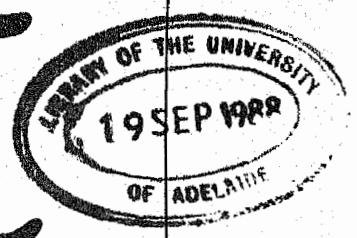


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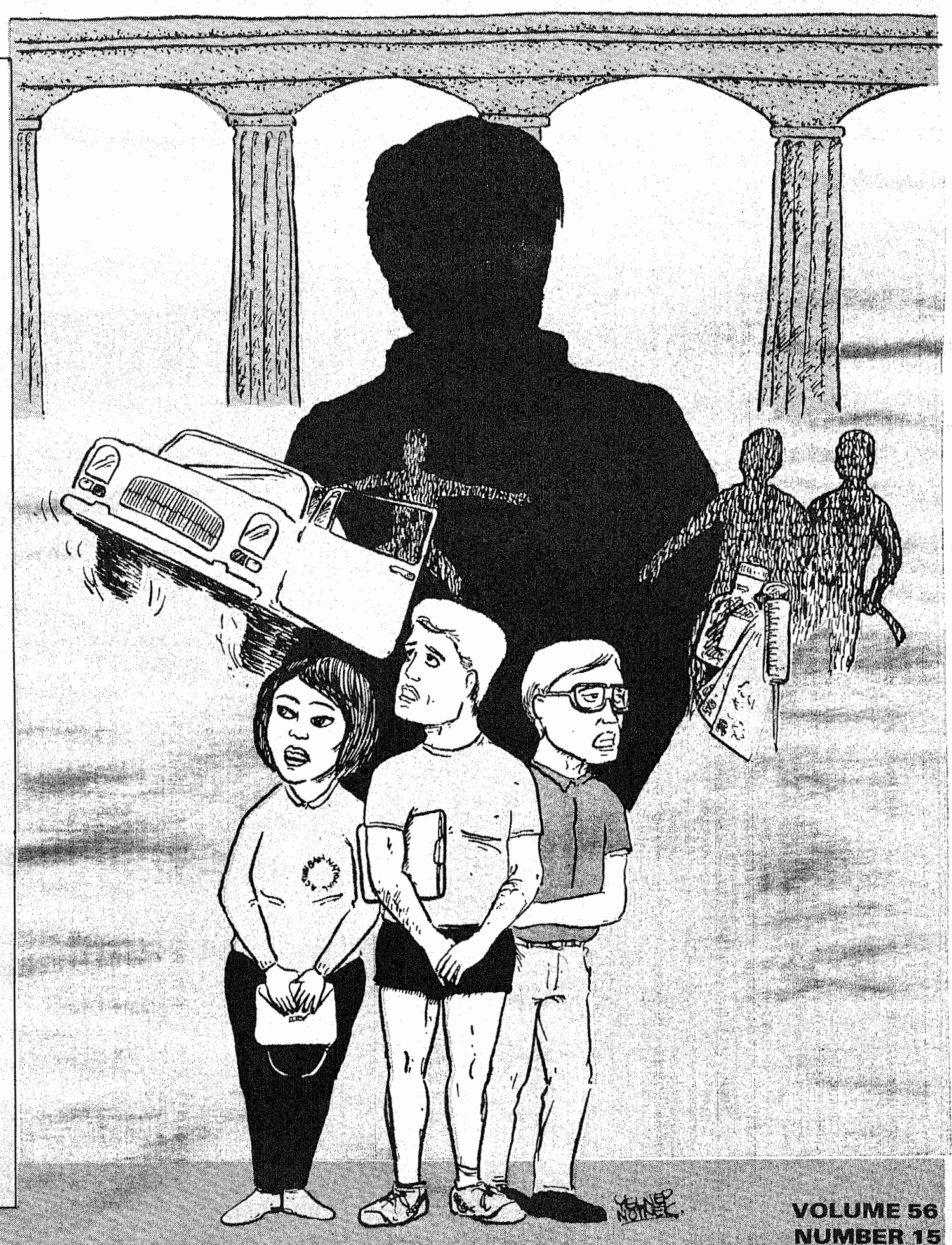
CRIME ON CAMPUS

ALSO INSIDE

**STATE RSL
BACKS
HOWARD**

**THE TAX
AND YOU**

**GARCIA
MARQUEZ**



VOLUME 56
NUMBER 15



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

Alan Bigenough gets his man

A few years back, as a cartoonist for the much-lamented *Matilda* magazine, Patrick Cook invented a character called Alan Bigenough, Ace Reporter. It wasn't hard for readers to guess whom it was based on, this satire of self-important investigative journalists everywhere.

The model was Brian Toohey, then editor of the *National Times* and a man easily of sufficient bulk to be titled Bigenough.

What's valuable about Toohey is that if Australia ever has its own Watergate conspiracy, he may be the one who tells us about it - in which case one can only hope we notice.

If there's been a problem with Toohey's journalism, it's that in the world he lives in, everything's a plot. In the real world, most people will tell you, it's more that the plots tend to be obscured by the cock-ups. So in reading Toohey, you have to sift through his (usually very long) articles figuring out as you go what you can believe.

Since the demise of the *National Times*, Toohey runs a home-made journal called *The Eye*. This hit the headlines a couple of weeks back after a generous soul from the Department of Foreign Affairs leaked Toohey about half a tonne of its internal documents.

What hit most of the headlines was some marginal notes former Foreign Affairs minister Bill Hayden had made on the documents. For instance: "There is no doubt about it, the Indonesians are erratic, hostile people to deal with, with an added sententiousness which makes them difficult neighbours".

This caused great excitement,

although it's hard to see why. Hayden was not the first and won't be the last minister to make a sharp-tongued marginal note. Besides which, what he said looks pretty right, a long as you take "Indonesians" to be a reference to their government and not their population at large. If it had been said about someone further away - Russia, say - probably no-one would have objected.

But the really hot news the leak uncovered - and which a lot of papers (as well as the Opposition) skated over was that US Secretary of State George Schultz has apparently been telling the Government how to run the country, right down to some suggestion on prose style. Toohey wrote:

There has been no denial. Well done, Bigenough.

In December 1983, Defence Minister Gordon Scholes had the temerity to suggest that nuclear weapons would have to be removed from the British aircraft carrier, HMS *Invincible*, before repairs could be undertaken at a dockyard in Sydney Harbour. Scholes said that in line with the previous government's policies, nuclear weapons were not allowed on Australian soil and 'this included nuclear weapons on board a vessel in a dry dock'.

Reagan's Secretary of State, George Schultz, hit the roof. Hawke promptly urged Hayden to phone Schultz who was in Lisbon. At 9.30 the next morning (Dec 15), the US Embassy in Canberra sent Hayden a press release that it presumed would be issued in his name, although it had been drafted by Schultz's staff.

The statement did not simply suggest points it would like to see covered, but actually spelt out work-for-word what the Australian Government should say.

It began: "The Australian Labor Party and this Government (this is Schultz speaking on behalf of the Australian Government, not the US Government) have gone on record as supporting the routine visits of naval ships of our ANZUS allies. This policy applies equally to our other allies, particularly the British ... The provision of the

necessary repair facilities to allies is an implicit obligation under these arrangements."

In Opposition, Hayden had been impertinent enough to question the US/UK policy of refusing to say if their vessels carried nuclear weapons. Schultz banished that challenge by declaring in the statement for release by Hayden: "We (Australians) understand and respect the reasons for that policy."

Schultz's statement also contained a blatant untruth. He said - this time presuming to speak on behalf of both the British and Australian governments. "There have been serious misunderstandings about the visit of the *Invincible*. There was no request to use Australian dry dock facilities, and there was thus no question of refusal of access to the facilities."

On the basis of Defence advice, Scholes clearly believed that there was in fact a question of the British wanting to use an Australian dry dock for the *Invincible*, whether this took the form of a formal "request" or not. Indeed, it was to meet British approaches to dry dock in Sydney on a specific date (December 22) that he put out his statement about nuclear weapons not being allowed on board. (The *Invincible* subsequently dry-docked in Singapore.)

Apart from being untrue, what Schultz was proposing was to put words into the mouth of the Australian Foreign Minister which would amount to a sever slap in the face to his colleague, the Defence Minister.

In a minute attached to Schultz's text, a senior departmental officer, Geoff Miller, warned Hayden that, in his view, "it would be most unwise to issue a statement of this sort without detailed consideration ... Once a statement as purportedly definitive as this is issued we will be stuck with it for a very long time."

The memo was simply inscribed as "Seen by B Hayden." Although the Schultz/Hayden phone call was far from pleasant, with Hayden being told in blunt terms to bend to the US wishes, Hawke sought to



The rest of Africa

The last time *Keeping Up* tried to argue that the Australian left gets too worked up about too small a list of obsessions, somebody wrote a letter implying the column was right-wing and racist.

The trick to avoiding this sort of treatment seems to be to prove how much you hate the South African dictatorship. So here we go: they're nasty, awful and ought to be replaced (God knows who with, but surely that can be worked out).

That said, it's striking to note

what's happening elsewhere in Africa, about which no-one seems to give a flying fuck.

At least 24,000 people seem to have been murdered last month, for political reasons, in the African nation of Burundi. Those sort of numbers put to shame even the South African security forces; 24,000 dead people is unimaginable, whereas a few Boers beating up Steve Biko is at least possible to think about, however unpleasant.

The massacre seems to have started as a tribal war between the Tutsi minority tribe - which holds

economic, political and military power - and the Hutu, who make up 85 per cent of the nation. The all-Tutsi army is reported to have been gunning down Hutu civilians as they tried to escape the slaughter.

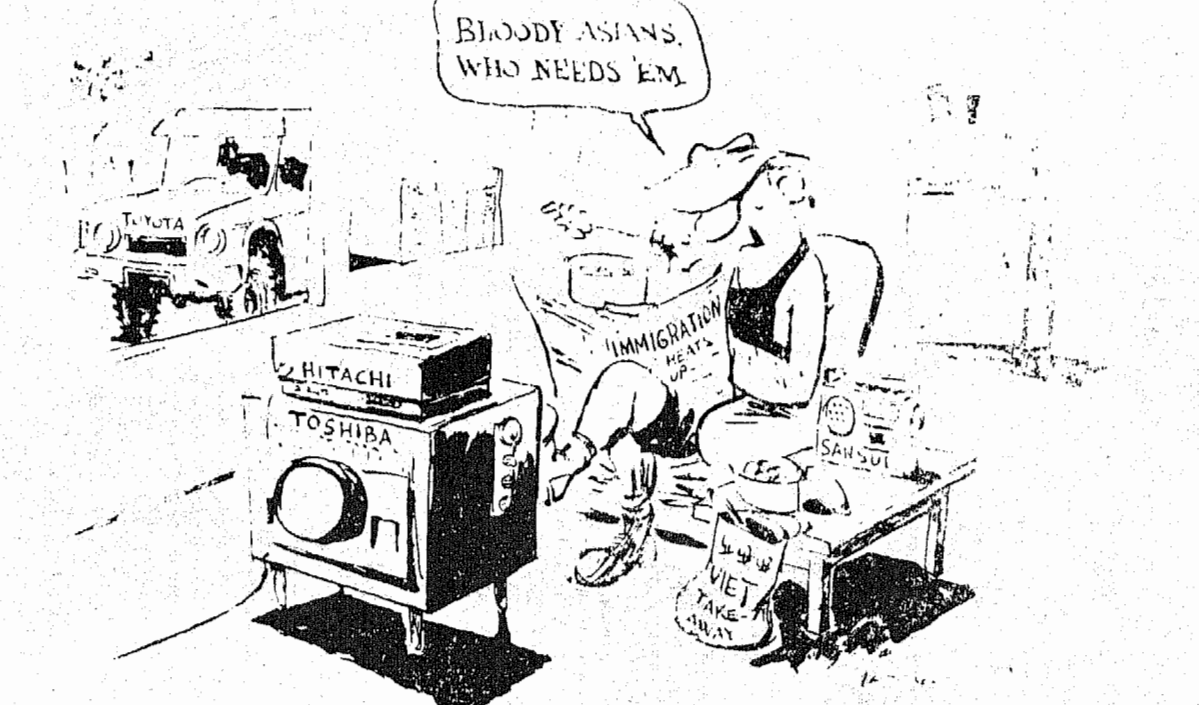
It will be hard to blame all this just on European colonial influence in Africa: Tutsi-Hutu enmity is reported to run back about 400 years.

The entire tragedy made the papers for about two days. Am I wrong in thinking no-one seems to give a damn about any African living north of the South African border?

Top Ten Boring Bloody Classics of Literature

- Compiled by Anonymous (We're not surprised)
- 'The Waves', Virginia Woolf. So self-conscious about its form that she forgot to put anything interesting in it.
 - 'Remembrance of Things Past' Marcel Proust. I never got past the Overture.
 - 'A Portrait of the Artist as a Young Man', James Joyce. An atrocity of wilful self-indulgence.

- 'Waiting for Godot', Samuel Beckett.
- 'Ulysses', James Joyce. Unreadable.
- 'The Name of the Rose', Umberto Eco. If you liked it you didn't understand it.
- '100 Years of Solitude', Gabriel Garcia Marquez. Dull.
- 'The Waste Land', T.S. Eliot. The cruellest poem, mixing foreign languages and classical references, stirring the pits of our stomachs.
- Anything else by T.S. Eliot
- Anything at all by Hermann Hesse.

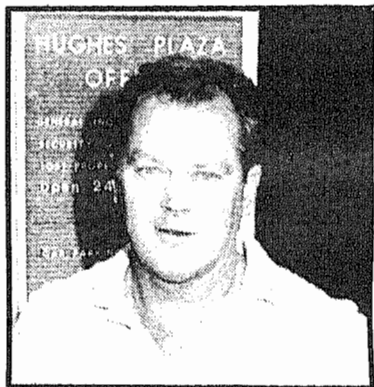


Mark Knight in Melbourne's Herald

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| <h3>In</h3> <ul style="list-style-type: none"> • Kylie Mole • Con the Fruiterer • Bambi • Being a dog • Herman Munster • Pub pool • Puppy fat • Humming • Writing letters • Celibacy • Camping • Sleeping in • Bubble baths • Cocoa | <h3>Out</h3> <ul style="list-style-type: none"> • Kylie Minogue • Richard Carlton • X-rated movies • Being hip • Crocodile Dundee • Spa baths • Aerobics • Sony Walkmen • Car phones • Group sex • Buying a house • Tai chi • Float tanks • Cocaine |
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Security man tells of Uni crime, homeless

by Richard Ogier



Mr Ron Roney, University Security Superintendent

Chemicals and equipment for turning them into drugs have been stolen from an Adelaide University science faculty building in a series of illegal entries over recent months.

The disclosure was one of several made to *On Dit* last week by the university security service.

Other disclosures include:

- Confirmation that one rape and no less than three assaults have taken place on campus this year.

- About five homeless people regularly sleep on campus overnight, one of who was once a post graduate at the university.

- As many as six bikes a day are stolen and occasionally the number is higher than that.

- A speed check on campus over two days during the holidays picked up more than 20 people for speeding.

In an interview with *On Dit* last week, Adelaide University security superintendent Mr Ron Roney said there had been five illegal entries into the science building this year. The police were called in on each occasion.

Mr Roney said he was unable to reveal publically the name of the building for security reasons.

He said he guessed that at least as many illegal entries had gone unreported as had been investigated by the Hughes Plaza service.

The reason for the action, said Mr Roney, was probably the capacity of the stolen machinery to trans-

form chemicals into drugs for ingestion, comments later confirmed to *On Dit* by the science department chairperson involved.

In fact, there was a pattern to the criminal actions - the thieves had broken into the building and stolen chemicals and equipment and on a later date taken books from the department library on how to make drugs from the chemicals.

In what amounts to a disturbing twist, Mr Roney said the illegal entries had not been forced break-ins but "walk-ins". The thieves had had keys to the building.

This suggested the same person or persons were involved in each incident and that the culprits were probably students, former students, or staff.

The police are currently investigating all five illegal entries.

Homeless

About five homeless people regularly seek shelter on university grounds at night, the names of who are known to the security service and the police.

Occasionally the police are phoned by the service and called to the campus.

"Every now and then, when they look like they really need a decent feed and a wash, we get the police to come and get them and they release them again in 24 hours.

"We know them by name and so do the police," Mr Roney said.

Mr Roney said security had received complaints about the homeless and the elderly woman and middle-aged man who were regularly seen looking for soft-drink cans in university bins.

"Some people say 'get them off' because it's not a pretty sight, but you do that and you can pick up a paper a couple of days later and see that they've died of exposure."

Mr Roney said the homeless who slept on campus "never ever left rubbish or made a mess" and that the can collectors frequently brought wallets and other valuables they found to the Hughes Plaza security office.

Mr Roney said one of the homeless had been a postgraduate at the university eight years ago.

Rape and Assault

In addition to the rape outside the Cellar coffee shop along the wall

adjacent to the Maths lawn in April (see *On Dit* No. 6), there have been three assaults on campus this year.

The most recent, on July 28 this year, happened along the road that runs between the chemistry lecture theatres and the SACAE.

An *On Dit* reporter was walking along the road when he was jumped by a couple of men he did not recognise who harassed and then punched him.

He recovered to strike one of the two men knocking him unconscious but was later escorted to hospital by his girlfriend, suffering severe bruising to his lower rib cage.

On June 25 a woman was leaving radio station 5UV shortly after midnight when she was threatened by a man who had been waiting in the bush area adjacent to the courtyard on the western side of the Conservatorium.

A struggle followed, but the woman escaped in the direction of North Terrace and reported the incident to security the next day.

The third assault involved a dispute between a woman and her boyfriend. The boyfriend, a student at Adelaide University, is up on an assault charge.

Bikes

Mr Roney said the number of bikes stolen on campus was massive - "as many as six a day and on some days the number is higher than that".

Mr Roney said that to recover a stolen bike was

as likely as "winning the first prize in cross lotto. It's hit and miss."

"Over the last two years we have found maybe one or two bikes," he said.

He said that the vast majority had been tied with simple chains which could easily be severed by bolt-cutters. He said "U-bolts" were the only sure means of protecting a bike from theft.

Speeding on Campus

In the wake of two Students' Association submissions to the university on hazardous driving on campus, the security service conducted a speed check over the holidays on the bend of road outside the Hughes Plaza office.

Twenty people were booked in two three-quarter hour sessions on two consecutive days.

"We didn't use a speed-measuring device," Mr Roney said. "We booked only those who were obviously exceeding the 15 km speed limit," he said.

"Most of them didn't know that was the limit."

Mr Roney said there were no more security problems on campus this year than in previous years but that student action had stirred the issue; notably, a student working party report in June.

Mr Roney said pressure on the university had to be maintained if students wanted the upgrading of security on campus to continue.

5UV duo drop the word

By Sally Niemann

Two Student Radio announcers have been suspended for breaches of the Australian Broadcasting Tribunal's obscenity laws.

The students, Michael Karavas and Malena Roufos, played a record containing the word 'fuck'.

Student Radio Director, Ms Louise Vlach, said obscenity and offensive material was extremely subjective, and what was deemed offensive by one individual may be commonplace language to another.

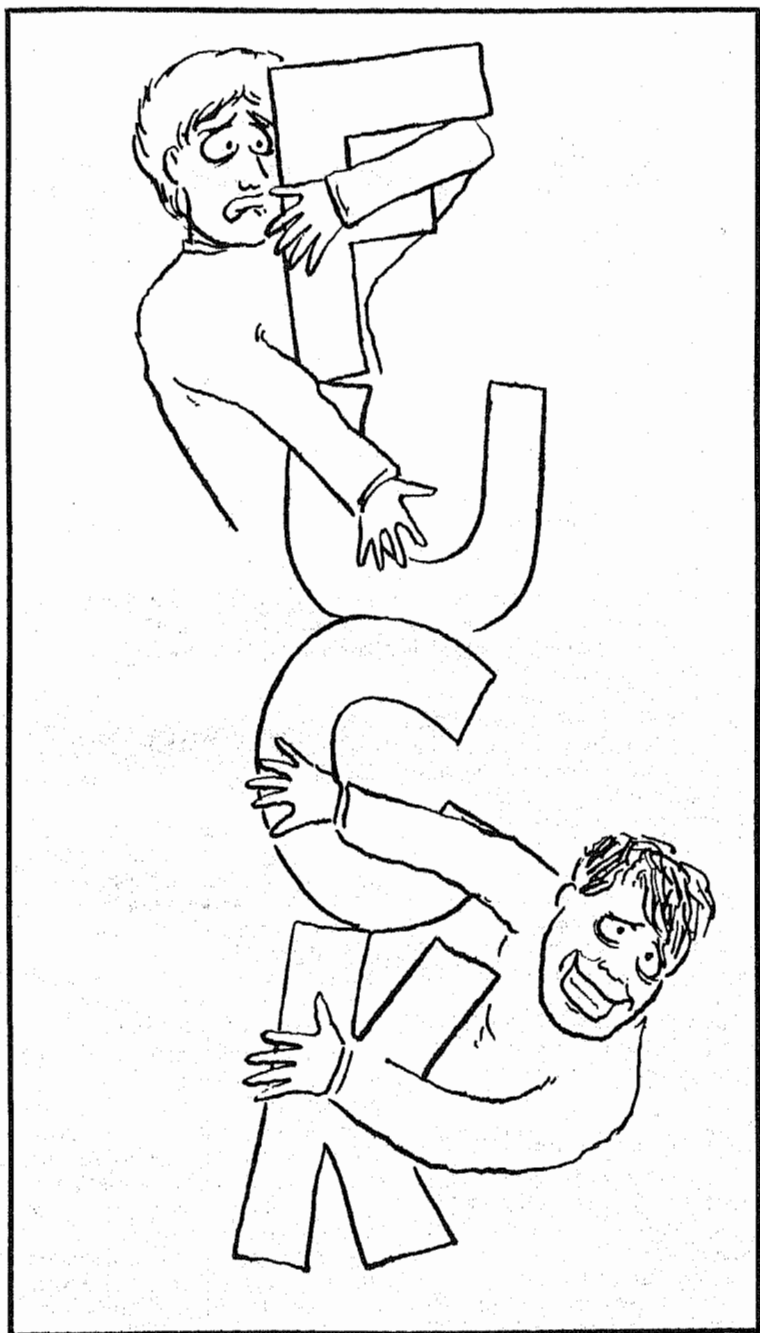
"As Student Radio is broadcasting to a limited audience - and whatever the station may say, our main feedback has been from students - the issue of song context rather than obscene language should be considered in programming.

"The ABC has absolute free reign in what they say or play on air, and they broadcast to an infinitely bigger, and often more subjective, audience," Ms Vlach said.

"I personally find a lot of the ideas and images in modern popular music commonly played on commercial radio stations - and on certain programmes on 5UV - far more offensive and degrading than a harmless thrash song with a few 'fucks' in it."

Ms Vlach added that this type of situation had occurred in previous years.

A spokesperson from 5UV said the students were suspended as the breach of the laws could place the stations' licence renewal in jeopardy.



Union fee hike; new scheme for Uni part-timers

by Sally Niemann

Union Board has set the 1989 Union fee at \$215, but several changes have been made to the fee paid by part-time students.

Part-time students will now pay the Union fee in accordance with a pro-rata system.

This means that fees may be paid at 25 per cent, 50 per cent, 75 per cent and 100 per cent, depending on the course load.

Union Board President, Satish Dasan, said the pro-rata system was the fairest system to use.

"Everyone pays equally throughout their course on campus to support the Union.

"If you look at the range of time spent on campus, the pro-rata system is the fairest."

Medical and Dentistry students who previously paid no Union fee in their final years, will now be expected to pay a full fee.

Mr Dasan said that exemption of these faculties from fees meant the Union was not being treated realistically as a Union.

"To a certain extent, students exempt from the fee were being supported by those who had to pay the fee."

Some members of the Medicine faculty have come forward in opposition to the changes, but Mr Dasan said they should take this up within their faculty, not Union Board.



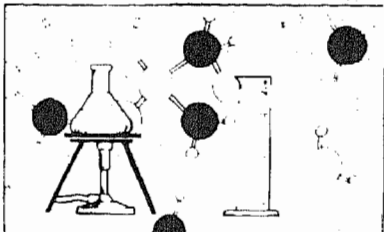
Satish Dasan, Union Board President

Another change to the 1989 fee is an increase of the Entrance fee to \$40 dollars.

Union Board proposes to place money raised from the Entrance fee in a trust to be used to assist students who are unable to enter University because of financial hardship.

Mr Dasan said this proposal would fall in with the University's new Fairway scheme, in which 15 per cent of total enrollments would be from disadvantaged schools. The trust, when formed, would be available to assist these students.

Scientists must tackle G-effect politics : expert



SCIENCE

Kym Lawry

Global temperature increases of three or four degrees Celsius, changes in rainfall patterns resulting in the destruction of large portions of agricultural land, coastal cities threatened by rising sea levels due to the melting of polar ice.

These and other changes form the likely scenario for the earth's climate over the next 50 years according to Professor Hare, a world expert on the "Greenhouse Effect" and Canadian member of the United Nations Advisory Group on Greenhouse Gases. Recently in Adelaide for a scientific conference, Professor Hare believes the scientific community has a duty to become more overtly political, to make it clear that the risk of catastrophic change exists, and to ensure that this is understood by those forming environmental and economic policy.

The print and electronic media have given the "Greenhouse Effect" near saturation coverage in recent months, and while most people understand it has something to do with the warming up of the earth's atmosphere, few have understood why this is happening. An explanation of how a glasshouse works may help.

The sun emits a certain type of radiation we could loosely term "light". It is able to pass through glass (otherwise you couldn't see out the window!) and radiation is transmitted inside.

When the light strikes the interior surfaces of the enclosure (the floor, plants, etc.), it is changed into another type of radiation, called "infra-red radiation".

The crucial point is that infra-red radiation does not easily pass through glass. It is "trapped" in the glasshouse, and this acts to heat the air. (Think of those infra-red lamps you can use as a personal heater).

Now there are certain gases in the atmosphere that act like the glass of a glasshouse, notably water vapour, carbon dioxide and chlorofluorocarbons (those things in fridges and some spray cans). Our industrial society is dramatically increasing the quantity of these gases in the atmosphere. This has an effect similar to putting thicker panes of glass on a glasshouse.

We are turning the atmosphere into a more efficient glasshouse. The infra-red radiation is more effectively trapped, and so the temperature of the earth increases.

The question is how serious a threat this change poses to our planet. You may enjoy warm weather, the thought of holidaying in the new tropical paradise of Tasmania may be fun. However, the consequences may be dire indeed.

For example, most of the central agricultural grain-growing areas of America could simply dry up and turn to desert in under fifty years. This is not a certainty, but it is a very real possibility.

Similarly, drastic forecasts may be made for all the continents.

While it's true that it's impossible to predict exactly what the changes will be, fairly large alterations in weather patterns would appear inevitable. We face the two-pronged task of planning for those effects that now seem unavoidable, together with responsible management to ensure that the change are as small as possible.

Professor Hare was critical of the scientific community for the overly cautious way it presents information to the public, and for the staunchly apolitical stance taken by many scientists.

"Scientists have been brought up to keep their mouth shut until they are pretty damn nearly sure, but this means that important decisions are made without any good advice.

"The advice given to governments (by economists and the entire financial community) is usually listened to and often acted upon, and this advice is often based on models and predictions less certain than what we are talking about. It is my view that we don't have any choice (but to become a more actively political group)."

The key point is that the extremely cautious and measured framework with which science usually progresses may actually impede the rapid formation of appropriate decisions on how to responsibly manage the environment.

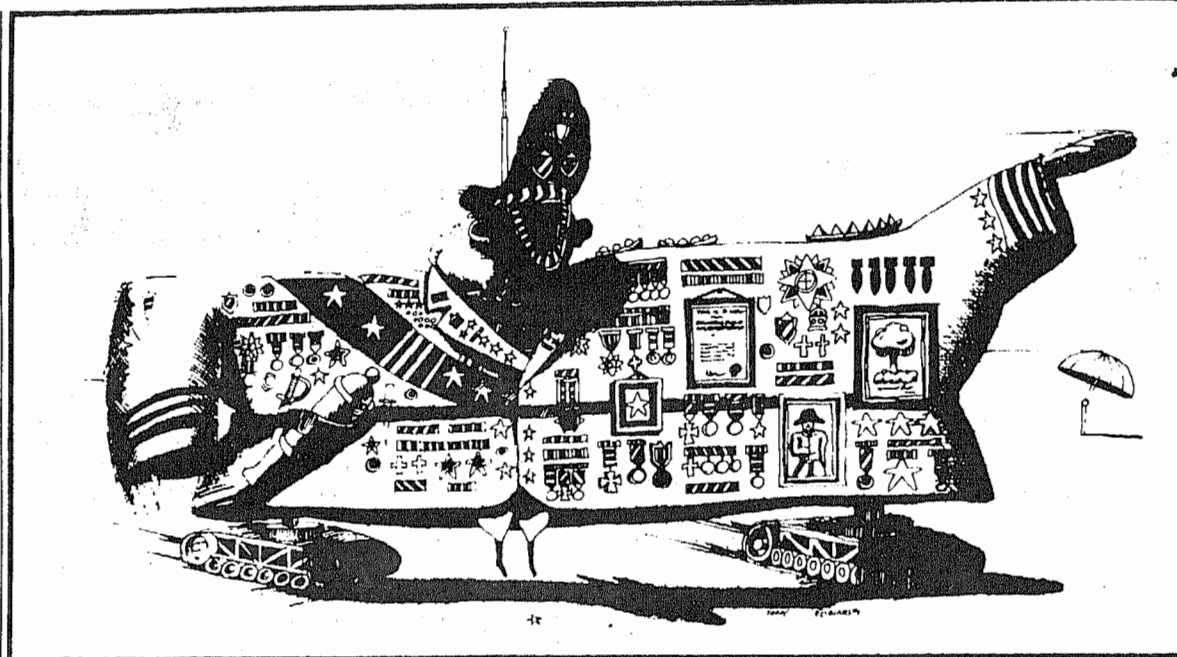
Scientists cannot effectively warn the community of impending change while clinging to this old conservatism. Hare himself claims to have become "a radical" - though I'm sure wouldn't put him in that basket.

The conference Professor Hare attended, "Global Atmosphere, Implications for Global Change", called for a 20% reduction in the use of fossil fuels by the year 2005. This would reduce the rate at which we are increasing the amount of carbon dioxide (the most significant greenhouse gas) in the atmosphere.

The gas is currently present at twice its pre-industrial revolution level, and could conceivably rise to five times that level in thirty or forty years. The reduction in fossil fuel consumption either requires a far greater reliance on nuclear power, or more careful use of alternative energy sources.

The first option is not favoured by the Professor. He strongly supports the nuclear free stance of the environmental groups in Australia. This means we must radically alter the way in which we consume energy. "The wasteful use of energy strikes me as damn near criminal," Professor Hare says.

We have reached a stage where large macroscopic changes to the earth's environment are being affected. If these changes aren't minimized and those inevitable ones not planned for, the results will be truly catastrophic.



In Guatemala, a student is seized - and found dead



HUMAN RIGHTS FILE

MURDER

Guatemala
Adrian Guerra Roca

In the second week of August *On Dit* received an Amnesty International press release saying that a university student in Guatemala had been brutally kidnapped by the army there. The student's story, outlined in a copy of what Amnesty calls an *Urgent Action Notice*, was that he had been attacked, wounded and abducted during a

raid on the house of a friend in Guatemala City.

Adrian Guerra Roca, a student of agronomy at the University of San Carlos, was taken away by his assailants, 12 heavily armed soldiers, to an unknown destination. His friend, San Carlos University Students' Association leader, Oscar Monterroso, managed to escape.

Shortly afterwards, the Amnesty press notice was issued detailing the incident as best as possible and expressing concern at Adrian's safety.

"Amnesty", it said, "is concerned that Adrian Guerra may become the victim of extrajudicial execution."

Last week *On Dit* received a second *Urgent Action Notice* which said that Adrian had been shot dead and his body dumped two days after being seized.

Said the notice: "Amnesty International has learned that on 27 July, 1988, the body of Adrian Guerra Roca was located on the road leading to the municipality of Palen-

cia, Department of Guatemala.

"His body had seven bullet wounds."

University students have long been targets of repression by the authorities in Guatemala.

Since the coming to power of the government of President Vinicio Cerezo Arevalo in January 1986, human rights authorities have continued to receive reports of the extrajudicial execution and "disappearance" of students.

When President Arevalo took office as the first democratically elected president in Guatemala for more than 20 years, he promised major legislative changes to redress the country's appalling human rights record.

Two years on and human rights authorities say there has been little change.

Undeniably, little progress has been made in determining responsibility for the thousands of cases of torture, "disappearance" and extrajudicial killings during the previous two nightmarish decades of military government.

EDUCATION REVIEW

Anti-Govt Petition

Academics at the University of NSW have organised a petition expressing concern at the controversial Dawkins White Paper.

At a special protest meeting of the University Staff Association last week attended by 90 staff members, it was announced that no less than 369 signatures had been gathered in less than seven days.

The petition followed a letter by four academics to the student newspaper, UNIKEN, critical of the Government's drive to rationalise Australian tertiary institutions.

The petition echoes the sentiments of the letter, expressing concern at the White Paper's proposed concentration of bureaucratic control and urging senior executive officers and university councils to seek contacts with other university staff groups.

The aim: to arrive at a common position between universities on the issues raised by the White Paper.

Careers, careers

Career choices need not be for life, that's the message from the coordinator of the nation's largest careers show and conference, the Young Australia Expo.

Ms Margaret Harkness told *The Australian* newspaper last week that

young people spent too much time worrying about the ramifications of their career choices twenty or thirty years on rather than the opportunities available today.

It was ridiculous, Ms Harkness said, to lock teenagers into a career path when the average Australian adult had eight career changes in a working life.

Opportunities, the economy, and an individual's opinions changed constantly, Ms Harkness said.

Dasan wins top job

The new Adelaide University Union Board President is Malaysian student, Sathish Dasan.

Mr Dasan, appointed at the inaugural meeting of the new Board over the holidays, is the first foreign student ever to hold the post.

Mr Dasan was President of Overseas Students in 1985 and 1986.

Union Board is the body responsible for spending the student statutory fee on catering and administration. It determines funding to the Postgraduates Students Association, the SAUA, the Sports Association, Clubs Association and University Catering.

After the recent student elections the non-liberals have twelve votes on Union Board while the liberals have seven.

However, according to Mr Dasan, Board has taken a conscious decision at beginning of its term to shun the idea of voting in blocks, the common practice at Board and SAUA Council meetings in recent years.

Said Dasan: "People in student politics are moving to break down the barriers and to set up goals in advance".

Behind the Hughes curtain

If you've returned to university after holidays and wondered why there's a giant black curtain draped across the Hughes building, the answer is simple.

There's no Theatre of Titans in the offing - only renovations. The Buildings Branch is replacing the old panelling on the front of the building with an aluminium equivalent for safety reasons.

A Branch spokesman, Mr John Meenagh, told *On Dit* last week that the project was due to be finished by December 31.



S.A RSL boss enters Asia row

by Richard Ogier

The SA branch president of the RSL Mr Peter Fleming forcefully entered the immigration debate last week with comments backing the Liberal Party leader John Howard's suggestion that the pace of Asian immigration to Australia should be slowed.

Speaking from the RSL National Conference in Canberra, he said the number should be "temporarily" cut to allow immigrants the chance to "better integrate".

He said also that they should be made to take out Australian citizenship.

"Do they want to be Australians or don't they," Mr Fleming said. "A heck of a lot of them have never attempted to take out naturalisation papers and that should be compulsory."

Mr Fleming's comments couple with those of new RSL national president, Mr Alf Garland, to signal a move the Right for the RSL.

Mr Garland was reported last week as saying that Australia must alter the mix of immigrants to ensure that Australia remained "predominantly European".

Mr Garland's comments follow remarks by out-going president, Sir William Keys, a week ago in which he defended multiculturalism saying that to reduce Asian immigration was "the craziest thing in the world".

Sir William also said that outspoken president of the Victorian RSL, Mr Bruce Ruxton, should consider retiring to make way for new blood and younger leaders.

But Mr Ruxton, like John Howard, has a firm supporter in Mr Fleming.

Referring to Asian immigrants, Mr Fleming said: "You've got to give entry on the basis that they can integrate into our general society and I don't think that has happened in the last couple of years."

"I think the pace should be slowed - but only on a temporary basis".

How long might that be? "It depends on how much they help themselves in this area and how much the government helps them."

Mr Fleming said he was expressing a view widely held in the SA branch of the RSL.

"We've fought for this country and we want it to be complete," he said.

The immigration wrangle causes a racist backlash

by Richard Ogier

Asian students in Sydney have suffered a violent backlash of abuse from the heated immigration debate that has divided the community.

And while overseas students at Adelaide University say there has been no similarly heightened reaction here, tensions created may escalate.

Tian Chua, University of NSW overseas student co-ordinator told *The Sydney Morning Herald* newspaper last week that since the controversial comments on Asian immigration by Opposition leader John Howard, students had been physically and verbally attacked.

"Some people have had eggs thrown at them, tomatoes, even full beer cans..." he said.

"It happened to me. I was walking along the street at night and a car full of people swore at me then threw something at me."

In Adelaide, Linh Dangnguyen, President of the Vietnamese Students' Association said that since the debate flared a car load of people had passed him in the street and "yelled out things like 'Asians out of here'".

Linh said he knew of racist actions against his members happening only occasionally in Adelaide - and

less again on campus - but some suburbs were more prone to racism than others.

"If you live in Mansfield Park or Thebarton or one of the more industrial-type suburbs, you're more likely to come across it than if you live in the eastern suburbs."

"But at Adelaide, actually on the campus, it happens very rarely."

Most students interviewed by *On DIT* agreed with their Sydney counterparts that they felt more threatened in the general community than on campus. But Asian students in both states could recall racist incidents at university.

Malaysian science student at Adelaide, Ahmad Sujaie, recalls the time a new Malaysian student told him of the racism she struck in her first Physics practical.

After the teacher asked the class to pair up for the exercise the student and an Australian were left partnerless. When the tutor suggested the two work together the Australian yelled "Asians stink".

"But it is the only racist incident I know of that has taken place on campus," Ahmad said.

On the Asian debate, he said most overseas students "were a bit upset".

Kym Young Gan, a Malaysian student, said he could understand the

rage among some of White Australia but, "I don't think it's right, I have a lot of Australian friends."

"Some people I've encountered have told me of prejudice they've encountered on campus but I've never experienced it directly myself," he said.

An Asian architecture student who preferred not to be named said he couldn't detect a change in the attitude of Asian students to studying in Australia or the country generally, but added, "It would be easier to make friends with Australian students if the debate hadn't happened".

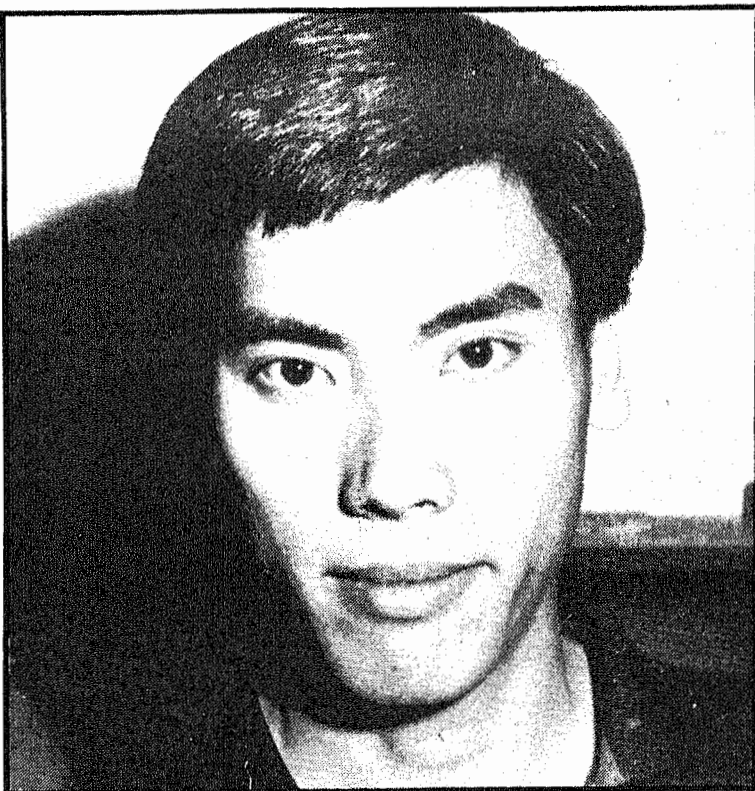
In Sydney, electrical engineering student, Cheung Bawiel, from Hong Kong, has told of discrimination against him by a tutor and Souphalak Chantarasy, a Thai industrial chemistry student, said he had recently been harassed immediately outside campus grounds.

Veterinary Science student, Cheong Teoh said: "I have been walking along the street a few times when people have stopped in a car in a group. They have said something very rude."

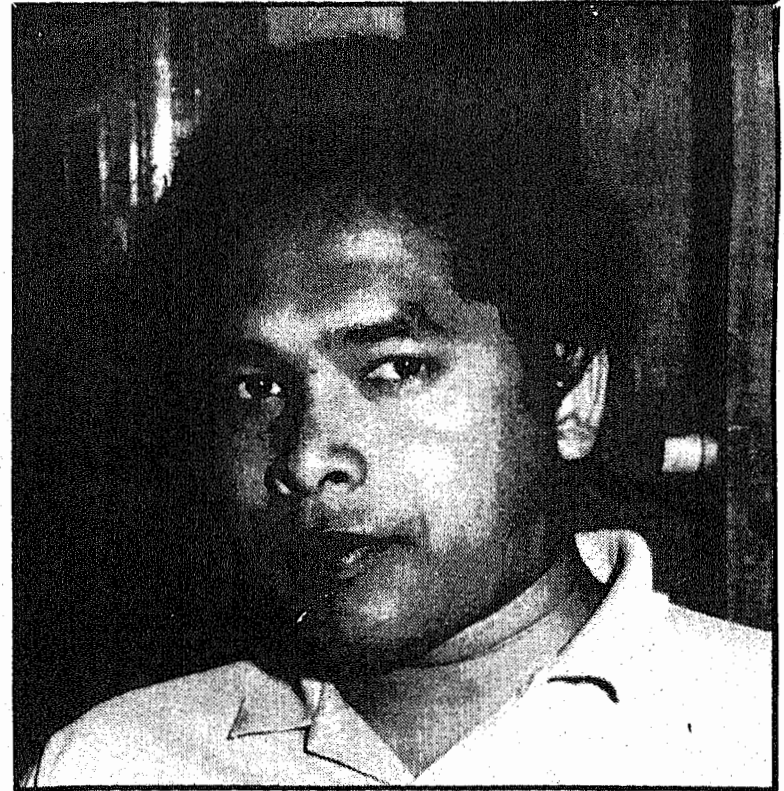
"The first time I felt really bad, then after that you just get used to it."

FOREIGN STUDENTS IN AUSTRALIA

Region/Country	Secondary	Tertiary
Asia		
Bangladesh	3	61
Burma	40	32
Burma	0	7
China	48	611
Hong Kong	407	1,368
India	13	177
Indonesia	304	1,128
Japan	43	148
South Korea	12	125
Malaysia	1,540	8,012
Pakistan	3	28
Philippines	33	42
Singapore	75	590
Sri Lanka	21	132
Taiwan	7	29
Thailand	43	159
Other Asia	0	14
Asia total	2,592	12,663
Africa	14	130
North America	33	199
Central & South America	3	42
Pacific East	6	88
Europe	82	395
Oceania	680	928
GRAND TOTAL	3,410	14,444



Linh Dangnguyen



Ahmad Sujaie

Leaflet to counter Govt. Austudy probe

by Richard Ogier

Inquiries to the Students' Association by students anxious at Government investigations into their Austudy payments have drastically increased in recent weeks.

The increase follows reports of numerous phone calls to student support recipients since the setting up of the so-called Benefits Control Unit (BCU) in April.

Established by Junior Education Department Minister, Peter Duncan, the Unit's charter is to crack down on Austudy fraud by students.

The Unit was formed after a secret report into student assistance fraud by the accounting firm Price Waterhouse, a copy of which was leaked to the Federal Opposition earlier this year.

To date, 530 SA students have

been officially checked but only one has been found to be frauding the scheme. It is unknown whether the Government will press charges against the student.

Adelaide University Students' Association representatives told *On DIT* last week that a person inside the Unit had told them the Unit's express intention was, "to scare students", even though in the long term the aim is the prevention of fraud".

In order to counter student uncertainty, thousands of leaflets will be distributed around the State's tertiary campuses this week. Written by SAUA officers, the leaflet maps out a student's rights should they be confronted by a BCU spokesperson.

For its part, the BCU has publicly denied any suggestion of scare-tactics against students.



A tough battle still to be fought



KIM PEDLER
Women's Officer

of almost any profession, including the administration of Adelaide University.

My role as the Women's Officer is to promote the awareness of these and other problems facing women at University. Many women face sexual discrimination, harassment, and even assault. Women with children have a need for quality childcare. Women with partners run the risk of an unwelcome pregnancy.

All of these problems may severely prejudice the ability of women to be successful at University.

The job of the Women's Officer is also to lobby the Government. For example, the fee policy of the University and other Tertiary institutions next year. The new "economic rationalisation" of the White Paper on Education does not recognise the expanding area of Women's Studies as such.

A NSW judge in the notorious Einfield decision on sexual harassment allegations found that there had been sexual harassment, but labelled it "trivial"; commenting that "men in general are no more untrustworthy than women in general are hysterical or exaggerators"!!

As part of my job, I have sent letters to several politicians stating that this sort of male chauvinism at the judicial level (or at any level!) is unacceptable to women of Adelaide University.

To summarise my role in broad terms, it would have to be to make people aware that women form over half of the population, and they ought to be treated as such!!

Hi! As the newly-elected Women's Officer, I'd just like to thank those of you who voted for me. I hope that I can live up to your expectations in the next year.

A question frequently asked around election time is: why do we have a Women's Officer? I will try to answer this question, and explain to those who are unaware something of what the job involves.

It is an indisputable fact that women are a socially and economically disadvantaged group in society. In the past, women were not even allowed into universities, as their place was thought to be at home as wives and mothers.

Although the laws have now changed, many of the cultural expectations and beliefs about women's abilities and roles have not. Women are still significantly under-represented in traditionally male dominated areas such as Science and Engineering. Women are under-represented at the top levels

Tax may sound good but will disadvantage students



ANTHEA HOWARD
Education vice-president

Welcome back for third term!

It's going to be a busy nine weeks on the education scene - nationally, in S.A., and on campus.

One of my main tasks as EVP is to co-ordinate information from these three levels and, with the Education Standing Committee (ESC), decide upon which issues require action. At the first ESC meeting, the Committee decided to take action around a number of issues.

One which affects all Adelaide Uni students is the proposed opening of the Barr Smith Library to some students from other campuses. This is occurring in the context of Higher Education restructuring in S.A. Although major amalgamations have been more or less shelved, 'rationalisation' of resources and inter-institutional co-operation are still being pursued as cost-cutting measures.

Negotiations on Ministerial and inter-institutional levels over the future of the Barr Smith Library are already underway, but the University of Adelaide has not yet crystallised its policy on the matter.

The Students' Association Council will soon be convening a Library Policy Working Party to draft a policy from a student perspective on the matter. If you'd like to have input into this policy in any way, please feel free to drop into the SAUA any time and see either myself, Project/Research Officer, Alan Fairley, or the SAUA Library Committee rep, Wendy Wakefield.

The policy will no doubt be the subject of a General Student Meeting this term. Watch this column for more details on the library issue.

Other issues the ESC decided to take action upon included expressing our opposition to the proposed introduction by the State Government of an increased "administration charge" for T.A.F.E.

Diploma students; investigation pending further action on Departmental rationalisation at Adelaide Uni, including that of the Language Depts, and the Law School; liaison with NUSSA on the continuation of the education campaign; investigating the consistency (or lack thereof) of elections for faculty, departmental and University Committee student

representatives; undertaking to support the ACOA/APSA/POA campaign against the closure of the Adelaide DSS Office.

As you would know by now the tertiary tax was brought down with the Federal Budget in August in a substantially amended form. The threshold income for payment of the tax has been raised to \$22,500 and while this may 'sound good', (like many other proposals made by the Government) it in fact means that many people will be paying the tax off indefinitely.

This and other piecemeal "concessions" granted by the Government are intended to muffle student anger about the tax. Major education unions - FAUSA, FCA - have already stated they will commit funds to continue the campaign against the tuition tax.

While the anti-tuition tax campaign marathon continues, Higher Education restructuring is coming into the limelight. In his usual fashion, Dawkins is attempting to run through major changes to the nature and operation of institutions. I'll keep you informed about these changes through this column and the SAUA Education Bulletin.

The opinions expressed on the SAUA page are not necessarily those of the Editors.

ORIENTATION MATERIAL

The On Dit and Counter Calendar Editors are seeking articles from all Clubs and Societies plus any other people interested in contributing to the O-Guide and Counter Calendar magazines.

All material can be dropped into the On Dit office, South West corner of the cloisters. We need your help to warn 89's freshers about what they are up against! Help us to help them, and contribute now.

Yours in anticipation,
Sally Niemann, Richard Ogier,
O-Guide Editors.
Jamie Skinner,
Counter Calendar Editor.

NOMINATIONS OPEN



Nominations are now open for the Orientation '89 positions for:

- Host Scheme Organiser (1)
- O Ball Director (1)
- O Camp Directors (3)
- O Week Director (1).

Students who wish to help out during Orientation can leave their names with Georgina Matches at the Student Activities Office.

Applications for positions must be submitted in writing to Anne McEwen only, SAUA Administrative Secretary by Thursday September 15 at 4 pm.

Jamie Skinner,
1989 Orientation CO-Ordinator
John Ridgway,
1988 SAUA President

The passing of Sir William signals the end for the RSL

Brigadier Alf Garland might not realise it but he has just stuffed the future of the RSL.

Only last week he was elected the new leader of the RSL at the organisation's national conference in Canberra. And no sooner was he elected than he came out in favour of a racist immigration policy, and said that aborigines should be blood tested so that Government benefits which are given to blacks could be restricted to those of pure blood.

In his view all the rest are just malingerers who work the system to their own advantage.

Extreme views like this are new among the RSL's national office holders. Even though the organisation has its bigots, such as Bruce Ruxton in Victoria and South Australia's own Peter Fleming (see news story), for the last decade under the presidency of Sir William Keys it has been, as a national force, a voice of moderation.

This is almost entirely due to the influence of Sir William, who is a liberal and enlightened man. In fact some of his own close relatives are of Asian ethnic origin.

During his long period in charge of the RSL he has used his moderation and good sense to greatly increase the influence of the organisation. His support for our links with Asia has actually outweighed the negative influence which has come from the Bruce Ruxtons of the organisation.

Sir William is also a consummate politician and has used his moderate stance to the enormous benefit of the

On Dit

EDITORIAL

RSL. He holds great sway over the Prime Minister, Bob Hawke, and has successfully lobbied Mr Hawke to keep pensions and benefits for ex-service men and women at a high level.

Indeed, if it were not for Sir William, the Federal Department of Veteran's Affairs, which is exclusively devoted to tending to the needs of former service people, would not now exist.

After the last federal election in July 1987, the plan was to incorporate it into one of the new mega-departments in the Commonwealth public service.

Only Sir William's personal intervention with Mr Hawke saved the day.

Now with the RSL out of the capable control of Sir William, and into the hands of the rabid Brigadier Garland, it will lose the disproportionate influence which it has enjoyed with the Federal Government.

Veteran's matters are now likely to fall back to near the bottom of the political agenda. And the political reality

facing the RSL is that its members are getting older and dying out. The average age of the World War 2 veteran would now be in the mid-sixties, and the veterans of Korea and Vietnam are not around in numbers sufficient to make the RSL a strong political force.

Anyhow, Vietnam veterans have interests, such as the effects of Agent Orange poisoning, which are quite different to the traditional agenda of the RSL.

From now on, with Brigadier Garland dragging the RSL toward the right, the organisation will be, to use the current political buzz word, "marginalised".

In other words its main concerns will only appeal to a minority, and carry little weight with political decision makers.

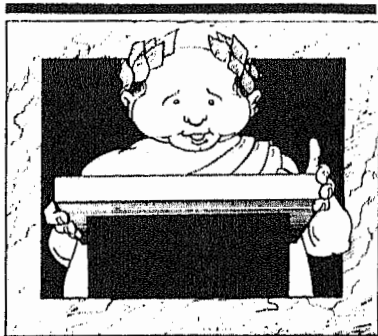
From now on the members of the RSL are going to get older and fewer, and Brigadier Garland does not appear to be a man who can arrest this slide by turning the RSL into a body which still has relevance.

Sir William Keys is fighting back against the views of the Garlands, Ruxtons and Flemings in the organisation.

At last week's national RSL conference he managed to defeat a motion which called on the Government to halt the level of immigration and ensure that immigrants were "predominantly of European origin".

But his parting is a great loss to the RSL, though the majority of its members appear not to realise it. With Sir William out of the driving seat the RSL has condemned itself to a prolonged and agonising death.

The kangaroo kill for dollars, Marineland's dolphin 'circus' - issues in the politics of Greenpeace



FORUM

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

The environmental group Greenpeace pursues local policy alongside a wider world view. Adelaide University student, WENDY BEVAN, of SA Greenpeace, explains.

Greenpeace is an international organisation with offices in seventeen nations.

Greenpeace in broadest terms, is working towards the achievement of an ecological consciousness whereby all humanity recognises that it is both totally dependant on and an integral part of nature. To support Greenpeace does not now imply radicalism but a concern for the future of the earth.

Our methods of action are public education, government lobbying media attention and direct, non-violent, action. Non-violence is the key to our organisation and we have no political affiliations.

On the international front, Greenpeace is involved in many different environmental issues. These issues, under the broad headings of Ocean Ecology, Toxics, Wildlife and Nuclear, encompass a wide range of issues but can be simplified under Greenpeace's international goals. These are:

1. The cessation of commercial slaughter of whales, dolphins, seals and kangaroos.
2. An end to nuclear weapons test-

ing, as a first step away from nuclear proliferation.

3. Regulations prohibiting the use of high seas driftnets and other ecological destructive fishing methods.

4. Establishment of World Park status to Antarctica.

5. To halt the poisoning of Earth's air, land and waters.

Greenpeace Australia, with offices in Adelaide, Sydney and Hobart is directly involved with these international goals, as well as campaigns which are uniquely relevant to Australian environmental problems.

Nuclear:

Greenpeace is committed to exposing the dangers of nuclear vessels and the role of Australia in the nuclear arms race. Australian ports can be made nuclear free as a clear statement of our desire for a nuclear free world.

There is a serious concern in Australia that the nuclear issue is not being dealt with realistically. By Australia participating in activities with nuclear vessels and by the Government deciding to sell uranium yellowcake to France, Australia has implicated itself in the nuclear arms race.

Equally as worrying is the fact that the emergency safety procedures in case of nuclear accident in Australian ports are totally inadequate.

The Uranium campaign in Australia is a key part of the international nuclear campaign, the purpose of which is to spotlight the dangers of all aspects of the nuclear cycle from weapons production to the disposal of nuclear waste.

Toxics:

Greenpeace opposes the continual dumping of toxic waste into oceans - toxics which cannot be adequately broken down by saltwater and sun and which cannot be diluted. Examples in Australia include the dumping of two hundred and forty thousand tonnes per year of Jarosite waste near Tasman Island, by the Electrolytic Zinc Company of Australasia, and the pumping of four hundred million litres of water contaminated with toxic wastes into the sewers of Sydney every day.

These toxics include bioaccumula-

tive chemicals which concentrate in fish and marine life. One of our long term goals is to end the production and use of biocides and investigate non-chemical alternatives.

Ocean Ecology:

Greenpeace International is actively campaigning against 'pseudo' scientific whaling. Japan and Iceland continue to whale under the guise of science, despite international opposition and we are working intensively on this issue.

On a more local note, Tasmanian fishermen are being licensed to shoot Australian fur seals because the seals are allegedly eating the fish from Atlantic Salmon Farms. Greenpeace Australia is currently investigating this issue.

Wildlife:

One of Greenpeace's most controversial campaigns in Australia, but one that has immense support internationally, concerns the legal killing of kangaroos. The official argument is that kangaroos are killed because they are pests to Australian agriculturalists. However, the underlying facts show that 'legal' kangaroo kill zones had the farm and pastoral land frequently do not overlap and in fact only ten percent of prime farm land is included in these zones.

Statistics also show that rather than killing both males and females to prevent breeding, the largest and healthiest animals are usually killed and in Queensland 85% of all these kills are males. The large male kangaroos bring the most money to the hunters, regardless of environmental reasoning. Usually, too, it is the largest, healthiest animals that are targeted.

In addition to the 2,804,000 quota in 1987, an estimated one million kangaroos were illegally killed. It is often left unmentioned that kangaroos export in 1984/85 alone, equalled 13.2 million dollars.

Food Irradiation:

Greenpeace Adelaide has been monitoring the nationwide debate over the proposed introduction of gamma-source food irradiation. Food irradiation is opposed by Greenpeace on various grounds. Firstly, long term consumption of

Cobalt 60 and Caesium 137 has never been proven safe for humans, and the benefits of irradiation to food preservation are dubious.

In addition to this, the production of both Cobalt 60 and Caesium 137 depend upon the operation of nuclear power reactors. This production would increase the volume of nuclear waste and thus intensify its disposal problems.

The production of Caesium 137 involves the reprocessing of spent fuel and nuclear waste. This production process is even more viable when plutonium is extracted at the same time, leaving more available for nuclear weapons.

If food irradiation is introduced, more and more radioactive materials will be transported into and around Australia. This will pose further environmental risks. Gamma irradiation is heavily promoted, especially in the developing countries, where there is little or no experience in dealing with radioactive sources.

Greenpeace Australia and Greenpeace New Zealand have submitted a policy on food irradiation to the Greenpeace International council for acceptance and application on a global level.

Dolphins:

The other Adelaide campaign is concerned with the capture of dolphins from South Australian waters for the Marineland redevelopment.

There are several objections to this proposal. There is cruelty involved in the capture process and in captivity itself, and the pool oriented concept of the facility provides poor public education about dolphins and the marine environment.

The present facilities at Marineland are grossly inadequate. The pool which houses the dolphins is tiny and enclosed. The dolphins never see the light of day and required to perform regularly for a food reward. The redevelopment is not, however, adequate, as it is still limited to an entertainment pool and therefore does not satisfy educational aims, and still causes suffering to the animals. Dolphins simply are not happy in a pool. Their social structure is disturbed leading to aggression not present in the wild, and they suffer from the

reverberation of their sonar within the concrete walls.

They also suffer from the deprivation of their natural environment, where they could swim at 65k an hour, dive to 500m and roam the world's oceans. In the wild they travel in groups of up to 1000 animals, which means that they not only miss their friends and relatives - many dolphins go into shock after capture and many die as a result - they are unable to establish an adequate social structure.

The attempted justification is that dolphins are caught for entertainment and educational purposes.

It has been suggested that the new facility will educate people about the marine environment; Greenpeace rejects this. How can people learn about the marine environment by watching dolphins in pools?

Indeed, people watching the circus-style performances are being led to believe that it is amusing and appropriate to keep these animals in captivity.

Government Moves:

1. The NSW and Victorian governments are both in the process of legislating to ban the capture of the keeping in captivity of dolphins within state borders.

2. The Victorian and Federal governments refused the same people that have taken over Marineland, permission to open a marine park in Victoria.

3. The Animal Welfare Advisory Committee, set up by the S.A. government, advised against the present government policy of allowing capture permits.

4. The State Convention of the ALP, the main decision making body of the party, has voted to ban the capture of dolphins from S.A. waters, for the past two years.

But, the government has refused to legislate or even to confirm that no permits will be issued. Cabinet policy as it now stands allows the issue of capture permits if the management plan (on which the government is working with Marineland) is satisfactory and if it proves impossible to get them from interstate.

for further information on Greenpeace contact 223 3133.



An oversight

Dear Editors,
Chris Russell's piece recommending a "Yes" vote for the third (local government) referendum question caught my eye (*On Dit*, August 1). Couldn't agree with you more, Chris. Yes, yes, yes and yes!
One teeny point though, Eds - I notice you described Chris as a SAIT student. No doubt that's the truth so far as it goes, but I fear it's not quite the whole truth.
The Chris Russell I remember was also the press-secretary for the SA Local Government Association, and, if my memory serves me right, a former *Advertiser* journalist.
Tell me it's not the same guy - *On Dit* would never sink to running propaganda pieces written by paid lobbyists.
Would it?
Yours sincerely,
Scarlet Minogue
(no relation)

P.S. Perhaps you should also have attributed the accompanying "No" case argument to its correct source. The quotes used sprang in their entirety from the ruby lips of Federal Shadow Attorney-General Peter Reith. I'd recognise those foam-spattered phrases anywhere.

Editors note: On Chris Russell, Ms Minogue has indeed picked an oversight, for which we apologise to readers. However, the 'No Case' extract was accredited only to the Referendum guide, as was acknowledged.

National Action posters

To the Editors,
I'd just like to express my disgust at seeing a number of National Action posters distributed about the Uni.
They state that Nationalism is the third alternative to the Left and the Right, and that the Government is going to 'import' many 'cheap Asian workers' to replace the Australians in the workforce.
This sort of blind Neo-Nazism is a remnant of the ridiculous White Australia Policy of years ago, which has seemingly infused modern day Australians with a deep seated fear of losing the white supremacy to the "rabid yellow hordes who sweep down from the mouth like a plague of locusts".
Nationalism, like Imperialism, is a disease that belongs in the past and it should remain that way.
Yours
B.N.

The Law School elite

Dear Editors,
What inter-faculty war? No way people! You can't have an inter-faculty war till the Law Faculty is involved. Some facts:

- we work less than any other students
- we will be paid on average more than any other group of graduates
- TV serials will depict us more often and more favourably than any other group of graduates
- the Law Ball and Dinner are the premier social events on the calendar
- Law students are the intellectual elite
- we look better and talk nicer
- we don't:

1. have to spend our lives looking at sick people, like Med students do
2. get unemployed, like Arts students
3. spend our university careers trying to transfer to other faculty's (ie. Medicine) like Science students.

While the other faculties squabble at our feet we rest assured that there has and will never be any criticism levelled at Law students because we are perfect and everyone crawls to us anyway.
Sebastian Springfield-Burnside

You're invited

Dear Editors,
Your readers have been most understanding in my time of trouble, and I feel I owe them something in return.
The stink of Engineer's breath will haunt me always, as will the itch of Engineer's disease.

Now that my shame is complete, and I have become a woman of the world, I have come to a decision.

I wrote once before that I hoped my ill-remembered nightmare fumble in the Lady Symon carpark would serve as a warning to other innocent women on this campus.

I should like to do something to help your readers avoid the pitfalls of Sex, Alcohol, Social Diseases and Engineering Students.

I feel I can now discuss all four subjects with some authority, and I offer my services to those readers in need of guidance.

Dear readers - if you seek advice on these or other delicate matters, please write to me care of the On Dit office (that doesn't include you, Robert-Redford-eyes). I shall try to answer your queries as best I can.

I shall ask the editors to print both your letters and my replies, so that the benefits of my dreadful wisdom can be passed on to all.

Yours affectionately,
(Miss) Celeste Chalfonte.
(P.S. What is this rash that comes and goes? Can you tell me what it means? God help me, I was only 19.)

An un-Australian act

Dear Editors,
I write to you to highlight a niggling anomaly in how this University shows its respect for our country.

The source of my irritation flies atop the Bonython Hall, namely in the form of a green and gold flag. Whereas other institutions are proud to exhibit our national flag, the University flaunts the "good ol' green and gold" as some form of Neo-Bondesque nationalistic pennant.

I ask: "What is the matter with the NATIONALLY ACCEPTED flag, featuring the Southern Cross, Commonwealth Star and Union Jack?"

Without resorting to the excessive rhetoric of the R.S.L., it must be said that, men did die for our flag. To worsen the situation even more, the flag flies from the hallowed Bonython Hall (facing North Terrace); one can only draw the analogy of buying a Rolls Royce and adding Mag Wheels, spoiler and fluffy dice.

In our Bicentennial year, I ask that we celebrate our 200 years of cultural development and national advancement with pride and honour. This is more preferable to the Kitsch tupperware party which is being forced upon us.

Yours sincerely,
Ian McGlennon

I Hid From the Jehovas Witness: A Confession!

Jehovas Witness a Bangin' on my Door,
I'm stone broke... so I don't know what for!
They got most my money last week... don't got no more -
I'll hide around the corner, curled up upon the floor!
If they look in the window and see me I'll have to fork out another fee -
But it's the only way to keep The Sunday Arvo Free!
I know they prob'ly mean well...
"A savin' my soul from eternal Hell"
But the main thing a worryin' this soul Is that they're forcin' me on eternal dole!

An Hour Later...
I really can't believe it...they're back again!!!
They're really becoming quite a pain...
As I slide from chair to floor Refusing to approach the door -
I pray for them to stay away -
And not just cos I don't wanna pay...
I do not invade their life -
Don't they have a home and wife?
So, dear God if you're listenin' to me...
Please God let me of them be free!!!
I'm just a poor, starving Uni student...

Already two weeks late on my rent I just don't know what is their right To always give my purse the bite!
I know You know I believe in thee.
Do they knock on Your door and ask for a fee -
For brochures on little 'ol me?
Perhaps You and I could go know on their door -
Not only would it even the score It'd probably knock them 'to the floor!!

Please don't think I sit here and write blaspheme -
For Your regard I hold in high esteem...
It's just our talkss between You and me
Were always valued...Because they were free.

- Yoland Higgs

Goers' desire

Dear Editors,
I was recently called a misogynist in your newspaper.

This misogynist was much moved by the heart-rending and hysterical tale of Celeste Chalfonte - the Ern Malley of sexual abuse.

Miss Chalfonte is the funniest thing to hit newsprint since Ginger McGgs. I long to have her child.
Vive Celeste Chalfonte.

Yours sincerely,
Peter Goers.

Atmospheric Pressure

Dear Editors,
We wish to reply to D.W. Griffith's page 2 article in *On Dit* of August 1, 1988.

However, we must address some of the major omissions in your article. You fail to mention that there are other gases contributing to global warming. CFCs (chlorofluorocarbons), methane, and nitrogen oxides are also greenhouse gases. CFCs are ten thousand times more effective as a greenhouse gas than CO₂. If CFC emissions are not reduced significantly then within 30 years the contribution of CFCs to global warming could outweigh that of carbon dioxide and the other greenhouse gases.

In addition, the article you lifted from Max Walsh maintains that air-conditioners are the only appliances that use CFCs. CFCs are also used in the refrigerators, and in industry as solvents and for blowing plastic foams. CFCs will be used in aerosol cans as a propellant for approximately one more year.

Also, the introduction to the article claims that "the pollution comes from cars and power stations; the carbon dioxide is there because too few trees remain on the planet to absorb it as it is produced by animals." In fact, cars and power stations as well as deforestation have caused the increase in the atmospheric concentration of CO₂.

In his article, Max Walsh argued that to change our lifestyle in order to prevent major climatic change is "not a realistic political option". Walsh tries to argue that greenies will content that "salvation involves turning back the clock, reducing energy consumption, rationing automobile use, and lowering living standards.

Our standard of living depends more closely on the quality of our environment than on how much energy we consume. Think about the residents of Love canal, Minimata and Chernobyl.

Let's get to the guts of this issue. We will need more electricity if we electrify our transport system, given a constant rate of increase in the use of electricity in other sectors. But if a watt saved is 4 times cheaper than a watt generated, then Maxmillian's argument (that to conserve energy is to lower your living standards) does not hold water. We need not increase our aggregate demand for electricity if we have the brains to implement fairly elementary conservation measures.

Nuclear power is not the solution. Consider the following facts.

Nuclear power is not the growth industry you might think it is. This is because it has proven to be a prohibitively expensive method of power generation. In the US since 1974, one hundred and seven orders for reactors have been cancelled. And the last year a US nuclear power plant was ordered and not subsequently cancelled was 1974. Nuclear programs in West Germany, Sweden, Spain, Mexico, Italy, China, Japan and France, Greece and Austria have been scaled down sig-

nificantly or abandoned altogether. The quantity of megawatts of nuclear capacity scheduled for construction between 1990 and 1995 has taken a 75% dive from the 1986-90 figure.

Solar power is often regarded as useless, i.e. "what happens if it's a cloudy day?". This "hurdle" is based on ignorance of the possibilities. Batteries or water pumped to higher ground can be used to store energy that was generated by solar power in times of more intense sunlight. Sometimes, all that is required is a larger area of solar cells. The entire Alaskan railway system operates off a solar powered signalling system. In some of the most abysmal weather that could be found anywhere, solar power works.

Walsh argues that future environmentalists will "advocate the use of Australia's unpopulated and geologically safe areas as the most environmentally safe havens for radioactive waste". If these disposal sites prove to be so geologically stable why is it necessary for them to be in unpopulated areas? One wonders whether their geological stability will hold out for the next 250,000 years.

Yours,
James Prest,
James Danenberg,
Kate Giles,
David Hood,
A.U. Friends of the Earth

Max is mortal

To the Editors,
What a curious prescription Max Walsh has for environmentalists! The excerpt reprinted in the last *On Dit* of term (p2, cols 4 & 5) illustrates that outside his specialty area (economics) Max is as fallible as an ordinary mortal. He shows, alas, abysmal ignorance of current thinking on energy issues.

"the impact of pollution...is not going to impede the developing world's struggle to lift its economic standing" Max muses, suggesting that development continues, regardless of environmental consequences.

This is certainly not the case in Less Developed Countries (LDCs) or "the South". The environment there has already suffered: they have borne the brunt of the pollution from the North, and the environment is an immediate life-or-death issue in many of these countries. Transnational Corporations are allowed to violate standards set in their home countries overseas - remember Bophal! And what about the dumping of toxic wastes? Ironically, the poisons we export come home to roost in food we import (see "Circle of Poison" by ?????).

"...flood, drought, erosion and desertification - all man-made - now threaten to cancel out the progress brought about by four decades of economic management..." "development" itself - in the shape of mining, of modern irrigation that relies on dams and tubewells, of forests that are cut down, and of advanced agriculture that depends on chemical fertilizers and pesticides - is causing the damage..." writes Walter Schwartz, from India, in "The Menace of Development" in a recent *Guardian Weekly* (July 3rd, p10).

Current thinking in the South is that they must protect their environment from further damage: the North will soon find itself under pressure to stop exporting pollution and wastes to poor countries. Because the environment forms an immediate resource for the people of the LDCs, because people live and work the land, they are immediately harmed when the land is damaged. Wester-style "developments" have been tried and failed disastrously in India, Africa and South America. The World Bank has been forced to consider environmental concerns when considering aid projects, and many aid agencies are now concentrating on local scale, ecologically sound development - the "third way" of Ghandhi.

Key members of FoE Malaysia were imprisoned recently in a government crackdown. Would this happen if environmental politics were just a fringe issue as Max suggests?

Max Walsh points out, quite rightly, that the US is a profligate user of energy. The solution is not, however, to "turn the clock back" or "lower liv-

ing standards" but to use less energy. Considerable savings can be made, not by using less technology, but using better technology: Prof Jorgen Norrgard, from the Theoretical Physics Lab at the University of Norway has suggested that we could reduce our consumption of electricity by 80%, just by using current technology and designing energy-efficient appliances to replace existing ones. He and his team have already built a refrigerator which is energy efficient and uses less than a third of the electricity of existing models.

In the US, FoE's International Project for Soft Energy Paths (IPSEP) has shown how the renewable, non-polluting energy sources can make a significant contribution to our needs. In fact, it is cheaper to conserve energy than to generate it! In the US, power utilities are paying people to insulate their houses - it's cheaper than having to build new power plants! IPSEP have published a book (*Tools for the Soft Path*) and issue a regular newsletter on their work. Locally, it appears Wind Power could provide up to 20 to 30% of our electricity needs on a regular basis.

The suggestion that "mankind's salvation may well depend on the replacement of fossil fuel power stations with nuclear ones...this is the only non-polluting form of energy even capable of making a dent in the world's appetite for increased energy" is nonsense! Somehow Max ignores the "highly toxic radio-active residue" he mentions in the next paragraph.

A major by-product of nuclear power stations is excess heat; this too adds to global warming. Apparently, now that nuclear power is revealed as un-economic (and just a little dangerous), we are to welcome it as a way to avoid the Greenhouse Effect. Never mind that solar energy, wind power, hydroelectric power, and (possibly) tidal energy are clean and renewable. And, in the case of solar and wind, economic as well.

A recent study by the World Resources Institute indicate that we could cut the energy consumption of industrialised nations by half, and still maintain growth of GDP by at least 1% a year. How? By improving the efficiency of our energy usage, better design of buildings and plant, more efficient lighting and electrical motors.

Incidentally, given the predicted shift in weather patterns, there is no guarantee that the interior of Australia will remain geologically stable and dry - two requirements of a safe store of radioactive waste.

I'm pleased that Max Walsh regards the Greenhouse Effect a problem worthy of consideration (what was that about "greenie" issues not being mainstream?); I just wish he were better informed about alternative to fossil fuels. He might even find that some "greenies" are advocating realistic political options.

Roman Orszanski,
Friends of the Earth,
Adelaide Uni.

Great waste

Dear Editors,
I find it difficult to believe that one of the first actions of the new Students' Association Council was to spend \$1600 on a three day holiday for themselves at Warringa Holiday Resort in Victor Harbor.

It isn't too hard to think of a number of education campaigns or social events that would have been organised for this amount of money. This kind of extravagant junket is not a legitimate or worthwhile expenditure of students' funds.

Whilst I'm the first to admit that there are advantages in forward planning, I'm certain that this doesn't require the expenditure of \$1600 of student funds. Why couldn't they have got to know each other in the Union Building for free?

This kind of excess (the funds had not been budgeted for) by a new group of Councillors will simply mean the neglect of other services to students. It really isn't good enough.

Andrew Lamb,
Former Finance Vice-President
of the SAUA

The deadline for Letters to the Editors is 12 noon on Wednesday. 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).

The budget's bad news : after this term it's learn and pay later

It's in - that tax. The recent Federal Budget spelled out the most far-reaching changes to tertiary education in Australia for years. Here, On Dit explains how they'll effect you.

Learn now, pay later. That is the ultimatum given to students by the federal Minister for Education, Mr Dawkins, in the federal budget which was brought down three weeks ago.

Starting next year all students in higher education, except those in the TAFE sector, will pay a graduate tax once they are earning more than \$22,000 a year.

But as a small sweetener, the Higher Education Administration Charge which would have been \$280 in 1989 will be abolished.

From 1989 on, when students enter the workforce and earn above the threshold of \$22,000 a year they will pay the tax or rather, in the Government's words, contribute to the Higher Education Contribution Scheme.

They will continue paying it until \$1,800 is paid back for each full year of study (or equivalent) which they have undertaken.

It will be levied at a rate of one per cent of income, rising to two and three per cent for those who are earning more.

if you join a "pay as you learn" scheme.

In this case you pay the fee before you take the study. If you opt to do this, and more importantly if you can afford to do this, you will be billed before each term for the number of subjects you plan to take.

Next year the Government will not make much out of the graduate tax because student will only be able to pay it when they are earning sufficient income after they have finished their courses.

If they never earn more than \$22,000 a year they will never pay the tax. Nor will they be required to pay for any period of time that they are living overseas.

Because most of the graduate tax revenue will be delayed, the Government will not make much from it in the first few years.

It is expected to raise \$83 million in 1989, \$98 million in 1990, and \$126 million in 1991. Because of the end of the administration charge, the Government will forgo \$195 million over these three years, meaning that the Government's net

"You would be wise to take as many subjects as you can this term because next year you'll be paying for them."

For example, a student who has done a three year bachelor degree course will end up owing \$5,400 to the Government. At a salary of \$22,000 they will pay one per cent of their income in the graduate tax (less than the 1.25 per cent Medicare levy) which amounts to \$4.23 per week. At this rate it will take 24.5 years to pay off the debt.

But when income rises to higher levels, the level of tax also increases. When income hits \$25,000 the graduate tax is levied at two per cent. For income over \$35,000 the graduate tax rate rises to 3 per cent.

To take another example, a high wage earning graduate on \$40,000 a year will be paying \$24.08 a week in graduate tax. At this rate it will take 4.5 years to pay for a three year degree course, and 9 years to pay for a six year course such as medicine.

But remember an important point. The tax will only be paid on whatever part of your course you do after January 1 next year. You would be wise to take as many subjects as you can this term because next year you will be paying for them.

This term is the last time a university or college education is going to be free. A subject postponed now is a subject paid for.

The Government would of course rather have student pay the money as an up front fee rather than have it dribble in over future years of decades.

To encourage this they offer to incentive of a 15 per cent discount

gains will be quite modest.

The real revenue harvest will not come until the students who start their degrees next year get into the workforce and start earning reasonably high salaries.

By the year 2000, the Government estimates that it will be earning about \$500 million a year from the graduate tax.

To justify the scheme, Mr Dawkins points to the estimated 20,000 people who were qualified for higher education places in 1988 but failed to get in.

He says the graduate tax will only recoup about 20 per cent of the cost of educating students, but enable the Government to give universities extra funding to increase the numbers of students by 14 per cent, or 17,100 above current levels by 1991.

He views the graduate tax as a part of the general restructuring of higher education which will see campuses merge in an effort to achieve greater efficiency, and more emphasis be put onto the subjects which are important to Australia's economic and industry development.

Disciplines particularly targeted for expansion are engineering, science and technology generally, business, management, accounting and Asian studies.

However, Mr Dawkins also says that some extra places will be created in the arts, humanities and the social sciences.

Also, for the three years from 1989, the Government will allocate \$20 million to fund an expansion of

THE FIGURES

MAXIMUM RATES OF AUSTUDY AND ABSTUDY ASSISTANCE: 1988 AND 1989

	1988 \$/week	1989 (1 Jan) \$/week
16-17 year-olds		
• AUSTUDY/ABSTUDY		
— at home	50.00	53.55
— away from home/independent	76.00	81.40
• Job Search Allowance (for unemployed youth)		
— at home	50.00	53.55
— young homeless	76.00	81.40
18-20 year-olds		
• AUSTUDY/ABSTUDY		
— at home (a)	60.00	64.30
— away from home/independent	91.20	97.70
• Unemployment Benefit	91.20	97.70
21 years and over, no dependents		
• AUSTUDY/ABSTUDY		
— special groups (b)		
— at home (a)	60.00	76.30
— away from home/independent	91.20	116.00
— others		
— at home	60.00	64.30
— away from home/independent	91.20	97.70
• Unemployment Benefit	108.40	116.00
Single (any age) with dependent child (c)		
• AUSTUDY/ABSTUDY	91.20	136.25
• Unemployment Benefit	116.10	124.25
	+12.00 (c)	+12.00 (d)
Married with dependent spouse or child (e)		
• AUSTUDY/ABSTUDY	91.20	116.00
— Dependent Spouse Allowance	+42.70 (e)	+42.70 (f)
• Unemployment Benefit	193.50	207.10
Married student couples		
• AUSTUDY/ABSTUDY	91.20 each	Each partner qualifies for relevant rate for single students
Education Supplement for Pensioner Students		
	15.00	30.00

NOTE: ABSTUDY recipients undertaking Category A courses also qualify for an additional \$30 per week (in both 1988 and 1989)

(a) For 1988 only, ABSTUDY students aged 18 years and over received \$75.00 per week, whereas AUSTUDY students received \$60.00 per week as shown in the table.

AUSTUDY benefits will rise modestly next year. The table shows how the new rates compare with this year's existing structure.

But the increases are offset by the introduction of an assets test which will cut out benefits for dependent students if his or her parents have assets which are worth more than the limit. Independent students will also be subject to an assets test. This will operate in addition to the income test which already exists.

Mr Dawkins says that it is to ensure that income support goes only to those most in need.

"There's no sound reason why the community should continue to support dependent students from wealthy families or independent students with considerable assets," he says.

Under the new assets test, dependent students whose parents have assets of more than \$300,000 will not get AUSTUDY. Nor will independent students who have more than \$89,250 (unmarried) or \$127,000 (married). The value of a family home will be excluded from the assets tests.

The income test for AUSTUDY will remain and, for dependent students, the benefit will begin to phase out if their parents earn more than \$16,950, as opposed to the \$16,000 threshold this year.

A slight extra bonus is an increase in the amount a student can earn without the AUSTUDY benefit being cut. This year it was \$2,000. Next year it will be \$3,000.

Also, from next year, the maximum AUSTUDY rate for the very disadvantaged who are 21 and over will be the same as unemployment benefits.

low cost accommodation for students.

One of the thrusts of Mr Dawkins' reforms is to reform the system of so called "middle class welfare" which has grown up since the abolition of fees by the Whitlam Government in the early '70s.

Since then public money has funded the university education of children of middle class parents while the poor, who should have been advantaged by free universities, are still under represented in higher education.

Mr Dawkins argues that his new

plan will help bring more of the poor to university because it increases the benefits available on student assistance schemes.

And because it does not require an up front fee, nobody is prevented from coming to university because they can't afford to pay. They will only pay when they are earning enough to afford to.

The extra money brought in will fund the necessary expansion in universities which is required to meet the demand for places.

The Government also intends that industry, which gains much of the

benefit from a greater number of people with tertiary qualifications, should also contribute to the cost of higher education.

A discussion paper proposing ways for industry to contribute to the cost of higher education will be released next month.

Mr Dawkins says: "The Government is committed to ensuring that employers play their part, including by legislative schemes if necessary, in contributing to Australia's overall education and training effort."

"I write so my friends will love me"

When Colombian novelist Gabriel Garcia Marquez wrote *One Hundred Years of Solitude* in 1967, the world changed. His new novel just out, he talks here to PETER HAMILL.

In the lobby of Cuba's Hotel Capri, the ghosts of '50s gangsters are moving among the delegates of the ninth Havana Film Festival. The bulletin board announces screenings of movies about political torture. A kiosk offers day trips to the Hemingway Museum and Lenin Park. From the tourist shop which sells cigars and needlepoint portraits of Che Guevara, a compact man a few months short of 60 emerges with newspapers under his arm. He glances at his watch, then starts across the lobby.

"Gabo..."
A middle-aged woman in a yellow dress places herself between the man and the exit. Gabriel Garcia Marquez smiles. Her eyes glaze. She murmurs some words, he nods, says yes, he remembers her, of course, yes, it was at that other film festival in...or was it in Barcelona? She hands him a card. He slips it into the pocket of his suit, bows politely and resumes his passage. His dark-brown eyes are at once amused and wary. He walks with a dandy's insouciance, like Jack Benny. He is not wearing a tie or socks.

"Gabo!"
It's a man this time, portly and with a moustache, carrying books, looking wintry in the tropical light. Words are exchanged, genuine smiles, nods. This is clearly an acquaintance. Off to the side, bellboys watch and whisper as the two men embrace and then say goodbye. Gabo. The name moves through the air. Jesus, it's Gabo. A woman in jeans and a paisley shirt hurries to the elevators. Then two East German women come over, wearing the blissed-out grins of teenyboppers, followed by another man. Garcia Marquez is polite, exchanges greetings, keeps moving. He feints to the left, pirouettes to the right, directly into the imposing figure of a handsome young woman. She says something. He leads her to a couch beside the Havanatur kiosk. She digs into a large leather bag and produces some books. He signs them for her. Then he rises, nods gallantly, and moves at last down the steps and out the door into the hot Havana afternoon. The woman in jeans rushes out of the elevator, arms full of books, looking lost as she sees him slide into a waiting car.

"Gabo..."
The day following this furlorn expression of unrequited love in the presence of a star, I met Gabriel Garcia Marquez in the small Mediterranean-style villa known as a "protocol house" which his friend Fidel Castro provides for him when in Havana. The house, in suburban Cubanacán, is one of many abandoned by the Havana rich when Castro triumphed almost three decades ago. With its "modern" furniture, dull abstract paintings and vast swimming pool, it has a permanently transient feeling, like the houses provided for entertainers in Las Vegas. We talked in a corner of the living room. On this day, his wife, Mercedes, was elsewhere in the house. His son, Rodrigo, a Harvard graduate and film-maker, came in for a moment, exchanged greetings in perfect English, then borrowed some money from his father, swearing to pay him back. Rodrigo's younger brother, Gonzalo, who is married and lives in

Paris, had recently presented their father with his first grandchild.

A servant brought coffee. A lifelong socialist, the writer now has homes or apartments in Mexico City, Cuernavaca (a resort town south of Mexico City), Barcelona, Paris, and Barranquilla in his native Colombia. He obviously doesn't believe that his politics should prevent him from living well. And yet there was a feeling on this afternoon that he inhabits this house but doesn't truly live in it. He agreed.

"I live where my phonograph records are," he says with a shrug. "That's Mexico."

His latest novel, *Love in the Time of Cholera*, was published in the United States in April in a first edition of 100,000 copies.

"The country where my books are studied best is the United States," Garcia Marquez says. But for years, the iron-headed bureaucrats of the Reagan Administration would not give him an ordinary tourist visa, a policy which at once angered and amused him. "Universities in the United States have made the best analyses of my books. But I can't enter the United States because they say I am a communist, a friend of Fidel Castro. But tell me, if they don't permit me to enter because my ideas are so dangerous, why don't they prohibit my books?" Occasionally over the past decade, while travelling from Mexico to Europe, he has been allowed to stop over in New York for 48 hours. "When I go to the United States, I go to New York to buy books, to buy records, to see movies and theatre, to see two or three friends. I don't really have time to disseminate my evil ideas. On the other hand, my books are everywhere." Garcia Marquez illustrated his point with an anecdote, as he so often does. On one New York stopover he went to Bloomingdale's department store with some Colombian friends. One had a camera and wanted to have a photo taken with Garcia Marquez in front of the store. They went outside.

"We stopped the first woman we saw, a redhead carrying a briefcase," Garcia Marquez said. "She agreed to take our photo. And when she looked through the lens, she suddenly said, 'You're Garcia Marquez?' I said yes. She took the photo. And then she opened her briefcase and took out a copy of *One Hundred Years of Solitude*. That she had read the book: okay. But that she was carrying it around with her?" He laughed out loud. "And that's the country that I have trouble entering!"

For years, when he applied for a visa at any US consulate, the clerks often told him how much they admired his writing, and even asked for autographs, before turning down the application. All of that changed last December when the US Congress passed an amendment to the McCarran-Walter Act that effectively ended the exclusionary policy. The case of Garcia Marquez was specifically raised during the debate. Garcia Marquez was not a communist, but he was a friend of Fidel Castro, and until this amendment was signed into law, that was sufficient to keep him out.

"What else could it be?" he said. "That friendship, which began in the 1960s, baffles some of his most fervent admirers. Even people on the Left wonder how a writer of such style, irony and humour could remain friendly with Castro. Mario Vargas Llosa, the Peruvian novelist who in 1971 published a book about Garcia Marquez, has publicly criticised him for maintaining a friendship with a man whose regime often jails writers or drives them into exile, and in general smothered free literature. In *The Autumn of the Patriarch*, Garcia Marquez



The cover graphic from Marquez's *One Hundred Years of Solitude*.

wrote one of the great indictments of the dictators who have plagued Latin-American history after Stroessner of Paraguay, the longest-running dictator in the hemisphere is Fidel Castro. The explanation is more literary than historical. The friendship is clearly a union of what Garcia Marquez calls the solitude of fame and the solitude of power. Like most people who become well-known, he has experienced the solitude of fame.

"It is very difficult to distinguish between those who invite you to their homes because they like you," he said during one of four long interviews, "and those who invite you to their homes to show you off. One result is that you feel more and more isolated. That's why I've come to think that nothing resembles the solitude of power so much as the solitude of fame."

Castro, he says, experiences this isolation in a different way. "Fidel knows very well the expression 'the solitude of power,'" Garcia Marquez said. "We've spoken about it a lot. And he has read *The Autumn of the Patriarch*. He says that he doesn't accept the solitude of power. But I say to him that one of the main characteristics of the solitude of power is not knowing that you are in the solitude of

power."
The essential problem is an insulation from information. Castro reads hundreds of cables every day, meets his advisers, takes frequent trips around the Cuban countryside to check his government's performance.

"Nevertheless, I believe that he doesn't escape the solitude of power," Garcia Marquez said. "There is a point at which it is difficult to know what you know and what you don't know. And there is a moment in which you know only what you want to know. Unfortunately, in Fidel's case, I believe that many people lie to him, or hide the truth, or give him partial truths. And what such people hide is often the most essential part. But maybe that's inevitable. It happens to everybody in power - in all countries."

He believes Castro is often personally alone (which might have deepened, according to others, since the death in 1980 of his companion, Celia Sánchez). And he cites an example from his own life to illustrate physical solitude.

"Mercedes and I were alone in the house one night and we started calling up friends to see whom we could dine with. They were all out. And we ended up dining alone,

because not one friend called us, thinking that we must have many dinners to go to. Now, that's minor, small. That solitude doesn't hurt anyone but yourself. But the solitude of power can hurt whole nations."

When Garcia Marquez is in Havana (as head of the Foundations of New Latin American Cinema, he now spends about half the year there), Castro often stops by the house in Cubanacán twice a day. Sometimes he makes himself something to eat in the kitchen. He talks. When there's time, they go fishing together. Often, they discuss books.

"He reads books almost every day," Garcia Marquez said. "Most are books on economics, politics or history. But about 15 years ago, he told me he was tired of reading documents. I told him that one way of taking a break from documents is to read best-sellers. I don't even read some of them myself. I don't have time. But books like that don't take a lot of effort to read."

When making a trip to Havana, Garcia Marquez fills a suitcase with such books. Castro, a nocturnal being, has a small light in his limousine and often read them while driving around at night. Occasionally, they truly absorb him.

"For example," Garcia Marquez said, "I brought him *Dracula*, by Bram Stoker. That's a book I've read, and it's a great book, full of gothic horror, very well written, very erotic, not at all like the movies made from it. I remember Fidel and I were fishing at the beach. We stayed up talking until two in the morning and then I gave him *Dracula*. The next day, when he came down to breakfast, his eyes were all swollen, and he said to me, 'Qué cabrón! The bastard! I couldn't sleep!'"

Garcia Marquez obviously understands that Cuba is hardly the socialist paradise that his generation of Latin Americans hoped it would be. But his judgments about it are more aesthetic than political. He thinks the Communist Party daily, *Granma*, is a useless rag. He repeats the Cuban joke that there are three kinds of movies in Cuba: "the good, the bad and the Soviet."

Cuban bookstore groans with unread tomes by Lenin and even the unspeakable Brezhnev, but young Cuban writers - and ordinary citizens - can't find Hemingway, Faulkner or even Garcia Marquez, and have extraordinary difficulty getting their own work into print. One reason is the chronic shortage of paper in Cuba, which is still subject to an American embargo. The

result is a "cultural catastrophe". Garcia Marquez speaks with contempt about the communist bureaucrats who order up thousands of copies of boring ideological tracts that end up unsold, unread, and rotting in warehouses, while other books don't get published. "Some bureaucratic imbecile decides that this book is counter-revolutionary or that book is not 'politically positive', and they don't publish them. But then they do publish totally idiotic books." He said of one such tract, "A convict wouldn't read it while taking a s.t."

At lunch one day, he repeated a joke he had heard last year in the Soviet Union, and he implied that it had a Cuban context.

"A Soviet dog goes to Paris and he meets a French dog. The French dog recognises that he is from the Soviet Union and asks why he has come to Paris. 'Is it to eat our wonderful French food?' 'No,' the Soviet dog says, 'we have wonderful food, too, in the Soviet Union.' 'Is it to piss on our wonderful trees in the Luxembourg Gardens?' 'No, no,' says the Russian dog, 'we have wonderful trees back home in Moscow too.' 'Ahhh, then you must be here to love to our beautiful and sexy French female dogs.' The Russian shakes his head and says, 'We have beautiful and sexy female dogs

steering passengers. But if the ship goes down, we all go down together!"

Before I went to Havana, I called Rubén Blades, the Panamanian singer, who knows Garcia Marquez well, and has made an album of songs based on the writer's short stories. He told me, "Make sure you meet Mercedes. She's the most interesting person he's ever met. The former Mercedes Barba Pardo is a handsome woman in her mid-50s, with dark, intelligent eyes. She handles all the family finances, runs the household, oversees the sometimes abrupt moves of the man who calls himself "a nomad".

She obviously allows the author his moments on the public stage: during our interviews, she never made an appearance. But together at lunch, there is between them the sort of humorous affection that comes only from long years as partners, through the joint terrors of hardship and success. She indulges his extravagances, corrects his imprecisions and certainly doesn't play the timid adjunct to the Great Man. A visitor gets the impression that she has been doing this since they met in Sucre, Colombia, when she was 13 and he was 18, and Garcia Marquez immediately proposed marriage.

"Looking back," he once told his friend the writer Plinio Apuleyo Mendoza, "I think the proposal was a metaphorical way of getting around all the fuss and bother you had to go through in those days to get a girlfriend." Whatever the reason for that initial romantic impulse, the love affair endured. In 1958, 12 years after they met, they were married in Barranquilla, and immediately departed for Venezuela, where Garcia Marquez was working for a magazine. He had been writing fiction for 20 years when he had his great success. He had never received a cent in royalties and supported himself with journalism, including a stint in New York for *PreNSA Latina*, the Cuban news agency. (He resigned when Stalinists in the Cuban Communist Party began to take over.)

In all his wanderings, Mercedes has been at his side. And by all accounts, he could not have completed *One Hundred Years of Solitude* if Mercedes hadn't persuaded their landlord in Mexico City to let the rent slide for seven months.

"Those who know them say she resembles many of the women in his fiction; they are almost always practical and stable, while the machos around them plunge into their personal extravaganzas. She has helped construct walls around him that protect his privacy, ensure his creature comforts, and allow him to write."

"You write better with all your problems resolved," he said. "You write better in good health. You write better without preoccupations. You write better when you have love in your life. There is a romantic idea that suffering and adversity are very good, very useful for the writer. I don't agree at all. I don't go so far as some writers, who jog every day. But I do believe that you have to be in almost athletic condition to write every day."

He diets rigorously ("because I love eating"), tries to swim every day if a pool is handy and drinks sparingly ("I hate waking up with a headache"). A decade ago, after years as four-packs-a-day man, he gave up smoking (though Mercedes did not, a fact, he says, "that worries me very much"). His friends cite this regimen as an example of his discipline; he insists that he is not by nature a disciplined man.

"What I like most is the world of the *farándula*, of showbusiness, nightlife," he said. "To me, it's enchanting to run around with sin-

gers, actresses, staying up all night, going to all sorts of parties. I'd like to run around with many beautiful women, different every day, and never work. To be a bum. To get up at any hour, without thinking." A pause. "But then I couldn't write. And the only thing I ever wanted to do in life was write."

One afternoon we talked about the new book, *Love in the Time of Cholera*, in which he pulls off a difficult trick: he parodies the clichés of romantic fiction while simultaneously embracing them. He even provides an astonishing happy ending.

"I believe one thing," he said. "All my life I have been a romantic. But in our society, once youth is gone, you are supposed to believe that romantic feeling is something reactionary and out of style. As time passed and I grew older, I came to realise how primordial these sentiments are, these feelings...And as I approached 60, I also realised that I was becoming more and more like my parents were when I first knew them."

Garcia Marquez was one of a large family. His parents had 12 children and, he adds with delight, "my father had four before he got married". He was raised by his maternal grandparents until he was eight and proudly remembers his grandfather as "the biggest eater I can remember and the most outrageous fornicator". When Garcia Marquez was growing up in Aractaca, 50 kilometres from Colombia's Caribbean coast, and later in Cartagena, the lives of all the people around him seemed charged with the stuff of romantic melodrama.

"I realised at some point a few years ago that I wanted to be sincere," he said. "I had sacrificed my whole life to thinking in rather ideological or intellectual terms, while putting sentiments and feelings a little to one side. I wanted to break from all that and write a book that was totally romantic. And without being afraid of using the elements of romanticism: melodrama and sentimentality."

He conceived a love story that takes place over more than half a century. It is full of anguished passions, sudden flights, absurd sacrifices, awful poetry, clandestine letters. And Garcia Marquez found most of his material close at hand.

"Since I was a little boy, I had heard my parents tell stories about their love affair and these stories always appeared to me a little ridiculous. As I came closer to 60, they seemed less ridiculous. They appeared more sublime and much more beautiful. So what I did was ask them to tell me more and more, tell me about their life together and their love."

In the novel, the character called Fermina Daza is clearly based on the writer's mother, Doña Luisa, who still lives in Colombia at age 84. The young man named Florentino Ariza, who falls instantly in love with Fermina when he is 18 and she is 13, is based on his father, Gabriel Eligio Garcia (and partially on himself when he first met Mercedes). Both his father and the fictional Florentino are telegraph operators, and when Garcia Marquez's mother was sent away by her family in order to cool a romance of which they disapproved, the young lovers maintained contact through the telegraph operators scattered throughout the mountains of Colombia (as do the characters in the novel). Juvenal Urbino, the third member of the triangle, is a doctor, which is what the writer's father started out to be; in some ways he is a projection of the man his father might have been if he had been able to finish his med-

Son of a violent society tells of corruption and brutality

Colombia is a brutally violent society according to Colombian-born Flinders University Spanish lecturer, Enrique Gomez-Soto. He should know. Since moving to Australia he has made regular trips home. MARY KAMELL reports.

A sign on a vacant block reads: "It is prohibited to dump bodies on this site".

It is only one of the many examples of Enrique Gomez-Soto's Colombia, a country whose people are inherently violent, according to this Flinders University Spanish Lecturer. He laughs.

"Colombians are by nature violent. They have a reputation for being bloodthirsty. People are accustomed to violence in Colombia."

Gomez-Soto is full of anecdotes, some humorous, almost Pythonesque, in their absurdity.

and I have talked to people who have been tortured. They're the most horrific crimes you would ever see. They make Nazi exterminators look like saints."

Paranoia is rife, he says, escalating the violence. Even children carry arms to school.

Gomez-Soto tells the story of a doctor, a little drunk, trying to find his parked car. "He went to the wrong car by mistake. The owner of the car was asleep inside. He woke up and killed him immediately."

Then there's the choir leader, bailed up on a Colombian road by police. Explaining his identity, he

"They make Nazi exterminators look like saints."

"Once a book shop was burnt and its owner beaten just because there was a book in the window on Cubism. The police thought it was something to do with Cuba!" His high pitched laugh emerges again.

Dr Gomez-Soto is now safely removed from Colombia's illogicality. For 18 years he has taught Spanish at Flinders University but returns home often enough to understand why Amnesty International declared a human rights emergency there.

He lowers his voice and becomes serious.

"When we think or act against the Government or traditional leaders

says "I am director of the conserv..." and is shot dead. "They thought he was in the conservative party, not director of the conservatorium!"

Members of Gomez-Soto's family were not immune to the infectious and violent paranoia.

"I used to question my father - why he had arms at home."

He said "you need it". I said "you use it?" and he said "yes, occasionally". One night I heard pap, pap, pap. I went up and he said "I just shot a couple of fellows who tried to enter!"

As an outsider Gomez-Soto can see beyond the violence-creating

"The value of a human being is low - everybody is dispensable."

we know we will get into trouble. A person who talks about crimes against human rights is regarded as a traitor."

The violence of death squads, drug dealers, the army and the Colombian Government are interwoven, according to Gomez-Soto.

"You don't know who is who or why they are perpetrating these crimes."

"I have witnessed an interrogation

mentality.

"Some guerrillas believe through the arms struggle they can put into practice Christian thought.

"But I believe violence generates violence."

Gomez-Soto says although Colombia has seen periods of violence since the conquistador's times, the perpetrators of today's violence are of a different breed.

Drug dealers, educated by and



Mr Enrique Gomez-Soto

during violence, have grown up without scruples to prevent them entering or flourishing in the cocaine trade.

And now, he says, they can afford anything: planes, mercedes, Julio Iglesias for their children's 21st birthday parties and even their own private submarines. He giggles at the thought.

But Gomez-Soto says he finds it difficult to condemn the drug traffickers.

"It is a way of life. People suffer so much they will do anything for money. And the drug runner see themselves as patriots because they produce a commodity."

But arms dealers are another matter for Gomez-Soto.

"I condemn arms dealers and profiteers," he says. He believes more pressure should be put on the gun runners who can provide any sort of weapon in Colombia, an availability which only fuels the escalating violence.

"The value of a human being is low

- everybody is dispensable."

The problems of Colombia are not confined to those of violence, public safety and rights of free speech.

Other basic human rights such as health are also subject to abuse.

"No Government has instituted any reforms in health, education or any reforms that would reach the Colombian people."

Gomez-Soto cites one hospital which was built for 400 beds. Instead it houses 6000 patients.

People must pay for injections in advance. Moreover, he says the hygienic situation is "appalling".

Perhaps this anecdote best sums up Gomez-Soto's attitude to Colombian authorities: "Once I heard on the news that a man had embezzled \$12m from a Colombian army account. I thought, 'Hey, I know that guy!'. I went to school with him! We used to share a desk! I don't condemn him. It would have been money to buy arms so he might as well take it."

Gomez-Soto's impressions are

backed up by reports from Amnesty International, which says there were more than 1000 deliberate political killings in Colombia in 1987.

Amnesty's *Colombia Briefing* says the range of political killings in 1987 had extended beyond left wing opponents of the Government to include not only people who criticised the Government but those who failed to support it.

It says the Colombian Government attributed most of the recent political killings to death squads, gunmen it says it can neither identify or control.

But Amnesty says case studies show killings blamed on the death squads were actually carried out by police, the military and their civilian authorities acting on authority of army command.

"Whole sectors of society are at risk of being considered 'subversive', and in Colombia that is tantamount to a death sentence," the *Colombia Briefing* says.

Heading OS ? A round ticket is the only way to go

In order to bring you the best value in travel, Al the travel writer has been looking at places that offer the best value for your travel dollar. Travel House, located in the City Cross Arcade has proven itself in providing some of the cheapest and most varied travel itineraries in Adelaide, and here just some of the 'goodies' are brought to you.

Without a doubt, if you are thinking of travelling to London (or Europe for that matter), or to North America, an around the world ticket is the way to travel, and for about the same price as a return ticket to either destination. The following deal is ex-Adelaide, arriving back in Adelaide. It should be stressed that seat availability on the Australian-European, and Australian-USA sectors is very heavily congested, so if you are thinking of booking, don't leave it too late, because some periods are already available on a wait list only.



TRAVEL NOTES

Al Grous

You can take in either the USA first, or Europe, landing in London. You are allowed one stop in the Eastern Hemisphere, and two in the Atlantic-Pacific hemisphere. London and Paris are the European ports, but other exotic ports like

Cairo, Bangkok, India, Maldives and Athens, are also available. You are allowed two stops in the USA, and you must keep traveling in the same direction throughout your trip. You can however travel in either direction first. The airlines are Continental, and your choice of a wide range of airlines for the Adelaide-Europe section, including British Airways, Singapore Airlines, Thai, Cathay Pacific.

Within the USA, you have about forty cities to choose from, as Continental has an enormous array of cities it flies into.

CONDITIONS: The price is for low season, and applies from November until March. You are free to arrive back within twelve months of the day you depart however. You must stay in Europe for a minimum of twenty one days, and other restrictions may apply. It is best to ask about all conditions when you book.

PRICE: \$1,709

A variation on this fare is an around the world fare whereby you travel to Europe via the USA, and return also via the USA. This allows you four stops in the U.S., and one in either London or Paris. The price is marginally more expensive than the above, but it is still great value at \$1,749. The conditions are much the same as the above fare, and you can check on these when you make enquiries.

A return ticket to London from Adelaide, flying with Malaysian Airlines has included in the price a special bonus of a 'side trip' to one of many Asian destinations, some of which are Singapore, Kota Kinabalu, Kuching, Penang, to name but a few.

This ticket is the cheapest of the one's being offered to Europe, and the bonus of another Asian city makes it better value still.

PRICE: \$1,699, (A one way

ticket to London is \$850)

RETURN FARES TO THE WEST COAST OF THE U.S.

You can fly to either Los Angeles or San Francisco from Adelaide, with Continental Airlines, for what would have to be the best price around. As the airline has daily flights, seat availability is better than some other sectors, but the route is a popular one, so don't leave it later than absolutely necessary.

PRICE: \$1,449

As well as the deals I have mentioned here, Travel House offer many other specials, like 15% off the price of selected cruises, and 7% off Contiki European Skiing holidays. If the sunshine is more to your liking, how about six days in Fiji, ex Adelaide, for \$749? Or, you can go to Singapore for \$749, staying for eight days in luxury accommodation, once more, flying out of Adelaide.

LimeLight

Bachelors from Prague ...

In their short life Melbourne band Bachelors of Prague have generated a large following across a wide audience. JEREMY PHILLIPS spoke to singer Henry Maas last week.

Improvisation, always a major part of blues, jazz and early rock music, has virtually disappeared from modern music. Maas blames heavy production and the sculpting of albums.

"Because the producer on records is now the star, not the band, he's cut improvisation totally out of it. So consequently live performances tend to be like their albums - cut and dried."

This concern with musical integrity is one of the main reasons behind the Bachelors not signing with a major record label. They have their own label, 3333, distributed through MusicLand records.

"Running a band is basically a business, and as soon as you give it to someone else, you're losing out."

Maas says that there's enough talent within the band to do the things a major company would - artwork, production and so on.

However, for international success - which Maas has firmly in mind - international distribution is necessary. Maas and manager Mario are off to London in February, to try and set up a recording deal, and some backing for gigs. The Bachelors have already played a while in London, which was good for the band's development.

"The Bachelors whip up a powerful brew of straight jazz, funk, Latin and rock."

"It showed the guys that they could play as good if not better than most of the sort of jazz club bands that were in London. It certainly gave us a lot of confidence when we returned. The band certainly stepped up a notch - visually, musically and confidence-wise."

In the meantime, the band's second album is due for release in early 1989, and a track from the first album, "Energetic Cool", is being remixed, for release as a single soon.

The new album will have more up beat numbers than "Energetic Cool", which is mainly composed of middle to down-beat pieces.

The Bachelors seem to be maintaining the interest shown in them this year. They have just worked on the new "D Generation" television series as the 'house band' ("... in costumes and other ridiculous stuff"). This will be shown in a month or so.

Certainly an exciting musical force, the Bachelors from Prague are perhaps doing for jazz what the Pogues and Roaring Jack are doing for folk music.

The Bachelors From Prague will perform four shows at Club Foote beginning this Thursday night.

"The producer on records is now the star, not the band."

Jazz has become an elitist music. As far from its roots in black American blues and folk music as can be, modern jazz is a largely esoteric, approached by only an informed minority.

At the same time it can be the most groovy and gutsy music around. It is the fire and passion of jazz, the rhythm and soul which gives its appeal.

And it is this aspect of jazz, the excitement and energy (plus a more lyrical, sensitive side) which the Bachelors From Prague embody.

Formed about four years ago in Melbourne, the Bachelors whip up a powerful brew of straight jazz, funk, Latin and rock. This eclectic and original blend has given the band an inner-suburban, hip, cult audience in its home city. Their energetic and visually exciting live shows in Adelaide have given them an enthusiastic following here too.

Though frequently hung with labels like "bebop specialists", a tag that vocalist Henry Maas denies, the criteria for the Bachelors' music isn't the honed artistry of much jazz. Rather, that entertainment and musical excitement are more important.

"You have to know how to draw on your material. But it also has to be viable in a dancing sort of way I s'pose", according to Maas.

"It's great when people are dancing to

the band, especially young people who have never really danced to jazz music. Soul jazz is, I s'pose, very much our bag in a way."

While much of Maas' influence comes from instrumental jazz, particularly of the bebop period, he acknowledges that a vocalist is important to make the music more accessible. The most obvious influence on his own style is Tom Waits. He also mentions Bob Dorough and Mose Allison - cool, gritty singers all.

Variation in the Bachelors' music is also identified as part of the band's appeal.

"A lot of bands do very similar songs to each other, and that's what their sets sort of consist of."

"Ours is definitely light and shade,

a mixed marriage



where we bring it down and do a nice ballad, and then take it up and do a sort of heavy funk number right after it.

"Visually the band is also very exciting and musically, very inventive. Very few bands improvise as much as we do. They're sort of a little scared to go for it."

In the Bachelors, the guitarist, sax and organist carry out this improvisation.

"Sometimes they really go off the deep end and it's fantastic. People come up to us and say 'we really love the way you guys improvise'."

An evening of mayhem

THE POPULAR MECHANICALS
State & Belvoir St.
Theatre Cos.,
Playhouse
Season Closed

by Graham Lugsden

Theseus: The best in this kind are but shadows; and the worst are no worse, if imagination amend them.

Hippolyta: It must be your imagination then, and not theirs. (v.i, 205-7)

The Duke and his Queen from *A Midsummer Night's Dream* speak of the Rude Mechanicals, the gloriously lovable troupe of six led by Peter Quince, who present *The Most Lamentable Comedy and Most Cruel Death of Pyramus & Thisbe* for royal consumption at their wedding feast. The play, like the actors, is hilariously bad but their enthusiasm is infectious. The sub-plot of its disastrous rehearsal and performance helps make the *Dream* one of Shakespeare's most popular romantic comedies.

Sydney's Belvoir St. Theatre Company, who seem to be filling the space left by Nimrod, took the Mechanicals out of the larger play and gave them their own show. To selected lines of Bill S., Keith Robinson and Tony Taylor (of *Nick Nick and Sweeney Todd*) have added their own, fleshing out the plot and characters of Peter Quince's Mechanicals, and in so doing have written the funniest play to hit Adelaide in years.

Quince must get his Mechanicals properly rehearsed in *Pyramus & Thisbe* in two days flat. Their bizarre house, with such Elizabethan luxuries as a toaster, electric iron and Telecom Goldphone, is deemed inappropriate for a romantic play as they need moonlight, so they waste a day waiting for the moon to appear and then meet that night on a handy heath.

However, their leading man, Bottom, goes missing and they are attacked by a monstrous donkey. Fleeing home and cowering behind a blanket, they wonder how they will replace Bottom when he walks, but he is convinced he is a famous actor of the time. To them it's like losing Jeremy Cordeaux and gaining Olivier. The rehearsals commence with the deluded Bottom and the anarchy of matching the petulant, clownish Mechanicals with the high tragedy of *Pyramus & Thisbe* begins.

It may sound complex but as farce it is triumphantly successful. Robinson and Taylor, who play Peter Quince and Flute, have created an instant comic classic so complete that it is surprising that nobody has ever thought of doing it before.

Under Geoffrey Rush's sure direc-



Geoffrey Rush

tion - he is no slouch as a Fool himself - and with the priceless support of the four other cast members, (Paul Blackwell as Snug, Gillian Hyde as Starveling, Monica Maughan as Snout and Peter Rowley as Bottom) the production is as sure-footed and entertaining as you will find. From the initially indifferent school age members of the audience to the retirees, not a one went home without aching sides from the constant gales of laughter.

The show positively groans under the weight of humour, just as the audience does when some of the bare-faced in-jokes are perpetrated:

Flute: My wife went up the hill and saw hundreds of ships.

Snug: Armada?

Flute: No, she went of her own accord.

As benefits a play based on Bill S. there is much bodily functional material. There are five solid minutes of puns on Bottom's name, and another five unbroken minutes of breaking wind. It is the longest continuous fart you will ever hear, and requires Quince and Snug to achieve it, but it is magnificent.

Often the action of rehearsing stops completely as the Mechanicals hit yet another snag and, after the obligatory and beautifully effected corpsing, have to improvise. One of their impros is an extraordinary playlet-within-the-play of a dozen

rubber chicken puppets in Tudor pantaloons who perform the Dying Swan from *Swan Lake*. Someone has apparently informed the chickens that one of a dying swan's most frequent acts is anal penetration of another swan. The episode defies further description but it left this writer in a helpless heap of tears on the floor.

The actual performance of *Pyramus & Thisbe* is as hysterical as a theatrical disaster could ever be, and it only caps an evening of uncontrollable mayhem. *The Popular Mechanicals* is one of those plays which feels as if it should go on and on, because cast and audience alike have so much fun, and with a bit of luck, it may come back for a return season if enough people harass the STC. Duke Theseus was misguided; the best of this kind are more than shadows, and we have no need of imagination to amend them.

The Mechanicals fill a space in the STC season which was to have been a new work, Janis Balodis' *Heart for the Future*, which was allegedly about a long-distance runner who has an impersonator take over during a run across the Nullabor so he can disappear from the rat race and then watches the impersonator take all the money and glory when the other reaches Perth.

One can only wonder what Peter Quince's intrepid crew would do with that one.



Sean Connery in *The Presidio*

Exciting thriller with just a touch of soap opera and intrigue

THE PRESIDIO
Hindley Cinemas

by Melissa Angel

The Presidio is a 1400 acre military base overlooking the San Francisco Bay. There is no doubt about the location as we ease our way into this film by way of tram cars climbing over hills and sweeping shots of the Golden Gate Bridge. All that's missing is Karl Malden; but in very little else does this film fall short of expectations.

The central conflict arises out of the reckless murder of an on-duty army officer investigating a break-in. The San Francisco police are summoned, and police inspector Jay Austin (Mark Harmon) is forced to team up with Provost Marshall Lt. Col. Alan Caldwell (Sean Connery).

The two have met before, and an altercation between them caused Austin to leave the army for the less regimented structure of the police force. Thus the two are wary and mistrustful of one another. The tension between them is intensified when Austin meets, and becomes involved with, Caldwell's daughter, Donna (Meg Ryan).

This is Connery's first role after winning an Oscar for his performance in *The Untouchables*: his handling of the role of Caldwell, a man who believes in the rules and honour of the army, and the suppression of emotions, is masterful.

He brings his personal charisma to this role, which could have been brash and aggressive had someone like Clint Eastwood played it. (I am thinking particularly of Eastwood's performance in *Heartbreak Ridge*). Connery gives warmth and humour to an otherwise humourless character, and depth to the changes which take place in Caldwell's character towards himself, Austin and particularly Donna.

The sub-plot which concerns Austin's relationship with Donna is treated compassionately. Donna is

a wild and insecure college graduate desperate for attention, especially from her father, and the father-daughter relationship is a central theme.

Although Donna begins seeing Austin partly to antagonise her father (and Austin's motives are also ambiguous), the two fill a need in one another, and the love which develops between them is a catalyst for the changing relationships between all three of the major characters.

Meg Ryan succeeds in conveying Donna's charm and vulnerability. Fortunately for her and the audience, her character has been treated seriously by scriptwriter Larry Ferguson, who always provides us with explanations of the character's motives.

Mark Harmon is a bit flat and expressionless, but then, so is Austin. Harmon has those Hollywood good looks which have won him roles in shows such as *St. Elsewhere* and *Flamingo Road*, and the movie *Summer School*.

One area in which he is deserving of praise is the stuntwork in *The Presidio*, all of which he did himself.

A particular instance of this is the Chinatown chase scene, which is superbly directed by Peter Hyams, and edited by James Mitchell. It is fast, colourful and daring.

Hyams is also responsible for the cinematography, and shows himself to be a visual stylist with a flair for action sequences.

The film is very much a pro-army experience and a discourse on its function and the way people regard it weanes its way through the film. Generally, people are seen to be ignorant of the Army's purpose and achievements.

The Presidio is an exciting thriller with lots of action and intrigue. Among other things it is a 'whodunit', but there are so many other things going on that you barely have time to guess what is going to happen before it does.

CLUBFOOTE

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BACHELORS FROM PRAGUE

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"the spirit of seminal 1950's bebop in an energetic modern framework"

David Sly - Advertiser

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make up your own mind

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a hard act to follow"

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SEPT. 22, 23, 24

Flacco,
alias Paul Livingstone
arrives straight from
EVEN ORCHESTRA,
smelling of FUNNY STORIES and
PEE WEE HERMAN

The latest in comic monologue

Turgid play pointless and dull

ORPHANS

Her Majesty's Theatre
Until September 17th

by Graham Lugsden

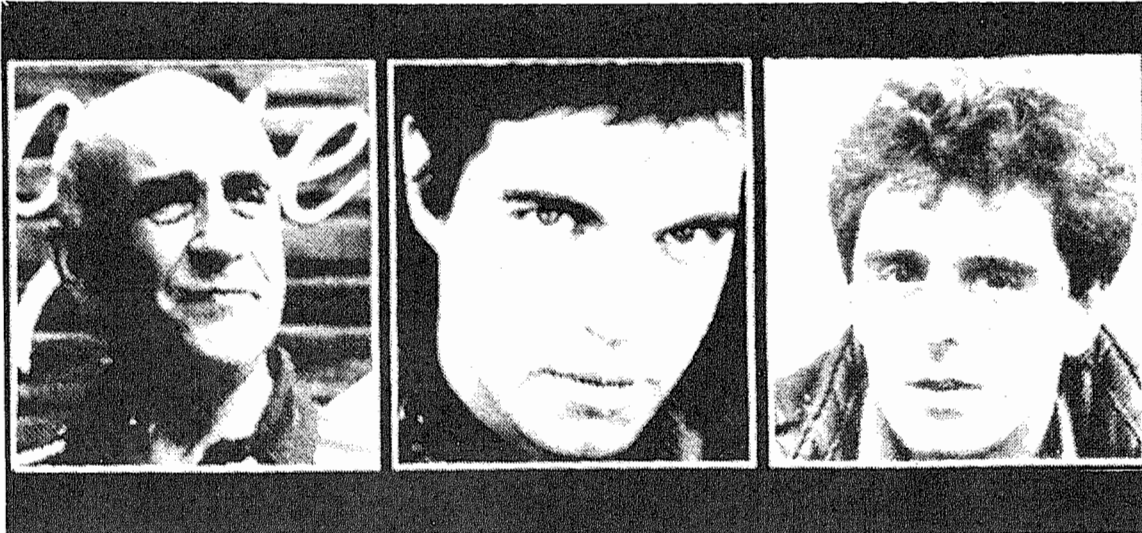
The flyer called it a "kidnap thriller" and a "new theatre classic" which would "hit Adelaide and be gone in a whirlwind. Bollocks.

Hyperbole is always dangerous but this time the AFCT publicity bods have gone a bit far. Valiant acting notwithstanding, *Orphans* is not even a good play, let alone a great one, and will never be a classic. It is a grubby and intensely tiresome kitchen sink stoush of dubious intent and juvenile artistry.

Playwright Lyle Kessler has written an alleged psychological drama about a cruel criminal, Treat, his simpleton younger brother, Phillip, and a mobster on the run, Harold, but he has lost sight of dramatic purpose.

Why are we interested in these people? Treat is a brutish thug who thieves from elderly people and amuses himself by terrorising his socially retarded younger brother. Phillip, the slow one, is too ingenuous to be dramatically interesting so it is not until Harold appears, in the second third of the play, that there is any possibility of building dramatic interest.

As if scared of losing his one opportunity, Kessler has Treat kidnap the drunken Harold and bind



Warren Mitchell, Colin Friels, Daniel Mitchell

him to a chair centrestage. When he awakes, Harold nonchalantly frees himself and takes over the household.

Treat is such a thoroughly violent nut that Harold makes him his bodyguard, and oversees the emancipation of Phillip from Treat's witless 'protection'. Apart from laying low for a while to escape his pursuers, the ostensible reason for the canny Harold bothering to stay with the pair is that he feels sorry for "dead-end kids". The rationale is not entirely convincing.

More disturbing than the lack of credible motives is the presentation

of aggression as a viable solution to personal problems. Treat has spent his life tormenting his younger brother and is rewarded with a \$1,000 a week salary from Harold and a nice new gun.

Phillip, the victim of Treat's irrational anger, attempts to placate him by being passive and docile, giving in to his violence. Even the great deliverer, Harold, finds violence worthwhile: he admires Treat for the primitive hate which wells within him.

So the characters may all be orphans but that does not mean that

they have the doe-eyed appeal of a David Copperfield. Labour as they might, the three actors could not overcome the unattractiveness and fatal dissoluteness of their material.

Colin Friels as Treat, Daniel Mitchell as Phillip and his father Warren as Harold, all tried to pull its disparate elements into a unified whole but lacking an obvious focus it never quite came together. All three, though, were unfaultable - the problem was the play, not the talent - and Warren Mitchell was especially good. Harold was not the central character, yet Mitchell con-

trolled the stage effortlessly, exuding a sense of quiet power which was reminiscent of his television portrayal of Roosevelt.

It was fortuitous that the cast were so good or a lot of people would have gone home feeling cheated, and many may have done so anyway.

The opening night audience tried hard to like it but they were unsure why a work which had apparently been written by a committee of social workers and which was obviously meant only for American consumption had bothered to tour. It held no interest for women or, indeed, anyone outside America. If it had any aim other than the presentation of power in its most odious form, then it can only be as a turgid torch vehicle pleading for understanding of delinquents.

One expected Treat to burst into tears at the end and declare that he had had an unhappy childhood.

Producers Gary Penny and the AFCT are right to present challenging and different work that extend the Australian theatrical experience. *Orphans*, though, is not and does not. Being out of context only emphasises its structural flaws and artistic aridity. What a shame that actors of the quality of Colin Friels and the Messers Mitchell were wasted in such a boring, pointless, inept and inappropriate play.

Teenagers show talent

IF YOU LOSE, YOU'RE DEAD

Stories from the
Sydney Morning Herald
Young Writer of the Year
Competition
Millenium

by Sue Lea

The doom and gloom merchants who write the education articles for the intellectual periodicals telling us that the standards of literacy in Australia have dropped to abysmal levels should take heart from this collection of short stories written by Australian teenagers.

These stories demonstrate that young people today can not only write correctly, but also have some strong, original ideas about how to communicate. They prove that the English language is alive, well and continuing to grow in order to suit

changing times.

The content of the stories is to some extent derivative, reflecting a bleak vision of the end of the 20th century. Although the prize-winning story which gives its title to the collection is one of the less pessimistic in outlook, dealing as it does with a bizarre twist to a computer game, most of the others illustrate the title in a variety of ways.

These fourteen to seventeen year olds do not like the direction being taken by Western society and write about the ugliness of the yobboes, of children taking horrifying action against the high-handedness of parents, of government control of our lives through propaganda and drugs, and of the end of the world.

They write with a mixture of cynicism and passion. I hope they don't lose their ideals when they get old enough to be able to change things.

Novel is a teen's wet dream

A SPORT AND A PASTIME

James Salter
Picador

by Steve Thomson

One critic described this book as "a tour de force of erotic realism...an opaline vision of Americans in France". Seeing the two main characters, Dean and Anne-Marie make love in almost three-dimensional detail nearly twenty times in the novel, that description is an understatement. If your sex life is dull at the moment, this book could be just the tonic you need.

Like so many modern "classics" Salter's novel makes use of an unnamed narrator, who goes on a journey into a new land (the French countryside) at the start of the novel. Salter's narrator is quiet, shy and infatuated with the stunning Anne-Marie. All of the scenes involving Anne-Marie and Dean are what the narrator imagines has happened.

Even though he has this incredibly vivid mind, the narrator feels lonely. Because of this, *A Sport and a Pastime* has a vague "Life rushes by me" feeling.

The narrator finds drinking coffee in a French cafe early in the morning depressing. It makes "one feel

like a fugitive from half a dozen lives".

This is all the more ironic because in the opening travel scene, it is he who is on board the train rushing through France, leaving people standing still watching him. He rushes by them.

Aside from this, there are some fantastic descriptive scenes, like this one about Anne-Marie - "In every respect it is a wonderful dinner. She is talkative and happy. The food seems spread around her like vegetables to a roast. She is simply the living portion of the meal, and smiles at his appetite which embraces her with glances".

And what about the sex scenes? These acts Salter calls horrible "atrocities which induce them toward love"? By the standard of messages left in the Students' Association notebook, and other scenes in *A Sport and a Pastime*, this one is merely suggestive.

"In it goes - she lies calm - and he begins to move in and out in long, delirious strokes. He looks out. France is bathed in sunshine. The shops are closed. Churches are filled. In every town, behind locked doors, the restaurants are laying their tables, preparing for lunch."

For juicier passages, you'll need to read the book yourself.

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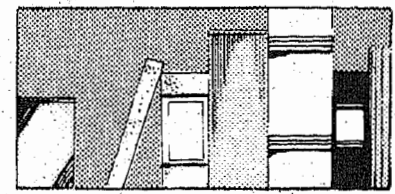
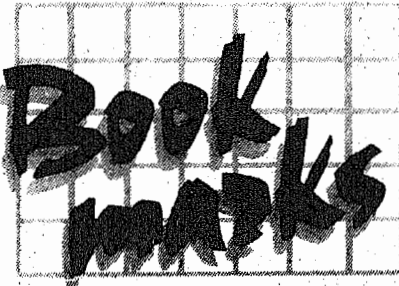
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Fox not on the run



FOX

Bruce Pascoe
McPhee Gribble/Penguin
Books

by Sally Niemann

Fox is undoubtedly the greatest comment on the Bicentenary I have read all year. Bruce Pascoe has managed to work away from the pedestrian, suburban style of Australian writing we have seen so much of for the past few years. The novel traces the travels of a young part-aboriginal man on the run from the law.

It follows him from a small country town where he lived with a father he hated, to the congested,



humid streets of Sydney, to the great Australian Outback and up to the Great Barrier Reef.

Fox's search is for his traditional home, for a centre, for a place to be. And the search brings him into contact with a wide range of eccentric but generally good-hearted people.

These people have been beautifully drawn by Pascoe. Han, cooker of hamburgers and home-spun philosopher and Lewis St John, kind truckie and "the only poofter to become life member of Glass Mountain Football club."

The honesty of the novel is sincere and often moving. There is a whole

sequence in which Fox goes to live in the desert with a tribal community. Only coca-cola is allowed onto the reserve - no alcohol. The scene described begins as one of an idyllic society living in harmony with the land.

Just as the section teeters on the brink of clichés, Pascoe rips it apart with a violent scene of an elder beating a young stockman for consuming alcohol. This happens time and again - the paradisiacal scene broken by reminders that Aboriginal society is holding onto traditional lifestyles by a very thin thread.

Pascoe acknowledges traditional attitudes toward the Australian bush, but discards them in favour of his own:

"More silence and the old Dodge lumbered through the landscape of desert and salt bush. The ancient pointillism of Australia. Colour and non-colour. People either said it was drab or vivid but it was really a subtle pastel."

Observations such as these make the novel a refreshing look at something most Australians make an effort to avoid.

Bruce Pascoe received a commendation from the ABC Bicentennial Literary Awards for this work, and deservedly so. Although the novel may date, it is one of the better books to be released this year.

Use your brain to take control of your life

MAKE THE MOST OF YOUR MIND

Tony Buzan
Pann Publishers

by Steve Thomson

This article could change the direction of your university career. Before you read it, try the following short experiment: *In thirty seconds, remember three sentences that you have said in your life (including today).*

The report given by psychologist Tony Buzan in *Make the Most of Your Mind* is that most people can't even remember one sentence! Compare this with your perfect recall of all the lyrics in your favourite songs.

The reason for this difference lies in the way our brains remember. Research has shown our left and right "halves" are biologically distinct brains.

The left brain organises words, numbers, logic and analysis. The right brain takes care of images, colours, sound, rhythm and dreams. We perform best when both brains are working in harmony. It is the right brain that helps us to remember complicated music,

but not simple sentences. Unleash the power of your right brain and hold onto your hat!

The way to harness this knowledge is to use the technique of "mind mapping" explained in detail by Buzan. Traditional note-taking methods produce low recall because our right brains are better at remembering images that are outstanding and linked.

A mind map places a picture of what is being studied (e.g. a chapter of a textbook) in the middle of a blank page. "Idea arms" extend outward, forming a linked network of information. By adding colour and unique sketches and images, your two brains work together to improve your level of retention and recall. The advantage is that straight-away you can put a new piece of information on the correct "arm", putting it in the correct relation to all the other information.

Buzan has further techniques for speed reading, better seeing and listening. By using your right brain and all your senses, the potential is there to get ahead of other students. Buzan says a one-week reading blitz before first term will give you a mind map framework for the whole year's study, putting you six months ahead of the rest.

A tale to make you weep

THE ONION MAN

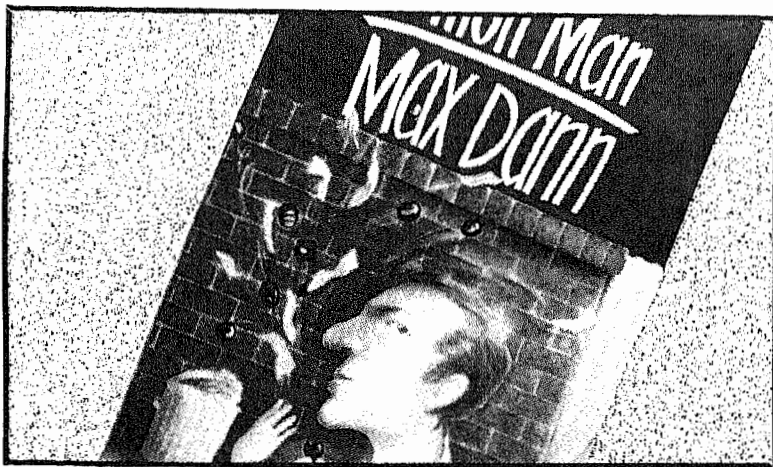
Max Dann
Penguin Books

by Sue Lea

If you have a broad streak of masochism, enjoy being bored out of your skull by mindless drivel, or like laughing at cripples, then buy *The Onion Man*.

The Onion Man himself is Roland Carmody, a nineteen-year-old of mammoth stupidity matched only by his extraordinary conviction that he knows it all. The story (and that's a misnomer, as there is bugger all plot) is told by Roland himself, so that the reader has all the fun of working out just what misconception the little twerp is suffering from now.

By page 20 I wanted to take him by his thick ears and shake him a lot, but then we had the sad incident of the return of his mother, and I knew I was supposed to be feeling sorry for the poor little bundle of neuroses whose Mummy had abandoned him when he was only seven. I was well back into wanting to



boot him in his backside when his duodenal ulcer started bleeding, and there I was feeling guilty again for hating him so much.

I don't need this burden. I can feel guilty for my real sins without having Max Dann impose an artificial load on me. Maybe the Rolands of this world deserve our pity, despite their repellent nature, their ability to decrease the quality of life of those around them, and their abso-

lute refusal to learn anything from their experiences, but they must not masquerade as comics.

The blurb on the back cover states that the book is "wryly amusing" - I haven't laughed so much since we went out to Bedlam Asylum and poked the loonies! It seems a pity that someone with obvious writing talent should waste his time on *The Onion Man*. I certainly cannot recommend that anyone should read it.

Looking at the ordinary

THE READING GROUP

Amanda Lohrey
Picador fiction

by Sally Niemann

The Reading Group has had a lot of quite shiny reviews in publications around Australia. Amanda Lohrey published her first novel, *The Morality of Gentlemen* in 1984, and that also received good reviews.

Her writing style is solid but witty, a good style to use when dealing with the 'ordinary' lives of 'ordinary' people.

The reading group in question was created by a number of friends in

the idealistic 60's as a casual forum for the reading and discussion of political and social ideas.

Years later as the people involved with the reading group reach middle-age, their ideals falling away with the years, the naivety of their University days forces them to see the reading group in a faintly comical light.

The mood of the book is set by the constant mention of the heat and the fires surrounding the city. A futuristic slant occurs occasionally - ultra-modern housing estate slums feature, as do various groups of fringe dwellers.

All the characters have their obsessions. Claire has an obsession with her house and the way she

decorates it. Even her diary is reserved exclusively for the house decorations. Michael has his career with the Ministry for Public Safety and its oppressive, reactionary schemes. Robert's obsession is with Glenn, one of his social-work cases. Glenn's obsession is with mirrors and glass.

The novel runs in and out of these people's lives, picking up the little bits of domestic drama that are of personal, not world, importance.

It is an interesting novel, but not mind-blowing or world changing. Perhaps it is a little pedestrian. No lines stand out as being especially beautiful or poetic. But it is interesting reading none-the-less.

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SUPERMARKETS, NEWSAGENTS
& STATIONERS

The story of a dictator's guilt

REPENTANCE

11th Adelaide Film Event

by Cyril Quine

"Repentance is a virginity which our souls owe to God"

Balzac

Only one character in this masterpiece from Georgian director Tengiz Abuladze reaches that spiritual state named in the title. Avel, the son of a Stalinist tyrant in a small Georgian village, is tortured by guilt at his complicity in his late father's crimes, and finally deranged with grief at the suicide of his son, Tornike, hurls his father's body over a cliff.

Till Avel killed him in his soul, the fantastic and grotesque dictator, Varlam, had refused to lie down dead. After his funeral, a hypocritical affair laden with stiff, pro-forma displays of regard from his retinue of sycophants, Varlam's corpse keeps reappearing around the village. It is being dug up by a young woman, Ketevan, who is determined not to let the despot's crimes sink into the ubiquitous moral amnesia of Soviet society.

The woman is arrested and gives a speech at her trial which is used in flashbacks of the story of Varlam's rule, with its demagoguery, deportation and murder.

Avtandil Makharadze plays Varlam with the right touch of sinister guile, dissembling affection for Ketevan's family one day, coolly dispatching her father to "exile

without the right to correspond" the next. Varlam is an eccentric, prone to break into Operatic arias (this is not unprecedented. Stalin loved to dance to the phonograph and Mussolini was partial to Mickey Mouse.).

Makharadze also plays Avel, to underscore the line of descent and the transmission of the father's sins to the son. Avel, determined to protect his father's reputation, has Ketevan sent to a lunatic asylum, but is accused in his dreams by a ghostly, Dostoevskian inquisitor figure that is at least partly his father. He comes apart inside: "I feel I'm in a void...I pretend, I lie".

He tries to justify his actions to the outraged Tornike, who has recognised in Ketevan the young girl he used to play with as a child. When Tornike takes his own life (with a gun that belonged to his grandfather) Avel sees in this the necessary outcome of a relentless Stalinism that can only be defeated by the repudiation of Varlam and all he represented.

Varlam once defines his Orwellian purposes as finding a black cat in a dark room when there is no cat there. This was originally some wit's definition of a theologian trying to prove the existence of God. It is one of the most surprising qualities of *Repentance* that a religious theme runs through it, counter-poised to Varlam's rule.

The dictator is contrasted with the religious sensibility of Ketevan's father, his victim; the village church



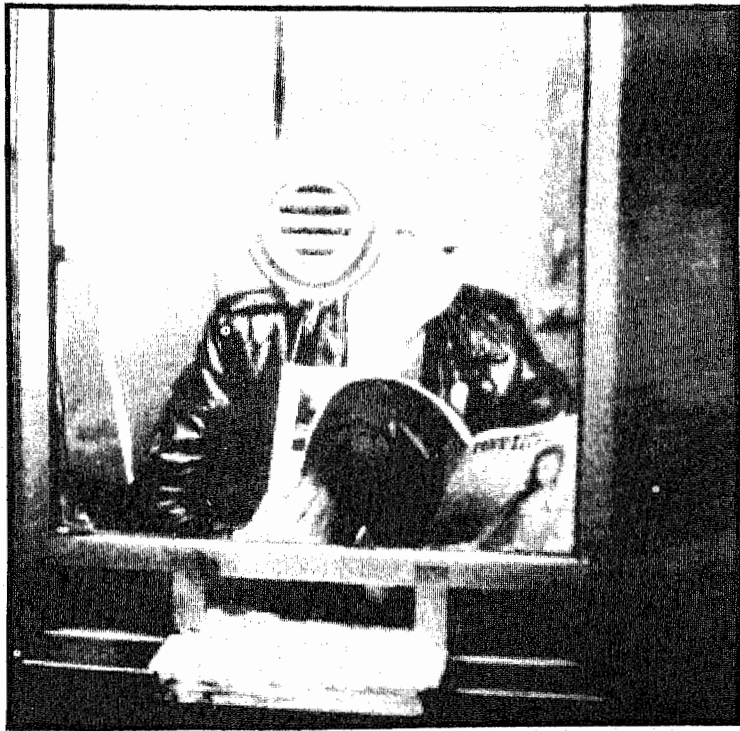
has been made into a gothic science laboratory (the religion of scientism); and the film ends movingly with the words of an elderly woman asking "What good is a road if it doesn't lead you to a Church?"

Repentance, if it is genuine (and not some anodyne modern facsimile

like the current liberal Christian vogue for "repenting" the faults of society at large), is probably a religious emotion. Balzac contrasted the "virginity" of true contrition - a once-made but abiding change of heart - with the falsity of those trying to burnish their reputations and

reingratiate themselves by means of fulsome apologies and frank disclosures.

It is yet to be seen which of these two varieties of repentance the present reforms in the Soviet Union, which have made the release of this film possible, belong to.



Campus film show

As the 11th Adelaide Film Event approaches its last days, a new Adelaide season of films has started on campus running until the end of this term.

Entitled *Cinematheque* and subtitled *The act of seeing with one's own eyes*, it is a season of 10 programmes comprised of 6 films, 8 documentaries and 8 experimental films screening at the Union Cinema between September 6 and November 8 on Tuesday nights at 7.30 pm.

Cinematheque is presented in conjunction with the Adelaide University Union, the Media Resource Centre, the S.A. Department of the Arts and the Australian Film Commission.

Each film programme will have either a panel of speakers to discuss the films or guest speakers to introduce the films ranging from John McConchie and Noel Purdon, lecturers in cinema studies from Flinders University; Yani Steffensen, feminist artist/poet; Susan Lambert and John Hughes, two directors who will be talking about their new

films; Gavin McCormick, lecturer in the Japanese Department at Adelaide Uni; Angelika Huber and Shane McNeil, two film theorists.

Some of the films include the premiers of the American underground film by Bette Gordon, *Variety* and Philip Brophy's *Salt, Saliva, Sperm and Sweat* and screenings of Louis Bunuel's *L'Age D'Or*, Peter Greenaway's *Acts of God*, Fassbinder's *Bremer Freiheit*, Godard's *Masculin-Feminine* and Nagisa Oshima's *The Sun's Burial*.

The programmes are entitled *Empire of Signs 1 & 2*, *Desire & Body 1 & 2*, *Subversive Narrative*, *Sexual Economics 1 & 2*, *Documentary* and the *Experimental Night (Art on Tap Goes to the Movies)*.

Documentaries include John Hughes's, *All That is Solid, Letter From Siberia, Trobriand Cricket, The Axe Flight, Prostitute from the UK, Song of Air and Landslides*.

Season tickets are \$25 (concession \$20). For more details contact the Union Arts Officer Jenni Jones at the Gallery on 228 5834.

A triumph of Anderson's difficult, elevating art

HOME OF THE BRAVE

Chelsea Cinema
11th Adelaide Film Event

Season Closed

AU REVOIR LES ENFANTS

Picadilly Cinema

by Sally Niemann

As expected, Laurie Anderson's *Home of the Brave* is brilliant.

It is 91 minutes of mind-bending visuals, poetry, dance and music. Anderson mixes Poirot with cat with puppet and thus arrives at her own special brand of movement - movement which is both hypnotic and dazzling.

Laurie Anderson wrote, produced, directed and starred in *Home of the Brave* - a feat some might call impossible but with genius like this, anything is possible.

William Burroughs, tottering old man that he is, made a guest appearance, tangoing with Anderson in one scene, telling us a short anecdote in another.

Language is a Virus was stunning - but seeing it on the big screen reminded me once again that I still don't quite understand the concept and I get a large pain in the side of my head if I make any real effort to grasp it. Poet or acid casualty, Burroughs has written some great things and Anderson uses them to their best advantage.

One can rave endlessly about Anderson's art, but anyone who knows anything about it will also know how difficult it is to describe.

On the negative side, Laurie Anderson's magnificent, awe-inspiring stage charisma was somewhat lost in the translation - but one supposes this is to be expected.

After an hour and a half of demanding visuals and lyrics, I felt quite exhausted, but in a pleasant, arty way.



Set in France, 1944, *Les Enfants* follows the daily life of a young boy, Julien, living in an upmarket catholic school. The head priest of the school has let half a dozen Jewish children into the school in an effort to hide them from the Nazis. His plan fails abysmally.

Julienne runs around the school doing little, naughty, schoolboy-type things. Gradually he befriends one of the Jewish boys, Jean

Bonnet. Then they run around the school together doing very 'boyish' things.

The film is partly autobiographical and is one of Louis Malle's French movies. Some of Malle's other movies are currently being screened on SBS and are, by all accounts, well worth seeing. While *Les Enfants* was not one of the greatest movies I have seen this year, it was subtle and aesthetic and lots of other people who saw it thought it was great.

Sympathetic to the synth

RICHARD WILSON
meets **Four Mirrors**, an
Adelaide University
band proud to be
synthesizer-based.

Andrew England - SGIC Clerk
David Monk - Research
Officer, Law School.

(Both play synthesizers and do the programming of sequences and drum machines. David provides vocals.)

Adelaide has a large variety of hard rock and grunge bands for the serious gig-goer to choose from. For those people who prefer something at the other end of the scale (ie. no guitars but lots of synthesizers), the choice is far more limited.

Four Mirrors are a band who play synthesizers, program drum machines and are proud of it. As they say, "All pop music, whether you're playing heavy metal or synthesizer, it's all the same - one note, bass line, a few chords and a tune, and some sound effects, perhaps. There's only certain things you can do".

The band began back in 1985 when Andrew bought a \$150 micro pre-set synthesizer, and "started stuffing around" on it. He teamed up with David, another Adelaide Uni student, soon after, and they began working together seriously.

The rest of 1985 was spent learning to play their instruments, while 1986 was mainly spent writing songs (they only play original material).

To date, they've done about 20 gigs and have 30 songs to choose from for their shows.



Andrew England - "Electronic pop with weensy,weensy artistic bits here and there."

The name **Four Mirrors** was the title given to the fourth song they ever wrote, an instrumental circa mid '85. Before they settled on that name, however, they'd gone under such titles as *The Stimuloids*, *The Corporation* (long live New Romance!), *Made In Moscow* and even performed a few live shows under the name *Tora Tora Tora*.

And how do they describe their music?

"Electronic pop music with weensy weensy artistic bits here and there...I'm not even sure...Let's face it, it's pop music, ok?"

Next question - do they feel comfortable, having mastered all the nuances of sequences and synthesizers?

"There's always more to learn.

There's always new technology coming out," says Andrew.

"Most of it's just a question of the sound you want, and a lot of people just muck around with knobs and dials until they get something they like.

"So, in a lot of circumstances, you don't have to be really technically minded, just as long as you have a vague idea as to what does what. Then you just muck around and twiddle until you get something that sounds good."

Four demo tapes (an appropriate number?) have so far been put together and given exposure. The pair claim influences from *Heaven 17*, *Devo*, *Depeche Mode* and *The Stranglers* among others, and this shows up in their recorded work.

At this point, Andrew boldly states, "I much prefer to record music than to actually play it live!"

This led to the obvious question - did they have any difficulties trying to recapture the sound of their record work live on stage? No, says Andrew. "We can get it exactly the same live, if we have someone who can mix it properly for us.

"We've always worked our songs out from the start doing them live in terms of being able to play them in our rehearsals."

Oh well. It was worth a try. It was here that I threw in the ultimate no-win question for a band - would they rather have commercial success or musical credibility?

Without blinking an eyelid, Andrew says, "Commercial success. Obviously." (All laugh)

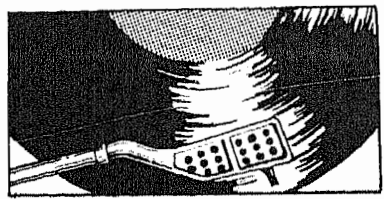
"I'm not going to give you some kind of wank about 'Yes, I've got to maintain my musical credibility, wank, wank, wank, wank.'" (Notice how it's four 'wanks' he uses.)

"I think you can do both anyway. (Commercial success) would be nice, but I'm not going to go out of my way and write some shitty Kylie Minogue-type song just to get it."

To finish then, were there any big quotes they'd like to unleash upon *On Dit's* readership?

"I could say 'only through technology can we improve music', but I'm not totally sure about that..." says David.

Note: Adelaide Uni students may recognise the names. Andrew and David were the editors of *Bread* and *Circuses* a couple of years ago, in those days when B & C wasn't too informative, but very entertaining.



Dises

EUREKA
The Bible
Chrysalis

by Andrew Marshall

Warning bells ring when reading The Bible's press release - descriptions such as "sophisticated", "smooth" and "the ability to deliver real music lovers from the evils of synth pop" raise expectations of the 'white soul' garbage currently being churned out in Britain.

Indeed, The Bible may be a little precious, but their performance on Eureka does little to mar the consistently strong songwriting talents of band leader Boo Hewerdine. Their debut album *Walking The Ghost Back Home* (recorded on a budget of \$2,000) established the band's

reputation for well-crafted acoustic pop.

These sound foundations are embellished on Eureka, courtesy of producer (and country star) Steve Earle. The only hint of country comes on "Skeleton Crew" and some mellow slide guitar, the rest of the album never strays far from a jazz/soul/pop fusion.

The first single "Crystal Palace" will appeal to FM radio programmers, even without the pop appeal of British counterparts Hue and Cry and Curiosity Killed The Cat.

For fans of good songwriting The Bible has little competition.

UB40
UB40
Virgin

by Andrew Marshall

Eleven albums later and UB40 are still the premier British reggae outfit. With little change to their sound since the notable debut, *Signing Off*, their newly released self-titled album is a confident, though understated collection of songs that add up to the best offering from the band in a long time.

Initially smooth and unremarkable, songs like "I Would Do For You" quickly get under your skin.

Following on from the success of "I

Got You Babe", there is the obligatory duet with Chrissie Hynde, "Breakfast In Bed", but this, the first single, pales in comparison to the natty instrumental "Dance With The Devil" and most of the other tracks on the album.

UNANSWERABLE LUST
Luxuria
Mighty Boy (Beggars Banquet)

by Richard Wilson

*God's gone back to heaven
he's deserted us
but what the hell
he never understood us anyway.*

- Luxuria

Over the last decade, England has produced a disproportionately large number of world-class acts, all with their own unique sound, many starting their own musical movements.

Apart from the *Sex Pistols*, we've had *The Cure*, *The Police*, *Ultravox*, *XTC*, *Depeche Mode*, *Japan*, *New Order*, *Echo and The Bunnymen* and *The Smiths*, all putting out memorable albums and being hailed as 'the new force in music'.

Recently, creativity seems to have been abandoned in favour of pre-packaged pop tunes and stars, with club DJ's, hip hop and House music being the only source of relief. Thus

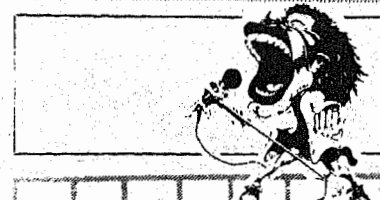
we must turn to the past for inspiration and as a view to the future. Howard DeVoto is someone with a foot in the past and a new album on the shelves.

He cut his teeth in the early punk days with *The Buzzcocks* (which also launched Pete Shelley into bigger things), famous for such songs as *Orgasm Addict* and *Ever Fallen In Love With Someone*. Then, before the term New Wave became associated with banks of synthesizers and funny hairdos, he formed *Magazine*. Semi-legendary in their time, they produced a handful of albums, and established DeVoto as a songwriter with a unique, albeit eccentric style.

Then he stopped. In the last five years, little has been heard from DeVoto other than the odd solo piece (eg. *Rainy Season*). Then, late last year, he was lured out of seclusion, the result being the *Luxuria* project.

With him in the group are Barry Adamson (ex-*Magazine*), and someone who goes by the name of Noko who I know absolutely nothing about.

The album is fascinating for many reasons, not the least being DeVoto's ability to still collect ordinary words together and give them a character and feeling normally reserved for poets and writers.



Blaw!

With Alex Wheaton.

Probably the best Australian album you're going to see this year is *Youngblood*, a compilation album of up-and-coming bands released through rooArt Records. Brilliant, highly recommended, to be reviewed in a future *On Dit*; and

all for the fabulous low, low price of \$9 (So where's my cheque?).

Amaze your friends, bullshit your enemies with more facts and figures.

- Monday 12/9. 1966 **The Monkees** TV Show debuts in USA 1980. Adelaide's S-S-S-S-SA-FM begins transmission...

- 13/9. 1944 Birthday of another solo-superstar; **Pete Cetera** used to squeal with Chicago.

- Wednesday 14/9. Traditionally, Wednesday is the rock 'n' roll world's day-off. Today is no exception.

- Thursday 15/9. Ever wondered why **Roy Orbison** sings/looks so dang sad? Well, in 1958 two of his three children burned to death in their home in Hendersonville, Tennessee.

1975. **Pink Floyd** released that



Roy Orbison - not good at procreating

opus *Dark Side of the Moon*.

- Friday 16/9. Age 63 and still twangin' on' hollerin' is the blues

showman from Mississippi, **Riley (B.B.) King**.

Marc Bolan hearthrob member of glam band *T. Rex* died in a car crash (1977).

- **Yahoo**, the **Coneheads** are back and doing well with their new drummer, **Rachel**. Their enthusiasm is good to see.

- **Bachelors from Prague** are back one last time for 1988. Four nights only starting this Thursday night, the jazz, be-bop, etc. combo play at Club Foote, city.

- And last, great things can be expected from a new Adelaide band. Starring members ex of *Speedboat*, *Iguana Twins*, *Tu Tu Z*, *To Go Set*, *The Rats* and *Pluto* in Paris, this band played their first show on the weekend. Their name? **Seaweed Evans** (I don't understand it either!).

The University of Adelaide NOTICE TO STUDENTS

Student Membership of Faculties and Curriculum Committees in 1989

FACULTY OF ARTS (3 Undergraduates)
FACULTY OF ARCHITECTURE AND PLANNING (2 Undergraduates, 1 Postgraduate)
FACULTY OF DENTISTRY (2 Undergraduates, 1 Postgraduate)
FACULTY OF ENGINEERING (2 Undergraduate, 1 Postgraduate)
FACULTY OF MATHEMATICAL SCIENCES (4 students)
FACULTY OF MEDICINE (6 students enrolled in M.B., B.S.)
FACULTY OF SCIENCE (3 students)
ARTS OF CURRICULUM, COMMITTEE (1 Undergraduate, 1 Postgraduate)
MATHEMATICAL SCIENCES CURRICULUM COMMITTEE (3 students)
SCIENCE CURRICULUM COMMITTEE (5 students)

ELECTIONS to determine the student members of the six Faculties and the three committees listed above will be held on WEDNESDAY, 19 OCTOBER, 1988 concurrently with the election by the undergraduates of undergraduate members of the Council and Education Committee.

NOMINATIONS of candidates for election are invited. A nomination must be made on the prescribed form and must reach the Returning Officer before 12.00 noon on FRIDAY, 23 SEPTEMBER, 1988.

Nominations forms and further information may be obtained from Mr P. Turnbull, (Telephone 228 52220) room 744a, Old Classics Wing and the Faculty Offices.

F.J. O'NEILL,
Returning Officer.

OLIPHANT LECTURE IN RADIOLOGY 1988

This year the Oliphant Lecture will be presented by Professor William Hare, University of Melbourne on Wednesday 9th November. The title of his Lecture will be "Kidney Imaging: From Pyelograms to Pixels".

This is a public lecture commencing at 7 pm in Lecture Theatre 3, Level 5, Flinders Medical Centre and anyone wishing to attend can do so by contacting me on 275 9911 ext. 4405.

Helen Feutrell,
Secretary to Professor Sage.

ACTIVITIES FOR WEEK BEGINNING MONDAY, SEPTEMBER 12TH, 1988.

Tuesday, September 13th
1.10 pm - Activities Council meeting in Union Board Room.
7.30 pm - Japanese Films in Union Cinemas with "In Search of the Japanese" Dir. Solum Houss, Aust. 1980 (15 mins) and "I was born but..." Dir. Yasuhiro Ozu Japan 1932 (90 mins). Cinematheque season ticket \$10 for 9 films every Tuesday night.
Friday, September, 16th
1.00 pm - Lunchtime concert in Bar with

"Steve Sutton", Adelaide singer/song writer.

6.00 pm - 9.00 pm - Pianist "Doug Tran" in Union Bistro. Try our new Pasta & More menu.

9.00 pm - Midnight - Special Jack Daniels night in Union Bar with the return of "The Lizard Men", 7 piece blues band. Half price Jack Daniels all night.

Saturday, September 17th
9.00 pm - 2.00 am - Student Radio 5UV Bar night with "Self Winding Principle", "Guns of Krishna", "Hot Tomatoes" and "Wormtongue".

A.U. Students \$5.00, Guests \$6.00.
Bands to be confirmed.

THIRD TERM ACTIVITIES PROGRAMME

Now in your student pigeonhole. Check for details of activities and special events this term. Special Coopers Beer offer expires Friday, and Bookshop offer valid until September 30th.

COMING ENTERTAINMENT

This House is Jumping, Rough as Guts, Nouveau Au Go Go, Mother Therese and Bros. of Soul, Margaret Roadknight and Ustad Amjad Ali Khan!!!

SPANK YOU VERY MUCH:

Featuring at the Annual Medical Students Ball.

September 17th, 8.00 pm - Dom Polski Centre.

Tickets - \$26 (\$24 members, \$28 on night)
Incl - Spirits, Beer, Wine, Softies - Supper.

Theme - A Splash of Red.

Tickets available at Students Association Office.

A.U. GAY AND LESBIAN ASSOCIATION

Next meeting Wednesday, 14th September. Meeting Room 3 at 1 pm.

All Gay and Lesbian students and staff welcome.

THE UNIVERSITY OF ADELAIDE Notice to Undergraduates

AN ELECTION OF

a) Two undergraduate members of the Council, each for a two-year term commencing 19 October 1988; and
b) Four undergraduate members of the Education Committee, each for a two-year term, commencing 1 January, 1989 will be held on Wednesday 19 October, 1988.

The following Undergraduate members retire:

From the Council on 19 October, 1988:
Graham Donald Edmonds-Wilson
Paul Vincent Coory

Of the above undergraduates only Paul Vincent Coory is eligible for re-election.

From the Education Committee on 31 December, 1988:

Christopher Brady Cox
Graham Donald Edmonds-Wilson
David Morris Israel

In addition to the above three vacancies a further vacancy has existed since the last election.

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.

Of the above undergraduates none is eligible for re-election.

NOMINATIONS of candidates for either or both elections are invited. A nomination must be made on the appropriate prescribed form, and must reach the Returning Officer at the University before 12.00 NOON on Friday, 9 September, 1988. Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 744d, Old Classics Wing at the University of Adelaide, or telephone 228 5207).

F.J. O'NEILL
Returning Officer.

PUBLIC LECTURE

Tuesday, September 27th, 11.10 pm in the Law Building Lecture Theatre 1. Prupll Maduna from the Second National Conference ANC Legal department in Zambia. Will be speaking on current issues in the anti-apartheid struggle.

INTRODUCTORY SELF-DEFENCE CLASSES FOR WOMEN

There has been concern about the safety of staff and students, particularly women, moving around campus and the environs after dark.

Many women are in fear of attack or sexual assault and such fear is exacerbated by after hours work and study. The University is committed to ensure that such fears are minimised at all times. As part of proposals being considered for improved security on campus, an introductory self-defence session is being offered.

The session will be conducted by the Rape Crisis Centre and will be of two hours duration. The trainer will give some basic information about rape prevention in normal daily life, some indication of the physical skills required and some indication of what kinds of topics are covered in a full course.

The course is designed basically for women of all ages and states of fitness. If sufficient male staff and students indicate interest, alternative course offerings will be investigated.

The sessions will be held in the Small Lounge of the University of Adelaide Club. If you wish to enrol in one of the following sessions, please phone Kathleen Cheshire, Personnel Services Branch (extension 5768) as soon as possible:

Wednesday, 21 September, 1988 12.00 - 2.00 pm

Monday, 26 September, 1988 12.00 - 2.00 pm

Thursday, 29 September, 1988 12.00 - 2.00 pm

F.J. O'NEILL
Registrar

Persons interested in the establishment of a Music Club please write to Elwyn Renton, Department of Education, University of Adelaide, or telephone Elwyn Renton, at phone number 278 3599.

HEALTHY beauty care and Tai Chi exercise. First free discussion and practice at Craft Studio meeting room Adelaide University on Monday 26/9/88 from 6 pm to 8 pm.

Contact: Tee Tan 337 0464 everyday at 8 pm.

Public and students welcome.

Recently, a small group with the backing of the two most powerful Greek Youth clubs, being the Australian Greek University Association (AGUA) and the Flinders University Greek Association (FUGA) had initiated the formation of a new organisation to represent all Greek Australian students in South Australia. This body tentatively named the South Australian Union of Greek Australian Students (SAUGAS) is currently open to all suggestions for its structure, objectives and aims. It would be greatly appreciated if any concerned parties contact us at the below addresses. Membership is open to all tertiary students and those who have studied at this level in the past 5 years.

AGUA/SAUGAS
C/- Clubs Association
University of Adelaide
North Terrace
Adelaide 5000

George Vlahos
Phone 298 5084 (after hours)

Sophie Toulou
Phone 297 8895 (after hours)

WORKSHOP ON SEXUAL HARASSMENT FOR WOMEN

Tuesday, 20th September, 1988, 1 - 2 pm, Women's Room. All women welcome.

CIRCULAR TO LAW AND TERTIARY EDUCATION LIBRARIES

Because of E.T.S.A. switchboard work the University Law Library will be forced to close for the whole weekend 24-25 September. We very much regret this.

We would be grateful if you would display the enclosed notice in your library or otherwise convey the information to your public. Thank you.

Dick Finlay,
Law Librarian.

We'd like to invite you to a meeting discussing the ways in which we deny God, based on the book, of Romans in the Bible. It's on this Tuesday, 13th September, at 1.00 pm in the Union Cinema. See you there!

The Evangelical Union.

Third Term Intra-Mural Touch

Yes, it's on again.
The highly successful intro-mural touch competition of first term (run by the A.U. Touch Club) is to be repeated in third term. Due to the shortened duration of third

term, the competition has to get underway soon, so scratch matches will commence on Wednesday the 14th September (second week of third term). The competition proper will commence the following week.

Team nominations close on Friday the 16th September (end of second week of third term). Entry forms should be handed into the Sports Association Office (Lady Symon Building, ext 5408).

Nomination forms are available from the Sports Association Office.

For further information ring me on (wk) 228 5585, (hm) 272 4215.

Andrew Cagney

P.S. The A.U. Touch Club is holding an End of Season dinner on Wednesday 14th September, all Touch Club members are welcome. Please contact either your team manager, Beit Koch (hm 271 3368) or myself for more information

YOUNG PEOPLE'S ORCHESTRA

Were you ever in the YPO?

Well, this year is the YPO's 21st Birthday and we are holding a reunion for all past and present members and friends.

It is being held on Saturday, September 17th, at the Elizabeth TAFE Cafeteria starting at 6 pm. Cost is:

\$2 - current members

\$3 - past members

\$4 - friends

This includes a smorgashord dinner and non-alcoholic drinks. Please contact Natalie Sims: Phone 280 7138 if you are interested

Ausrogyphics, the Inaugural Students and Staff Exhibition continues to noon Wednesday, 14th September. Diverse media include oils, sculpture, ceramics, silk-painting, clothing, print and photography.

Cancelled.

"Mostly Moonshine", A Cabaret-Theatre performance by Footlights members scheduled for 9, 10, 13-15 September. Sorry!

The AUU and Media Resource Centre "Cinematheque" Film Program continues Tuesday, 13th September, 7.30 pm with Dr Mark Morris, introducing an experimental film, the satire by Solum Hoass, IN SEARCH OF THE JAPANESE and I WAS BORN, BUT... by famous Japanese director, Yasuhiro Ozu.

Be early to join the MRC for the 10 week season. For just \$10 you get:-

- Free admission to ALL MRC screenings
- 50% discount at all Greater Union Cinemas
- Access to MRC facilities, e.g. equipment, library
- Regular newsletter about film and video events and industry.

Radio Shows

Any students (i.e. individuals, clubs, societies, like anybody...) who are interested in being involved in SUV Student Radio next year contact GEORGE KARZIS or PAUL CHAMPION through their pigeon hole in the Students' Association NOW!!

From centre-spread

ical studies at the University of Cartagena.

"All of the first part of Cholera, the part about the juvenile love affairs, is literally the story of the love affair of my father and mother," Garcia Márquez said. His mother's family objected to his father not only because he was a mere telegraph operator but, worse, because he was a conservative. "Starting from there, I could easily imagine how my parents would have reacted if the opposition to their marriage had triumphed. If they had met again at that age they were when I started questioning them, what would the love of these old people have been? That was when I departed from their real love story to the fiction that they had not married and had met each other again at 80. Because, you see," he said, smiling broadly, "during my investigation, I had also learned that they were still - at that time - making love!"

While preparing to write the novel, Garcia Márquez thought a lot about popular culture. "I am a great admirer of the bolero," he said, singling out the songs of Agustín Lara. "And I am fascinated by the telenovela - that form of soap opera that is so popular in the Spanish language. I believe most telenovelas are bad because they don't have any literary quality. But the facts and the situations are real. They are the situations of life." He

smiled. "We don't know who said, for the first time, 'I love you with all my heart' - but he was genius, no?"

He began to re-read certain books: Flaubert's *Sentimental Education* and a number of books about plagues. One of his favourite books is Daniel Defoe's *A Journal of the Plague Year* (which he persuaded Castro to read); he also read the plague section in Manzoni's *The Betrothed*, and went back to the plague scenes in *Oedipus Rex*. It is certainly no accident that at various points in the novel the symptoms of cholera resemble the symptoms of romantic love.

"I've always had an obsession with plagues," he said. "For one sole reason. In all my readings on plagues, I have noted that they always provided a motive for big fiestas, grand saturnalias, great occasions of joy. They remind me how, as we near the end of this century, when we are in great trouble and live with the permanent fear of a nuclear accident, people are spending more than ever. There's no room on airplanes. There's no room in hotels. There's no room in the theatres and the movie houses are always full. It's like a time of plague, although I never conceived this novel as a metaphor for the time of AIDS. No, this book was conceived and largely written before we knew about that."

Above all, he thought of the various, often absurd aspects of romantic love. "Love has always existed, but, for most of us, being in love is an 'embarrassment,'" he said one afternoon, grinning. "It is almost as

if it were a form of plague, and we always look for a way to hide the signs. Love is total weakness. But since we are such machos, we don't want to acknowledge that. In my novel, everybody is happy to be madly in love. There is no Latin American who has never secretly written love poems. Later, when they grow up, these verses embarrass them and they hide them and say that nobody can see them, so that nobody can say that they surrendered to love. But now I get the impression that love is back in fashion."

Although the new novel is not set in his mythical Macondo, and is hardly an example of Latin-American "magical realism", it remains pure Garcia Márquez. And he is one of the few great modern writers who can make a reader laugh out loud.

"An author of radio soap operas said something once that appears to me to be extremely insightful," he says. "When someone asked him to what he attributed the success of his *radionovelas*, he said, 'I start with the assumption that people want to cry, and all I have to do is give them the pretext.'" Garcia Márquez looked at me in a deadpan manner. "I try to do the same and the result is that people laugh."

Even with all the travelling he does, Garcia Márquez writes almost every day. This has become much easier, he says, "since I made the greatest discovery of my life: the word processor". One of those writers who needs to make every page perfect as he goes along, he was

averaging a page of finished copy a day until he started using a word processor. "Now I can do 20, 30, even 40 pages a day. If I'd had this machine 20 years ago, I'd have published two or three times as many books." He has a computer in each of his homes and carries his floppy discs with him when he travels.

Since finishing the new novel, he has completed a play and is working on some movie scripts. He hasn't re-read the new novel: "I agree with Hemingway, who once said, 'A finished book is like a dead lion'."

With the help of Mercedes, he has also learnt to deal with the solitude of fame. "It's a war of self-preservation," he says. But he has discovered that there are always new problems. He no longer writes letters, for example, because a few years ago he discovered that a person he thought was a friend was selling his letters to a US university. "I don't want my letters turned into merchandise," he says. "They belong to my private life." One consequence of this decision is that he runs up staggering telephone bills, calling friends all over the world. "It's got so bad," he says with a laugh, "that I've been thinking of writing some letters and then selling them to pay the phone bills."

At one point I asked him the old and standard question: why does he write? He gazed on the sliding glass doors which opened on to the green lawn and the still, Hockney-like swimming pool. He sighed. "I can only give a literary response to that question, and it is not a lie: I write so that my friends will love me

more. I have always said that. I don't see admiration. Or recognition. Or glory. I want them to love me. That's the truth. That's sincere. But it's also very sad. In some cases where I believed they loved me, they did not; they loved to be with me because I'm famous. And it ended up being very depressing, because you begin to doubt - it's very difficult to overcome that doubt."

He sat back in the comfortable chair and made a little steeple with his fingers.

"But to answer the question about why I write: I am reminded of a phrase from Rilke. I don't know the exact words, but it goes more or less like this: 'If you believe that you can live without writing, don't write.' So: I don't know why I write. But I know I could not live without writing."

In the 1950s Garcia Márquez wrote in a short story, "For Europeans, South America is a man with a moustache, a guitar and a revolver." Through the force of his talent and one giant masterpiece, he has helped erase that stereotype forever. There is certainly more to come.

At one point, I asked him what he thought he would be doing in the year 2000. He did some quick arithmetic, shrugged and said: "I'll be 73. My father died at 84 and my mother is 84. So I know with absolute certainty what I'll be doing: I'll be writing a novel."

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Phantasmagoria

Stooping to the SAUA

Seven of your SAUA representatives went camping last week, endeavouring to get to know each other in a more intimate atmosphere; lubricating the wheels of government while touching many points of common interest, so to speak. A dalliance in the donga by our elected betters is clearly absolutely vital during the student vacation, especially when it is all paid for by us.

Participation in the trip was by invitation only, and a number of overlooked SAUA staffers confided to *Phantas* that invites seemed to go only to Ridgway favourites; favourites who often just happened to be young, female and easy on the ex-Presidential eye.

Even CarPhone, a SAUA insider who is nothing if not the soul of discretion, was moved to raise an eyebrow at the SAUA social safari.

"This year's O'Camp each cost \$4,000, for over 100 people, or less than \$40 a head," spake CarPhone, swilling the ice cubes in his drink mournfully.

"This one is costing students \$1,600, for just seven people. That's about \$230 each."

It's enough to put CarPhone off his G&Ts, opined we. "Yeah, and nearly enough to put me on heroin."

The last we heard, CarPhone was still on legal substances, the SAUA office was still embarrassingly empty and ideal for any politicking that had to be done before term, and the campers were enjoying the same dessert every night - junket.

What an insult

In a document currently being circulated by a lefty organisation On Dit is referred to as "the mainstream press". We here at On Dit would like to publicly express our outrage. We like to think of ourselves as the "sensibly radical" press.

The wicked, wicked press

More than a few people are out to get the Prosh Rag editors - among them John Bannon.

At a Press Conference on Thursday 9/8/88 Matt Warren, journalist with The Australian asked our Premier how long he had played the electric timpani for. Mr Bannon's reply - "I'll get those bastards. I was conned into that photo."

Stop it, you'll go blind

Amazing facts from South Africa - masturbation carries a seven year sentence in this part of the dark continent. Yet another injustice that has to be fought.

Quantun leaps

Amazing fact heard in the Mayo - the man who discovered Quantum physics, a Mr Born (could that be Dr Born?), is in fact Olivia Newton-John's Grandfather. So much for the gene-pool theory - Born the genius turned into Newton-John the air head.



Mr Ridgway and the fairies

Nevertheless, some quite special moments occurred during the "retreat" (named as a result of Allen Fairley's Catholic upbringing.) One such moment was Mr Ridgway running full pelt towards Granite Island screaming "I just can't wait to see the fairy penguins". The Phantas mole didn't say whether our Prez got to see the cutesie little birds or not, but we here would be happy to provide accommadation for our Prez at the Adelaide zoo seeing he is so enthralled by wildlife.

The naked intruders

Seen at the weekend - two naked people putting bits of their bodies into each other, under the stairs at 5UV. This occurred at about 10.45pm on Saturday night. It was very cold, but the people in question appeared not to notice. Let's hope they didn't catch a nasty flu or a head cold.

