) but

**"Because of the way the band approaches everything we are considerably more aggressive - we've become more Australian."**  
Bernie Lynch

also to the freedom afforded them by the dismissal of the other four members.

"With *Groove* there weren't the hassles of having to be diplomatic all the time. When we had the band it was very difficult to say, this is the part we want you to play - now play it. But now that we hire and pay the musicians ourselves we just get them in and show them what to play.



The Eurogliders - a resurgent force in Oz pop?

"Groove has also freed us up to use a lot of technology in the studio. In the past we had never got into sampling or sequencing because our ex-keyboard player was scared of the whole process. But I always loved technology, thinks like \$20,000 reverb units are my toys, and by bringing it down to just Grace and me I could manipulate the record much, much more than before and I quickly jumped into sampling and the like.

"Musically it is very different to anything we've done before. The atmospherics are different, there is a sense of space which has not always been present. We hinted at that space on 'Absolutely' but it goes a lot further on this one.

For want of a better word, 'Groove' has a better, (pauses), groove. There's a lot more beat and

tempo and while it isn't a disco/dance LP it is a very "beaty" record. In some ways this album is similar to our others. There is still a ridiculous anomaly between the lyrics, which

**"What will offset the fact that there are four new faces, is that the band does sound so different now."**  
Bernie Lynch

are more often than not morbid and depressing, and the music which is very "up", happy and optimistic. But I like this gap."

Much of the Eurogliders early success was, as is a lot of Australian

groups, based on an endless round of touring and supporting visiting acts. They built on their good reputation as an energetic live group and ultimately enjoyed healthy record sales. With "Groove" being their first record in such a long time, the live shows become important to the overall success of the record. Will the presence of only two familiar faces make their job any harder?

"No, definitely not, because we are the Eurogliders now and what will off-set the fact that there are four new faces, is that the band does sound so different now. Because of the way the band approaches everything we are considerably more aggressive - we've become more Australian. People will come along and be impressed by the way this band plays." Lynch pauses for a moment, "We are now a considerably better band than we've ever been before."



## With Alex Wheaton.

- Watching 'Hey, Hey it's Saturday' the other week (filmed in Adelaide), one was pleasantly surprised to see *The Garden Path* showcasing their self-penned song *Wear Black*.

The record is not due to be released in Adelaide unfortunately, but is destined to appear as a Flexi-disc giveaway in New York Fanzine 'The Bob'.

- Today (Monday) means *John Farnham* has been married for fifteen years - to the same person. He married Jillian Billman in Glenroy, Melbourne all those years ago.

- Crunch...heavy metal heroes *Deep Purple* debuted their stage show twenty years ago this Wednesday, in Denmark.

## • Gossip Time

Celebrating the end of the Adelaide-leg of their Australian Tour were BOOM CRASH OPERA. At a record-company hosted party at the Tivoli, drummer Richard invited the party back to their motel. One destroyed apartment later the band were evicted (thrown out) and forced to doss down in the back yard at a private eastern suburb address.

Loaded onto a plane back to Melbourne some time on Sunday evening by their tour manager, the band could only mutter "Beware of Tequila Slammers". B.C.O. will return, but not at the same motel, methinks.

## • More dates, more trivia.

- on Thursday (21/4) Robert Smith of *The Cure* turns 31 (gulp)
- on Friday (22/4), it's twenty-two years since the release of the seminal 'Wild Thing' by the *Troggs*.

A new band, known as *Jack* is being formed, including celebrated Adelaide guitarist/songwriter and sometimes A.U. student Mick Brown.

- The Greasy Pop Records Guru, *Doug Thomas* is feeling the itch. With no band to play in since The Spikes, Doug has felt the need to mount the stage.

# A memorable night

**JOHN COUGER  
MELLENCAMP**  
Memorial Drive  
April 12

by Andrew Rosser

From the opening strains of "Paper in Fire" to the closing lilt of "Cherry Bomb" John Couger Mellencamp gave the sell-out Adelaide audience an exciting and powerful concert performance.

Mellencamp has matured from a brash and rebellious young rocker to a more mellow and concerned man. His latest album, *Lonesome Jubilee*, sees him continue to write songs that highlight issues ranging from the U.S. farming problem to family breakdowns. He seems to feel that by raising these issues he can contribute towards solving them. At one stage during the performance he paused to state, "We can make a difference in this world if we try". Then, he pertinently launched into "Rain on the Scarecrow".

But Mellencamp has not mellowed to the point of sobriety. His boyish behaviour and cheeky grin brought

enthusiastic cheers from the hyped-up audience. The concert was characterised by great energy and the performers seemed to be enjoying themselves as much as the audience.

The opening set of songs consisted mainly of tracks from *Lonesome Jubilee*.

The crunching "Paper in Fire", "Check it out" and "Hard Times for an Honest Man" rang out with force. But the greatest reaction was received by the less recent "Jack and Diane" and "Lonely Ol' Night".

He returned from the break to perform the punchy "Small Town" followed by a version of "Minutes to Memories" that ended questionably. Gone was the gutsy guitar crescendo of the final verse, replaced by a hushed and less effective ending.

But the magnificent "Crumblin' Down" more than made up for it. As the guitars of Larry Crane and Mike Wanchic and the drumming of Kenny Aronoff brought the song to fever pitch, backing vocalists Pat Peterson and Crystal Taliefero took front stage and entertained with

some acrobatic and spontaneous dancing. The popular "R.O.C.K. in the U.S.A." followed.

Mellencamp maintained the excited ambience of the audience by interjecting rousing versions of the Doors "Gloria" and the Troggs classic "Wild Thing" between verses of "Play Guitar".

He returned to salute 60's music by performing Dylan's "Like A Rolling Stone".

He continued with "Hurt So Good", "Authority Song" and "Pink Houses" and left the stage. The audience waited, enthusiastically entreating him to return for an encore with loud cheers and applause.

He stopped to criticise the use of classic 60s music in commercials and said that he hoped that his songs will not be used in commercials in twenty years time. "Cherry Bomb" completed the concert.

Mellencamp, aided by a talented and entertaining band, gave Adelaide an evening of great rock 'n' roll. It seemed to be enjoyed by all who attended.



# Exquisite balance of evil and foolishness

**JEAN DE FLORETTE**  
Piccadilly

by Fran Tonkiss

Francois Truffaut once likened the work of Claude Berri to his own. Both directors work on a deeply personal level, concerned at once with the essential and the complex. The artfully simple, even simplistic experience of Berri's *Jean De Florette* shows evil to be as natural as good, suspicion as trust, bad faith as good faith, and all to be equally human.

The film's story begins in the 1920s with the return of a young soldier, Ugolin, to his home in Provence. He has a plan to grow carnations, enough to yield him 15000 francs a year. His wealthy Uncle Papet offers to buy a neighbouring farm that has a spring to provide a continual water supply. A simple proposition - but the owner refuses and, when he meets an unfortunate death, the property passes to his nephew, a city tax-collector. Assuming the beneficiary will sell, Papet and Ugolin plug up the precious spring, aiming to lower the price. Ugolin impishly sets about destroying the house, but his energetic attack on the roof is interrupted by the arrival of its owner, Jean "de Florette", determined to translate life into rural idyll.

The story of the film begins in 1952, with the French playwright and film-maker Marcel Pagnol's five-hour epic, *Manon Des Sources*. Its screenplay was based on a story from Pagnol's childhood, of a young witch's revenge on a village for her father's death. The film failed commercially and in the early sixties a disappointed but still inspired Pagnol rewrote the story of the wild



Ugolin and de Florette share a joke in *Jean de Florette*

Manon as a novel. *L'eau des Colines* was published in 1963, its first volume introducing the story of Manon's father, the ill-used Jean de Florette.

Claude Berri read the novel in 1978 while producing Roman Polanski's *Tess*. The next six years represented a struggle to obtain film rights from Pagnol's widow, the original Manon. The result is a reverent fidelity to Pagnol's authorship - two consummate films in one story, retaining much of the novelist's dialogue - and to his scale, nine months in concurrent production and a record budget in French

cinema.

The film is a sweeping vision of French rural life, with Berri's characters picked out as tiny forms against a vast landscape. *Jean De Florette* is about water and land, evoking the strongest and most essential responses. Underlying the comic scene where Ugolin and Papet stop the spring, is the horror of water strangled at its source. It is this exquisite balance which is at the centre of Berri's art: human evil is undercut by endearing foolishness, as personified by the simpleton Ugolin, the massive form of Jean, with its ungainly hump, belies

his innocence, his joie de vivre, and his ultimate frailty (all trademarks of Gerard Depardieu, who is so right for this role).

In the village of Bastide des Blanches land is the only faith - there is an instinctive relationship between the people and the elements. Ugolin trusts the rheumatic as the gnostic of rain, and Papet tastes the earth for its richness.

Jean, with the heart of a farmer but the mind of a tax-man, places his faith in his mathematical tables for breeding rabbits and, fatally, for rain.

As the hunchback waits for the storms which must, statistically, come, the goblin Ugolin endures, imagining fields of carnations where Jean's vegetables now parch. The men of the village play boules and studiously mind their own business.

In the person of Jean, the story moves arduously toward the inevitable. Some might say too arduously (as if to lose interest were to lose hope), there is no deus ex machina, in spite of *Jean De Florette* having been critically - and extravagantly - couched in terms of classical tragedy. As Jean and his family struggle, water flows under their feet - that is the film's simplicity, and its dreadful dilemma.

Berri has assembled a strong cast for *Jean De Florette*. Daniel Auteuil is brilliant as Ugolin: he is the audience's from the moment he lovingly unrolls the bundle of stalks from a filthy vest. His relationship with the serene villainy of Yves Montand's Papet is finely - perceived, as is his developing feeling for Jean. This is the best performance I have seen by Gerard Depardieu in a serious role, supported as it is by Elisabeth Depardieu as Jean's wife, Aimee, and a wonderful performance by Ernestine Mazurowna as the enigmatic Manon. Characterization is consummate, down to the venom of Marcel Champel as Jean's senile uncle in his single, ill-fated scene, and the grotesque peasants of Bastides des Blanches.

Achieved and satisfying as this film is in itself, the extraordinary final scene promises that anyone who sees *Jean De Florette* must see *Manon Des Sources*, the second volume in this epic story, which begins at the Piccadilly on April 21.

# Clichés and stereotypes plus a bit of dancing

**DIRTY DANCING**

Academy  
DANCERS  
Trak Cinema  
Season Closed

by Michelle Chan

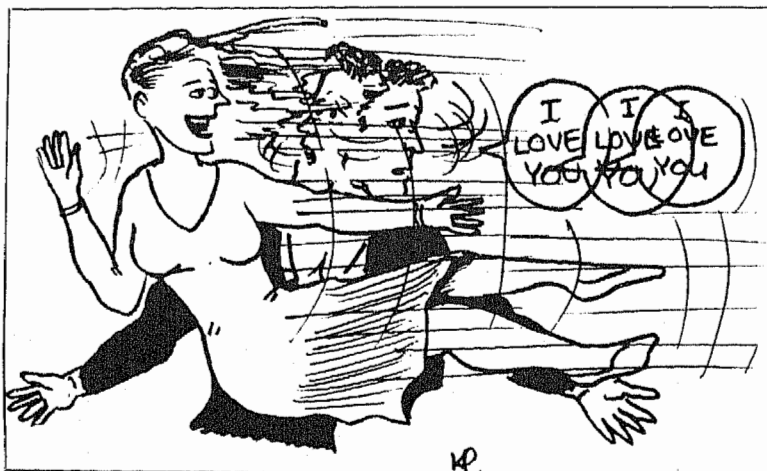
I suppose moviegoers were more or less due for another "dance movie" after the long wait since *Footloose* and *Flashdance*, and for those who loved those movies, this one's a gem. I mean, if you're on a good (read: "money-spinning") formula, stick to it, right? Wrong.

In *Dirty Dancing* we have the same, tired, hackneyed-to-death storyline padded with a soundtrack that's bound to sell at least a few million copies.

It's 1963 and Frances "Baby" Houseman (Jennifer Grey) accompanies her family on their stay at a holiday retreat for the summer. From here on it's boy-meets-girl, boy-and-girl-encounter-and-overcome-some-seemingly-insurmountable-odds, boy-gets-girl (with a lot of dancing thrown in so that it's not just another teenyboppy cinematic romp).

Anyway, Baby, who is going to join the Peace Corps and "save the world", meets Johnny Castle (Patrick Swayze) the lead dancer in the troupe which gives lessons to and generally entertains (in more than one sense) the guests. His other half on the dance floor is Penny (Cynthia Rhodes) and the two make a stunning couple (i.e. yes, they can actually dance quite well).

Of course, Baby is the naïve idealist and the film is about her eyes being opened and realising that there's more to life than Daddy and money and the upper middle class. This process begins when she wit-



ness the "dirty dancing" in which Johnny and Co. love to indulge, and Baby is then taught, this fine art of gesticulative gyration.

As it happens, Penny gets "knocked up" by Robbie, a slimy waiter who then moves in on Baby's sister. But oh no! Johnny and Penny must perform an exhibition dance on the same day she goes to see the doctor to "do something about it". So the *only* solution is for Baby, who has never danced before, to take her place (sound familiar?).

The film then focuses on Johnny's attempts to teach Baby, and it just so happens she's a natural dancing wonder. During the many hours spent with Johnny, Baby realises that she's "in lurve" and there are many (too many) close-ups of her face in various stages of unrequited lust.

Eventually they get together, of course, but there's trouble with doctor Daddy who won't accept Johnny because he's one of those "wrong side of the tracks" guys.

Patrick Swayze is being heralded Hollywood Flavour of the Month, and he deserves it. It's comforting to know that some people don't try

to hide anything, and beneath this veneer of brooding burly hunk is more brooding burly hunk. Whatever acting talent he may possess (and I'm not denying that any might exist) is definitely not brought to light in this movie. The role of Johnny Castle is so one-dimensional that you could almost say it is the essence of the whole film, and Swayze's performance only adds to its vapidness.

Jennifer Grey fares little better, with occasional affectations suggesting she is uncomfortable with her part. Overall, the film's lifebuoy is its entertaining dancing and some toe-tapping music from the '60s, but they're not enough to save a film which is like a catalogue of clichés and stereotypes. The most that can be said of *Dirty Dancing* is that at least it's consistent in its insipidness.

Herbert Ross' new film *Dancers* juxtaposes the filming of the ballet *Giselle* with a comparable real-life situation among its performers. As a vehicle for the stunning talent of Mikhail Baryshnikov, the film is a resounding success, but the contemporary scenes are its weakness.

The story of *Giselle* is one of the quintessential romantic and classical ballets. The aristocratic Albrecht, already engaged to the Countess Bathilde, is smitten by the pure young peasant girl, Giselle. In an attempt to win her love, he disguises his identity by wearing peasant clothes. When the truth is revealed to Giselle, she goes mad in her distraught state and dies.

In Act two, Giselle has become one of the ethereal Wilis, spirits of maidens whose lovers have betrayed them. When Albrecht visits her grave, full of remorse, she cannot lure him to dance to his death, and as the sun rises, true love has triumphed.

In the modern plot, Baryshnikov is Anton Sergeev, a world renowned danseur and notorious womaniser is directing a film of the ballet with himself as Albrecht.

Sergeev is nearing the end of his career and is finding it hard to instill passion and fire into his dancing, a reflection of his private life, which he finds stale.

He becomes inspired by a young American corps member, Lisa Strasser (Julie Kent), whom he counts by giving flowers and taking on drives in the countryside. Lisa is infatuated but is torn when his relationship with a countess is revealed, while the fired Sergeev is able to give the performance of his life.

The parallel story played out in the present might have been a success, but here it just doesn't work, making the plot seem silly. The scenes are extremely short and come in vapid succession. The intention was probably to create a mosaic explanation of the events, but the ultimate effect is annoying with sequences seeming to run together in a creakily-put-together mess.

He acting here ranges from

mediocre to downright pitiful, and this is not aided by the improbable, stilted and artificial dialogue of characters who have no depth. It is difficult to really relate to any of them. The soft light which seems to be everywhere would have been better reserved solely for the ballet.

Baryshnikov's acting is better when he is dancing than when he is on the stage does he appear free from the constraints and contrivances which accompany his role as the playboy danseur (complete with flashy sports car and fiery temper).

We see him struggling against the limitations of age but aided by the experience which it brings. He gives a solid, refined interpretation of Albrecht. His dancing is almost faultless with astoundingly high leaps and controlled turns performed with precision and confidence, sometimes the sparkle and excitement which have so characterised his dancing seem to falter, but this is only a minor detraction.

As *Giselle*, Alessandra Ferri evokes the maiden's experiences wonderfully. Though a little stiff in the modern scenes her acting in *Giselle*, especially in Act 1, is to be commended. She spans the whole range of Giselle's emotions, from the pure innocence of a young girl in love to the despair of betrayal. Her highly expressive face is the key to the this success. Partnered by Baryshnikov, she shows great potential as a classical ballerina.

The dancing is the film's obvious strength, and is generally of a very high standard, focusing on Baryshnikov. However, if the technique of a parallel modern day plot is such a failure, perhaps it would have been better to have made the film of *Giselle* alone, without dancers attempting to be movie stars which they are not.



# Publishers who cater for adolescents

## Book marks

**Adolescent fiction is a relatively recent genre of literature. This means many people buying for the 'teen' group, or adolescents buying for themselves, have few guidelines to aid them in choosing good fiction from this range. Sue Lea offers some insight into the different adolescent publishers and their merits.**

I was listening to an interview with the novelist Ursula Le Guin recently, and was struck by her discussion of the public's reaction to her "Earthsea" trilogy which is written for adolescents. She is horrified that people assume she wrote the novels as a relaxation from her 'serious' writing, namely her books for adults, and points out that novels for this age are as difficult to write and as valid a literary form as any of her award-winning adult books.

I agree with her whole-heartedly.

The novels being written for the adolescent today deserve more serious treatment than they get. It's odd when you reflect on the care with

which many parents analyse and choose books for their young children - what are the hidden messages of story and pictures? - that they give up once those children become adolescents. Yet there have never been so many books published for this age than there are today.

It seems to me far too easy for the teenager to become caught up in the "Sweet Dreams" romance - or occult horror - syndrome - without ever being aware of the whole range of alternatives available. The stationers display them prominently, the public libraries do not seem to be buying the good paperbacks, and teachers are woefully ignorant of anything that was not included in their own education. It requires a visit to a reputable bookshop to discover the wealth that is available, and it is a trip well worth making.

Traditionally, Puffin Plus has supplied quality fiction for early teens. In the past this has been mostly by British authors, but recently they have entered the American market, picking up some of the best works from the U.S. paperback publications. I wish that they would package their product a little more attractively.

One of the best novels for the mid-teens to come out in the last decade is Katharine Patterson's "Bridge to Terebithia". It deals with friendship, with differences between rich and poor, with alternative lifestyles, and with mourning. I have found students in tears in odd corners of the school library as they read it. But the cover does nothing to sell it and few pick it up unless it is recommended. It's no use saying you can't judge a book by its cover. Clearly most of us do, and the young like it glossy.



Books to buy...and not to buy

However, Puffins no longer have the monopoly of the teenage market. Methuen brings out some excellent titles in its Magnet series,

**"These novels make healthier reading than an undiluted diet of teenage romance or the sadistic violence of the horror cult."**

notably the works of Margaret Mahy, whose novel "The Changeover" has all the ingredients for popularity - romance, the supernatural, real-life characters with

recognisable problems and superb writing. Fontana Lions have also come up with some winning titles, including Mary Downing Hahn's novel, "Daphne's Book".

Several publishers, among them Bodley Head, Collins, and the Penguin offshoot, Viking Kestrel, have been publishing adolescent fiction in the vastly superior (and more expensive) large format with glossy covers, strong bindings, high-grade paper, and larger print. Some fascinating titles for the almost adult young person have appeared in these: Aidan Chamber's compelling study of a homosexual relationship, "Dance on my Grave", and Linda Hoy's book about urban violence, "The Damned" both deserve mention.

Pan Horizons win my award for

imaginative publishing over the last two years. They have come up with a very attractive format for their series, so that it is easy for the teenager who wants 'another just like the last one; not to identify the publisher. Pan's titles are mostly excellent too. They have been republishing some American novels which have proved deservedly popular, as well as new works from writers from many countries. I was impressed by the book by the N.Z. writer, Wendy Simon, called "Harper's Mother", which describes the life of the daughter of an unmarried mother, and the 'uncles' in her life. As it is no longer possible to pretend that the nuclear family is the norm, it is good to see other models being shown as viable.

So it is well worth investigating this field. These novels make healthier reading than an undiluted diet of teenage romance or the sadistic violence of the horror cult. Increasingly they open up the issues in our

**"The novel being written for the adolescent today deserve more serious treatment than they get."**

society that teenagers are facing - I have even found one that looks at the implications of AIDS - and they tend to discuss these issues in a positive, sane way.

(Bookshops in Adelaide which carry a good range of these works include the Union Bookshop, Murphy Sisters, and Mostly Books.)

## Novel a struggle to read

**FORTY-SEVENTEEN**

Frank Moorhouse  
Viking (Penguin Press)

by Sue Lea

**FORTY-SEVENTEEN**



He is forty; she is seventeen. They drive from Adelaide to Darwin together, exploring each other's minds and bodies on the way. He is interested in the Spanish Civil War and has a fantasy of taking her on a pilgrimage to the places where his heroes lived and died. She agrees initially but then sends him a postcard from London to say that she has fallen in love and the Spanish trip is off. The meet again in London, but only briefly. That is the basic story-line of "Forty-Seventeen": it does not start to describe the scope of the work.

The book is composed of a series of discrete episodes, most quite short, all related in that they are part of the life of the man who is the "Forty" of the title. But there is none of the background narrative, the biographical history, with which the high points of the novel are usually linked together.

In its construction, "Forty-Seventeen" is an extraordinary book. Frank Moorhouse has ignored the conventions of novel writing in favour of something closer to the short story technique.

This short story technique has wide-reaching effects. The work as a whole becomes very condensed and emotionally charged. So much is omitted that we do not even learn the names of the protagonists - they are just 'he' and 'she'. (The other women in his life are named, and at one stage he is addressed as 'Sean'

but this "was not the name he went by".)

As a result of these omissions, it seems that what makes the novel great is what Moorhouse does not say. It would be very easy for the work to become just another novel about a forty year old anti-hero whose grand youthful idealism has collapsed into an alcoholic mid-life crisis, who is incapable of having a mutually fulfilling relationship with any other person, and who is trying to cling to his youth by having an affair with a much younger girl.

Another extraordinary effect of the style is that the normal judgments of the significance of diffe-

rent events are distorted.

An episode in war-torn Beirut which ends in the death of a close female colleague is seen as no more important than a quick act of sexual intercourse in the doorway of the boarding house where his great-grandmother used to say. And, of course, in the emotional life of the main character it isn't. It is definitely his emotional life that Moorhouse is concerned with.

This is where the novel and I part company. I dislike the 'Forty' so much, I found it a struggle to finish the book, even though I was full of admiration for the way it was written.

## Dispelling the myths of rape

**THE FACE OF A RAPIST**

David Shapcott  
Penguin \$12.95

by Kathy Edwards

Rape has long been identified by the women's movement as a central concern. Indeed it has been the subject of numerous enquiries, studies, and books. David Shapcott's book, *The Face of The Rapist*, then, certainly does not break any new ground. Consequently, the first question that must be asked of the book is whether or not it adds any new perspectives or theories to the existing debate.

In this regard, I found *The Face Of The Rapist* to be rather disappointing. For the most part the material discussed by Shapcott is the same material that has been the centre of past enquiries, and consequently should be already well known to anyone who has studied the subject before. *The Face Of The Rapist*, however, does differ from most past studies in two ways. Firstly, it is written for an Australian and New Zealand audience, whereas much of the other material focuses on the situation in the U.S.A. or England.

This is a fairly significant difference, since the legal situation in these countries is very diverse, and it is useful to have a reference that pertains to the particular conditions of Australia.

Secondly, it is an account of rape written by a male, primarily for a male audience. Whereas most pre-

vious accounts have discussed the problem from the perspective of the actual or potential female victim, Shapcott writes from the perspective of someone who has received (and rejected) the same sexual and behavioural conditioning of actual or potential rapists. His book is aimed at men in general, and especially those men who may come into contact with "rape survivors", such as police officers, nurses, social workers and mental health workers.

*The Face Of The Rapist* is essentially an exercise in myth debunking. Shapcott's aim is to dispell what he identifies as the ten most common and most dangerous myths surrounding rape. These range from "I couldn't stop myself" to "She loved it" and "She lied".

On the whole, a useful book for someone new to the subject, but a bit repetitive and "Ho-Hum" for anyone who is already familiar with numerous other studies.





# Gaden theatre – a rapid rise

**John Gaden, the State Theatre Company's chief actor, occasional director and co-artistic director was a happy man the fortnight before STC's epic failure 1841. Graham Lugsden spoke to him about 1841 and the year ahead for STC.**

At the time of interview, the disastrous critical reception of the STC's 1841 was still two weeks away and John Gaden was relaxed and confident about the State Theatre Company's forthcoming Festival production and his place in it. "Michael (Gow, the author and co-director) is essentially the director. . . . I suppose I'm there because initially the idea was an approach by the Bicentennial Authority. I proposed that Michael write a play and that it be done. We had lots of talks about it and Michael very clearly convinced me that he should be the director of it, as well as writer."

Apart from being the company's chief actor and occasional director, Gaden is also co-artistic director (with Gale Edwards, our most successful theatrical expert since Sir Robert Helpmann) and administrative head. He co-directed 1841 with its progenitor Gow and will be pitching in again later this year with part of the STC season.

"I suppose I'm only there to ward off two things – some people don't think that playwrights make the best directors, and the second thing was that this was really his first major venture into a big venue with a cast of this size.

"Apart from some assistance with the casting, which we did more or less jointly, I have not been involved in the production at all. Which is great – Michael took over with the assurance and flair of an experienced theatre director. He has the total confidence of the actors, and also very clearly has the play in his mind."

Gaden has since insisted that the company had always expected to be re-worked after its Adelaide opening, even with the usual re-writes done in rehearsal. How did having the creator of the piece as director affect the reactions of the cast to the play?

"People have been quite open about it. In many ways it's quite a young cast, and I've been immensely impressed with their grip on what we ought to be doing, and what the theatre ought to be doing, and what it ought to be saying. And everybody's felt free to talk."

Gaden had not originally intended to become an actor let alone a director.

"I was going to be a lawyer, and I did hundreds of years of university not becoming one, and I never actually graduated. But I did spend eight years

at Sydney University, and I developed a terrific love of theatre then.

"But one night I was making my third attempt at third year law and I realised that I was going to fail even worse than before, and what I really wanted to do was act."

So he ran off and joined a theatre company?

"No, not quite – I got a job in a divorce court."

Eventually of course, Gaden did break into the theatre, touring with the Young Elizabethans, joining Theatre 62 in the late 60s, worked his way towards becoming assistant director of the Sydney Theatre Co., and came from there to Adelaide's STC when Tim Sharmon left. Regardless of what anyone may think of his acting or directing, no-one may deny that it is a meteoric and amazing rise. He has already played Lear (at 27), Salieri and Leontes amongst a host of others, and co-directed *Nicholas Nickleby*.

"The most extraordinary thing to direct was to co-direct *Nick Nick*. It was a huge part of my life, and it took up an enormous amount of time and energy, and it was wonderful to do. But there were other things which were, finally, more satisfying – but I can't think what they were!"

"It was a buzz to do (Salieri), but I really don't have a lot of respect for the play, and seeing the film confirmed it. I thought the film was luscious, but it convinced me even more that the play is a very mean-minded little story, even given that you're invited to see it through the warped mind of a mad old man. It is still a mean-minded story about envy and viciousness, and it's got very few redeeming features."

But could not Lear, a role which he will reprise later this year, also be described as "a play about envy and viciousness, seen through the eyes of a warped mad old man?"

"No, because there is such a huge humanity at work. It may not be very lovable; it may not be very warm and fuzzy, but there is a great depth of humanity and understanding, and that was never there in a play like *Amadeus*."

How has the desire to have another stab at Lear affected the rest of the season's choices?

"Well, it lies in the middle of it, because that's what it has affected. It obviously

doesn't change the choice of 1841 – that was going to be there anyway – but in a year in which you have two new plays, two absolutely brand new plays, then *Lear*, (Strindberg's) *A Dream Play* to end it, (Chekhov's) *The Seagull* – that's a fair weight."

Was there a conscious balancing of the season?

"I don't know to what extent it's conscious. I have a formula in my head, which is a mixture of classics, recent and ancient, new work from overseas and that sort of balance, but it doesn't always work that way. I don't quite know why I've put (Ayckbourn's) *Absurd Persons Singular* followed by (Stoppard's) *Rough Crossing*."

*Rough Crossing* is one of the lesser-known parts of the season. "It's based on a play by Molnar called *At the Castle*. Stoppard has adapted it very freely. It's on board a ship now, and the ship is called *The Italian Castle*. It's a wonderful piece, very funny.

"It's a bit like (*The Real Thing*), but it's informed as much by Molnar. There is a kind of fascinating device at work there, yet again a play-within-a-play. It's a bit like Pirandello, it's a bit like Molnar, and it's a bit like Stoppard."

With so many good, meaty productions in the pipeline, where he was both acting and directing, to which was he looking forward? "I prefer acting. Directing is such a different thing. The mixture's good. Keeps you fresh."

Turning to his administrative role, was he worried by the competition of the big-budget imported shows, like *Cats* and *Starlight Express*?

"It's a market place. If there's an audience for it, and people want to go to it, of course they should believe. You can't say that you can't have it – 'you mustn't go to these things: naughty!' I strongly *don't* think there is an educational role (for theatre) in the sense that we ought to be telling people what they ought to see, but I think the fact that we are given subsidy does mean that we don't behave as a commercial theatre."

A good philosophy – if only other theatre managers could hear him. The Victorian State Opera, for instance, who receive millions of dollars in subsidies every year, will be doing *My Fair Lady*, which must have been covered by just about every amateur rep. in the English-speaking world.

"It's the sort of compromise that everybody's having to make. We can argue till we're blue in the face whether it's a good or bad thing, but . . . We've been cut enormously over the last two



John Gaden in 1841

years. We've lost over \$150,000 in state funding.

"We actually can't afford not to do reasonably well. I mean, if you have one bummer in a year, that's about it. If you have two in a row, you're in trouble."

Looking over his whole job at the STC – acting, directing, making the coffee etc – which bit did he like least? "I guess it's the thing of running the

company. Any organisation of highly intelligent and talented people is going to be difficult and you have to accept that, otherwise you'd be mad to go into it. You do have to not only be careful how you express yourself, but also look out for a lot of other people.

"And sometimes you do begin to feel more like a marriage counsellor or favourite uncle."

## Doco. drama

### ROSES IN DUE SEASON

La Mama

Wed-Sat, April 6-23

by Fran Tonkiss

If a character exists which is peculiarly Australian, alcohol is not only endemic of it, but has a primary role in its definition.

*Roses in Due Season*, Doreen Clarke's study of the effect of alcoholism on a family, is firmly based around the concept of a national type. What makes such a depiction problematic is its tendency toward caricature; the kabana and Karma Sutra of the Marriot family wedding. Their laughter at the old woman who arrives at the alcoholic Charlie's funeral – "Pissed!" – is pointed. Throughout the play the social reality of alcoholism provides trenchant balance to an obvious, identifying humour.

The immediacy of the Cellar at La Mama is central to this production's effect, creating a disturbing proximity between the audience and the lives of the play.

"Home", insofar as it is a haven, is

equally a trap – Charlie justifies his behaviour with "This is my bloody house", while Lil somehow accepts it by saying, "You can't just break up a home". Domestic realism and theatricality, however, make an uneasy combination.

*Roses in Due Season* lacks the dramatic quality which should make a play about alcoholism different from a documentary about alcoholism. While sharp questions are raised – particularly Dawn's assertion that viewing alcoholism as a disease only forms a further excuse – the script draws back from any committed consideration. The effectiveness of such a character is lessened in being given too many clever (and cumbersome) lines in place of insight.

Through director Pauline Terry-Beitz's sensitive approach to the issue of violence *Roses in Due Season* maintains a taut sense of fear. It is disturbing theatre.

The startling menace of the play's conclusion stresses how the spectre of alcoholism is not contained within the alcoholic. Charlie Marriot's family cannot be free of him, when anyone who drinks is a potential drunk.

## A travesty of theatre

### MEASURE FOR MEASURE

W. Shakespeare

*The Opera Theatre*

by John Hanson

As one of the theatre-goers who had the great good fortune to attend a performance of Mr Cramphorne's production of MFM, I was astonished to find myself witnessing Masterpiece Theatre at its finest. A true comedy of errors. A monstrous theatre of the absurd. Never before has an Adelaide audience been granted the singular privilege of having the absolute nadir of thespian achievement thrown into exquisite relief before their very eyes and ears.

Now, with that base-line so convincingly established under Mr Cramphorne's guidance our future visits to the theatre may be made secure in the knowledge that our finer senses can never be so comprehensively assaulted again and if fault should be found the word 'Cramphorne' may ring loud from the gallery – not as a noun but rather as a generic comparative – an adjectival pejorative of the basest kind.

The list of travesties defies their reproduction, I will merely touch on

a few which are illustrative of the dismal whole. We were treated to an Angelo who thought that dramatic emphasis within the Shakespearean meter could somehow be achieved by placing a significant pause after every 4th word. Truly we were witnessing a miracle of method acting. Within a second of opening his fatuous mouth he had put a notional full stop after the word "and"!

We listened on in a state of stunned disbelief as grinding halts appeared ahead of prepositions and as glottal-stops punctuated conjunctions. Rarely has an audience had the pleasure of hearing the words of the mighty Bard so comprehensively massacred. It is perhaps rather unkind to point out that Angelo's striking physical and gesticulatory resemblance to a sepulchral Rik Mayall only served to highlight his incomprehensibly bad performance.

As if Angelo was not enough, we also had an Elbow who, within the space of three brilliantly executed minutes, managed to reduce high comedy to low farce. The loss of the head of his papier-mache axe during a comically extravagant gesture was a symbolic precursor to him forget-

ting his lines seconds later.

Recovery was effected through the good offices of a highly audible prompt but not before agonising minutes had passed while Elbow groaned – for Gods sake I mean it, he groaned – as he groped for the missing lines.

By this time, most of the incoherent mumbblings from on stage were being drowned by the thunder of feet as those people with senses still sufficiently intact to orient themselves, stampeded for the exits. Those that remained behind had presumably suffered a Cramphorne-esque brain death, similar to that afflicting the cast.

So it's farewell Mr Cramphorne and your hapless band of players. Again, from all of us in Adelaide, a sincere 'thank you' for creating darkness where their should have been light, pathos where there should have been comedy and banality where there should have been majesty. And in so doing, showing us all how a clear contempt for both classic literature and the intellectual sensibilities of the modern audience may be used to re-define the absolute apogee of theatrical experience. Thank you.



**Activities Week Beginning Monday, 18th April 1988.**

Monday, April 18th - 10.00 am - 5.00 pm - "Natural Extensions" exhibition of mixed media (drawing, painting, jewellery, fabrics, furniture, sculpture) in Union Gallery. Open Monday - Friday 10.00 am - 5.00 pm UNTIL APRIL 29TH.

Tuesday, April 19th - 7.30 pm - Films on Aboriginal Issues "Never Stay in One Place" and "Wrong Side of the Road" in Union Cinema. FREE. Guest Speaker David Hollinsworth, S.A.C.A.E. Underdale.

Thursday, April 21st - 1.00 pm - Union Voucher Scheme Lottery Draw, Barr Smith Lawns (Cloisters if wet) chance to win Union Fee refund (you must be present to win one of three), "8 day trip to Great Keppel Island", money prizes from the ANZ and State Banks, lunches, dinners and many other prizes. Invited guests include Clive Robertson (News world), "George Smilovici", "Painters & Dockers", Vice Chancellor and more - BE THERE!

Friday, April 22nd - Free entertainment in Union Bar with "Crummy Cowboys" from Melbourne. Students FREE, Guests \$4.00. - 7.30 pm - 10.30 pm - Jazz in the Union Bistro with "Gladstone Jazz Band" - FREE to Bistro diners. Bar to stay open until 10.30 pm.

Saturday, April 23rd - 8.00 pm - Midnight - Karate Club Bar Night with "Exploding White Mice" and "Contrapunctus". A.U. Students \$5.00, Guests \$6.50.

**Coming Entertainment**

"Every Brothers", "Rock Melons", "Ed Kuepper's - Yard Goes on Forever", "Wild Pumpkins at Midnight".

**Student Talent Night!**

Friday, May 6th 8 pm - Late Union Bar. Adelaide Uni's heats to choose our best act for the State Campus Battle of Bands competition. At least half of the performers in the act must be Adelaide Uni students or staff. P.A. supplied. Contact Barry Salter in Union Office if you want to enter.

**Oriental or Remedial Massage.** Available on Tuesday afternoons between 1.00 and 5.00 pm. \$15.00 for a 45 minute treatment. Book in advance at CRAFT STUDIO 228 5857.

**Leg Waxing and Facials** on Mondays and Wednesdays between 5.30 and 8.00 pm. Other beauty treatments by arrangement. For further information phone Craft Studio 228 5857.

**Travel Seminar** for first time travellers - visas, booking, insurance, health, questiontime. In conjunction with S.T.A.: 28th April, 6 - 9 pm, North Dining Room. Admission \$2.00. Further enquiries at Craft Studio 228 5857.

**Bicycle**

Mens black 10 speed Racer, Brand new, \$200. Ph: 79 8983 A.H.

**Intervarsity**

Beer Skulling Competition. \$3 Entry. Friday, 15th April, 1.00 pm, Barr Smith Lawns. Get your team of 5 together now. Nominations to S.A.U.A. Office.

**PROSPECTS '88**

**Careers Seminar**

This Friday at 4.00 pm the last of three careers seminars will be presented by Adelaide University AIESEC. The seminar is to be held in the Balcony Room of the University of Adelaide Club (ever wondered what they do in that place?) on the Hughes Plaza. The topics of discussion this week are:

- Merchant Banking,
- Securities and Finance Training,
- Management in Industry.

Tickets are available at the Sports Association Office (Lady Symon Building) for \$3.50. Wine and cheese will be served following the seminar. Come along and learn something about your career!

**AIESEC - Leading The Way**

**Adelaide University Golf Club**

Intervarsity - People interested in playing golf in Melbourne, this year should see Alan Bulbeck on Wednesday the 20th April, at the Gallery, 6th level of the Union Building at 1.00 pm.

Secondly, people who are interested in joining the club and paying membership fees should meet Mark Zyweck in the Jerry Portus Room from 1 - 2 pm on Friday the 22nd April.

**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.**

**Adelaide University Union Film Program, Union Cinema, Tuesdays 7.30 pm Level 5, Union House.**

**April 26**

**Music**

**SING BEAST SING**  
1980, U.S., Col. 9 mins. This animated film sheds light on the mysteries surrounding the intricate, interwoven drama of an entertainment presentation.

**THE COTTON CLUB**

The Harlem Renaissance era is evoked by vintage film clips of five performers and New York City's "Cotton Club" and Cab Calloway's personal reminiscences.

**JAZZ SCRAPBOOK**

1983, Australia, Col. 70 mins. A study of the birth of Australian Jazz. Footage from the period 1935-55, it shows many of the musicians involved; Bernie Featherstone, Frank Johnsons Dixielanders, Dave Dallwitz, Graeme Bell, Ade Monsborough and Les Barnard.

**Juggling Club**

The Juggling Club is (finally) taking the plunge; yes, we're affiliating with the CSA. Our Inaugural General Meeting will take place at 1.00, Thursday 21st April, on the lovely Barr Smith Lawns (Games Room, Level 6 of the Union Building if wet). Look out for Identified Flying Objects in the vicinity - we'll be somewhere close by.

Nominations for the positions of Tea Boy and Assistant Tea Boy are now being taken. Don't miss out on this opportunity to join AU's most intellectually challenging and spatially innovative clubs.

**Adelaide University Table Tennis Club**

Notice of AGM, Tuesday 19th April, Games Room 1 pm, Level 5, Union House. All those interested in playing and/or coaching please come along. Enquiries: ph. 79 9128 Hester Daalder.

**flatmates**  
For people who care where they live.  
Flat, room, etc., to share, or someone to share with you. Special Student Concession.  
Call Trudi on 236 0121 for an appointment. We are located at 297 Pirie Street, Adelaide.

**Want to Die of Skin Cancer?**

The Ozone layer is under attack from chemicals our government is unwilling to regulate. A.U. Friends of the Earth are running a campaign to force them into action. Find out more Thursday 21st April, 1 pm, Meeting Room 2, Level 5.

Hassles? Phone (1) James Prest 232 0049, (2) or Roman 231 6586 (w), 272 8400 (h).

**1. Intra-mural 5-A-Side Soccer**

A meeting of team representatives will be held in the Jerry Portus Room at 1.00 pm, Monday 17th April to organise competition rules and playing times.

**2. Team Handball**

The Sports Association is keen to form a team handball club. The sport is extremely popular in Europe and an association exists in S.A. with a fledgling club at Flinders Uni as well as several interstate Universities. The game is very fast and is played on a court approximately the same size as a basketball court. The skills are similar to basketball but a smaller ball is used and goals are scored by throwing the ball into a goal the size of a hockey goal.

If you are interested in learning to play this game please leave your name and contact details at the Sports Association Office. The S.A. Handball Association is keen to teach and demonstrate this sport to new players/clubs.

**C. Pickering**

**Are You Satisfied?**

- With your relationships with other people?
- With the way you communicate with people?
- With the way other people react to you?
- With your own view of yourself?
- With the way you study?

If not....

consider participating in the "Personal Development Group" offered by the University Counselling Service.

**Enquire now at the Careers & Counselling Notice to Staff and Students**

There has recently been a report of an alleged rape on campus. Members of staff and students are warned to exercise care when moving about the campus at night. Security guards are available to accompany members of the University if required and they can be contacted at the Plaza Office (X5990). Any-

one who has any information about this matter is urged to contact the Registrar.

F.J. O'Neill  
Registrar

**Adelaide University Union (A.U.U.)**

The A.U.U. seeks nominations for three (3) student members positions on the Catering Advisory Committee. The Catering Advisory Committee is responsible for overseeing the financial operations of the Catering Department, formulating specific proposals to improve the catering operations of the Union, and assisting in the preparation of the annual operating and capital budget.

Nominations should be in writing and include name, student number and details of experience and why you wish to join the committee.

Nominations should be addressed to the Union Secretary and lodged with the Union Administration Office by 5.00 pm on Tuesday, 26th April, 1988.

Rob Brice,  
Secretary Manager

**Lost**

Would the person who found a blue ski jumper on the Barr Smith Lawns on the Thursday before the Easter break please return it to the Student Union office. Reward offered.

**The Flinders University of South Australia School of Earth Sciences Research Seminar.**

Speaker: Yaping Shao, Earth Sciences, Flinders University.

Title: Some aspects of the atmospheric boundary-layer in the Upper-Spencer Gulf Region.

Time: 4 pm Wednesday, 20th April, 1988.

Place: Room 103, Earth Sciences Building. Abstract: The difference in the thermal properties between water and land in the Upper-Spencer Gulf region has considerable influence on the ABL (atmospheric boundary-layer). Using the data obtained by the GROB-G109 in March, 1987, the sensible and latent heat fluxes have been calculated.

# MEDIA RESOURCE CENTRE

**FILM** Exhibition  
**AND** Production Assistance  
**VIDEO** Information

242 Pirie St Adelaide Ph: (08) 223 1500

**MEMBERSHIP BENEFITS**

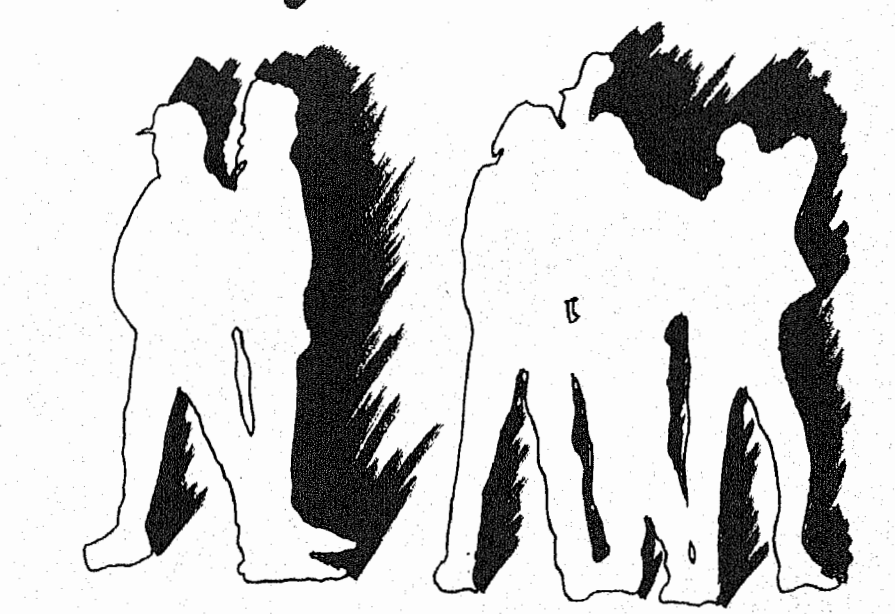
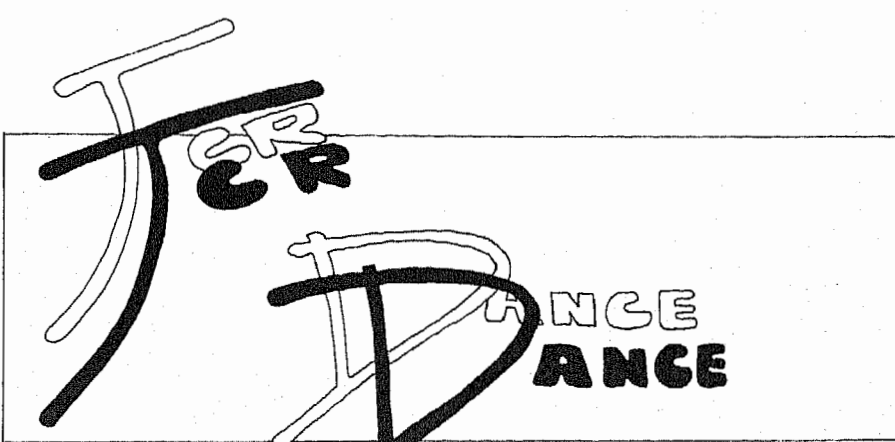
- Discount at Media Resource Centre screenings
- Discount at Greater Union Cinemas
- Equipment, cinema and editing suite hire
- Newsletter containing latest local film and video news
- Information on training and workshops
- Information on all MRC screenings and events-
- FRAMES: Festival of Australian Film and Video
- New Adelaide Film and Video

Specialist national and international screenings

**YEARLY MEMBERSHIP IS \$25 & \$20**

**CONTACT THE MEDIA RESOURCE CENTRE TO JOIN**

ST. MARK'S COLLEGE PRESENTS



FEATURING — NOUVEAU AU GO-GO

SATURDAY 7th MAY

FREE BEER — CIDER — PUNCH — SOFT DRINKS

ST. MARK'S COLLEGE — ENTER KERMODE ST., NORTH ADELAIDE

STARTS AT 8:00 PM

I.D. ESSENTIAL

\$12



# Phantasmagoria

## Poor little rich girl

I hope everyone is feeling really bad about the poor treatment Kylie (our best friend from neighbours) has been receiving. I have acutally heard one or two people say she lacks talent - it's outrageous.

## The Libs Labour

### On

Which by-election candidate (Educ/Services Standing Committee) was seen trotting importantly through the uni, swinging her chic, cool, groovy, trendy "Cherry Lane" Boutique shopping bag - for anyone to see, if they could be bothered? - Sarah Forrest, that's who!

## My Goodness Me

Who was it that sent a very rude photograph of Chris Rhea with an even ruder letter typed on the back to Graham Lugsden? We would have printed it but it was so naughty we just couldn't...

## Open Wide

Beckoning Gullet, the show David Sly said had "more corn than a Kansas Prairie", had a bad time last week. The election poster war meant that all advertising for the shows second run was obscured. Producer George Karzis said total attendance over two nights was 44. "I can't believe it...the Advertiser gave us three stars and it's a flop...I can't believe it. I think I'll go back to being an actor - at least then I can be temperamental," said George.

## From here to eternity

Did you know that if human beings did not die of old age, they would (according to some obscure statistics) die at age 600. By that time (statistically) they would die of some bizarre freak accident. Living to 600 would double your chances of winning the \$12 million cross-lotto.

## Arch - the quiet achiever

Arch Tambaccas, fascist extraordinaire, now working the mid dawn show at Sydney's radio 2UE had a little start a few weeks ago when he picked up the talk back phone and heard a little voice say on the other end "Hi, Arch, it's Des Colquoun here." Arch babes' latest extravagant claim is that he now shares a radio station with the great Jon Laws. Some people are easily pleased.

## It's a miracle...

The Barr Smith photocopiers are already famous for their easy going attitude to their work but one story to filter down beats everything. Student attempts to purchase resource card. Machine is broken. Nice people at desk loan him a card. Student attempts to put money on card. Machine is broken so he cannot. Finally something is sorted out and student attempts to begin photocopying process. Machine has huge sign saying out of order...Photocopying fix-it man is called. He rips the out of order sign off and Hey-Presto - machine works. Well how do you like that....

This graphic has been attempting to overthrow On Dit for six weeks now and... oh my God..it's..it's..it's engulfing the back page...(choke choke)..help, help...we're being attacked.. it's oppressing us....by the next edition, who knows if it won't have overtaken the entire On Dit...

# TEDDY COMIX

WRITTEN BY KELTON TREMELLEN and TIM HOWE  
CREATED AND DRAWN BY HOWE

THE MINISTER FOR EDUCATION, MR. IAN DUCKIN, ADDRESSES THE NATION'S STUDENTS...WHO ALL WATCH HIM ON THEIR USUAL SET...

TV SHOP

SPLASH SPLASH

THE TIME HAS COME FOR US ALL TO TIGHTEN OUR BELTS...

WE CAN NO LONGER AFFORD TO SPEND MONEY ON PRODUCING EDUCATED WORKERS

...DUE TO THE BICENTENNIAL RUNNING OVER BUDGET...

...AND ANOTHER PARLIAMENT HOUSE...

THE DUCKIN REPORT HAS THREE MAIN CHANGES WHICH WILL TURN THE AUSTRALIAN EDUCATION SYSTEM UPSIDE DOWN--ER--AROUND!

FIRSTLY ALL KINDERGARTENS, PRIMARY AND HIGH SCHOOLS, AND UNIVERSITIES WILL BE AMALGAMATED IN ORDER FOR THE "SHARED SLIPPERY-DIP'S PLAN" TO BE BROUGHT INTO EFFECT. THIS WILL SAVE MONEY ON THE RECREATIONAL ASPECTS OF THESE INSTITUTIONS...

ADELAIDE UNI, GENETICS II: YOUR TIME IS UP!!

ALDGATE KINDERGARTEN YOU'RE NEXT!

NEXT, ALL HUMANITIES COURSES WILL BE SCRAPPED AND THE MONEY RE-ROUTED TO THE TRAINING OF STUDENTS IN FILLING OUT UNEMPLOYMENT BENEFIT FORMS.

THE FINAL STEP IS THE ADVENT OF PRIVATE UNIVERSITIES. MY GOOD FRIEND, MR. ALAN BIRD WILL EXPLAIN HOW THIS WORKS.

AT ALAN BIRD UNI ALL YOU NEED TO DO IS FILL IN THE DETAILS OF THE DEGREE YOU REQUIRE ON THE BACK OF ANY "BLACK SWAN LAGER" STUBBIE AND SEND IT TO US AT ALAN BIRD UNI. IF YOU ALSO SEND IN THE LABELS OF TEN BOTTLES YOU WILL RECIEVE A SET OF STEAK KNIVES. BUT THAT'S NOT ALL -

ALAN BIRD UNI

BLACK SWAN LAGER

# THE DUCKIN REPORT

IT'S A DUCKING DISASTER!

ANOTHER BICENTENNIAL PROJECT 01177