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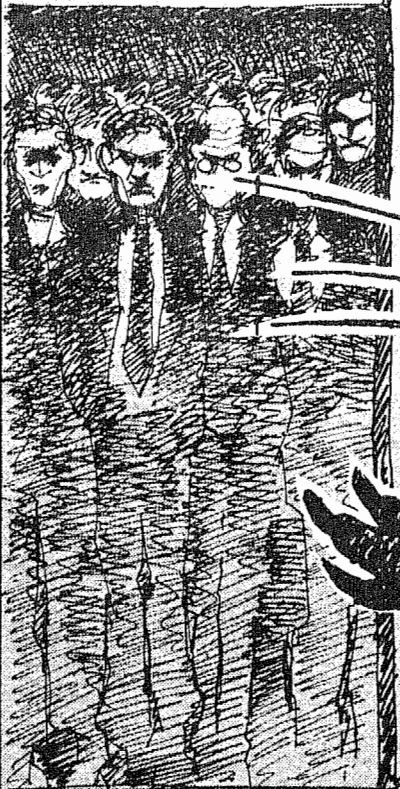


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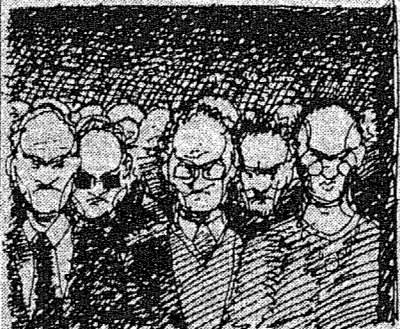


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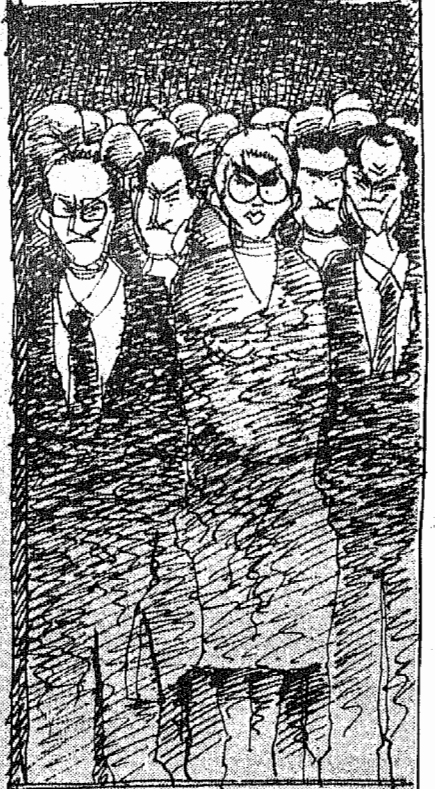


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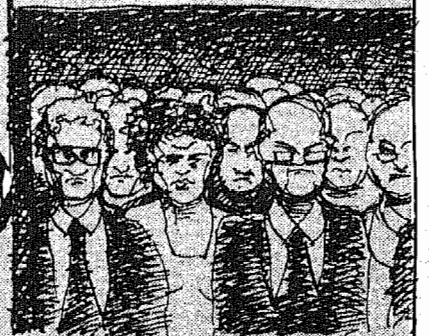
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AN ESSAY

CENTRE PAGES

THE IDIOCY OF URBAN LIFE

Volume 56

Number 18

Kidnapped : genesis of a tragedy

Marjorie, a young mother, had just put her five children to bed when she heard heavy footsteps, then banging on the door. Two policemen and another man told her they had come "to collect the children".

Her husband was away working but Marjorie (not her real name) fought them. The children fought too - John, 9, Sally, 7, June, 6 and Normie, 3 - all except Ruth, who was only six months old.

The children were loaded on to the back of a truck outside the house on an Aboriginal mission reserve in NSW, taken to the railway station and handed over to welfare workers who, the children recall, threatened and bribed them to stop crying.

They were told they were going on holidays, and that they could go to the pictures if they kept quiet. But what they got was a series of horrific experiences that led to the early death of two and deeply scarred the others.

Their story is typical of that of an estimated 6,000 to 9,000 Aboriginal children forcibly removed from their families in NSW during a period of 70 years. They were incarcerated in Dickensian children's homes, the girls indentured out as domestic servants, and the boys as farm labourers, at 12 to 14 years of age.

The large-scaled "theft" of children from their families on reserves did not stop until the late 1960s and is still going on in some places, said Ms Pat Swan, an Aboriginal Medical Service counsellor. She has followed the story of these children - and the story is an ugly one.

The children were, firstly, separated from one another in an apartheid-style way of breaking their family bonds.

John was taken to Kinchella Aboriginal boys' home at Kempsey and his young brother, Normie, to Bomaderry Children's Home.

Sally and June were taken to the Cootamundra Girls' home for Aborigines where they were deloused and their heads shaved on arrival, then separated and put in dormitories of 50 girls.

Baby Ruth was placed with a staff member from the home.

A week later, June was told that her



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

two sisters, and some other fairer-skinned girls, had gone to live with "nice families" (it was the practice to foster out fairer-skinned Aboriginal girls). June stayed behind in the tough, bleak home.

June spent 10 years in the home. She described the life there as "one of sadistic regimentation where cleanliness, godliness and domestic duties replaced love and affection," said Ms Swan.

It was made clear that being Aboriginal was undesirable, as was Aboriginal culture; she was told she came from a "no good black family".

She was placed out as a domestic servant on a farm where she was physically and sexually assaulted by the station owner for a year. She became pregnant at the age of 13 and was sent back to the home, then to a home for unmarried mothers, in Sydney, where her son was taken from her at birth and adopted out.

Dr Heather Goodall, lecturer in Aboriginal history at Macquarie University, said sexual abuse and pregnancy of Aboriginal girl domestic servants were so widespread, large numbers ended up this way. June was then put into Parramatta Girls' Home. She was later placed in jails.

Now her two children have been taken away by welfare officers and placed in care. "She has been told if she wants her children back she has to get her act together or the children will be made wards," Ms Swan said.

Sally was fostered with a Dutch family shortly after being taken from the girls' home. She said she first

realised she was different when, playing games at school, other children refused to join hands with her and called her names.

Her foster-parents said she was well-behaved until 13, when she started smoking and running away from home. She ran away for good when she was 16. Little else is known about her except that she was battered to death after going to a Sydney hotel. She was 22. An Aboriginal group told Sally's mother of her death - the first news she had had of her since being taken from home. She was buried at the mission.

At six months of age Ruth was fostered to a white family who changed her Christian name and surname. When eight she was placed with another family while her foster mother had psychiatric care.

When she was 12, her foster family returned her and her belongings (packed in plastic bags) to welfare authorities. She was fostered by another white family who again changed her surname.

Now in her early 30s, Ruth is trying to work through a range of emotional problems.

John, after seven years in Kinchella boy's home, was sent to work on a dairy farm until 18 - and little else is known about him. Except that he died at the age of 27 of liver disease caused by alcoholism.

Normie remained in the Bomaderry home until he was 9, when he was transferred to Kinchella. He will not talk about his time in institutions. He has been diagnosed an alcoholic but with the support of Alcoholics' Anonymous has regained sobriety - though he has fits of depression and often becomes emotional and withdrawn.

Ms Swan, relating the story of the children to a recent conference organised by the NSW Association for Mental Health, accused the authorities of practising "terrorism" on Aborigines by removing their children.

What, she asked, has been the impact on the mental health of a formerly very healthy people of this policy of trying to destroy families and of treating Aborigines as virtual prisoners of war on mission stations without any rights?

The jails and institutions, she said, are full of Aborigines branded as anti-social, and many diagnosed as having behaviour disorders. Is it that Aborigines are, as many have said, a race of sociopaths, or is the oppressive system to blame?

"Children torn from family, abused, put in institutions or neglected, often lack attachment and have difficulty relating to others," she said. "I've seen these children's case histories where it was stated they lacked a conscience, were said to be manipulative and not genuine in expressing affection."

But it is hard for unattached children to grow socially, and they have great difficulty trusting others or maintaining relationships. "They have not learned to care for themselves or others, having received little or no love themselves," Ms Swan said.

She is appealing for adolescent services designed to address the deep despair and hopelessness and tendency to self-mutilation of this group that is at risk.

She also wants Aboriginal-run assertiveness training, re-parenting, self-esteem and drug-rehabilitation programs.

Dr Goodall said that while forced removal of children has been "a tremendous disruption", it has been resisted very strongly and outcomes have varied greatly.

Some 21 per cent of children forcibly removed between 1910 and 1928 ran away, often more than once. And a larger percentage of children managed to find their way back to their families.

"This shows the great tenacity and resistance to the authorities by Aborigines, many of whom were politicised by what happened to them."

- The Sydney Morning Herald

John Wright

OF MICE AND MEN



Queensland Police Force

Detective Sergeant's Examination. July 1979.

General Knowledge. Answer ONE of the following questions:

1. Who is the present Queen? (Clue: you swore allegiance to her, remember?)
2. The earth is divided equatorially into two hemispheres. Name one of them.
3. Which of the following words is the closest synonym for PREMIER: CROOK, BOSS, NUT, GUV'NOR, TOP BANANA.

Intelligence Test. Attempt at least ONE question:

1. If it takes one working girl 10 days to walk from London to Liverpool, how many days would it take two working girls?
2. Rearrange these in order of occurrence: World War II, World War I.
3. An ounce of heroin leaves the Golden Triangle bound for the Australian market. Each time it is cut it loses half of its original quality. (a) How many times can it be cut and still leave any of the original heroin? (b) Estimate the profits at your end from the cutting.

Verbal Skills.

You are trying to fit a hard-case professional Australian crim with a building society hold-up. Which of the following would be the best way to commence his "statement"?

- (a) You've got me bang to rights, Sarg.
- (b) You chappies are too darn clever for me.
- (c) Alright you smart bastards, you got me this time.

Police Procedures. Answer ALL questions:

1. A colleague of yours on the Force is earning the same wage as you. Whilst you are wondering where you are going to get the money to repaint your letter-box he is keeping up a condominium on the Gold Coast, two wives and a private jet. Would you:
 - (a) Congratulate him on his thriftiness,
 - (b) Dob him in to your superior,
 - (c) Treat it as a joke (and ask for a piece of the action)?
2. You are on patrol in the meat-waggon when you come across an Aboriginal sitting in a gutter. He has a gash on his head, on pupil is dilated and the other contracted, and he is obviously disoriented. Do you:
 - (a) Seek medical attention,
 - (b) Give him another bang on the head for luck on the side of the waggon and run him down to the drunk tank,
 - (c) Drive him around for a few hours, till that cute little first year nurse takes charge of Casualty at 3 am?
3. Your partner for 10 years in the Licensing Branch dies of work-related cirrhosis of the liver. Would you:
 - (a) Asf for a few days compassionate leave,
 - (b) Offer to be a pallbearer,
 - (c) Get your skates on to beat the widow down to his safe deposit box?

- from The Eye.

Brave new decade

From a Fortune magazine study of what the 1990s will be like, these predictions, in descending order of likelihood:

- The unemployment rate will be lower than in the 70s and 80s
- Air travel will double
- China will emerge as a major economic power
- Major business schools will require proficiency in at least one foreign language
- US foreign debt will double
- The environment will become the central political issue
- Voice recognition computers will be able to take a dictated letter from a stranger speaking in a conversational manner.

Top Ten Lines to Convince a Bouncer

I'll admit I do look young for my age. Sure that's my licence, it's just a poor photo. C'mon, you've let me in before. Can I sign a stat dec? I haven't got any ID on me at the moment. What's wrong with a library card? I swear I'm 18. You can phone and check with my mum. Just let me speak to my friends inside. Oh well I'll just have to take my money elsewhere.

After you

The poll below - from The Sydney Morning Herald - probably wasn't calculated to throw people into confusion, but it surely does. What if you're a man who believes women's liberation extends as far as the right to stand in buses and let the men sit down? Chances are, your liberated female friends will agree with you but the women on the bus won't. And if you're a woman confronted with a man opening a door for you, it's hard to object: 80 per cent of the time he'd be doing what a woman considered "good manners". Then again, will his good manners extend to patronising the hell out of you later? It's a troubled world...

It's manners for a man to open a door for a woman			
	yes	no	don't know
men say	89	8	3
women say	83	14	3

A man should give up his seat to a woman of the same age on public transport			
	yes	no	don't know
men say	71	26	3
women say	53	44	3

Picking up the tab			
	woman pays some or all	man should always pay	don't know
men say	55	41	4
women say	77	19	4

All figures are percentages rounded to the nearest whole number.

Student help services flawed

by Richard Ogier

Campus support services for students with reading and writing problems are highly inadequate, according to a draft report released to On Dit last week.

The 50-page report, by philosophy tutor and Post Graduate Students' Association representative Stephen Harvey, says a few services are available to students and they are wrongly located on campus.

It says the high level of unmet student demand for help with literacy, means that this university compares "very poorly" with every other state tertiary institution.

The report, for the university Equal Opportunites Board, interviewed 200 students over 14 months and found that 82 percent did not know literacy and study skills support was available at the Counselling Centre in the Horace Lamb building.

However, 92 percent of participants said they had experienced literacy and study problems.

The report follows a study in 1987 by Mrs Margaret Meyler, of the Economics Department, which found that between 10 and 20 percent of students had literacy skills below the level deemed essential by academics for completing degree courses.

Mr Harvey's paper found that 92 percent of the first year students who drop out of university (36 percent of total enrolments) did not use any of the support services

CASE STUDIES

Australian Male, 19, Dyslexic.

Came for assistance after particularly negative feedback on English I essay. Had good verbal skills, but very poor writing skills - suffered the confusion common to dyslexics when trying to transfer words from mind to paper. With continuing, at times labour-intensive assistance in expository writing over three years, this student was able to gain a Distinction in English 3, and progressed to Honours.

Australian Female, 45, mature age matriculant

No confidence in her communication skills, in her ability to understand what she heard and read, or to write what she thought. Unable to satisfactorily complete essay assignments - "blocked" because of her conviction that everyone else knew what they were doing, and that she did not. Her formal writing skills were in fact quite limited, but her ideas perceptive and sound.

Support from mid-way through her first term to the end of her first year took her from existence for every essay, and several failures, to Credit essays which were always handed in on time. This student

graduated, completed a graduate diploma, and is now enrolled in a second degree. She was very nearly a "drop-out".

Vietnamese, 35, medical practitioner

This Dr arrived in Australia in 1981 with a degree in medicine from Vietnam. He was required to requalify and enrolled in second year medicine, completing each year of the course successfully until he reached sixth year, when he failed his viva (which consisted of an interview with a patient) because of his poor spoken English. He is at present repeating sixth year and receiving intensive language assistance in the hope of reaching the required standard by the end of 1988.

Male, Chinese, 27, postgraduate

Came to Adelaide University on a scholarship from the People's Republic of China and registered for a Masters thesis in Acoustics in the department of Mechanical Engineering. He had completed an English course in Peking (Beijing) and passed the Australian Embassy English test, but neither his spoken nor his written expression was adequate for the purpose of present-

ing seminar papers or writing up his research. After two years language support, he completed his thesis and was accepted as a Ph.D student at a major U.S. University.

The typical overseas student is a 19-20 year old Male, South East Asian, enrolled in a subject area with long contact hours and a heavy workload. He is often under great family pressure to succeed, and sometimes manages to get through first year without too much trouble, but in second year his lack of language skills catches up with him. He has trouble taking lecture notes, understanding text books, writing reports and assignments, contributing to discussions, organising his time and making social contact with other students. He is sometimes in such a nervous state that he cannot concentrate properly on anything, including any advice that he is given. He may be working part-time, to get himself through university or to help support his family. Under these conditions it is almost impossible for him to concentrate on improving his language and study skills, yet unless he does he will be unable to complete his studies.

Case studies from Mr Harvey's report. The students listed above attended the counselling centre during the survey.

available.

Those services comprise two full-time tutors in the Counselling Service under the auspices of the Registry.

The report says that student

literacy problems tended to be treated as medical rather than social or educational ones.

"The individualisation of social problems which is a consequence of individual counselling leads to an

inappropriate medicalisation of social issues", the report says.

"(It) is therefore an ineffective solution to many of these essentially educational problems".

And later: "Cast in the role (of) a

passive individualised consumer they (students) become clients of a counsellor who specialises in students with 'personal problems'".

The report recommends:

* That the service be moved from the counselling area to an "academic" environment which would be more accessible to students.

* That service staffing be enlarged to four full-time positions - two each at the levels of lecturer and tutor.

* That faculty-based self-help tutorial and discussion groups similar to those in the Law School be considered.

* That a booklet be prepared which provides "target groups" with information that will help them overcome study problems.

Speaking about the report last week Mr Harvey said: "We're not talking about a single groups of students, that's why the problem is so complicated."

"We're talking about overseas students, students from non-English speaking and non-traditional backgrounds. Additionally, there is those that simply lack confidence. It's not that they lack intelligence, but the appropriate technical skills".

Acting director of the Careers and Counselling Service, Ms Denise Davey, said she was unable to comment on the contents of the report because she hadn't read it.

Mr Harvey said his report was not an attack on Centre staff but on the nature of the service and its shortcomings.

Committee survey to check student food preference

By Sally Niemann

The Catering Advisory Committee is conducting a survey into student opinions of food available on campus.

Chair of the Committee, Cameron Bell said that students are tending to go off campus for their meals, and that the reasons for this needed to be looked into.

"I think the basic reason for students going off campus for meals lies in the quality of food here. The Gallery Coffee Shop, while being a little more expensive, is making a profit. This indicates that students want well presented and healthy food, according to Cameron.

"Management takes the attitude that the market is there for what they sell because what they provide does sell.

"If that is all that is available to students, of course it will sell," Cameron said.

"What we need to do with this survey is to try and get students to pressure the Union and Management to get things changed quickly."

Cameron said that when the results of the survey are known, the Union and management will have to accept it, and make changes accordingly.

The Catering Department is currently labouring under financial constraints, and one suggestion has been to increase the Union fee by a minimal amount to aid increases in the quality of food and decreases in the prices.

Prices within the Catering department are set by the South



Cameron Bell - food survey

Australian Mixed Business Association. The policy is to keep "stable" foods (such as hot dogs and sandwiches) in line with this.

The Catering Advisory Committee are looking at the possibility of increasing the variety of food available on Campus. The Union Bar will have a kitchen installed so cheap bar meals can be served there, and the Bistro needs major

changes so patronage can be increased.

During the summer vacation break, the Upper Refectory will be redesigned into a self-serve system, similar to the Mayo Refectory.

Cameron hopes that once the results of the survey are known, Management and the Catering Advisory Committee will be able to work together on finding a solution to the catering dilemma.

MADE IN THE SAUA

GENERAL STUDENT MEETING
Wednesday 12th October 1pm Barr Smith Lawns

In the July Referendum students voted to hear the officers of the Students' Association account for their actions and the work of the Association. Here it is! Your chance to ask some pertinent questions and have your say.

SAUA Works

DE SOTOS ROUGH AS GUTS
"Ode to a Seagull"
Performed by Athony Durkin & Francis Greenslade

& Compered by Francis Greenslade
FREE! In the Union Bar
Friday the 7th October from 3 - 7pm

Clan students persecuted, dragged home by govt.



HUMAN RIGHTS FILE

PERSECUTION

Somalia
Issaq Clan

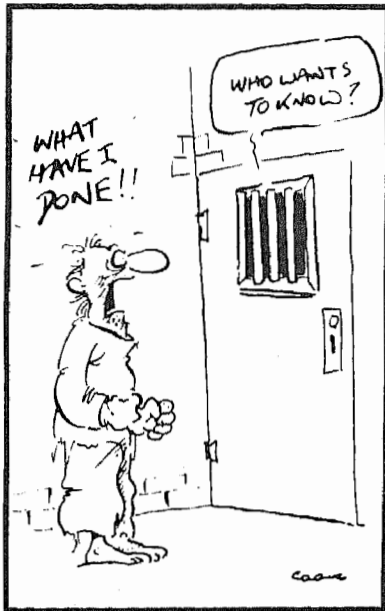
Mohamed Diriye
Ahmid Mohamed
Diriye Roble
Mohamed Ibrahim

If you were unlucky enough to belong to one particular clan in the west African country of Somalia, you might well face persecution.

If you were a student of the clan studying overseas, you might well be forcibly removed, and once home, tortured.

For four naval students of the Issaq clan studying in Egypt, returning home to Somalia meant arrest upon arrival at the airport.

The motivation behind the Somali Government is the suspicion that the Issaq clan is seeking its overthrow. The clan is based in the country's northern regions where most support for the opposition group, the Somalia National Movement (SNM), is located.



Since new attacks on the authorities by SNM in May, there have been numerous government-backed killings of Issaq members throughout the north and especially in the region's capital, Hargeisa.

The four students above had been naval cadets at the College of Marines in Alexandria since 1986 and are believed to have sought asylum in that country.

But after they were seen participating in a demonstration against the Somali Government outside the Somali embassy in Cairo, they were seized and deported on August 20.

Their deportation is in contravention of the international treaties protecting asylum seekers and refugees, which Egypt has ratified.

The students, all in their twenties, are but a few of those known to have unsuccessfully applied for assylum overseas, only to be tortured after their forcible repatriation to Somalia.

Amnesty International fears that the four could be tortured, detained for a period without charge of trial, or given an unfair trial by the so-called National Security Court.

There is a chance, says an Amnesty International press release, that they will be executed.

Armed conflict between the government, the SNM and a second opposition group, the Democratic Front for the Salvation of Somalia (DFSS), has been a standard feature of the socio-political landscape of Somalia in recent years. There have been regular reports of arrest, ill-treatment and in some cases, summary execution.

One of the most famous occurred in January, 1986, when about 50 school children were arrested in Hargeisa on suspicion of links with the SNM, shortly after an attack on an area by SNM guerrillas. Many were later released without being charged but several were brought to trial before the National Security Court.

One student was sentenced to death for possession of weapons.

However, there have also been recent reports of killings by SNM members of government supporters and sympathisers.

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

EDUCATION REVIEW

Barr Smith tightens demerit scheme

The Barr Smith Library is about to get tough on the demerit point system for overdue books.

From this year, any points accrued beyond the 60 point limit will be carried over into the following year. Final year students will be fined \$30 for every 60 additional demerit points to a maximum of \$300. (See On Dit classifieds. p.15)

Physio course needs stronger humanities element

The limited focus of the Physiotherapy course in SA was a barrier to the employment of graduates in the US, according to a visiting American recruitment officer.

Ms Susan Kentall, of the Michigan-based Saber-Salisbury and associates search and recruitment service, said the technical and theoretical standard of SAIT Physio graduates was equal - perhaps higher - than their American counterparts.

But the elective element of the SA course meant that our graduates fell short of the tough demands of medical authorities in many American States.

Ms Kentall said the US had come to require high standards of graduates in humanities and social science areas over recent years.

She said Physio graduates from Western Australia were better suited to American requirements.

Ms Kentall said she had interviewed graduate physios in both states and had American placement in mind for more than 20, most of which were from WA.

Ms Kentall left Adelaide for Brisbane last week.

SAIT director hits out

South Australian Institute of Technology director, Professor Alan Mead, has used a public lecture to show he is incensed that SAIT might not be granted university status.

Under the amalgamation scheme outlined by Higher Education Minister Mr Arnold earlier this year, SAIT would be absorbed by Flinders University.

Speaking at a graduation ceremony last week, Professor Mead said the drive to amalgamate the institute was "based on assertions".

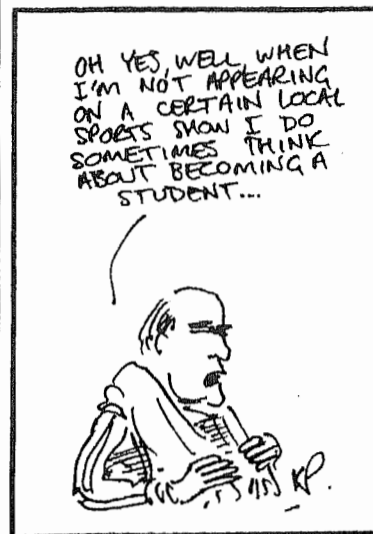
"It is not justified by fact or logical deduction," he said.

"It is also simplistic and appears to be based on bureaucratic concepts of tidiness and a lack of understanding of technological education."

SAIT has long had university ambitions and has gone as far as to call its senior academics Professors - titles not acknowledged by the State Government.

Since the Great University Debate began with the Dawkins Green Paper last December, Professor Mead has warned that amalgamation would mean demotion and a loss of identity for the institute.

If the scheme went ahead, many observers believe the institute would be a major loser.



Access and the Centre for Physical Health

Students have come to the *On Dit* office over the last two weeks claiming access to equipment at the Mackinnon Parade Centre for Physical Health is being restricted because "special treatment" is being given to local sports identities.

The students say State cricketers and well-known footballers using weights and aerobic equipment during "peak times", regularly meant lengthy delays for students.

The complaints follow the introduction of an annual fee of \$30 for students who use the gym during the designated peak periods.

The students say also that they have arrived prior to opening time on Saturday morning and been told to wait, only to find people they believe to be non-students using the equipment once inside.

Officer-in-Charge at the centre, Mr Robert Crouch, says he has never received complaints concerning student access. He says the centre made membership available to non-students - many of whom paid as much as \$155 a year - because it needed the money.

The centre does not receive a portion of the student statutory fee, it is funded from a combination of university grants and outside sponsorship.

However, a decidedly uncomfortable Mr Crouch would not let *On Dit* see any official financial or membership records, despite repeated requests.

Adelaide University Financial Accountant, Mr Burn Fechner, said the only financial details the university kept on the Centre for Physical Health was a simple income and expenditure figure.

A breakdown into categories - for example, "membership" - was only available through the Centre.

From close to Arnold

The word last week from inside Further Education Minister Mr Lynn Arnold's working party into tertiary amalgamations, is that the Minister has urged a massive overhaul of the proposals initially advanced.

The proposals came in the form of two reports; the first outlined massive political intervention into the operation of universities and colleges.

Following widespread opposition by students and academics, the second report, a public Discussion Paper, played down intervention but stuck to the two-university scheme.

Now the Minister has established a set of task forces to investigate various aspects of the amalgamation plans, all of which are due to report back to the working party, after this month.

Going mad with study?

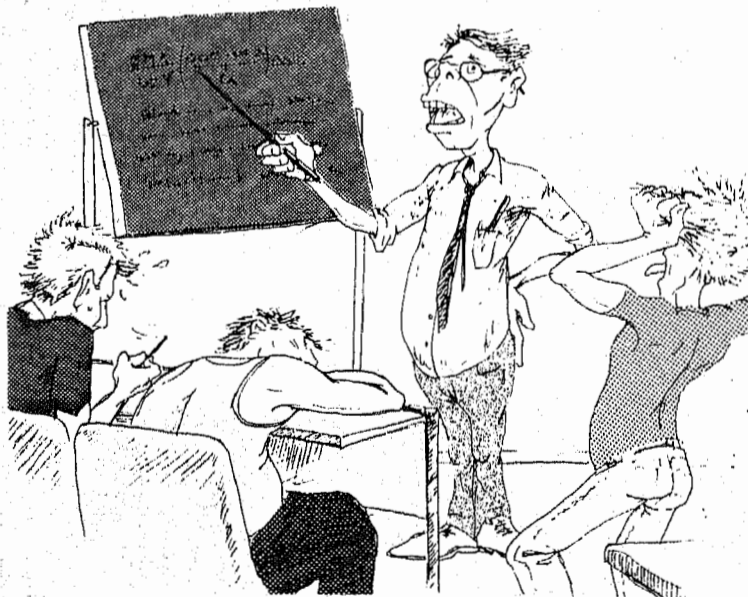
Are you getting anxious with preparations for your final year exams? Sick of going to lectures or are you finding study a challenging and rewarding experience?

Well if you've found a subject or option which is full of fascinating views, taught innovatively by intelligent academics, let the rest of the university in on your secret.

Your forum for putting your views is the 1989 edition of the *Counter Calendar*, a guide for all students covering all year subject, course and options including postgraduate study.

The *Counter Calendar* is produced by the Students' Association from the collective effort of Adelaide University students. We need your support so new and continuing students may benefit from your knowledge and experience with study.

The SAUA wants articles to tell other students whether your course is interesting, how well it is taught and whether it will help you get the job you want. How hard must you work to pass, or to earn distinctions? What books do you need, and are there any



hidden costs? And how is the course assessed and structured?

Whether you are a first or final year student in 1988 or completed your course in some previous year, you are encouraged to find out whether and how the course is to be changed with the onset of Semesterization next year.

So help your fellow students tackling a new year of study in 1989 and drop your article into

one of the Student Activities Office, the *On Dit* office or in one of the contribution boxes placed in the refectories.

Your piece should be legibly hand-written, typed or even laserprinted, double-spaced and kept below a word limit of 300 words.

Don't forget to leave your name and contact department (not for publication) because the best contributors will be rewarded with a movie pass.

Drop your article into the Student Activities Office

Bleak stories of drugs, sweat and tears

There is something oddly fascinating about the destruction of a public figure. The demise earlier this year of American Democrat candidate Gary Hart, made for compelling reading; a multi-layered story of personality and circumstance.

The disgrace of Canadian super sprinter Ben Johnson last week had many of the same elements - the intrigue, the conflicting accounts, the smell of high-scandal.

But the parallels don't end there. In the same way many Americans pin their hopes and aspirations - their ideals - to would-be presidents, so the sports world holds up its leading lights as examples. They are the standard-bearers. And if they falter, or more precisely, are seen to, the collective face is muddled.

It's hard not to feel sorry for both men. For Hart, because he seemed to have the makings of genuine alternatives to the high-social-cost policies of the Reagan Administration, and for Johnson because he's been singled out as a bad boy in a nest of rotten eggs.

It could so easily have been another athlete's urine that hit the fan - and blew back in his face.

And while it would be wrong to say the media has 'beaten up' what it was quick to dub the "Johnson Affair", a lot of the prolix theorising and moral grandstanding about the evils of drugs have been, to say the least, predictable.

On Dit

EDITORIAL

The predilection of the press to single out isolated examples of community (in this case the sporting community) problems, should never be underestimated. It's so easy. The forces of 'good' and 'evil' are readily definable. There's no mistaking the cops from the robbers (robber here), the cowboys from the indian(s).

But the truth behind the echoing cries for tighter controls on drugs in sport - that the cowboys keep a closer eye on the indians - is that it aint that easy. It's hard to see what an athlete's doing (or his coach or his chemist) if his misdemeanors are obscured from view - if his hands are hidden behind his back.

The central reason that drug-taking in sport is so prevalent, even rife, according to the likes of Carl

Lewis and SA silver medalist Lisa Martin, is that the testers are struggling to keep up with the testees.

Of course there are other reasons, good old-fashioned corruption would obviously be one.

But Johnson was picked off primarily because the steroid he was found to be using - Stanozolol - has only recently been rendered traceable.

The Johnson shock will no doubt have a deterrent effect on drugs in sport but how deeply it will penetrate is another question entirely. Catching a single athlete - no matter how prominent - is not going to stamp out the technical momentum locked away in the world's sports-linked laboratories.

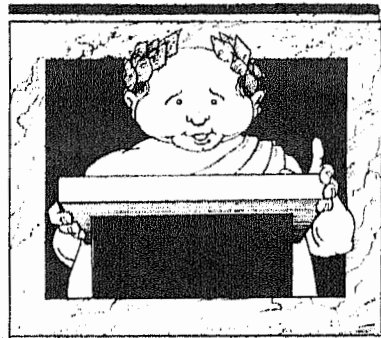
It's a little like the superpowers trying to monitor what each other has: the technical momentum marches inexorably forward despite the best intentions of the most far-seeing activists and politicians.

Drugs in sport can only be condemned and on the face of it, the disarmingly simple suggestion that testing should take place more often (why not now?) is the best strategy available.

But claims by sporting identities and editorialists last week that the Johnson incident would go along way towards wiping the excreta of drugs from the face of world sport, must be met with more than a touch of cynicism.

Richard Ogier.

Four Cs for countering the silent epidemic



FORUM

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

Pelvic Inflammatory Disease (PID) hits over 5000 women in this state every year. PID campaign project officer NICOLE MOULDING, looks at the 'silent epidemic' and how it might be countered.

Pelvic Inflammatory Disease (PID) is a term used for an infection of the internal female reproductive organs. Thousands of women suffer from this disease every year in South Australia and its consequences can be traumatic - many women become infertile after contracting PID.

Dr Gavin Hart, Director of the Sexually Transmitted Diseases Service, said, "It is estimated that about 5,600 cases of PID occur in this state every year, and as many as 33,000 throughout Australia. Those most at risk of PID are sexually active women aged between 15 and 25 years, particularly if they have more than one sexual partner or have changed partners recently".

About 75% of PID cases are caused by sexually transmitted infections - men can also carry the organism which cause PID. Chlamydia is five times more common than gonorrhoea and about 60% of carriers have no symptoms to indicate they have been infected.

It is estimated that Chlamydia is present in one in six sexually active

teenage girls in the US. Chlamydia accounts for 50% of recognised PID cases and may be responsible for much of the unrecognised but chronic forms of PID.

Up to 25% of cases of PID are related to surgical procedures, eg. abortion, dilation and curettage or insertion of an IUD. These procedures can pick up organisms in the lower genital tract and transmit them to the normally sterile upper genital tract.

Use of an IUD as contraception also increases the chance of contracting PID because the string attached to the IUD can act as a wick and pass infections up through the cervix to the uterus.

Dr Hart said "the costs to women's health and welfare are very high. PID increases the risks of infertility, and can result in severe, chronic abdominal pain and long-term mental distress.

Overseas studies have indicated that the chance of infertility increases from about 10% after a single episode of PID, to more than 50% after a third episode".

Dr Hart also emphasised the high costs to the community, in financial terms.

He said "if you consider that one couple in an In Vitro Fertilisation programme (IVF) will incur up to \$20,000 worth of treatment in a year, the cost to the State could be as much as \$10 million. And that's a conservative estimate".

The dilemma for doctors, health professionals and women at risk is that 60% of potential PID sufferers (carriers of chlamydial infection) are asymptomatic. Men and women can have one of the infections that cause PID and be unaware of it.

This is why it has become known as the 'silent epidemic'. If there are symptoms they may be mild, moderate or severe and they may develop gradually or come on suddenly. Symptoms in women can include tingling or burning when passing urine, change in colour, smell or amount of vaginal discharge, low abdominal pain or tenderness, deep pain during sexual intercourse, menstrual disturbances and fever.

Symptoms in men can include tingling or burning when passing urine

and pus or cloudy discharge at the opening of the penis.

In relation to PID itself, it can be successfully and easily treated with antibiotics if it is diagnosed early. If a woman falls into the 'at risk' group or is worried by symptoms that won't go away it is very important to have a check-up straight away - the damage that can be caused by untreated PID is too great to be ignored.

It is also essential that the partners of women suffering with PID be examined and treated, as they can re-infect their partners if this is not done. Re-infection by a male partner is a major cause of recurrent PID in women.

One of the critical messages of the S.A. PID Campaign is the 'safe sex' message, similar to the AIDS Campaign. The spread of sexually transmitted diseases like PID can be prevented by the use of condoms.

The campaign is promoting four ways in which people can protect themselves - the 4 C's - Condoms - the most effective protection against all sexually transmitted infections, Communicating with sexual partners - although this can be difficult, particularly if people don't know each other well, it is important to be honest about whether you have other sexual partners or whether you have any sexually transmitted infections, Check-ups - it is necessary to have regular check-ups every three months if you are at risk and Care for yourself - it is important to take care of your general health and happiness.

The professional education program has involved a wide cross section of health and welfare workers throughout the State. More than 2,000 doctors, including GPs, gynaecologists and medical officers in public hospitals have been provided with the campaign information on PID and have overwhelmingly supported it.

If you would like further information or help in relation to PID you can ring the Family Planning Association's Sexual Health Hotline on 364 0444 Monday to Friday 8.30 am - 8.30 pm and Saturday 8.30 am - 12.30 pm.

ANC standing for freedom

The ideals of the African National Conference remain intact despite the racism of successive white governments. ANC student at Adelaide, DON NGAKANE, says the group wants a non-racial South Africa.

South Africa today is still the land of Apartheid although the government there would like to present a misleading picture of the country to the outside world. The system of Apartheid has plunged the country into a devastating political conflict. Internal opposition to this inhuman system has continued unabated for decades now.

Indeed, it has only taken different forms at different times: breaking into open confrontation at one time and taking the form of low-profile resistance at other times.

There is ample evidence to show that opposition to Apartheid has now entered a new era. Hundreds of thousands of people have been drawn into active struggle against the racist system.

These people want South Africa transformed into a free non-racial multi-party democracy with a mixed economy consisting of a state sector and private sector.

In order to strive for the realisation of this objective, the people have created mass political organisations that unite and mobilise them for effective struggle. The formation of the United Democratic Front (UDF) and the Congress of South African Trade Unions was a logical outcome of this concern.

COSATU is a powerful national trade union federation which draws together the oppressed workers and involves them in the struggle for a living wage and better working conditions as well as for a free non-racial democratic South Africa. It has a strong representation in all the sectors of the economy and presently has a paid up membership of over one million.

It is worth noting that these two organisations - the UDF and COSATU - are always mindful of the leading role of the African

National Congress (ANC) in the overall struggle against Apartheid in South Africa.

The ANC has earned this leading role because ever since its foundation in 1912, it has been tirelessly organising, mobilising and educating the oppressed to stand up for their rights.

Even in the face of extreme provocation by successive racist white governments in South Africa, the ANC has tenaciously stuck to the principle of non-racialism.

As a result of this, today we witness a small but ever-growing number of white South Africans who are taking an active part in the struggle against Apartheid. But more than anything, the ANC over the long years of its existence has evolved a strategy and tactic that is capable of harnessing the anger and energy of the oppressed masses and directing it at the very foundations of the Apartheid system.

It is precisely for this reason that the ANC and its allies in South Africa, have been singled out as enemy number one by the Apartheid regime. As it is now, thousands of opponents of Apartheid and ANC members are being daily incarcerated in jails.

Mass shootings of peaceful protesters by the police and scenes of mass funerals are a daily feature in South Africa. There are long lines of people, including the Sharpville Six on death row queuing up to be butchered on the gallows.

There has been a clampdown on the mass media, stopping it from reporting on mass political protest against Apartheid. This has left the stage free for the South African government to present a confusing and false picture of events inside the country.

The people in South Africa through the UDF, COSATU and the ANC are calling on the Botha regime to abandon the Apartheid system. This inhuman system should be cast away into the rubbish heap of antiquity where it belongs so that South Africa can be transformed into a land where both black and white South Africans can live together in harmony enjoying equal opportunities.

The truths and untruths of harassment



KIM PEDLER
Women's Officer

With all the recent concern about sexual harassment, there is a need to debunk some common myths.

MYTH: It's not really sexual harassment; it's just a way of giving compliments.

FACT: If a person feels uncomfortable with the comments being made it is an indication that they are inappropriate. Appropriate behaviour in the work place is very different from that which might occur in more personal situations.

MYTH: You can't change human nature. Men and women have always been attracted to each other.

FACT: Sexual harassment has nothing to do with attraction and genuine expressions of affection between people.

MYTH: Men can't be sexually harassed.

FACT: Men can be sexually harassed but the problem is mainly experienced by women in our society.

MYTH: If you ignore sexual harassment it will go away.

FACT: In a recent survey 33% of those reporting sexual harassment tried to ignore the unwanted attentions. In 75% of these cases, the harassment continued or got worse.

MYTH: It's only pretty young things who get sexually harassed.

FACT: Sexual harassment occurs to women of all ages and appearances.

MYTH: Women like being sexually harassed. I wish I could get some sexual harassment.

FACT: Sexual harassment should not be confused with sexual attention. Harassment is an unacceptable form of social interaction; by definition sexual harassment is unwanted sexual pestering and should not be confused with genuine interpersonal compliments or invitations which are reciprocal.

MYTH: A man has to see how far he can go - she can always say no.

FACT: No one has the right to impose their own needs and desires on someone who has indicated an unwillingness to accept an invitation. It is an intrusion and invasion of their rights and privacy.

MYTH: Sexual harassment is a new phenomenon - a sign of our times. A policy on sexual harassment will only increase the incidence.

FACT: Sexual harassment has

always occurred but until recently the victims of it have been silent. It's only recently that women have thought that they have the right to object to this behaviour. A policy provides the formal process by which people can address the problem.

MYTH: Women are really to blame. The way girls dress these days, they're asking for trouble.

FACT: In most organisations there is an expectation that women will dress 'attractively'. There is no excuse for harassment irrespective of the clothes a woman wears. (It is ridiculous to assume that men have uncontrollable sexual passions and even worse to assume that they are not responsible for their actions)

MYTH: 'Nice' girls don't get sexually harassed.

FACT: Research shown that women of all ages and from all walks of life are subject to sexual harassment. However, women are afraid to complain about sexual harassment for fear of being branded as 'having asked for it'.

MYTH: Sexual harassment only happens to a minority of people. After all I've never been sexually harassed.

FACT: Surveys throughout the Western industrialised world which have documented the widespread nature of sexual harassment indicate that it is a problem which affects most women at some time in their lives. In the past sexual harassment has been considered as an

acceptable way for men to relate to women and as a taboo area for women to confront.

MYTH: People who object haven't got a sense of humour - this'll take all the fun out of work.

FACT: It is not funny or fun to be subjected to unwanted behaviour.

MYTH: If a female is being harassed she only has to ask them to stop it.

FACT: It is unfair to harass a woman until she complains. Often women are then told they have no sense of humour.

MYTH: All the females I see go along with it so they must be enjoying it.

FACT: Women often have different ways of expressing discomfort and denial. Men are much more likely to speak out.

MYTH: Women will use charges of sexual harassment to get back at a man with whom they are angry.

FACT: Women have very little to gain from bringing false charges. People who complain about sexual harassment are often not believed, may be ridiculed or victimised, and may even lose their jobs. Research shows that most cases of sexual harassment go unreported as women fear the consequences they may suffer if they report it.

MYTH: Sexual harassment is not an important issue.

FACT: Because the problem is mainly experienced by women, objecting to sexual harassment is a

vital part of the women's struggle for equality. It is representative of the sexism inherent in our patriarchal society. It is extremely worrying that judges such as the Hon J Einfeld see it as mainly a 'women's problem'.

MYTH: Sexual harassment is not enough of a problem to warrant serious action such as intervention by the legal system.

FACT: Sexual harassment is a mild form of rape. It can lead to a feeling of unworthiness and a loss of self-esteem. In the short term, it can cause poor study performance, unfair academic results, absenteeism due to stress, withdrawal from courses, and reduced career prospects.

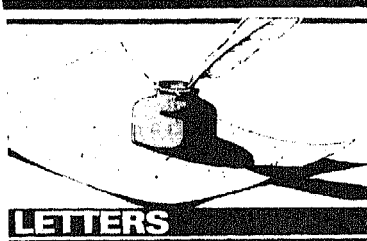
MYTH: There is nothing that you can do about sexual harassment except to put up with it.

FACT: Both the Sex Discrimination Act 1984 (Commonwealth) and the Equal Opportunity Act (SA) outlaw sexual harassment and provide for grievance procedures. Both the University and the Students Association have extensive policies against Sexual Harassment, and the University will take action against academic related harassment. For more information contact Kay Rollison (EO Office, University, 228 5962) or Kim Pedler (SAUA Womens Officer, 228 5406).

The Tertiary Institutions Child Care Centre Inc.
UNIVERSITY OF ADELAIDE, NORTH TERRACE, ADELAIDE 5000 Phone 228 5429



CHILD CARE PLACES (MAXIMUM OF 4 HOURS PER DAY) ARE AVAILABLE FOR CHILDREN OF STUDENTS, STAFF AND THE COMMUNITY. WE ARE LOCATED ON THE 1ST FLOOR, GEORGE MURRAY BUILDING, UNIVERSITY UNION. FOR FURTHER INFORMATION AND ENROLMENT PHONE 228 5429



LETTERS

Students 'intimidated': a reply.

Dear Editors,

We would like to reply to Mr Peter Duncan, Junior Minister for Employment, Education and Training (*On Dit*, September 26) and state that, as Education/Welfare Officers dealing with students every day we are probably in a better position to judge the actions of the Benefits Control Unit (BCU) as it is operating in Adelaide. While Mr Duncan's view represents the theory, the students experience the application of these theories!

We would reinforce his statement that there is "little evidence that fraud was taking place". Why, therefore, does the Benefits Control Unit exist?

If, as he claims, there is no intention to "scare students", then why are students being intimidated by industrial officers in their pursuit of fraud? We would suggest that if he wishes his unit not to be seen basically as a "fraud squad", he could monitor the tactics and behaviour of his officers more closely!! Additionally, we would question why his officers are being trained in the style of Social Security field officers if that is not the real agenda of this Unit.

On at least three occasions that have come to our attention, the "reassessment" by the BCU has been found wanting. In the past, there was good liaison between Austudy and the student welfare officers on campus. Much work has gone into this. BCU now establishes itself outside this network and many of the problems they are facing, like not understanding students, comes from this lack of liaison. Upon appeal, the amount suggested

by BCU as an overpayment for one student was subsequently reduced by \$1,000. Another student is currently appealing against BCU's misreading of the Austudy application form. A third student felt she was being accused of fraud with the heavy threat of prosecution in the letter, the cutting off of her Austudy payment and the thinly veiled accusations that she *knew* she had earned over her estimated income.

These examples are the tip of the iceberg and, if anything, show up the difficulties faced by students in estimating their often erratic annual income rather than proving intention to defraud.

If the Hawke Government is truly concerned about the equitable distribution of tax payers money, and, as Mr Duncan says, there is little evidence that fraud is taking place, then what is the *real* justification for such an expensive unit?

If students are found to be the "honest bunch" that Mr Duncan believes them to be, when the results of the survey are known, will he then move to dismantle the Benefits Control Unit and pass on the accumulated savings to students?

Yours sincerely,
Ms Maria Schuman
Mr Michael Koorndyk
Adelaide University
Education Welfare Officers.

Vive la revolution

Dear Eds,

The article on Gabriel Garcia Marquez in *On Dit* (Vol 56, No 15) contained some common lies and distortions about the society and government of Cuba.

Ever since the corrupt US backed dictator Batista was thrown out in 1959, the Cuban people have endeavoured to build a life for themselves that is free of the oppression, inequality and poverty that centuries of foreign domination had brought them.

Ever since then, the US has attempted to undermine the revolution through an economic blockade (still in force), assassinations, attempted military intervention and a variety of other means.

And ever since 1959 the world's big business media has attempted to portray Cuba as governed by an evil dic-

tatorship.

In reality, Cuba is one of, if not the most democratic countries in the world. In Australia and other advanced capitalist countries, the big-business media every few years decides which of a (very limited) selection of virtually identical parties is to be elected. (Witness the Liberal-Labor farce here).

After being called on to vote, the people are ushered into the background for a few more years. This is called "the democratic process".

In Cuba, democracy is participatory and mass involvement in the political process is real. Major government policies and new laws are discussed and determined by virtually the whole population organised in the local CDRs (Committees for the Defence of the Revolution) or other mass organisations such as the FMC (Federation of Cuban Women).

Democracy is institutionalised through the Organs of Peoples Power, the Cuban electoral system. Nominations are made by mass meetings and election is by secret ballot. Electors have the right to recall their delegate and are known to make use of it.

Rents are set at a tiny fraction of wages. In 1983, 73% of households had televisions. Cuba, a small country, sends more doctors abroad to the third world on humanitarian missions than the entire World Health Organisation.

All this in a country that not so long ago was one of the most poverty-stricken in Latin America! And of course, it's no accident that Cuba, with all its achievements is attacked by the capitalist media.

It's hardly in the interests of the Fairfax family's *Age* to tell the truth about just what is possible when the rule of the tiny wealthy minority is replaced by a government that puts the interests of the ordinary people first.

If people are interested in finding out more about the remarkable achievements of the Cuban revolution, I encourage them to attend the forum "Che Guerara and the Cuban Revolution" to be held this Saturday, October 8, at the Resistance Centre (Rear 78 Hindley Street, off Blyth Street) at 3 pm.

Edward Aspinall,
Adelaide Uni Resistance Club.

Rude Girls at the leading edge

For South Australian writer, Jyanni Steffensen, the real stuff of feminism lies a long way beyond the lecture theatre. SALLY NIEMANN spoke to her last week.

Women writers, especially those who base their work on feminist theory, often appear to be writing for and read by, solely women.

Many feminist writers of the late 80s write within what appears to be a social vacuum, one that bears little resemblance to the society in which most women must operate.

Jyanni Steffensen, a feminist poet working with the Experimental Art Foundation, is a writer attempting to bring the issues facing women into places where they may have better access to them.

"What I tend to do is take a woman's theme and take it into the public arena," Jyanni says.

"Women's literature is a great place to start, particularly when there are enough theoretical discourses around."

Jyanni's writing deals with women's sexuality and the conservative ideologies women confront. She challenges these ideologies, especially those of 'romantic love'.

But she doesn't stop at challenging traditional male-centric values. Her work throws open idealized feminist visions as well.

"Some segments of women's writing has gone off into one area. It has developed idealistic and romantic notions about women, (but has) not allow(ed) for differences in race, class, etc.

"If writing becomes so 'lovely', there is no way of working out the contradictions."

Many feminist writers have created a concept that all women have an inherently unshakable relationship with nature; that to be female is to be natural, to be male is to be cultural.

"I do not feel I have any innate relationship with nature," Jyanni says. "This is partly what is fueling my own writing - the need to re-open particularly lesbian poets (who) idealize women's bodies in (their) relationship to nature..."

"Having dialogue with heterosexuals about what they are thinking allows a broadening out of ideas, rather than being told by separatist groups that women are wonderful and having their bodies idealized."

If often appears that feminism has come to an impasse in the last decade, that there are very few new ideas being developed and that the ones around have little practical use. This is partly due, some people believe, to the institutionalisation of feminism.

Academia has taken a good idea, developed it into a dense theory and thus taken it out of reach of those who need it most. Does Jyanni agree?

"It could be true. I've been accused of being too involved in academia, being too intellectual. I prefer to search out theory for myself.

"I have a great fear of becoming institutionalised. Doing 'Rude Girls' (part of the New Writing Performed show at Club Foot) is a feminist accessible.



"Many feminist writers have created a concept that all women have an inherently unshakeable relationship with nature."

"If feminist theory is kept in institutions it doesn't become accessible. It becomes mystified - there's a gap created."

One of Jyanni's current works, and extended poem entitled *Rose and Angel*, deals with a combination of the theoretical with the day-to-day experiences of the two main characters. The work is free-flowing, fast and colourful.

It is written as a cocktail of ideas, philosophies and events, interwoven with a variety of colourful, eccentric characters who continuously provide little answers to big questions.

The theoretical discourses are

disrupted by *Rose and Angel* and having their conversations about various things. So the theoretical stuff helps make things clearer.

Being able to analyse culture and how it works is important to me."

The theoretical background of *Rose and Angel*, as with a great deal of Jyanni's writing, is based on philosophy, semiotics and psychoanalysis. One major idea the text deals with is the idea of 'identity'. While society views identity as something one strives to discover to be blissfully happy. Jyanni says this is not the case.

"Our identity is not fixed, it is

fluid, so *Rose and Angel* do not develop any fixed identity. They keep moving through a cultural landscape. There is no fixed narrative, no strict beginning, middle and end.

"I have a bizarre relationship with *Rose and Angel*. I have started talking about them as though they were real."

Rose and Angel, which is to be submitted to the Literary Board for publishing grant consideration, began as the text for a photographic exhibition.

"At some point I consciously decided to continue with it. One day

when I'm tired of them I'll just stop - when I run out of ideas. Jyanni takes her theoretical background mainly from the French feminists - among them, Luce Irigaray and Julia Kristeva.

"The French feminists are not just interested in the question of women within literature, philosophy and linguistics. They tend to work in a very disciplined way, where they can put all those things together.

"They are not exclusively working in feminism. They are reworking philosophy, semiotics and psychology from a feminist point. The French feminists have developed complex theories about writing in general, women's writing in particular. They deconstruct classical literature and the ideas promoted by that literature."

Jyanni has had one of her works, *Kansas City Auto Workers*, published in the United States, and regularly publishes in *Otis Rush*, a South Australia literary magazine.

One line from *Kansas City Auto Workers* that demonstrates Jyanni's irreverent attitudes to the 60s feminist movement is "Jyanni me I stand still a collective forms... Another collective has formed - am I standing still?"

"It's a context that my writing, for me, sits comfortably in. I have never really thought of writing novels... I do not think of myself as a novelist.

"Occasionally an idea will grow from a poem into a series of poems - *Rose and Angel* has reached the size of a novelette."

Although Jyanni lives and works in Australia, she says she has never felt Australian, and that her work does not develop along the lines of 'finding' the great Australian literary work.

"In general I'm not searching for a particular Australianism, although I do not object to people who want to. I have a multi-cultural background, so I have never felt Australian. I have only lived here for half my life.

"I do not know what Australian writing would actually be. I do not think of Australia as a separate place, or that there is a unique Australian culture.

"I think of Australia as a multiple of cultures."

And the feminist impasse?

Feminism does reach points of impasse, but it changes all the time. If feminism worked, it would not have a reason for existing. It would not be necessary.

"There is no way for women to be apart from culture. The women's movement grows up within a culture, so there is no way for it to be apart from it. I think there are still too many areas where sexism is apparent, and you have to keep reminding everyone of this.

"What was said in the 60s and 70s seems very naive now, and being in the middle of something makes it very difficult to know what is happening."

Jyanni believes still that there are directions for feminist literature to go and that there is a range of experimental work developing within feminist writing.

"Women are capable of saying new and different things, but writing it in a very conservative style. They do not often challenge the way in which writing happens.

"But women have started disrupting the conventions of writing as well as raising issues that have to do with women."

URBAN IDIOCY, OR THE COW'S REVENGE

Take too close a look at life in the city, whether it be Adelaide or Athens, New York or Sydney, and it starts to seem pretty silly - or so says American essayist HENRY FAIRLIE.

Between about 3 am and 6 am the life of the city is civil. Occasionally the lone footsteps of someone walking to or from work echo along the sidewalk. All work that has to be done at those hours is useful - in bakeries, for example. Even the newspaper presses stop turning forests into lies.

Now and then a car comes out of the silence and cruises easily through the blinking traffic lights. The natural inhabitants of the city come out from damp basements and cellars. With their pink ears and paws, sleek, well-groomed, their whiskers combed, rats are true city dwellers. Urban life, during the hours when they reign, is urbane.

These rats are social creatures, as you can tell if you look out on the city street during an insomniac night. But after 6 am, the two-legged, daytime creatures of the city begin to stir; and it is they, not the rats, who bring the rat race. You might think that human beings congregate in large cities because they are gregarious. The opposite is true. Urban life today is aggressively individualistic and atomized. Cities are not social places.

The lunacy of modern city life lies first in the fact that most city dwellers who can do so try to live outside the city boundaries. So the two-legged creatures have created suburbs, exurbs, and finally rururbs (rurbs to some).

Disdaining rural life, they try to create simulations of it. No effort is spared to let city dwellers imagine they are living anywhere but in a city: patches of grass in the more modest suburbs, broader spreads in the richer ones further out; prim new trees planted along the streets; at the foot of the larger back yards, a pretense to bosky woodlands.

Black & Decker thrives partly on this basic do-it-yourself rural impulse in urban life.

In this city itself gentrification means two tubs of geraniums outside the front door of a town house that has been prettified to look like a country cottage. The homes, restaurants, and even offices of city dwellers are planted thick with vegetation. Some executives have window boxes inside their high-rise offices; secretaries, among their other chores, must now be horticulturalists.

Commercials on television, aimed primarily at city dwellers, have more themes of the countryside than of urban life. Cars are never seen in a traffic jam, but whiz through bucolic scenery. Lovers are never in tenements, but drift through sylvan glades. Cigarettes come from Marlboro Country. Coors is not manufactured in a computerized brewery, but taken from mountain streams.

The professional people buy second homes in the country as soon as they can afford them, and as early as possible on Friday head out of the city they have created. The New York intellectuals and artists quaintly say they are "going to the country" for the weekend or summer.

City dwellers take the city with them to the country, for they will not live without its pamperings. The main streets of America's small towns, which used to have hardware and dry goods stores, are now strips of boutiques. Old-fashioned barbers become unisex hairdressing salons. The brown rats stay in the

cities because of the filth the humans leave during the day. The rats clean it up at night. Soon the countryside will be just as nourishing to them, as the city dwellers take their filth with them.

The recent dispersal of the urban middle-class population is only the latest development in this now established lunatic pattern.

A bank manager in Chardon, which used to be a gracious market town in Geauga, once explained to me how the city people who came to live there want about five acres of land.

"But they want the five acres for themselves alone, and not for others who come to follow their example, though no one is going to supply the services - electricity, gas, sewerage, water - for a few people living on their five acres. So the place fills up, and soon they've rebuilt the urban life they said they were escaping. What is more, they don't like paying for those services, since the rich come out to escape the high city taxes." They also force up the price of land and old houses, so that the real estate is put beyond the reach of farmers and others who must work there.

Work still gives meaning to rural life, the family, and churches. But in the city today work and home, family and church, are separated. What the office workers do for a living is not part of their home life. At the same time they maintain the pointless frenzy of their work hours in their hours off. They rush from the office to jog, to the gym or the YMCA pool, to work at their play with the same joylessness.

In the suburbs there is only an artificial community life - look at the notice board of community activities in a new satellite town like Reston, outside Washington. They breathlessly exhort the resident to a variety of boring activities - amateur theatricals, earnest lectures by officers of the United Nations Association sing-songs - a Tupperware community culture as artificial as the "lake" in the supposed centre of the town. These upright citizens of Reston were amazed one day when they found that their bored children were as hooked on drugs as those in any ghetto.

Even though the offices of today's businesses in the city are themselves moving out to the suburbs, this does not necessarily bring the workers back closer to their workplace. It merely means that to the rush-hour traffic into the city there is now added a rush-hour traffic out to the suburbs in the morning, and back around and across the city in the evening. As the farmer walks down to his farm in the morning, the city dweller is dressing for the first idiosyncrasy of his day, which he not only accepts but even seeks - the journey to work.

This takes two forms: solitary confinement in one's own car, or the discomfort of extreme overcrowding on public transport. Both produce angst. There are no more grim faces than those of the single drivers we pedestrians can glimpse at the stoplights during the rush hour. It is hard to know why they are so impatient in the morning to get to their useless and wearisome employments; but then in the evening, when one would have thought they would be relaxed, they are even more frenetic.

Prisoners in boxes on wheels, they



do not dare wonder why they do it. If they take to public transit, there may still be the ritual of the wife driving the breadwinner to the subway stations, and meeting him in the evening. Life in the suburbs and exurbs has become a bondage to the hours of journeying.

The car, of course, is not a vehicle suitable to the city. The problems of traffic in the city, over which urban planners have wracked their brains for years, could be simply eliminated if private cars were banned, or if a swinging tax were levied on those who drive into the city alone.

On the bus or subway each morning and evening other urban dwellers endure the indignity of being crushed into unwelcome proximity with strangers whom they have no wish to communicate with except in terms of abuse, rancor, and sometimes violent hostility. The wonder is not that there is an occasional shooting on public transit, but that shootings are not daily occurrences. The crushing of people together on the subway can have unintended results.

One of my memories is of being on a London tube at rush hour in my younger days, pressed against a young woman who was with her

boyfriend. To my surprise, though not unwelcome, her hand slipped into mine. It squeezed. Mine squeezed back. Her expression when they got out at Leicester Square, and she found she'd been holding my hand, and even had begun pulling me off the train, has not been easy to forget in 35 years. But generally even eye contact on public transport is treated as an act of aggression or at least harassment. This primary urban activity of getting to and from work has other curious features. As every Englishman visiting America for the first time remarks, the smell of deodorants on a crowded bus or subway in the morning is overpowering. Even the stale smell of the human body would be preferable. It must account for the glazed looks - perhaps all deodorants contain a gas introduced by the employers to numb the urban office workers to the fatuity of their labors.

But whether they have come by car or public transit, the urban office workers must continue their journey even after they have gotten to the city. They then must travel in one of the banks of elevators that often run the height of three city blocks or more. Once again they are herded into confined spaces. City people are so used to moving in

herds that they even fight to cram themselves into the elevators, as they do into buses or subway cars, as if it mattered that they might get to their pointless occupations a minute later. The odd thing about the elevators themselves is that there are no fares. Office elevators are public transit, free to anyone who needs to use them - but there's no such thing as a free elevator ride, as the president will tell you. Banks of elevators occupy large areas of valuable city land on every floor. This and the cost of running and maintaining them is written into the rents paid by the employers. If the urban workers had not been reduced to a docile herd, they would demand that the employers who expect them to get to work subsidize all the public transport into the city, while leaving those who bring their rooms on wheels to pay for themselves.

In the modern office building in the city there are windows that don't open. This is perhaps the most symbolic lunacy of all. Outdoors is something you can look at through glass but not touch or hear. These windows are a scandal because they endanger the lives of office workers in case of fire. But no less grievous, even on the fairest spring or fall day the workers cannot put their head

outside. The employers do not mind this, may have even conspired with the developers to dream up such an inflection, because the call of spring or fall would distract their employees.

Thus it's not surprising that the urban worker has no knowledge of the seasons. He is aware simply that in some months there is air conditioning, and in others through the same vents comes fetid central heating. Even outside at home in the suburbs the city dwellers may know that sometimes it's hot, and sometimes cold, but no true sense of the rhythms of the seasons is to be had from a lawn in the back yard and a few spindly trees struggling to survive.

City dwellers can now eat the vegetables of their choice at almost any time of the year - always with the proviso that they will never taste a fresh vegetable, even though the best supermarkets have various ways to touch them up. Anyone who has not eaten peas picked that morning has never tasted a pea. The simple fact is that some frozen vegetables (frozen within hours of being picked) are fresher than the alleged fresh vegetables on the produce counter of the supermarkets.

The suburbanite again struggles to

simulate the blessings of rural life by maintaining a vegetable patch in the back yard. The main consequence of this melancholy pursuit comes in high summer, when office workers bring in their homegrown tomatoes to share with their colleagues, ill-coloured, lump-faced objects with scars all over them, since they have not been staked correctly.

The city dweller reels from unreality to unreality through each day, always trying to recover the rural life that has been surrendered for the city lights. (City life, it is worth noticing, has produced almost no proverbs. How could it when proverbs - a rolling stone gathers no moss, and so on - are a distillation from a sane existence?) No city dweller, even in the suburbs, knows the wonder of a pitch-dark country lane at night. Nor does he naturally get any exercise from his work. When jogging and other childish pursuits began to exercise the unused bodies of city dwellers, two sensible doctors (a breed that has almost died with the general practitioner) said that city workers could get their exercise better in more natural ways. They could begin by walking upstairs to their office floors instead of using the elevators.

Every European points out that Americans are the most round-

shouldered people in the world. Few of them carry themselves with an upright stance, although a correct stance and gait is the first pre-condition of letting your lungs breathe naturally and deeply. Electric typewriters cut down the amount of physical exertion needed to hit the keys; the buttons on a word processor need even less effort, as you can tell from the posture of those who use them. They might as well be in armchairs. They rush out to jog or otherwise fondle their leisure to try to repair the damage done during the day.

Dieting is an urban obsession. Country dwellers eat what they please, and work it off in useful physical employments, and in the open air, cold or hot, rainy or sunny. Mailmen are the healthiest city workers. When was your mailman last ill for a day? If one reads the huge menus that formed a normal diet in the 19th century, you realize that even the city dwellers could dispatch these gargantuan repasts because they still shared many of the benefits of rural life. They rode horseback to work or to Parliament even in the coldest weather, and nothing jolts and enlivens the liver more than riding. Homes were cold in the winter, except in the immediate vicinity of

the hearth or stove. Cold has a way of eating up excess fat. No wonder dieting is necessary in a cosseted life in which the body is forced to do natural heavy work.

Everything in urban life is an effort either to simulate rural life or to compensate for its loss by artificial means. The greatest robbery from the country in recent years has of course been Levi's, which any self-respecting farmer or farm worker is almost ashamed to wear nowadays. It was when Saks Fifth Avenue began advocating designer jeans years ago that the ultimate urban parody of rural life was reached.

The chic foods of the city have to be called health foods, which would seem a tautology in the country. And insofar as there used to be entertainments in the city that enticed, these can now be enjoyed more than sufficiently on VCRs and stereos.

It is from this day-to-day existence of unreality, pretense, and idiocy that the city people, slumping along their streets even when scurrying, never looking up at their buildings, far less the sky, have the insolence to disdain and mock the useful and rewarding life of the country people who support them.

Reprinted from *The New Republic*

Things Jessica Lange doesn't say

In romantic Hollywood flicks, there are some things they don't say about the perils of life on the land. JEFFREY L. PASLEY says they add up to The Idiocy of Rural Life.

The idea that people still farm for a living today is an alien and yet somehow romantic one, redolent of grandparents and "Little House on the Prairie".

A recent *New York Times* poll reported that 58 per cent of Americans believe that "farm life is more honest and moral than elsewhere", and 67 per cent think that "farmers have closer ties to their families than elsewhere". Images of rural life dominate the "Americana" that passes for tradition in the United States.

I grew up outside Topeka, Kansas, attended a rural high school that had an Ag-Science building but no auditorium, and graduated from a college in the Minnesota farm country. In my experience, the standard image of the farmer has more to do with urban romanticism than with reality.

Yet when the farm crisis hit the nation's front pages and movie screens, the "family farm" captured the national imagination. Journalists suddenly found the stuff of Greek tragedy in Ames, Iowa: "Beauty is a cruel mask," wrote Paul Hendrickson of the *Washington Post*, "when the earth rolls right up to the edge of the interstate, freshly turned. When the rosebud trees are bleeding into pinks and magentas. When the evening rain is soft as lanolin." And so on.

Farmers are just like everyone else. They want to make money and live better than their parents did - and better than their neighbours, if possible. Urbanites often confuse the folksy ways of some farmers with an indifference to material wealth and the refinements that it brings.

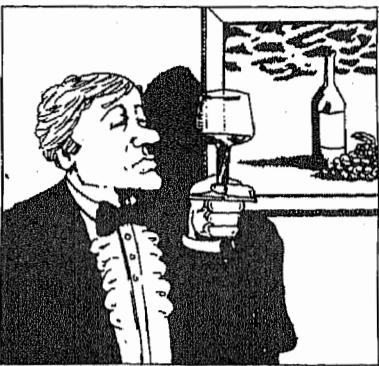
The difference between farmers and city-dwellers lies not in a different attitude toward money, but in different choices about what to spend it on. City lawyers want to make money to buy a BMW and a vacation in Paris. The average farmer may prefer a big pick-up truck with floodlights on top and a motor home he can use in his holidays. Indeed, the young farmers who are in the expanding today got that way by exploiting their operations too quickly in the 1970s. Farmers aren't uniquely greedy, just ambitious like any other businessmen.

How, then, did American family farmers become in Harkin's words, "the most efficient and productive in the world"? Family farmers can keep labor costs very low because the family provides the bulk of the labor. Family farms operate under vastly different labor standards than the rest of industry. "Child labor laws do not apply to family farms because family farms must have child labor to survive," wrote Minnesota politician and family farm attorney Darrel McKelvey.

"Twenty or thirty years ago farm families commonly had ten or more children. [With automation] today five or six is a more common size."

From a very early age, family farm children participate in every phase of the operation, from work with

The wine drinkers' guide to the key tasting terms



WINE

Ben Vagnerelli

Last week we were looking at some of the basic considerations in the sensory evaluation and appreciation of wines. While an individual can quickly decide for themselves what they like and what they don't, the next step is to communicate *why* they have made that decision, or more particularly, what interpretations of the characteristics of wine flavour and aroma they have made. For the new-comer, this means being confronted by a confusing array of descriptive classifications and this week we offer an explanation of a short list of the more commonly encountered terminology.

When we talk of the appearance of a wine, the word 'straw' is often used. It is supposed to mean a light green/yellow. 'Pale', 'mid' and 'deep' refers to the colour intensity.

Concerning the aroma of wines, there is no doubt that many individual characteristics can be likened to common fruit or vegetable flavours.

For example, distinct Sauvignon

Blanc for Fumie-style any white is often classified as 'herbaceous', 'grassy' and 'asparagus'. If you happen to get your lips around such a wine it will not taste like fermented sweet grapes, but have a distinctive vegetative taste which the above terms are meant to describe.

Any decent New Zealand Sauvignon Blanc or Australian Sauvignon Blanc wines from the Coonawarra, Yarra Valley or Rutherglen have this distinct character - that is, wines from grapes grown in 'cool climates'; at least, climates cooler than, say, the Barossa Valley, the Riverland or McLaren Vale.

Other descriptive words for aroma or flavour include 'flowery' or 'floral', which are the opposite of grassy and herbaceous, referring to the truly aromatic or floral aromas of grape types like Traminers or light muscats.

'Mousey' is an undesirable flavour resulting from bacterial growth in sweet dessert and table wines. It is most evident after the wine leaves the mouth.

'Nutty' is the characteristic pungent flavour of sherry due in part to wood age and the presence of acetaldehyde. It is distinct from 'woody' - which is the presence of an aromatic aroma, a tannin taste and sometimes the astringent finishing flavour of oak. Oak is the only wood seriously used for the storage and maturation of wines.

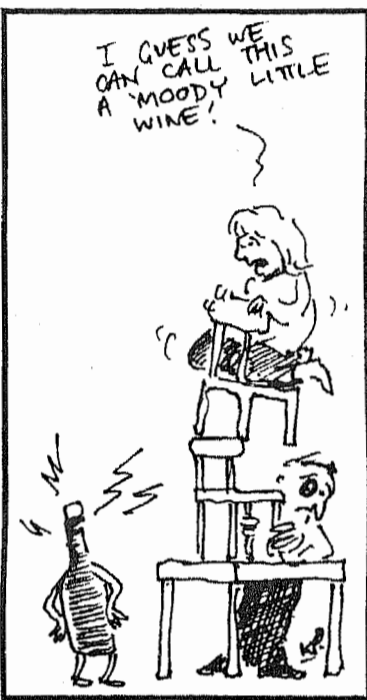
'Rancio' is a classification which is hard to describe. It is essentially the distinctive odour and flavour of old oxidised dessert wines and is tasted on the top and towards the back of the tongue. Rancio comes from prolonged wood storage, and can be signalled in the appearance of wines that have become brown and

caramelised but with distinctive green edges.

V.A. is short for volatile acids and usually refers to a mixture of acetic acid and ethyl acetate reminiscent of vinegar.

The legal limit for acetic acid in wine is 1.3 grams per litre. In some bottle-aged wines, it is often those types of aromas found upon first opening and which dissipate with 'breathing'. V.A. is also found with more persistence in sticky sweet white wines.

Any questions or specific requests about wine information will be gratefully received C/- The Editors, On Dit, Adelaide University.



U.K on the cheap



TRAVEL NOTES

Al Grous

In a long line of travel goodies, Al the travel man now brings you the latest development; a package to London, including your airfare, 21 days car hire, and free accommodation! Impressed? Read on.

LONDON FLY/DRIVE PACKAGE

The following package is valid for low season, in October/November, and in January/February. It is based on twin share, on a per person basis.

This Fly/Drive deal comprises of 21 days car hire in a Ford Fiesta, your return airfares to London with Singapore Airlines, and 'free' accommodation at around 200 selected hotels in the UK. The hotels are spread out across England, Scotland and Wales, and the only thing that you have to pay is a modest charge for your breakfast and dinner once you arrive at your hotel. You also have the option of stopovers in

Singapore, which you can take advantage of in breaking up the monotony of the long flight.

A directory, "Out and About Hotel Booklet", is available detailing the hotels that you can stay at in the UK, and the incidental charges involved with each one. This guide is an invaluable aid for planning a successful trip, and should be picked up prior to departure.

The most remarkable aspect of this package however is its price. Through Travel House in the city, you can pick this package up for \$1,916 which if you look around you will realise that is not only an amazing price, but it is generally less than the return airfare to the UK, flying on any of the better airlines. In rising airfares, this deal would probably represent one of the best values of the year with respect to an "all round" UK holiday.

Your car for the driving part of the trip is a Ford Fiesta, a zippy little four cylinder beast which should save you some hard earned pounds in Europe's inflated petrol prices. Included are unlimited kilometres, statutory insurance, and local VAT (the local tax, at 15%). You can take out optional insurance if you so wish. There are other cars available, and these require a supplementary fee on a per person basis if you wish something bigger, or different to the Fiesta.

So there it is, all round a pretty amazing package, particularly the price. As usual, Travel House have managed to do something a little extra for us, and this Fly/Drive package in particular has turned out to be one of the most popular ever introduced. If you are thinking of going to the UK, seriously think about a Fly/Drive package: you

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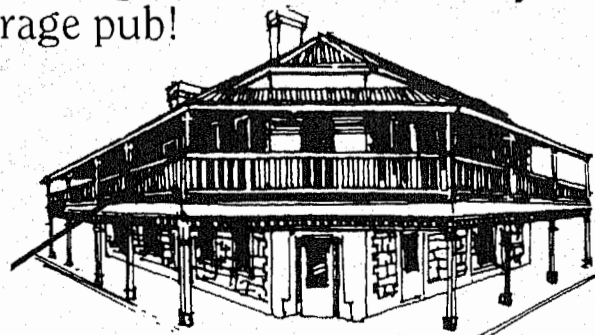


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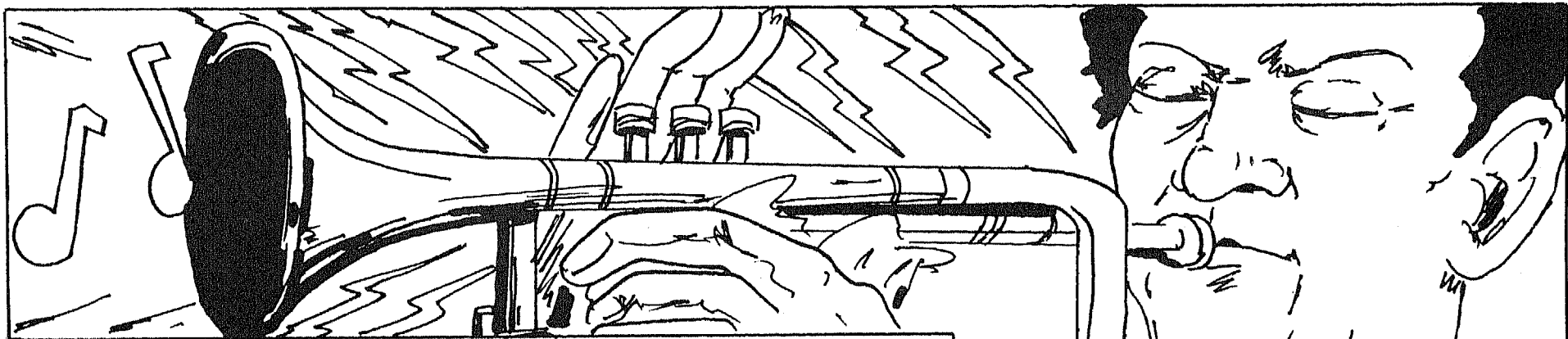
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THE JOINT IS JUMPIN'



Elitist and once the province of the older set, jazz is changing its profile. RICHARD OGIER reports.

THE LOCAL SCENE

Jazz, as minority music, is acutely sensitive to the eternally shifting fads of fashion, fading from view one decade, lurching back in favour the next. In the '60s it was in. The unfettered approach of Free Jazz matched the turbulence of the period and the civil rights and black liberation struggles in the US.

In the '70s - the so-called Me Decade - solo recordings flourished, yet, jazz was out with everyone but the long-haired college crowd, which was attracted by the brouhaha surrounding jazz-rock.

Today, of course, jazz is in again for reasons that are not hard to work out.

Most '80s pop, at least the stuff commercial radio allows one to hear, is studio-bred slurrp for teeny boppers and yuppies.

The current vogue for remodelling the chart-busting gold nuggets of yesteryear (usually from the '60s) frequently yields a product entirely less appealing than the original.

People with a yen for something more emotionally satisfying are looking for alternatives, and many are turning to jazz.

Some signs...Melbourne crooner Vince Jones selling out every time he hits town, his velvety tones are regularly heard amid a block of mainstream rock on SA FM...so too James Morrison, the talented multi-instrumentalist is always a sure bet to draw a big audience...Jazz Sunday, there's as many as ten jazz groups of various strains playing around Adelaide on Sunday afternoons to good crowds...risk-taking nightspot Club Foote has chanced its arm with good results in featuring a handful of new jazz and jazz-related acts.

Jazz seemed to reach an all time high in the period from about late last year to, say, March-April. As well as local appearances by international stars such as young colossus of the saxophone Courtney Pine, local bands The Barry Dugan Quartet and electric funk act Switzerland cropped up. They packed 'em in, imbuing the local scene with a new vitality and freshness.

Much to the surprise of some of Adelaide's stuffier arts critics, the jazz lights of this year's Arts Festival were highlights.

Black American singer, Sarah Vaughan, gave the sort of performance that goes beyond artistic labels and dissolves the often ravine-like barriers which divide the followers of different music-arts.

How could any art-form with minority appeal (we're talking about approximately 2 per cent of the record buying public) continue to burgeon apace? Surely the jazz bubble would burst, like a hit-record its fortunes eventually declining.

Not so. According to SA jazz co-ordinator, Peter Thurmer, jazz has secured a long-term place with a wider audience because it's found a cultural niche. At the moment, the often scruffy, pub-based rock scene is on the outer with much of the arts-going public - especially those with the money.

"I guess it's that horrible word, Yuppie," he says. "People concerned with fashion, who are reasonably well-heeled, want something fresh and stylish."

"In a sense, rock has burnt itself out in that its down-market qualities have less sway, it's more fashionable to be up-market and that's the image jazz has."

Times change. Not so long ago the stereotypical jazz man was a strange animal, with his own lingo, very much detached and removed from the cultural mainstream. Iconoclastic, tucked away in some dingy, little club, he played only to a select band of followers, his improvisations went for 20 minutes, maybe half an hour and the sweat covered his forehead.

It's not often you see the likes of the Jones boy build up a sweat. If ever Jones' music generates any real energy - when Vince is in the background - it happens only within strictly defined limits. The keynote is control. The drive is not raw creativity, but the will to tailor music to a perceived market - with one eye in the general viscosity of the cash register.

Vince Jones plays the PR game better than most. He probably best embodies the new-age, market-conscious Australian jazz man; intelligent, smooth, image-sensitive, garbed usually in loose-fitting black suits, he rolls out songs like

some hip preacher verbalising a new religion.

Adelaide nightspot Club Foote is significant here. Traditionally, club and venue owners have turned to jazz only when support for their outlet was flagging - jazz as a last-ditch attempt to rescue a night-spot's waning fortunes. And when it didn't work, jazz got the blame.

Club Foote have had the courage to present new and unknown contemporary groups and put publicity dollars behind them. They've provided another much-needed venue for acts like Vince Jones who only really had the Space Cabaret as an appropriate venue prior to Club Foote's new-found jazz interest.

This has helped to create an atmosphere. Club Foote has made a name for itself for featuring music heard little elsewhere.

According to Thurmer, the Foote has given several local outfits their first major gigs; bands like *Take That*, *Angry Penguins* and the *Groove Merchants*.

There are signs of jazz in SA also if we turn to look at record releases. Following albums last year by local identities, pianist Dave Dallwitz, composer Tony Brotherick and SACAE jazz choir *The Adelaide Connection*, last week marked the launch at Club Foote of three LPs by local combinations - pianist Andy Vance and saxophonist Andy Sugg (*Perspex*), Mangorama (*Shifting Sands*) and a compilation (*Southern Spectrum*), showcasing several SA groups including the Bruce Gray Edition and Schmoie and Co.

Among the musicians, the latter features saxophone player, Sylvan Elhay Schmoie and pianist Ted Nettelbeck, two of Adelaide's best and best-known players for more than 20 years.

Schmoie and Nettelbeck are senior academics at Adelaide University, Schmoie in the Department of Computer Science and Nettelbeck in Psychology.

Next month, legendary trumpeter Dizzy Gillespie and UK sensation Courtney Pine will make return visits to Australia. Pine's tumultuous saxophone made his Adelaide gig last December one of the most exciting ever staged in SA.

West Indian pianist, Monty Alexander, is also a possibility to tour before the end of the year.

For jazz in SA, the days ahead look good.

Turn to page 12 for a layperson's guide to 20 classic albums of modern jazz.

BORN: THE JAZZ PIZZAZZ

Once upon a time - in this case, around the turn of the century - an art-form was born, a by-product of the seedy, late-night morality of New Orleans.

Its origins lay in the Black Heart of Africa, transplanted and nurtured in the blood-stained cotton fields of America's Deep South.

By the time the *New York Times* used the word "Jazz" in 1916, the new music had generated a cult following among the music-wise of New York - shoe-box shaped clubs along New York's 52nd Street featured jazz performers nightly.

At first, jazz was a democratic music in which everyone soloed at once. But as it grew, its roles separated, a soloist taking the lead while the others took the rhythm or withdrew.

And then the Swing age struck - rising like the Phoenix from the ashes of depression, white business saw the money-spinning potential of white big bands and pitched them at the heartland of middle America.

The new religion caught on. Band leaders like Benny Goodman, Dorsey and Glen Miller became household names while the black founders remained resoundingly ignored. The resentment this caused helped unleash the Bebop revolution, with its new-found existentialist attitudes towards playing.

The edict of the beret-modelling Bebopers was simple: no singin', no dancin', no "Uncle Tommin'". At the core of the movement lay a conscious rejection of the age-old white concept of blacks as happy-go-lucky, novelty-act performers.

The music was as iconoclastic as the social conviction. Against the harmonically orthodox Swing-age music, Bebop was frenetic and difficult to comprehend - at the time, conservative musicians and critics couldn't even recognise the new

developments as music.

Bebop was the brain-child of multi-genius, Charlie "Bird" Parker. Hanging out with his regular playing partner, trumpeter Dizzy Gillespie, alto saxist Parker introduced a harmonic language that became, as the big bands died, the dominant mode, lasting well into the late fifties in the form of hard bop, a muscular and marginally less-frantic variant.

Meanwhile, for many musicians, the temperature of jazz cooled. Cool jazz patronage among middle-class college kids on the United States West coast gave popularisers of the form - notably, pianist Dave Brubeck - record sales comparable to rock. For the first time jazz won some measure of recognition among the arts intelligensia and jazz studies courses began to appear at American colleges and universities.

But, for many black players, the music was losing its urgency. Movements towards the atonal experiments of 20th century "serious music" began to surface, and when Texan born altoist Ornette Coleman arrived on the scene, the tendency emerged in a major way.

Free jazz coincided with the black civil rights and liberation movements of the '60s, a violent eruption of the anger and black consciousness that had long been bubbling. And the music mirrored the social chaos (the social chaos, the music) - saxophonist Archie Shepp actually described his notes as "bullets".

As the politics of that period cooled so did the temperature of jazz. Solo recordings suddenly became fashionable - mostly on the ECM label - which fitted well with the mood of the '70s, the so-called Me Decade.

But there were other trends - a

Twenty of the top albums

by Richard Ogier

So you think you're interested in jazz but you don't know where to start. You wander into a record shop and under the section marked "John Coltrane" there are a dozen or more titles. Mystified, you close your eyes and pick out *Sun Ship*, take it home and place it on the turntable - only to be confronted by a cacophonous barrage that sends the cat, and you, diving for cover.

So what is wrong with this John Coltrane character about whom you've heard so much? Nothing. You just started with the wrong record, that's all.

In an attempt to help the keen novice build a skeleton collection, here is *Limelight's* guide to 20 classics of modern jazz, featuring all the major figures and the styles with which they're associated.

Note: the history of jazz is so rich and varied the guide must, by definition, be a hugely incomplete one.

• **CHARLIE PARKER & DIZZY GILLESPIE:** *Bird and Diz*. When alto genius Charlie "Bird" Parker gobbled the worm with trumpeter Dizzy Gillespie in the early forties, the world changed. This captures them in top-notch form in '45, the revolution now squarely in place.

• **CHARLIE PARKER:** *The Greatest Jazz Concert Ever*. Parker and Gillespie again, this time in 1953, with a stellar rhythm section - the Bebop equivalent of Elvis. The Beatles and Dylan jamming together.

• **MILES DAVIS:** *Porgy and Bess*. If the title 'living legend' were a limited issue, trumpeter Miles Davis would be at the head of the cue. He's been in on the ground floor of almost every development in jazz since the forties. This is Miles



in exquisite touch, filling out Gil Evans' orchestral setting.

• **MILES DAVIS:** *Kind Of Blue*. The litmus test - if you don't like this you don't like jazz, period. Miles straddles more styles than any other jazz musician. This moody, quietly intense music is the epitome of late fifties cool - for hard-bop hear *Four And More*, for jazz-rock, *In A Silent Way*, for funk, *Decoy*.

• **THELONIOUS MONK:** *It's Monk's Time*. Monk's music is as wonderfully idiosyncratic as his name. He took hold of bebop piano and made it all splintery and spiky, turning it into, well, Monk. The above features his famous quartet with saxophonist Charlie Rouse, but you can't go wrong with any of the well-packaged double albums on Milestone.

• **BILLEVANS:** *Portrait In Jazz*. Few have put this much depth and beauty into artistic quietude. The pastel-shaded harmonies pianist Evans brought to jazz made him one of the premier stylists of the '60s, and the dominant pianist.

• **CANNONBALL ADDERLEY:** *Somethin' Else*. A sweeter

saxophone was never heard. Altoist Cannonball took over where Parker left off and then added some. Here, his syrupy phrasing is perfection.

• **CHARLIE MINGUS:** *Mingus Ah-Um*. Mingus reintroduced the New Orleans concept of everyone soloing at once. Gospel and blues and melancholy hues make this one of the bassist/composer's most raggedly ecstatic sets. And it's funny.

• **SONNY ROLLINS:** *Saxophone Colossus*. The Colossus isn't buried beneath the Aegean, it's alive and living - and RICH - in New York. Rollins is the biggest, fattest tenor sound in jazz history and here he is at his best.

• **JOHN COLTRANE:** *My Favorite Things*. Coltrane's art, like Picasso's, Stravinsky's and John Lennon's, was a constantly changing one. The above is Trane a few short years post-Miles, with his classic early '60s quartet.

• **JOHN COLTRANE:** *A Love Supreme*. When Trane found God he made some of his deepest, most spiritual music. This is the quintessence of the early '60s quartet. The later stuff (about '65-'67 and all on Impulse, re-released as Jasmine) requires a strong stomach.

• **MAX ROACH:** *We Insist! Freedom Now Suite*. Jazz went militant when black activist Max Roach drummed out this classic, with Afro-percussion and the soaring voice of Abbey Lincoln. Max got a start in life as Bird Parker's favourite drummer.

• **ERIC DOLPHY:** *Out To Lunch*. OUT indeed. Wildman Dolphy pushed jazz towards freedom on alto sax, bass clarinet and flute - jazz at the outer limits of conventional tonality.

• **ORNETTE COLEMAN:** *The Shape Of Jazz To Come*. What a prophetic title! Freedom arrived when alto saxist Coleman blew away the barlines for a more unfettered approach. The earlier, '50s Coleman, is more accessible, even "straight" by comparison.

• **DON CHERRY:** *Brown Rice*. Indian, Balinese, jazz and funk - trumpeter Cherry exemplified jazz's flowering into World Music in the '70s.

• **McCOY TYNER:** *Trident*. Coltrane's pianist carried his late employer's torch to dazzling effect through the seventies. The early to mid-'70s stuff on Milestone is the best.

• **HERBIE HANCOCK:** *V.S.O.P.* An alumni of Miles Davis, pianist Hancock moved from the master's classic '60s quintet into fusion and emerged the other side. The above maps out his travels through the '70s in the form of three bands and four knock-out sides.

• **WEATHER REPORT:** *Heavy Weather*. Probably the most lauded jazz-rock ensemble, defunct as of '86. Purists don't even call this jazz but who cares? Electro-acoustic "head-trips" for the mind and body.

• **WYNTON MARSALIS:** *Think Of One*. Marsalis is the largely industry-appointed bellwether of jazz in the late '80s, but the image-consciousness helps: a confident young black man, with uncompromising ideals, immaculately groomed.

• **ART ENSEMBLE OF CHICAGO:** *Full force*. As close as you can get to stylistic originality in jazz today - absorbing the freedom of the '60s but re-examining jazz history, with a little '80s pop thrown in.

From page 11

Jazz styles



handful of radicals led by Miles Davis dabbled in rock, itself at an all-time low ebb after the spirit of Woodstock was shattered by the Rolling Stones concert stabbings at Altamont. (Don McLean's classic "American Pie" referred to "the day the music died"). But when Miles Davis released *Bitches Brew* to resounding critical and public acclaim in 1970, the walls of jazz's snooty corridors came down - jazz-rock was born.

Similarly, the boundaries between jazz and the music of various ethnic cultures became blurred - jazz flowered into World Music.

Today, like rock, film and fashion, jazz has been swallowed by what Sociologists have called the "Re-generation" - the styles of yesterday renewed and reinterpreted through a melange of contemporary influences. Jazz has reached the post-modern era. Almost any period of modern jazz can now be called contemporary.



South Australian College of Advanced Education

GRADUATE DIPLOMA IN EDUCATION (Secondary)

The Graduate Diploma in Education (Secondary) is designed to educate prospective secondary school teachers. The course involves one year of full-time study at the South Australian College of Advanced Education - City Campus. The entry requirement is an appropriate degree or diploma from a recognised higher education institution.

Each student is required to study the methodology of at least two teaching areas from the following:

- | | |
|---|---|
| <input type="checkbox"/> Accounting | <input type="checkbox"/> Modern Languages: |
| <input type="checkbox"/> Agricultural Science | <input type="checkbox"/> — Chinese |
| <input type="checkbox"/> Biology | <input type="checkbox"/> — French |
| <input type="checkbox"/> Chemistry | <input type="checkbox"/> — German |
| <input type="checkbox"/> Computing Education | <input type="checkbox"/> — Indonesian |
| <input type="checkbox"/> Dance | <input type="checkbox"/> — Italian |
| <input type="checkbox"/> Drama | <input type="checkbox"/> — Japanese |
| <input type="checkbox"/> Economics | <input type="checkbox"/> — Spanish |
| <input type="checkbox"/> English | <input type="checkbox"/> — Vietnamese |
| <input type="checkbox"/> Geography | <input type="checkbox"/> Physics |
| <input type="checkbox"/> Geology | <input type="checkbox"/> Religious Education |
| <input type="checkbox"/> History | <input type="checkbox"/> Science |
| <input type="checkbox"/> Mathematics 1 and 2 | <input type="checkbox"/> Secretarial Studies |
| <input type="checkbox"/> Music 1 and 2 | <input type="checkbox"/> Social Science |
| | <input type="checkbox"/> School Librarianship |

Students should note that the availability of methodologies depends on teacher supply and demand projections, staff availability and sufficient student demand, to ensure the viability of classes.

The course includes thirteen weeks of teaching in both primary and secondary schools, and participating in a laboratory school at the College.

FURTHER INFORMATION

For further information on the Graduate Diploma in Education (Secondary) please post this coupon to the Student Information Centre, 46 Kintore Avenue, Adelaide SA 5000.

Telephone (08) 223 6170.

NAME:

ADDRESS:

Post Code

The closing date for applications is 13 October, 1988. After this date, a late fee will apply.

THE COLLEGE IS COMMITTED TO A POLICY OF AFFIRMATIVE ACTION IN EDUCATION.

Rural idiocy

From page 9

dangerous heavy equipment to close contact with carcinogenic chemicals and disease-carrying animals. In numerous farm areas, so many children are taken out of school at harvest time that the schools officially close until the harvest is finished. Practices that would be outrageous at a textile mill suddenly become all warm and cuddly when they appear on the family farm.

Family farmers also achieve efficiency through a draconian work schedule that no self-respecting union would allow. "The farm family does physically demanding and highly stressful work at least 14 hours a day (often at least 18 hours a day during a harvest season), seven days a week, 365 days a year without a scheduled vacation or weekends off," wrote McKigney. Psychologist Peter Keller, past president of the Association for Rural Mental Health, pointed out that many farmers are permanently tied to their farms. A dairy farmer, for instance, cannot just take off for a two-week vacation and not milk his cows. "Farmers lose perspective on the other things in life," said Keller. "The farm literally consumes them."

But what about the benefits of good-old-fashioned-lemonade values and the supportive friendliness of a rural community? Though hard data is difficult to come by, many small towns appear to suffer from teenage pregnancy, alcoholism, and other social maladies at rates that are higher than average.

One New England study showed relatively high suicide rates among farmers during a period antedating the farm crisis. And rural communities haven't always stood by their financially troubled members.

The usual lesson gleaned from the facts of farm life is that there is

nothing wrong with the family farm that higher commodity prices won't solve. Yet farm programs have come and farm programs have gone, and still farmers (and especially farmer's children) have left, for the simple reason that life is usually better off the farm. "It is a way of life, but so was the village blacksmith," says economist William H. Peterson. The urban "wage-slave" worker, for all his lack of "independence" and supposed alienation from his work, has some decided advantages over the rural yeoman. He has the security of a regular income, and definite hours set aside for his leisure. More often than not, the law guarantees the non-farmer a safe place to work, and protects him from the whims of his employer. The urban wage-earner has daily contact with a wide variety of other people, and access to cultural events and decent public services.

I saw the movie *Country* on a rainy Monday night in Topeka. Two farmers and their wives and a group of teenage girls were the only other people in the theatre. The farmers complained loudly throughout the first hour of the film, and then left, shaking their heads in disgust. The girls sat through the final credits, sniffing at the plight of Sam Shepard and Jessica Lange. At a farm protest rally in Minnesota, I heard a song that went like this:

Now some folks say
There ain't no hell
But they don't farm
So they can't tell

We should take the singer at his word. Tyrants from Stalin to Mao to Pol Pot have subjugated their populations by forcing them to "stay on the land". Given the conditions of life on the family farm, if ITT or Chevron or Tenneco really does try to force some family farmers off their land, they might well be doing them a favour.

A fun time with serious music

Rock band Crash Politics is not as politically aware as its name might imply, but it's one of Australia's up and coming groups. MAT GIBSON spoke to members Ross Fornell and Andrew Reefman.

A good rock'n'roll band is born, and survives, as a group of musicians who simply enjoy playing together and creating music. *Crash Politics* are no exception. For its members rock is not a vehicle for ideas or a means to search for a meaning in human existence, but one of life's satisfying and complex pleasures.

Their name, for instance, from which has arisen a good deal of undeserved interest, has nothing at all to do with conventional politics or destruction.

When trying to think of a good name they happened to be passing the Houses of Parliament, hence Politics. And Crash just seemed to have a good ring to it.

So *Crash Politics*, for what a name's worth, was born.

Similarly with song writing, they rarely set out to achieve a certain ambient effect or write in a particular style.

"Song writing is basically an enjoyment process. One person may have a tune or something and we all write our own parts for it.

"We build up a song which will often go through changes as a result ... but it's always good fun and that's important. No one person writes all the material and were fairly prolific. It all comes pretty easy for us."

This helps to create their particular style of pop keyboards clashing against a wall of crunching guitars for a music that is best described as walking a thin line between commercial pop and alternative status: punchy, aggressive but often harmonious.

An unusual mix that they claim derives partly from their multitude of influences.

"We have a great influence from British music. Not just the *Led Zepelin's* but others too.

"And a great many other musics besides, like jazz, Sly and Robbie, and on to Vivaldi... Not that we consciously attempt to weave Vivaldian



Crash Politics - love performing together

passages into the music, but there's the feeling there... often it's something subtle like the chord progression or something."

Their debut album, *Mothers Intention*, is released this week and shows a good breadth of song writing quality. The band vary tempo and style just enough to avoid any real repetition. More importantly, they feel it "successfully matches our live feel, as much as any album could".

Which is a difficult trick to pull off as they describe the live shows as "very energetic".

"We love performing together. It's the main thing really."

So if you're interested in an Australian rock band that plays slightly hard-edged music and promise an energetic performance, you could do well to see *Crash Politics* in action. They play Adelaide in late October.

THE MONA LISA'S SISTER

Graham Parker

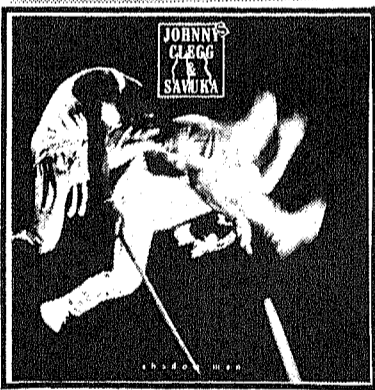
Liberation

by Andrew Marshall

Two tracks already getting airplay from *Mona Lisa's Sister*, *Get started* and *Under the Mask of Happiness* are well representative of Graham Parker's return - cool, competent rock, casting a cynical eye over life and concentrating on harsh realities.

Graham Parker's strength lies in a powerful, angular delivery of consistent, if sometimes self-indulgent, songs. His weakness is a preoccupation with recapturing the heady highs of his 1970s form of Squeezing Out the Spaks, classic angry young man rock.

This preoccupation is superficially masked by the injection of reggae (notably on *The Girl Isn't Ready*), but Parker doesn't appear to have the ability to progress like his more successful contemporaries (Elvis Costello, among others).



SHADOW MAN

Johnny Clegg and Savuka
EMI

by Mat Gibson

The first step in Clegg's musical rejuvenation has taken place. *Shadow Man* is a return to the quality of songwriting which he lost touch with after Spho Mchunu left *Juluka* and it became Johnny Clegg and Savuka.

Mchunu was always the foil to Clegg's pop leanings, helping to infuse the vibrant traditional African rhythms and harmonics which made *Juluka's* music so powerful.

Shadow Man is the return to form after *Third World Child* with its overbearing synthesizer melodies. Sweet, lyrical guitars, swirling organs and accordians and plenty of Zulu choruses overshadow the everpresent synth tunes, which do not suit Clegg's songs nor his slightly raspy voice.

Unfortunately, still absent are the endearing Zulu jive guitar intros that enlivened so many of the earlier songs.

However, this is still a great album, with enough energy and catchy tunefulness to make it very widely accessible, and ten clever and thoughtful songs typically reflecting South Africa's physical beauty and political problems.

GROWN UP WRONG

The Johnnys
Festival

by Alexander Grous

Ah, the *Johnnys*. Australian megastars rocking gently to and fro in the mediocrity of an otherwise apathetic public. But there are loyal fans who are whooping and cheering at the new *Johnnys* album. With good reason.

The philosophy of the band has long been to have a good time, and with its Western theme coming out in this album, it makes for tight, enjoyable music.

Motorbikin is a testament to the wonders of two wheels, accompanied by plain old rock'n'roll. *Going Down (With Rock and Roll)* continues this theme musically, and features twanging guitar with nice 4/4 snare drumming. In fact, all of the album seems to have a nice rock feel about it, but yet with a pinch of country melody thrown in here and there.

Other songs, like *No Excusin' My Boozin'* are just plain party songs, designed to be sung when all present are smashed, and very far gone. Interestingly, the second side is predominantly women orientated in its theme, with *Cajun Woman*, *Shameless Girl* and at the end of the first side, *The Logan Girls*, which features Indian war-dance like music, over which a 'tall tale from the West' is recited.

A good album from Oz's cowboys, who have the philosophy that 'to make music is to love music'; if you like twanging, slapping, pounding sounds, locked head to head with rockin' good music, then wahooooooo over to *The Johnnys*, pardner.

MEMORY IN THE MAKING

John Kilzer
Geffen/WEA

by Alex Wheaton

America must be full of them; standing outside the record company offices clutching a battered guitar, scuffing riding boots on the sidewalk... They've grown up on a diet of Pepsi, Bob Dylan and the Great American Dream. They write songs of women they've loved, highways they've travelled and the rejections they've suffered. Sounds like the blues really, doesn't it?

Ladies and gentlemen, introducing John Kilzer - a walking talking stereotype. Well John, let's check the songlist. *Red Blue Jeans*, *Give Me a Highway*, *Loaded Dice*, *Dirty Dishes*... ah yes, they're all here - vignettes of an untamed life, a troubadour in search of a hit single. Yuppies could buy this in droves and sit back to contemplate the rough and tumble lifestyle that they yearned for (when they were younger).

In truth, this album is not as bad as it might seem, it's just so...so... homespun American(?)

FIRST LIGHT Morning Glory

Greasy Pop Records

by Alex Wheaton

Very hip, very cool. Are we looking at neo-psychedelia here? Probably so, there's elements of it in this 60s influenced collection. Strong but not pushy rock, based on keyboard and guitars, with a well developed sense for the classy song.

There's too much joy in much of this uplifting music for the depressing dribble of some of the lyrics to take full toll (sounds of the *Church*, perhaps).

Flowers are up today and we're heading for another day of pain and shame
of pain and shame

(Writing Monday)

First Light is guided by extremely able arrangement and production, it shows ability and style beyond the average; and incidentally, makes this a most listenable package.

Highlights are *Bookshelf* (love that structuring and vocal break!!) and the flowing, sometimes restrained *Miss Paranoia (Independent Blues)*.

The many line up changes that plagued this band through the recording of this album presumably hasn't helped them to define and hone their sound, yet as a first release from a relatively young band, this is a most creditable effort.

ALL THIS AND NOTHING

The Psychedelic Furs
CBS

by Alexander Grous

Six albums later, the UK outfit is still producing music that bears the unique vocals of Richard Butler, teamed with very powerful and slick musicianship from the band.

This is the best of album, capturing many great *Furs* tracks over the years, including *Love My Way*, *Heaven*, *Heartbreak Beat*, *Sister Europe* and from the movie soundtrack, *Pretty In Pink*. Romanticism inherent in some songs points

clearly to when the furs changed direction when the album *Midnight to Midnight* was released, and contrasts nicely to songs on this album like "1/4 resident Gas" from the *Talk Talk Talk* album era, which features the dipsoniac guitar work of John Ashton.

Highwire Days from the *Mirror Moves* album represents the *Furs* at their raw, energetic best, as they were in transition before embracing more romantic and precarious themes evident in *Midnight to Midnight*.

With the new single, *All That Money Moves*, the *Furs* have unveiled a combination of old and new, as they continue to be originators, and not imitators. That is part of the reason as to why the band has lasted twelve years, and shows no sign of ebbing.



With Alex Wheaton.

• Fancy paying \$18.70 to see a band that played for 45 minutes, gave no encore, and evinced no interest in being there at all. Hundreds of people suffered just that when *The Jesus and Mary Chain* played in Adelaide a short while ago. Not only that, but the support band, Adelaide's *Lizard Train* were treated like shit but played a blindingly good show... (I'm told!!)

• Could it be?? One of the most awkward bands ever, *FAB* are giving serious consideration to the idea of a one-off (at this stage) reunion performance.

• Well, Sportsfans, the ugly *Iron Sheiks* have revealed their new streamlined four-piece line-up, their guitarist (no names, please) has moved on to other tag-team events ("It's a joke, son").

• Inexorably rumbling towards an end of year release date comes *An Oasis in a Desert of Noise #2*, a compilation album of Adelaide bands, to add to the *Greasy Pop Records* Catalogue. Good Value!?

• Meanwhile, the *Everys* (who used to be known as the *Every Brothers*) have finished their debut recorded album for their new record company, Polydor. I've heard it whispered that it's not to be released until Feb. 1989 - to avoid being swamped by the Christmas rush.

Dancing from the Australian outback

The Aboriginal Islander Dance Theatre is a troupe unique to Australia. MELISSA ANGEL talks with the AIDT's Marilyn Miller and Pinau Ghee.

The Aboriginal Islander Dance Theatre in Sydney is the only tertiary dance school in Australia for people of Aboriginal and Islander descent. Affiliated with the Sydney College of the Arts, it has been in existence since 1976, but already it is producing dancers of growing repute.

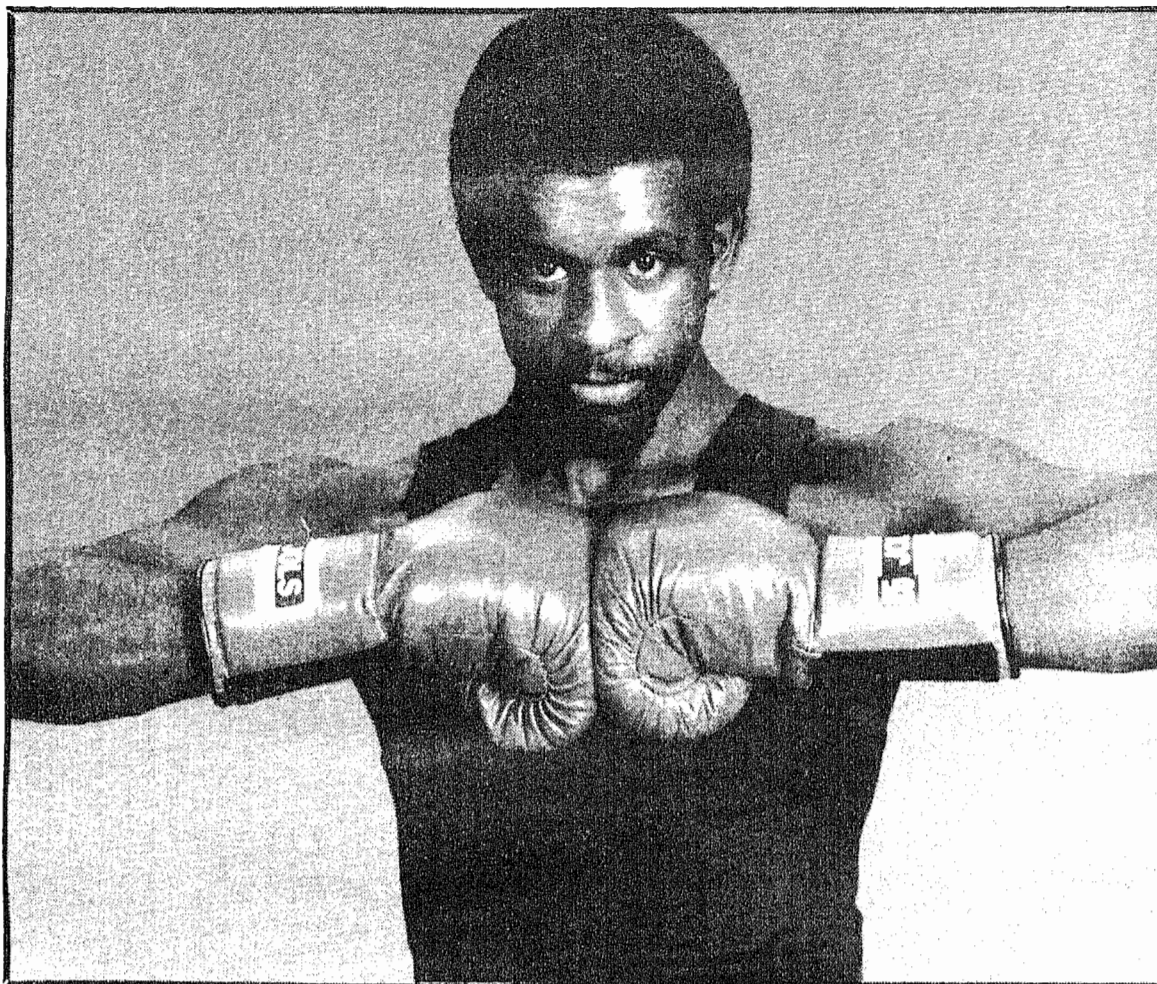
Marilyn Miller and Pinau Ghee are two such dancers. Recently on tour with the Queensland Ballet, they appeared in the production of 'Once Around The Sun' guest-starring alongside of Prima Ballerina, Marilyn Jones.

Both Marilyn and Pinau are in their final year of a five year course with the Aboriginal Islander Dance Theatre. Although all types of dance are taught, as well as the history of dance, the emphasis is naturally on Aboriginal culture, much of it taught by tribal elders. All students make an annual trip to remote areas of Australia, where they participate in traditional Aboriginal life.

"Although all types of dance are taught...the emphasis is naturally on Aboriginal culture..."

This provides a background to the dances which Marilyn stresses is very important.

"When you do the dances, you have to think about where each one comes from, about the people and the environment. Each dance relates to those places, and once



Pinau Ghee of the Aboriginal Islander Dance Theatre

you've been to them, you understand why the dances are the way they are," Marilyn explained.

Marilyn prefers the energetic Torres Strait Island dancing and the spirituality of Aboriginal dance to the controlled form of classical ballet, which she regards more as a technique than a means of expression.

She rejects the idea that to succeed in dance it must come before everything else. This is a myth which she acknowledges some teachers still try and enforce, but Marilyn claims that if you have a strong family

background, you can succeed in anything.

Pinau is also very family-oriented and although he would like to marry and have his own family, he realises the difficulty of balancing a career in dance with marriage, and insists that it could only be one or the other.

"If I get married, I think I'll just forget about dance!" he says, even though at 21, his career is just beginning. Pinau began training as a dancer at 17, and despite appearing in several professional productions, he has never had to audition for a

part. He hopes to join up with a professional company after completing his course at the Aboriginal Islander Dance Theatre next year.

Although the dance profession is well-known for its competitiveness, Marilyn and Pinau are very unassuming about being cast in the Queensland Ballet's production of 'Once Around The Sun', which opened at Expo before coming to Adelaide.

It's associations with the Bicentennial made little difference to Marilyn or Pinau. Marilyn explained that many education schemes for

Aboriginals are funded by the government, so there was no reason why the Arts shouldn't be also.

"The Bicentennial is just a tag they have put on all funding for the Arts. One of the main concerns for Aboriginal people was that it was blood money, that's what it was labelled.

But Aboriginal people are quite prepared to accept grants for education, and yet when it comes to funding for the Arts, they start quibbling about whether it should be accepted or not. As far as I'm concerned, the Arts are just as important as education."

Despite his commanding presence on stage, Pinau is very shy. Marilyn described how choreographer Harold Collins had noticed Pinau in a dance class last year and had returned this year to secure him for a role in his new ballet, co-choreographed with Pamela Buckman.

"He watched one of our classes, and Pinau and I just happened to be partners. For the roles Harold had in mind, Pinau needed a partner, so I was chosen."

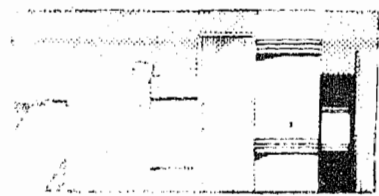
Although Marilyn puts this down to pure luck on her part, it is clear from her spirited performance on stage that she is highly skilled.

"When you do the dances, you have to think about where each one comes from, about the people and the environment."

Marilyn Miller

Marilyn and Pinau have recently returned from a European tour, where they performed in festivals in Germany and Finland. They will also be performing at the Spoleto Festival in Melbourne, and Marilyn has plans to study national dance in Cuba next year.

Three sharp shocks to urge us on



BOOK MARKS

WHAT KIND OF COUNTRY

Bruce Grant
Penguin Books

by Steve Thomison

What will Australia be like in the 21st century? Social critic Bruce Grant believes that "three sharp shocks" which have occurred in the past 20 years will have a fundamental bearing on Australia next century.

Grant says that the futility of the Vietnam war has made Australians cautious about political ties with the US; that Whitlam's sacking in 1975 will result in constitutional reform and Australia becoming a republic and the threat to living standards in the 1980's will encourage us to become more economically sophisticated; we will establish closer trade ties with Asia.

Another result of these shocks is what Bruce Grant calls the "conservative revolt", led recently by Bob Hawke and the most conservative Labor government in living memory.

Toward the twenty-first century, governments will continue to manage the economy so that business interests can benefit, but as Grant says, their emphasis will be on policy and administration, not on services and programs. Touche, Mr Dawkins.

Grant predicts in 40 years time Australia will be republican, more multi-cultural, commercially-orientated but also more interested in overall education and "equity for all". He sees us linked with other nations in the Pacific region, including Japan, China and Indonesia. He also hopes that we will become more unique.

Grant's conclusion is, "If the bicentennial year, 1988, is to be significant, it will be the year we took a vow to resist the temptation to follow other countries' models of nationhood. Our experience should now guide us."

What Kind of Country? is entertaining to read and gives a thorough analysis of Australian politics, especially during Hawke's three terms. It is a layman's book, a bit light-on in empirical evidence, but it contains many apt comments about our society. It is Mr Grant's eighth book, and his first since being appointed Victorian chairman of the Australian Bicentennial Authority.

Finding home away from home

SHOUTING FROM CHINA

Helene Chung
Penguin Books

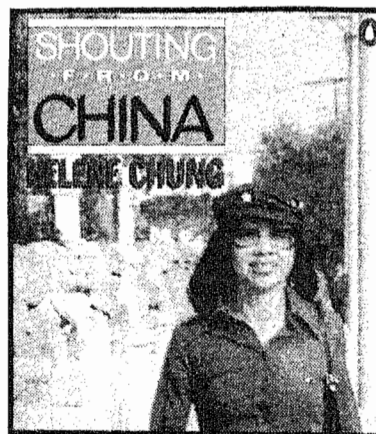
by Sue Lea

Born and educated in Tasmania, Helene Chung was the first woman journalist sent as a foreign correspondent to Beijing by the ABC. This book records her experiences, her thoughts, and her observations of the country and its government in the years between 1983 and 1986.

The title itself sums up the frustrations that she suffered trying to get messages through to Sydney via a very temperamental communications system, but it implies much more - a sense of alienation felt by an 'overseas Chinese' on a visit to a distant motherland.

The book is a fascinating mixture of travel documentary, journal of personal observation, and social commentary. Ms Chung is not offering us a definitive analysis of China in the post Red Brigade years; rather, she presents us with a number of incidents and tacitly invites us to draw the inevitable conclusion: that China is a very complex society, and it would be presumptuous for any Westerner, whether of Chinese ethnic background or not, to judge it.

The three strands of the work are closely intertwined, so that a straightforward description of the problem Ms Chung had finding someone to teach her basic Mandarin leads quite naturally to a broader discussion of literacy as a whole in China, and on to an analysis of the dictates of 'face'



which insist that high-ranking officials use an interpreter even when their own knowledge of English is excellent.

Ms Chung's interests include the food eaten in China - she herself coped with most things but couldn't bring herself to sample ratmeat, despite a government campaign to popularise the flesh as good, wholesome food - the traffic in Beijing, and the fiscal policy of Zhongsam.

The reader is introduced both to many world figures making state visits and, to her Chinese driver, all treated with sensitive insight. Perhaps most interesting for me was her description of her own responses to her ancestral village, and the various conflicts she faced as an 'overseas Chinese', but one who sees herself as totally Australian.

Mr Howard should read this book; he might understand why his migrant policy is so offensive to various ethnic groups.

Loved and the hated

I WAS A TEENAGE CROUTON

The Parting Company
Athelstone Community Centre

by Alexandra Champion

The Parting Company is a group of Uni students who as far as I can gather, get together around this time every year to put their agile minds to work and come up with a kind of cabaret. This is their second attempt to date, and with any luck, the tradition will continue.

Despite a few minor problems, the show went very well, although with more direction it might have been a bit faster. *I Was A Teenage Crouton* gave cast members a chance to perform skits incorporating some of their most loved and hated characters.

John Gill and Justin Nicholas gave an amusing rendition of an interview between Molly Meldrum and a pseudo intellectual rock star singing about kidneys, who could think of no advice for the struggling "musos" attempting to reach his exalted position.

John Wells and David Mealor performed as Batman and Robin in a skit which allowed their passion for the "Dynamic Duo", and others, (notable in their outrageous appendages and peculiar costumes) to run riot. Mealor also took the opportunity to remind us of, or for the uninitiated, to introduce us to, his favourite performance of very sudden death.

The Parting Company are well worth seeing in action, so check out next year's show, (which must be on the drawing board), and enjoy a great night of entertainment.

A.U. GAY AND LESBIAN ASSOCIATION

Meeting Wednesday, 1 pm. Meeting Room 3.
All Gay and Lesbian staff and students welcome.

Adelaide Uni Lawn Tennis Club

Will hold their annual "OPEN DAY" on October 2nd, 1988 from 11.30 am at the courts on Ingerson Street, West Beach (opposite airport).
BYO meat and drinks for a BBQ. NEW MEMBERS WELCOME.
Competition starts on October 15th;
Mens morning ph Damian Grave 79 3133
Mens afternoon ph Nigel Standish 356 3994
Ladies afternoon ph Kate Murray 79 7780

A.U. Labor Club has invited Dr Theophanous to speak on 'Multiculturalism and Development in Australia'.
Date: 4th October, 1988, Tuesday.
Time: 1.10 pm.
Venue: H.V. Evatt Memorial Lecture, Union Hall, Adelaide University.
Free admission. All welcome.

CATHOLIC COMMUNITY

Sunday 16th October, Annual General Meeting.
7.30 pm Aquinas College, (1 Palmer Place, North Adelaide).
AU Catholic Community members and any other interested persons welcome.

Biology Society Wine, Cheese & AGM

Small Mammal Ecology in the Kimberleys, W.A.
by Dr Cath Kemper
Tuesday, September 27
All wine & cheese evenings are held in the Zoology Department tea room located on the fourth floor of the Fisher building.
The Annual General Meeting begins at 5.00 pm, Nibbles from 6.00 pm, Talk starts at 6.30 pm.
Cost: Members \$1.50, Non-Members \$2.50.

LUTHERAN STUDENTS FELLOWSHIP

On Thursday, 6th October, we will be hearing a guest speaker on the topic of marriage. As usual, in the Chapel above the Cloisters at 1.00 pm. All welcome.

THE UNIVERSITY OF ADELAIDE THE BUNDEY PRIZE FOR ENGLISH VERSE

The Bunday Prize of \$50 is offered for the best poem or group of poems in English submitted in competition.

The competition is open to both graduates and undergraduates of The University of Adelaide, provided that they entered on their studies at the University not more than six years prior to 31 October, 1988.

No restriction is placed on the subject, form or length of the poem or poems.

Entries, preferably typed, must be accompanied by the name of the author in full and be delivered to the Office of the Assistant Registrar (Arts) no later than 31 October, 1988.

The prize shall not be awarded twice to the same competitor. Copies of all poems presented will be retained, and a copy of the successful entry will be deposited in the Barr Smith Library.

The Prize is not confined to any particular Faculty and entries will be welcomed from all sections of the University.

F.J. O'Neill, Registrar.

The Baha'i Society of A.U. invites you to a seminar on "The Harmony of Science and Religion" given by Dr D. Chittleborough. Wednesday October 5, 1988 at 1.00 pm in the Little Cinema. Everyone is welcome!!

SUDS PLAYWRITING COMPETITION

In 1989, the Sydney University Dramatic Society (S.U.D.S.) will be celebrating its hundredth year of continuous and active student theatre at the University of Sydney.

A playwriting competition, "Write Off!" is being held to celebrate this landmark. They are primarily interested in plays written by, for and about university and college students: however, they don't want this to limit entrants.

For more information, and entry forms ask at the On Dit office or write to: SUDS Centenary Committee, Box 36, Holme Building, University of Sydney, 2006.

Grant Thorpe speaks on Christ's Return 1 pm Tuesday, 4 October Union Cinema
Hank Schoemaker from the Africa Inland Mission speaks at our brekky, 7.30 - 9 am Thursday, 6 October Dining Rooms.
Evangelical Union.

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.

DEMERIT POINTS TO CARRY OVER to following academic year

The Library Rules regarding the accumulation of demerit points have been changed so that points are now carried over to the following academic year. In the case of final year students who are not continuing their studies the carryover of demerit points will be replaced by an expiation fee.

The change in the Rules is necessary to discourage deliberate abuse of the system by people who keep items overdue in third term, knowing that the demerit points that they accumulate will be automatically cancelled at the end of the year. This practice is especially unfair since it deprives other users of essential texts in the period leading up to the final examinations.

The existing Schedule D in the Library Rules has been replaced by the following: Accumulated demerit points which would result in a suspension (i.e. 60 points or more) are carried over into the following year, taking effect from the start of the First Semester, not from the 1st of January. The normal 15-day suspension for each multiple of 60 demerit points will then apply, to a maximum of 600 demerit points, which would incur a maximum suspension until the commencement of the Second Semester. Final year students who have accumulated more than 60 demerit points at the end of a year will incur an expiation fee of \$30 for each 60 demerit points to a maximum of \$300.

The expiation fee is applicable only to final year students.

The new rule is already operating - demerit points in excess of 60 that are incurred in 1988 will be carried over to the start of the First Semester in 1989.

AU STUDENT LIFE

Is there justice for the unborn? Video and Drama presentation by "Right to Life".

Questions and discussion. Monday, 3rd October, 1 pm, Union Cinema Level 5, Union Building.

ACTIVITIES FOR WEEK BEGINNING MONDAY, OCTOBER 3RD 1988

Monday, October 3rd
10 am - 5 pm - African Exhibition in Union Gallery with African crafts, masks, wood and soapstone carvings, woven baskets and prints. Monday - Friday in Gallery until October 6th.

Tuesday, October 4th
7.30 pm - Films in Union Cinema "La Jetece", directed by Chris Marker, France 1962 (27 mins) and "Salt, Salive, Sperm & Sweat" Directed by Phil Brophy, Aust 1988 (50 mins). Discussion by panel of speakers. Cinematheque season ticket \$10 for 6 more weeks.

Friday, October 7th
3 pm - 6 pm - S.A.U.A. Awareness Week. Finale in Union Bar with "Desotos" and "Rough as Guts", comperc Francis Greenslade. FREE!!

9 pm - Midnight - Free entertainment in Union Bar with "Mother Therese and the Brothers of Soul".
6 pm - 9 pm - Pianist in Union Bistro.

BAR CLOSED OVER LONG WEEKEND

COMING ENTERTAINMENT

Friday, October 14th
1 pm - "Margaret Roadknight" on Barr Smith Lawns (Little Theatre if inclement weather). FREE!!!

9 pm - Free entertainment in Union Bar with "Clack Clack".

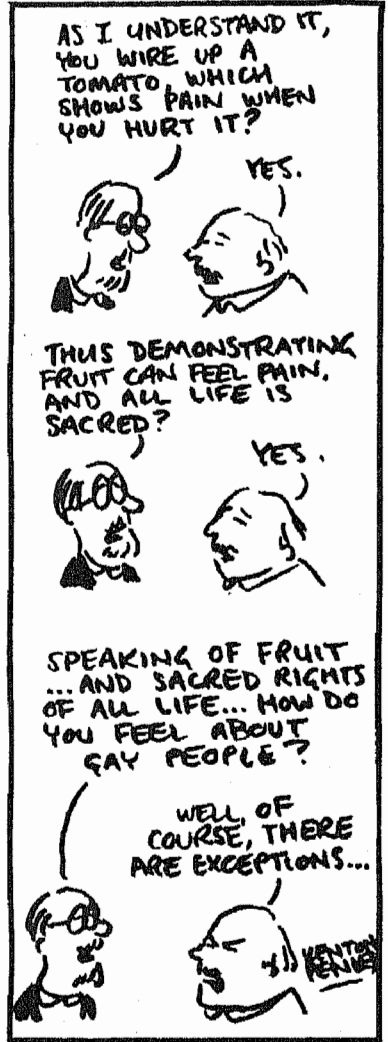
Saturday, October 15th
9 pm - 2 am - Spirits Appreciation Bar Night with "New Obsession", "Preytells" and "Chrysalids". Special price TEQUILA ALL NIGHT!!!
A.U. Students \$4.00
Students \$5.00
Public \$6.00

WANTED

2nd hand bed, table, chair and lamp. Want to sell new Dental instruments. Contact S. Mahmood (PG Student) Dental School (3rd Floor).
Ph: 223 9261.
Ph: 267 2731.

FOR SALE

Modular 5 piece lounge \$200, Queen size waterbed, stained timber \$200, 1930s style wardrobe \$80, teletext machine \$150. Twin-fin surfboard \$100. Contact Chris on 272 6552 A.H.



IS THERE JUSTICE FOR THE UNBORN?

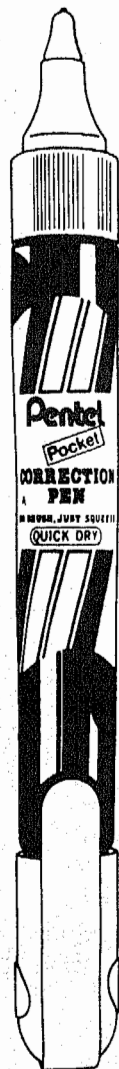
Right to Life presents a video "The Silent Scream".
Drama and discussion on the abortion issue.
Monday, 3rd October, 1 pm, Union Cinema, Level 5, Student Union Building.
All welcome.
Sponsored by Student Life.

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.



It whisks away writing or typing mistakes in a flash!

The brilliant new Pentel Pocket Correction Pen will correct your mistakes like magic. It's as light and as easy to carry as a ball-point or felt-tip pen. Just as easy to use. It can't clog, or spill or dry out. It's fantastic. It's Pentel.

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AVAILABLE FROM SELECTED SUPERMARKETS, NEWSAGENTS & STATIONERS

Phantasmagoria

ET - The real story

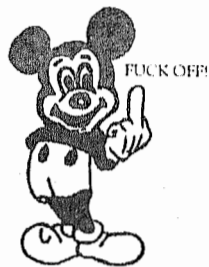
Some people will believe anything. A story on page one of *The Advertiser* last Wednesday did its best to explain the UFO sighting that occurred on Tuesday night.

Which is a good exercise in public relations for the Soviet Satellite Cosmos 1900, but even better PR for an anonymous group on campus who, a few weeks ago, were circulating pamphlets containing the blue print for a UFO hoax.

The pamphlet instructed people to phone every major media group in Adelaide at a given time on the given date and report similar UFO sighting information.

No-one is admitting to being organiser of this little winner idea, but the Science club and, absurdly enough, the football club, have been rumoured to be involved.

What does Mickey say to parents, teachers, bosses, police, politicians or in fact any authoritarian who would abuse, exploit, or try to tell him what to do?



REJECT ALL AUTHORITY

The Tiser report said that the object "hovered over North Adelaide and then flew very quickly toward the Adelaide Hills." Not bad for a piece of space debris - those Rusksies certainly produce some quite intelligent space trash. Apparently "more than a dozen people reported the UFO". And more than a dozen people believed them.

Rumblings in the SAUA

It seems that if you throw five student politicians into the sewer you end up with a dozen factions. The Free Education Action Group, set up a few months ago to help co-ordinate the anti-fees campaign, was startled to learn recently that an opposition group - the Public Education Action Group is in the process of being formed. With such a "united front" happening within the student movement, one supposes we can all look forward to paying the Graduate Tax plus extras.

Let's hope they get their heads together and sort themselves out at some stage in the near future.

What is reality?

A nice place to visit but I wouldn't want to live there



m.



"I couldn't become "one" with my body, so I cut it off!"

outrageous Saint Marks people where harassing a young couple seeking marital aids. The be-suited gang were lined up and... well, to tell the honest truth, our rumour source didn't exactly say what happened after that. But one would think they should at least have been sent to bed without any dinner.

The science of fiction

Yes, L.Ron Hubbard books are selling well. Mission Earth has sold over one million copies, according to an ad in *Booksellers and Publishers*. The science fiction novel has been called "more addictive than salted peanuts." With reviews like that, who wouldn't want to read it - and then join those lovely Dianetics people.

Barr Smith Library



No Change

From Monday 17 October the Library will no longer provide change for Resource Card machines. We are sorry for the inconvenience this may cause.

No change

Yes, the Barr Smith Library has no change. In the grab and panic of essays and exams, you'll have to be just that little bit more organised.

ONE TERM ONLY

JOHN DAWKINS and the TERTIARY FEES

STUDENT CONCESSION: \$765
FULL PRICE: any day now

be seated by Monday February 20

NOPASSOUTS

Sexy Saint Marks

Rumour has it that the renowned Saint Marks gang were finally captured at the Hindley Street sex shop. Police tracked them at these shop where our young and

ADELAIDE HAS BEEN REDUCED TO A STATE OF BARBARISM AFTER A NUCLEAR SATELLITE CRASHED ON IT.

