

S.R.
278-05
05
C-2
P. 23

On dit

the last one
thanks
goodness

Clubs & Societies Council Heads for \$2000 Deficit

Massive loan not repaid by club

THE CLUBS AND Societies Council (CSC) has run out of money and is asking the Union for a \$2000 grant. *On dit* investigations have revealed some disturbing reasons for the deficit which go back almost two years and relate to people and procedures within the CSC.

At the present time the deficit is running at approximately \$911 but with end of term claims by clubs and already agreed to payments, the final figure is expected to be around the \$2000 mark.

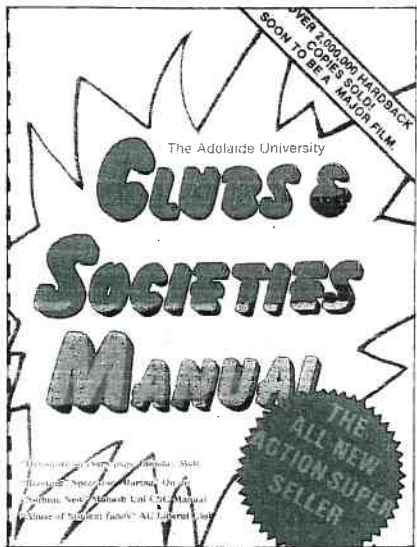
Why have the finances run short? CSC Chair Dennis Medlow admits the information is a little vague and says in his submission to the Finance Committee that it's not the fault of the current CSC Executive. He places the blame somewhat uncertainly on events that occurred previous to his taking office, deeply implicating the CSC Chair of two years previous and last year's acting SAUA President Howard Glenn.

Some of the specific reasons for the shortfall are various outstanding payments to the CSC including \$2000 owed by the Debating Club, unaccounted costs for the printing in 1980 of the CSC Manual, and no increase in the budget for the CSC in 1981 over the previous year.

The main payment outstanding to the CSC is the \$2000 loan to the Debating Club made in 1980. The loan was to cover the costs of the tour of the Oxford Debating Team in mid-1980. *On dit* has been told that indications were given to the CSC that the tour had virtually been pre-sold and was guaranteed to make money. The loan was only to generate a cash flow. This was evidently not the case as a \$2900 loss was incurred after payment to outside groups. Of the loss, \$2000 is owed to the CSC with the other \$900 possibly being owed to the Union for use of its facilities.

The CSC Chair at the time was Howard Glenn. He was also Immediate Past-President of the Debating Team and Oxford Tour Organiser. The loss incurred and the authorisation of the loan (approximately one-eighth of the CSC's budget) seem to implicate Glenn. Being tour organiser he was responsible for its running and its success or failure; being CSC Chair and Debating Club Past-President he was in control of Debating Club funds and was responsible for the \$2000 loan.

Apparently the whole tour was organised verbally, running up phone calls of \$164.66. No written



The CSC Manual — coloured by finances.



Howard Glenn — debating about finances.



Dennis Medlow, present CSC Chair — "we didn't do it"

accounts were kept at the time and the sketchy accounting figures finally given were actually made after the event when the current President of the Debating Club was directed by Glenn to write down details after the tour was over.

Why hadn't this large deficit been followed up before? Dennis Medlow says it was only when he checked through the accounts after taking up his position as new Chair that the matter was pursued. Apparently no one had bothered previously.

He admits the money will be difficult to recover as the Debating Club is not in a strong financial position and would be unable to repay the loan. It is also difficult to load a club with a debt incurred previously where the people currently in the club had nothing to do with it. The alternatives include writing the debt off which seems likely, or taking legal action to recover some of the money. This second course of action is extremely unlikely.

Howard Glenn, as current AUS Regional Organiser, was interstate and unable to be contacted at the time of printing.

The other significant cost incurred this year has been a payment for bills incurred in the production of the CSC Manual. A four colour 120 page book explaining CSC procedures and hints on design and layout of publications, the Manual was distributed to all clubs and other sundry places. Designer, writer and editor, Andrew

Frost, told *On dit* that the costs of producing the Manual had been accounted for by a CSC surplus in 1980. He said \$500 had been set aside for printing and "everything was covered".

However *On dit* has been shown receipts of payments for the CSC Manual this year of \$2024. Apparently a further \$62 bill is yet to be paid. The problem is partly due to the fact that any surplus in a previous year's budget returns to the Union. As the bills incurred in 1980 did not arrive until 1981, the present CSC was lumped with costs not allowed for. A separate line item in the budget for 1981 would have solved this unexpected cost problem.

A possible way of recouping costs is the decision of a wholesaler to sell some of the Manuals to educational bookshops. About five boxes of the Manuals are still in the CSC office.

On dit understands that only five hundred copies of the Manual were authorised but seven hundred and fifty were printed. The exact purpose of the extra two hundred and fifty Manuals is unknown, although it is apparent that projections of demand for the Manual may have been optimistic. The questions still remain hanging about the extras, however, and it is somewhat ironic that in the production of a guide about procedures proper procedures were not followed.

The responsibility for the current dilemma of the CSC continues to be directed backward in time. In the

budget submission to Union Council last year, no increase for 1981 was asked for, and hence none was given. One Union Councillor said a proper itemised budget was not presented. Howard Glenn was CSC Chair at the time.

Not having the funds to allow for inflation in significant areas such as printing costs, or allowing for different extra club activities, the CSC has started off short on funds this year compared to the one previous. The \$2000 grant request is not major in the eyes of the Union with its large turnover and should be seen in its perspective. In view of the no-increase in funds for the year, it could be seen as being justified. But more serious questions have been raised about the running of the CSC itself where large amounts of student money are used. Indiscriminate handling of these funds can lead to large losses which need not occur. Misuse or abuse of funds should not have the opportunity to occur.

From the information given to *On dit*, it seems clear that correct procedures were not followed and that not enough controls exist when large amounts of money are allocated. It is also interesting to reflect on the role of personalities in the transfer of funds to clubs affiliated with the CSC. Those who "know the ropes" might find it easier to obtain money, whereas new treasurers of clubs may be hamstrung by technical difficulties or

not be as forceful in their requests for money.

Tightening of procedures may not be the solution as certain procedures already exist for the movement of funds. Possibly better enforcement of these procedures is necessary as well as a thorough explanation (or directing) of clubs in the keeping of financial accounts. CSC Chair Dennis Medlow says he seems to have inherited a CSC which has built up records and accounts in a bad state of array. "A heck of a lot of work" is necessary to go back through past accounts. The CSC has set up a standing committee that meets monthly to recommend to the Executive what level grants should be for different areas each month.

Medlow says over the holidays the filing system procedures, "and generally everything" will be overhauled. "I'm confident that the CSC will be in a better position next year," he says, and believes the events of previous years will not be repeated.

Let us hope so.

Paul Hunt

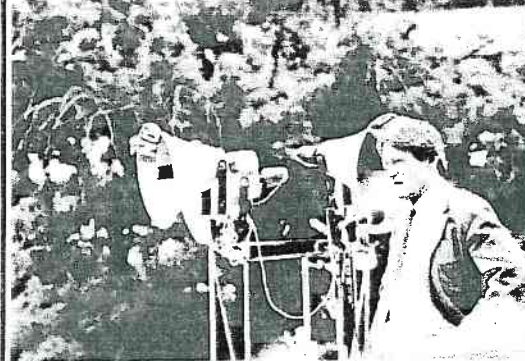
It is unfortunate that this is the last issue of *On dit* for the year as some of the people named in this report may dispute further the claims and would have access to the letters page for right of reply. Although not an issue of massive significance it is important that people know of it and have information available to them. I have written the report on what I believe to be accurate information.



Four hundred and fifty students trying to read in the room. Paul Klaric backs the camera.



Rallying on with police bike and Advertiser photographer.



Harry Medlow puts his personal view — for 15 minutes.

450 Squeeze for press

FAUSA demo flops

THE COMBINED AUS and Federation of University Staff Associations (FAUSA) National Day of Action came to Adelaide last Tuesday. Culminating in a rally in Victoria Square and a well bannered march to Parliament House, attendances were low but good naturedness was high.

As a preliminary to the Day of Action, the Students' Association organised a short talk on the laws the Thursday previous followed by a library squeeze. The library squeeze led to 450 people piling into the Reading Room in the Barr-Smith which filled it to about half capacity. The two thousand people hoped for did not eventuate but 450 students relished the opportunity to break library rules by talking, sitting and standing on desks and even chanting slogans.

The organisers faced a dilemma however when the lawn meeting finished early and the press hadn't arrived. With a stunt aimed ostensibly at getting press coverage, 450 people sitting in the library Reading Room had little to do. Paul Klaric handled the situation by asking if anyone knew any good jokes and got the crowd practising a few chants for the media's sake.

The media finally came and the "show" was put on. People then filed out to the sunshine. One of the library staff quipped with a smiling face — "probably the first time most of them have been in the Reading Room, possibly the Library".

The rally in Victoria Square had little to commend it except for the staunchness of the 1000-odd onlookers, most of whom stayed through fifty minutes to an hour of predictable, sometimes boring, occasionally emotive speeches from five speakers. Reflecting the mix of the people attending the rally, there were speakers representing the Federation of College Academics (Kym Adey), Postgraduates (Dean Fergil), the Federal Labor Party (Shadow Education Minister John Dawkins), AUS (President Paul Carrick) and Adelaide Uni. Deputy Chancellor and next President of FAUSA, Harry Medlin "in a personal capacity".

The predictable "spontaneous" motion to march to Parliament House was put by the Flinders University Socialist Club and while many academics left, the remaining academics and students took to King William Street hitting the rush hour traffic.

The procession was orderly to Parliament House and the police who flanked the marchers were both helpful and friendly. Their main intent was just to make sure no one was run over it seemed, as some of them chatted to the students and staff as they walked.

The turnout of staff was encouraging although being organised by FAUSA this was to be expected. Overall, however, the turnout was not too large with only small contingents from either Adelaide or Flinders Unis.

One reason might have been the low-keyed approach taken by FAUSA and the non-emotiveness of the issue compared to the initial shock and outrage that was exhibited when the government announced fees and loans earlier this year.

The Labour Day holiday didn't help, highlighting the problem of national action being organised from the eastern states with ignorance of local "conditions".

The place to watch now however is the Senate as the legislation battle continues over the fees and loans issues. Possibly the sales tax legislation may lead to double dissolution before then? Who knows, but you can lobby politicians by sending them postcards available from the Students' Association office. Do it now; it could be your first postcard to an MP. Paul Hunt

IMC Crumbles under Book Pressure

Librarians win pay rise, but not all rosy yet

INDUSTRIAL CONFRONTATION tactics by the University's usually staid professional librarians have paid off. Following the strike which closed the Barr Smith Library for a weekend two weeks ago, the University's Industrial Matters Committee (IMC) caved in to the strikers and offered the librarians an alternative improved pay agreement which put them on a par with University administration staff.

"The librarians' specific issues were resolved very fast," said Gillian Currie, the Librarians' Staff Association representative. "The IMC react very well to industrial pressure. It appears they will only listen to industrial confrontation."

Indeed the accustomed snail's pace of University bureaucracy hastened to a clamour for action when the threat of a library strike became a reality; and the previously unresolvable impasse was resolved very quickly. Further to this a meeting took place between the

IMC and librarians which resolved the librarians' work classification criteria. Surprisingly, in view of the gravity of the dispute, it was the first occasion on which librarians had met with the IMC. Previous requests for meetings had been refused, according to the librarians. The upshot is that the atmosphere in the Barr Smith, if not yet jovial, is much happier than it was prior to the strike.

Librarians expressed satisfaction with the new pay offer. However, agreement has yet to be reached on superannuation and overtime payments. Gill Currie is critical that these outstanding differences are slow to reach the negotiation stage. "The University is basically mucking around and not negotiating in a hard headed manner," she says.

The librarians' pay offer will be one part of a new employment agreement to be formalized between the University and all of its professional officers. It goes to the

Arbitration Court on October 27. If the remaining points at issue are not resolved by then, the Staff Association and the University may be involved in expensive haggling, each having to retain Industrial Advocates for an extended period. This is something which the Staff Association cannot afford and which surely the University can ill-afford in its present financial situation.

Student Reaction

Student reaction to the strike was surprisingly mute. Barely a ripple was stirred by the unprecedented close down of the library for the weekend, normally the busiest after hours period. The Students' Association Executive supported the action — which heartened the librarians — and the assumption is either that weekend library users were similarly sympathetic or weren't adverse to a mid-term weekend off study.

Tim Dodd



Union Council - Short and Sweet

Last month's Union Council meeting was full of surprises, most of them good.

didn't like it) and the original motion, to put the Book Exchange in the Upper Refectory, was carried.

Council that no matter what (if anything) Colliers-Duncan suggest, it still has to be put to the students at a General Union Meeting.

HOUSE

Overtime charges are now incurred for events that go past 11 pm in the Union House.

LAND

Mr Ken McAlpine (Chair of the Finance Committee) moved that a GUM be held regarding real estate.

But an interesting question has been raised - where does this \$600,000 come from? With an increase of \$12 on the Union fee next year, why is Council looking at a \$600,000 motion to buy real estate when the money could be spent on improving the Union facilities, or reducing the fee?

Furthermore the Union still has to look to the future, not only for the students who are here now, but for those who will be here years from now when we're all out signing for unemployment benefits.

And another miracle: Union Council finished business at 11.15 pm (yes, that's before midnight). Well that's me for this year and as my report draws slowly (too slowly - eds) to a close, I would like to thank everyone who bothered to give me some feedback on the reports I write and hope that every-one passes/does well/etc. on the exams, essays, etc. etc. etc.

The violent removal from the world political scene of Egyptian President Anwar Sadat has cast a long shadow over the prospects for a lasting peace in the Middle East.

Assassination - Islamic Style



The path of the bullet runs parallel to the path of history. When they intersect, history is irrevocably altered.

"Assassination" - which means to murder by surprise - has increasingly become an official form of warfare. The twentieth century has given birth to a cause a minute, and causes make heroes, and heroes targets.

Looking back, who would not be glad to have seen Hitler or Stalin knocked off in their prime, or Khomeini killed in Paris? The moral issue can be fretted about later.

Many people secretly admire murderers, even real ones, provided they can be kept at a respectable distance and performed with a touch of class.

The Global Village

The governments of Syria, Libya, Iran and elsewhere are not to be counted on for pity and mercy. They may, however, be counted on for murder, which often gives governments a stature they might never earn by more subtle or complex means.

because the media wish to honour a great statesman, but because it is a tribute to the new electronic wizardry. You're an eyewitness, whether you want to be or not.

All this media-saturation throughout the 'Global Village' gives lonely, chubby-faced youths ideas. They begin to fantasize about the fame that would be bestowed upon them if they were to extinguish some popular, public figure.

Television may honour the assassins, but at least history does not favour them. They tend to meet suitably violent ends.

Not that the assassins of today are too concerned about their fates. They are motivated by the conviction that God must surely be on their side.

Political Murder

The West and the world of Islam are two different centuries grinding together like the huge plates that comprise the crust of the earth.

Ironically, the word "Assassination" comes from Hashshashin - the name of a sect in old Persia which, under the influence of hhashish, was directed by a Muslim (known as the "Old Man of the Mountains") to carry out contract murders.

Let's hope there'll be less of them next year.

lingers among the mountain tribes.

Today, Islam is reeling under the pressure of secular, materialistic modernization, twentieth century civilization sweeping into the timeless Muslim villages.

Leaders in most Muslim states must moderate their Western influences in order to remain in power. The Shah proved the folly of too enthusiastically embracing Western technology, and disregarding the power of the mullahs.

In September 1970, Gamal Abdel Nasser - the first ethnic Egyptian to rule his country since the pharaohs - died suddenly.

Now it is the turn of Mr Hosni Mubarak. Let us hope that as the world lurches bloody onwards, he or whoever else emerges with control in Egypt, does not bury the Camp David Peace Accords along with Sadat.

Let's hope there'll be less of them next year.

Trog of the Year

Remember the Troglodyte competition launched in first term to expose the ogres and gnomes on the academic staff.

While it's difficult to judge the success or otherwise of the competition, the sort of entries have been very revealing.

Mr A.P. Moore, Chairman of Department of Law, for refusing to have the Department involved in Orientation Day activities along with all other faculties.

Dr Merv Lewis, lecturer in Economics IIA for refusing to allow students to go to a meeting of staff which was discussing assessment.

Dr Merv Lewis, lecturer in Economics IIA for refusing to allow students to go to a meeting of staff which was discussing assessment.

Dr Lewis, this time of Organic Chemistry, for rambling in lectures so that most of the two hundred students in the class can't hear him.

Dr Bernie Marks, Taxation Law, for being a sexist bore and wasting time in lunch time lectures telling predictable jokes.

Herr Boenig, German Department, for being late for lectures and even if he is on time, for extending them excessively.

Of these prime nominations, the judges believe that Dr Mannum of Engineering I best fits the bill.

With six students signing the nomination he has more support than other candidates and, unlike most other candidates, his crime is a deeply ingrained attitude to students, rather than a simple misdeed.

On dit

Notices

HAVE YOU GOT ORIENTED YET?

No it's got nothing to do with the Mystic East, it's just that very few clubs or groups have got anything into On dit for the Orientation Guide.

The deadline has been extended two more weeks to Monday November 2nd so get them in please. Only about six articles have been received.

Articles approximately 200 words into the On dit box in the Student Activities Office. Do it now or you'll forget.

Let's face it, six out of about one hundred isn't very good, is it?

SALES EXTRAVAGANZA!

- 1 Fridge, Pope. Reasonable condition. \$45 or more.
1 Hermes Typewriter, \$45 ono.
1 Royal Typewriter, \$45 ono. (Spare parts not available).

BAR NIGHT

Saturday night, October 31, in the Union Bar features Foreign Body and Sub Taxis. Half price tequila, and three guests allowed, all for \$2.00 with your Union Card. 8 pm till midnight.

Square Dance

Tuesday 20th October, 7.30-10.45 pm. North-South Dining Rooms, Level 4, Union Building. Everybody welcome. Special Guest Caller!

Broadview

Sheridan Theatre, 50 MacKinnon Parade, North Adelaide. Nov 5-15, 8.30 pm. \$2.50 concession, \$4.00 other. Group Booking of 10 or more: Concession rate Thurs.-Sun. Ph 267 3751. Bookings open Oct. 18.

MACKINNON PARADE CHILDCARE CENTRE INC

The Centre, which is supported by the Union and the University, offers quality childcare for children from three months to school age. A preliminary enrolment list for 1982 is now open. Students and staff of the University receive priority for vacant places at the Centre. Concession rates for low income earners apply.

Lost

Female Purse/Reward The purse contains some important papers and two keys, and was removed from the Upper Bagroom of the Barr-Smith Library on Tuesday October 6th after 2.00pm. The owner would appreciate their return to the Lost Property.

AU GaySoc

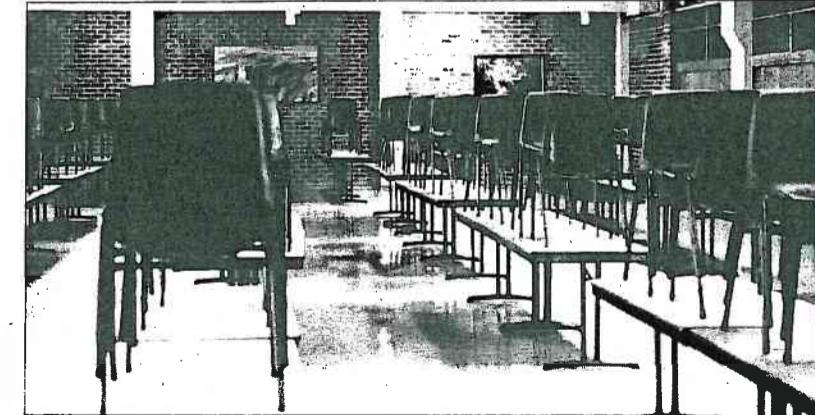
A GM to receive reports (1) on the Society's activities in recent months both on and off campus, (2) on the Society's Financial Standing. Following this discussion on the direction and mode of operation to be taken in the remaining months of 1981 and on into 1982 will be held, continuing with discussion of Society policy on various community issues and a preliminary discussion of 1982 O-Week activities. Any other matters for discussion - c/o The Secretary, GaySoc pigeonhole, SAUA office.

MATAJI NIRMALA DEVI SELF REALIZATION NO TEACHING OR THOUGHT CAN ACHIEVE IT, THE INTELLECT CANNOT GRASP IT. IT IS A SPONTANEOUS HAPPENING GIVEN FREELY THROUGH DIVINE GRACE. Ph. 267 4046

Typing done: reasonable price. Ring Georgina 51 3377 9-5pm. After hours contact 336 1419.

WANTED HELPERS AND COOKS for the 1982 ORIENTATION CAMPS 3 DAY CAMPS FEB. 18-19th 45 Vacancies - APPLY NOW IN THE STUDENT ACTIVITIES OFFICE.

Student Lounge at last!



THE DEMAND FOR areas suitable for student relaxation within the Union appears to be on the increase. And from the recent events in the Gallery, it would seem that people require an area in which they can be loud if so inclined.

experiment and I ask all users to appreciate this. At this point in time, no change is envisaged in the furniture of the Upper Refectory although this could occur at a later date should usage warrant such a change.

From 9am-11am any student may use the area for any reasonable purpose (e.g. private study, discussion groups, cards etc.). From 11am-2pm the area is a refectory (as is currently), and persons occupying tables with games/books etc. will not be favourably received.

From 2pm-5pm there is once again free rein for all and sundry. The no smoking rule remains throughout this period, basically because there is nowhere else in the Union where the rule applies. (You can always smoke outside!) If a function is to be held in the Upper

From 9am-11am any student may use the area for any reasonable purpose (e.g. private study, discussion groups, cards etc.). From 11am-2pm the area is a refectory (as is currently), and persons occupying tables with games/books etc. will not be favourably received.

As with any general usage area, it is hoped that users will respect the rights of others in the area and maintain a reasonable level of conduct. This is not a cure-all solution, but hopefully it eases the strain on other areas to some degree. Simon Maddocks Chair, House Committee

On dit 82

Be an Arbiter of Taste On dit needs reviewers for the 1982 Festival of Arts. No experience necessary. Just a lively critical faculty and a willingness to pan the rubbish and go hype over great artistry.

On dit SUBSCRIPTION

Are you leaving this University soon? If you still want to keep up with what's happening in the sandpit then take out a subscription to On dit in 1982.

Return this coupon with \$8 enclosed to: On dit c/o Students' Association University of Adelaide North Terrace Adelaide 5000 Cheques payable to "Students' Association of the University of Adelaide". On dit subscription: Name: Address: Postcode:

Union Council shortsighted

says David Muir

Parting shot by Manager

David you have been in the Union for nine years as Secretary and Chief Executive Officer. In that time many fundamental changes have occurred to the Union. Which do you regard or perceive as being the most significant?

I think that two of the most fundamental changes have been the change of a representative Union Council to fully elected Council which occurred perhaps four years ago and the most recent change to the Union Constitution, that being a change for a fully elected president of the Union. A further change that occurred earlier than these two was the completion of the stage two redevelopment of the Union House in 1975 which was more than a million dollars worth of building and finished off the long term planning that the Union had been engaged in for the period of approximately twelve years.

You will be leaving the Union finances in a healthy state. Do you believe the present financial position can last?

Well I do view the future of the Union with some considerable concern and you correctly point out that the Union financial position is now very strong. The Union has very good reserves and is financially well matched. The future continuation of that good management will depend on the selection of staff and the freedom that professional staff is allowed to operate in, to enable that particular person or those professional persons to give the advice and to make the decisions to ensure the strong financial position continues.

The present trend has been for the Union Council which we all recognize on the staff as the ultimate decision-making body of the Council, to interfere more and more with the day to day operation of the Union and I think that in the longer term the good managers will in fact leave if this interference continues to become as intense as it has been over the past twelve months.

Looking to the future again, the Union is currently in turmoil as it seeks to find its feet under an all powerful president and executive and in the wake of your resignation. What innovations into the Union would you like to see in the next few years?

There are several things that come to mind. One would be the continual development of the Catering operation and its extension into the University campus area, particularly in the area of vending machines which I think is a growth area especially as the Union at this time has good liaison with the University and is in a position to be able to increase that service to the University community generally. Second point could be the promoting to the students and to the staff of this University the services the Union offer so that they are all aware of the facilities that this Union has, which in my view are probably the best facilities in Australia or certainly ranking among the best. A third thing could in fact be the redevelopment of the aging Willis Refectory area and perhaps even an outdoor eating area may not go astray.

Another suggestion that I would strongly make for the future and for which I no doubt will be criticized as being old fashioned, would be for the Union to revert back to a representative type Council so that the future of the Union (and I am talking three or four years down the track and more) can be considered. I believe at the moment with the present Council the future is something that's just a long way off and no one really cares about it. I certainly am not against the Union Council having a structure that would enable the balance of power to be in the hands of the elected students and, as I pointed out, I feel the main area of my concern is that the current recipe for a pre-elected Council is going to be one that will hamstring or severely curtail professional expertise and input.

There will be, in my view, very little continuity and no real look at the future financial and general position that the Union might find itself in three years time. It seems to be very much a now situation that the Council is interested in.

It is not my job to heap accolades on you; let's look at your critics. Kerry Hinton over the years of his chairship of the Council strongly criticised you. He had a belief that Union management was out to work for itself to disobey and disregard Council. Do you think this happened?

It is certainly my opinion that the Union management was not out to disobey Council. Council set the policy and the Union management went about and managed the Union within the bounds of that policy. The thing that I should point out that I really express some concern that the Union Council has been led by the person you mentioned with some blindness. Hinton was a very persuasive, highly individualistic Chairman who had clearly and absolutely no relevant management organizational experience. His view was, and I quote: "I view all professional officers and managers as machines". As I have already said, his personal style was highly individualistic and in fact his approach was for continuing face to face confrontation with all of the Union Managers. And I think that I could only describe him as a person who was involved in continual vilification.

Hinton says Council must not only be the top body but must also be seen as the body in charge. In your years in the Union did you ever believe Council was not in charge or that management was not working in the best interests of students?

I believe that's perfectly clearly understood by not only managers but all staff generally — that it's the Union Council that is the governing body of the Union and that it's the body that sets the broad policy. It's up to the managers to implement that policy and to give the Union Council the best professional advice that the managers can in the hope that they will act in the correct manner in dealing with that advice and with the decisions that have to be made.

In Hinton's Chair report he says that Council has got involved in management by regulations, policies and constitutional amendments. How do you view these regulations as they have affected the Union, the staff and the Council?

I think the Union regulations at the moment are becoming far too detailed and far too complex. Many of these regulations and policies are made ad hoc at the Union Council without giving any real thought to their implementation or to the effect that they may have. This rather fly by night attitude is going to have a detrimental effect on the staff who are never quite sure what to do. The managers will be completely tied down with detail and will spend a tremendous amount of time having to be absolutely sure that any decision they make does not cut across these tiny little policies, many of which seem to be of minimal value.

I am not saying that the policies are not necessary; I believe that the Union Council should set the broad overall policies and leave the finer details to its professional managers.

I think in the other part of the question you elude to the effect that this will have on the Council. I do believe that at the moment the Council is becoming more and more deeply involved in the policies and they are making them more and more detailed and Council itself in time will become bogged down in the whole plethora of policies. This will make the whole management of the Union very difficult from the Councilors' as well as the managers' points of view and I think it will have quite an undesirable effect on the staff of the Union.

Were there ever any times when you believed that members of staff were

in cahoots with any of the Chairs or other Councilors to get at you?

I think it's quite clear that in any organisation whoever the boss may be, he/she is not going to be liked by all persons on the staff and there are going to be times when because of the management need and in the best interest of the Union, a decision has to be made which is going to effect some members of the staff.

Now we could all be paranoid about this thing that every time you see staff talking together in the corner of the refectory you believe they are talking about me or they are talking about Vincent Wong or whoever, but I think that is just a fact of life. I would have to say in all honesty that, yes, I do believe that there is quite a lot of collusion going on and information being fed out, but I had nothing to hide and the information that went out was freely available to all Union Council members at any time. It was not as though there was a secret file of information which was to be seen by nobody that was fed out. There are no secret files and in fact the Union operates on an open office basis and all Councilors have access, and the only exception to this would be highly personal salary information which would only be available to a select committee of the Union Council.

Clearly Hinton and you never hit it off and indeed at his farewell he thanked many people for their help over the years but not you. Did you never assist him to earn his most basic respect?

I did assist him all I could but when it was quite clear that he didn't want that assistance then there was no point in me seeking him out to give it, or as many times when, for example, he would come into the office and wouldn't even look in to say 'hello' because he either had things to do or didn't want to communicate with me. That seemed to be his style.

Hinton compares Council to the Directors of any big business. As a result Hinton says management's view should only be one of many views considered. How do you see the Director's analogy?

Perhaps if you are on an ego trip an elected position on the Union Council could be considered paranoic to that of the Director of a company. However, I think if you look at the comparison it really is not there because a person elected to the Union Council is perhaps elected by two or three hundred votes out of a membership of 10,000 and the expertise requirement is just not known. Even the voting people who put the person on the Council don't know if that person has any expertise. If they do then that is a bonus for the Union. However, in a board of directors a person is carefully sorted out before because of the expertise in any of the particular areas that the company is looking for direction in.

What changes, ideas etc. do you regard as your most significant to the Union?

I don't know that I should really itemise what I think I have done for the Union but rather say that it's my view that it's up to the managers to work within Union Council policy and I've always viewed the position of Secretary as one that I have done to the best of my ability.

In recent years there has been little or no major development. Why is this? Have you as Secretary been nipping these ideas in the bud?

No, I think as Secretary I certainly haven't been nipping the bud. I have put forward quite considerable numbers of ideas for the Union redevelopment on many occasions, and it seems to be again back to the construction or Constitution of the Union Council where you ask people with no experience whatsoever to commit the Union to the long term plan when in fact the people who are on the Council generally have only a three year down the track view. I think that until the

David Muir, the Executive Officer of the Union, resigned three weeks ago and officially leaves at the end of the year. In an interview with outgoing Union Chair, Kerry Hinton, he came in for much criticism about the way he was involved in the running of the Union.

In this interview with Union Councilor, Peter Maddern, he has his own final sling off at some students and feels the Union is being run by students with little experience and foresight.

Because of the seriousness of his claims and because this is the last issue for the year, *On dit* has allowed right of reply in the same edition. Union President, Julia Gillard, gives her view and, continuing the precedent, slings off at both Peter Maddern and David Muir.

Read them both below.



David Muir — parting shots fired at Council.

Union gets its continuing expertise into its Union Council as full membership there will be difficulties in planning and certainly implementing real and meaningful development in the future.

You have seen Council under the dominance of Left Wing and conservative leaders, the brilliant and not so brilliant. How do you regard and rank the present Council power brokers?

The Union Council over the last ten years that I have had anything to do with, has been made up of persons from all walks of life. The selection of persons to serve as Councilors is a rather difficult selection process. It's perhaps a bit like playing Russian roulette; you never know when the bullet is in the chamber and if you do get people who are really experienced and have deep knowledge in forward thinking and forward planning, then I think that is the Council's fortune. I don't really believe that this Council would rank as one of the best the Union has ever had.

Do you regret leaving the Union?

I think that I must say that I honestly feel sad to leave the Union and it's unfortunate my management style has conflicted with the Union Council thus making it very difficult for me to work in this environment. If I were to look back to 1972 when I was first appointed as an up and coming 30 year old accountant and the question of would I do it again, my answer would be an absolute yes because I think that the Union is an exciting place in which to work. It has very wide and diversified views and it's exciting working with young people.

There are very few jobs around the city that enable a person to be so deeply involved in such a wide spectrum of activities. I mention things like theatres, the bars, the catering operation, the running of the Union House, the running of the Bookshop and many other interesting activities that are going on all the time. So of course it is with some feeling of regret that I do leave the

Julia Gillard replies

THE CENTRAL ISSUE raised in the interview between David Muir and Peter Maddern is the relationship between Union management and the Council. Both David and Peter hold the view that Union Council "interferes" too much in the professional management of the Union. This is a view not supported by the overwhelming majority of Union Councilors and it is unfortunate Maddern chose to bias the questions to serve his own purpose at discrediting the current Union Council.

The relationship between Council and the Union's management has been a contentious one over the past few years and problems have often arisen. On many occasions high level management in the Union has been censured for breaching Council policy. Kerry Hinton was the first Councilor who actively tried to ensure policy was implemented and when the Union's management did not implement this policy Kerry rightly took the matter to Council.

There was nothing vindictive in Kerry's approach and I know he always discussed the issues with David or the appropriate manager before he raised them at Council. These breaches of policy by the Union's management were not simple errors or questions of mere technicalities, but often involved total disregard for Council's policy. There were instances like reclassification of staff occurring without the well established procedure of taking the matter to the Union's Salary and Promotion Review Committee.

These breaches of policy seriously affected staff morale as many staff members believed favouritism was operating in the Union and it also involved a cost to the Union of substantial sums of money. Kerry and other Councilors took the initiative to bring these breaches to Council and received a great deal of flack from the management for doing so. However, though hated by one of the managers, it is interesting to note Kerry Hinton is well respected and liked by Union staff who saw his efforts to ensure Council policy was implemented as in their best interests. The sorts of attitudes prevailing in some areas of the Union management can be demonstrated by this quote from a senior Union member (not David Muir) earlier this year when he said, "Look, to be honest we don't give a shit what Council does, we will run this place as we see fit and any policy you [the Council] pass, we'll do our best to sweep it under the carpet."

As David points out in the interview, Council policies have become more detailed recently. This is often because simple policy statements of principle by the Council have been ignored or abused by Union management and Council has been forced to adopt iron-clad unambiguous policies in order to ensure abuses do not recur.

Though the tone of David's interview suggests that Council

interferes in almost every decision he or other managers made and rarely accepts his advice, nothing could be further from the truth. Anyone who looked at the Council minutes could see that Council accepts the vast majority of management's advice.

Over the past year Council has taken a constructive attitude to solving these problems and many Councilors have worked very hard to create a structure which would clarify the relationship between management and the Council and minimise these problems. Kerry Hinton made a notable contribution to this process in his outgoing Chair's report in which he talked about the problems he had experienced and explored possible solutions. At three Council meetings Kerry's report was discussed and Peter Maddern made no contribution to these discussions or gave any indication that he opposed the sentiments expressed.

It is unfortunate that Peter Maddern has chosen to stand aloof from most of the discussions on Union restructuring and has taken the easy option of throwing mud at those who are doing the work rather than do any himself.

One of the results of looking at the problems of the Union's present structure has been the creation of a full-time elected President of the Union. The President, who is elected by Council and is their day-to-day representative, will be able to give the Union management someone to go to for answers to questions on Council's policies and decisions. This will prevent the management being left in limbo between monthly Council meetings for answers.

More recently, since David's resignation, most Councilors have been working hard to establish a new management structure which will spread management functions between a number of professionals and ensure that no single manager will have to carry the responsibility for all the Union's activities.

Peter Maddern describes the Union as being "in turmoil" in the interview — This is absolute rubbish. The new management structure has been carefully worked out and I'm surprised Peter Maddern has the nerve to pass an opinion on the situation as he chose to be absent from the meetings when the new structure was being worked out.

Finally, I think David's response to the question about the analogy between Council and a Board of Directors is wrong. He misses one fundamental difference between the role of professional managers in a service organisation like the Union and the role that these managers would play in a business. Directors and shareholders of a company are basically interested in only one thing — making money. Although sound financial management is important to keep the fee down, the Union exists to do what students want it to.



Julia Gillard replies to David Muir.

Heading off into the sunset?

This is meant to be the big bumper holiday edition of *On dit*. So why not take a big bumper holiday?

Thousands of clowns like Drake and Columbus spent ages circumnavigating the globe (and other pointless activities) just so you and I today would know where our plane was going to land. Make the most of it!

On dit has taken seasoned student travellers (the ones who didn't end up in Turkish prisons) and extracted information as to where to go, where to stay, what to do, why, when, how, who with and where to buy the negatives when you've finished. The guide may not be exhaustive but then who goes on holiday to be exhausted?

On dit wishes you good holidays and says with all possible sincerity, **PISS OFF.**

...to Europe

IF YOU'RE GOING to Europe on an escorted camping tour, then don't read this. If you're doing your own tour, then there's a few things you should know. *Student Travel* are handy in Union House, have the literature, and provide discount cards and information. They are mostly helpful, and are used to penny-pinching students.

But they are often very busy, and tend to be disorganised (I booked a flight to Melbourne by phone with them, only to find when I went to pick up my ticket that they had never registered the booking.) I would, however, be inclined to go to them if only because they do cater expressly for students.

CBA Travel in King William Street are great. I went in there and asked: "What's the cheapest way to get to England?" and they told me. (It still wasn't very cheap.)

There aren't any catches with travel agents like this, because they aren't affiliated to any one airline or travel company. At CBA you can make an appointment or just turn up, and one person will take you on as their responsibility. The woman who looked after me was really helpful.

If you're flying to England, you're looking at between \$1300 and \$2000 depending on the time of year, and how far you book in advance.

There is no student discount on international flights (Bleah!). If you're hoping to get there cheaply, find out when the off-peak season ends (somewhere near the end of November I think), go before then, and book as soon as possible on an APEX fare. Another reason to book now is that this time of the year the fares seem to go up.

As the bulk of the expense of your trip O/S will be the airfare, you might as well make the most of it and stay as long as you can.

Getting around

Get a Eurail Pass. I can't over-emphasize the value of a pass like this — you can hop on a train on impulse and go anywhere within Europe except Britain (you need a Britrail pass there). You can sleep on the train, which means you don't have to pay accommodation, and you don't feel frustrated that you're wasting time travelling.

You buy the pass in Australia, through a travel agent, and it is validated when you make your first train trip in Europe. Passes are for varying time periods like 15, 21 or 30 days, and must be validated within six months of issue.

The Eurail Pass is valid for 1st class travel, whereas the Eurail Youth Pass available is cheaper, and valid for 2nd class, but is only issued for a two month period. It may be cheaper to go 1st class if you're only travelling for three or four weeks. We did — it was fun seeing the businessmen's faces drop in horror as we lurched in, packs and all, and started eating our bread and cheese.

If you're broke and/or adventurous, then you'll want to hitchhike (see the *Hitch Hiker's Guide to*

Europe). Unfortunately if you are a woman travelling on your own, forget it.

It is illegal to hitch hike in France (at least on the motorways) so remember that any lifts you do get will either assume you know this, or that you are naive. Also, in many countries, hitchhikers are expected to pay something for the ride, so be prepared.

If you are based in a city for a while, you can get tourist train or bus passes in most places, which give you unlimited travel for a certain number of days. These are really only useful in big cities like Paris or London. Otherwise, the best way to see the sights is on foot. Just make sure you have a genuinely waterproof jacket and a pair of shoes or boots that fit and keep out the cold and wet!

Most people usually take too much gear in the wrong sort of pack. If you're buying a pack, get a *frameless* or *internally framed* type as the framed type usually manages to catch on train luggage racks and won't pack well in bus luggage compartments or left luggage lockers.

The bits that stick out aren't good for pedestrians either, so take the plunge on a *Berghaus* or *Karrimor* internal frame pack; they're more comfortable too.

As to clothes, remember that it's better to buy what you need rather than carry too much. Concentrate on taking lots of changes of underwear and socks and only a few outer clothes. Jumpers are heavy and take up lots of space.

It's getting on to winter over there at the moment so why not beg, borrow or steal a *down jacket*.

These are brilliant for travelling, as they are light and pack up into very small bags when it's Spain or sunny.

You'll risk looking like an American, so get it dirty before you go!

Most down jackets aren't waterproof so the next layer should consist of a lightweight spray jacket, and preferably trousers as well if you're thinking of skiing, walking or northern Europe.

Heavyweight japara jackets are very good if you're prepared to pay a slight weight penalty.

Do you really need a sleeping bag? If you're staying in pensions and youth hostels, you really won't need one, but you will need a *sheet sleeping bag* a la YHA regulations. The only time you might need a bag is if you're cold on a train; but this is rare, especially if you've got a down jacket.

A useful accessory is a blow up rubber pillow — good for those long train or bus journeys.

Cutlery, a plate, mug and bowl are essential. Make the plates and mug plastic. Two bowls are more practical but I got away with one.

Best to think of a few meal menus and plan accordingly if you're going to be cooking in hostels. Some of them have very little cooking gear, so an aluminium dixie can be a boon when you can't spare the time to wait your turn. *Don't* forget the can opener!

Some spices, salt and seasonings are worth taking with you. I don't know what paprika is in German and I doubt you do either, so look it up or take it with you.

Where to stay

Around Christmas time it's fairly easy to find a place to stay. Youth Hostels are good places to meet other travellers and make friends, and a good starting point to search for somewhere else to stay. You don't need to book in winter time, but be warned that several hostels are shut in winter.

In Britain, "Bed and Breakfast" places can be cheap and nice (also cheap and nasty if you're not careful). Expect to pay about £5 a night — good value if you make the most of the breakfast, which can see you through till tea-time.

In Europe, "Pensions" are the equivalent, and can be very cheap. Consult the guidebook for good ones. Tourist agencies in Europe don't tend to cater for cheap student accommodation, and we found it useless to ask.

Many Pensions charge you extra to use the hot water — it can be a lot extra. Public baths may be cheaper and more hygienic. In Italy, we found the toilets in public museums were much better than the formidable holes in the ground in the Youth Hostels!

If you're tough, there's nothing to stop you dossing in the open, which is by far the cheapest way of doing things. Better in the countryside than in a city, where you are liable to have everything nicked or your head beaten in. See the *Hitch Hiker's Guide* for good dossing-down spots.

Eating

The cheapest way to eat is to buy bread, cheese and fruit and munch it wherever you are. This may sound

boring, but every country in Europe has different types of bread and cheese and you can make some exciting doorstep sandwiches. In Italy, pizza is *fantastic* and very cheap. You can get a cheap meal at a "Trattoria" by ordering an entree only — they're usually huge, and bread is provided free. Scout the markets for bargains from the fruit and vegetable stores. Meat is always more expensive, but you could buy some salami to satisfy any carnivorous instincts you might have.

In England, the cheapest food you can get is in a pub. Next cheapest is Indian food — really nice, and filling; a cheap meal will cost about £2. Fish and chips are yummy — quite different from Australian fish and chips — but getting a bit expensive now. If you want roast beef you'll have to visit a friendly relative — it costs the earth.

Money and such

Money, travellers' cheques and passport are next. (Remember you need a visa to get into Spain if you're travelling on an Australian passport). A money belt of some kind is a must, and in Youth Hostels expect to wear it to bed. Locking your pack is useful too if you've got a camera or any decent clothes. It will deter casual theft, but not the determined crook who will simply slash the whole deal open. Naturally, don't make a great show of locking the thing; theft really is a problem in some Hostels, particularly in Italy, Amsterdam and while I was there, Brussels. Come to that, Italy is pretty bad for rip-offs generally. Watch it on trains and in the cities, especially in the south. Night trains into Italy are a bad idea unless you're prepared to stay up all night.

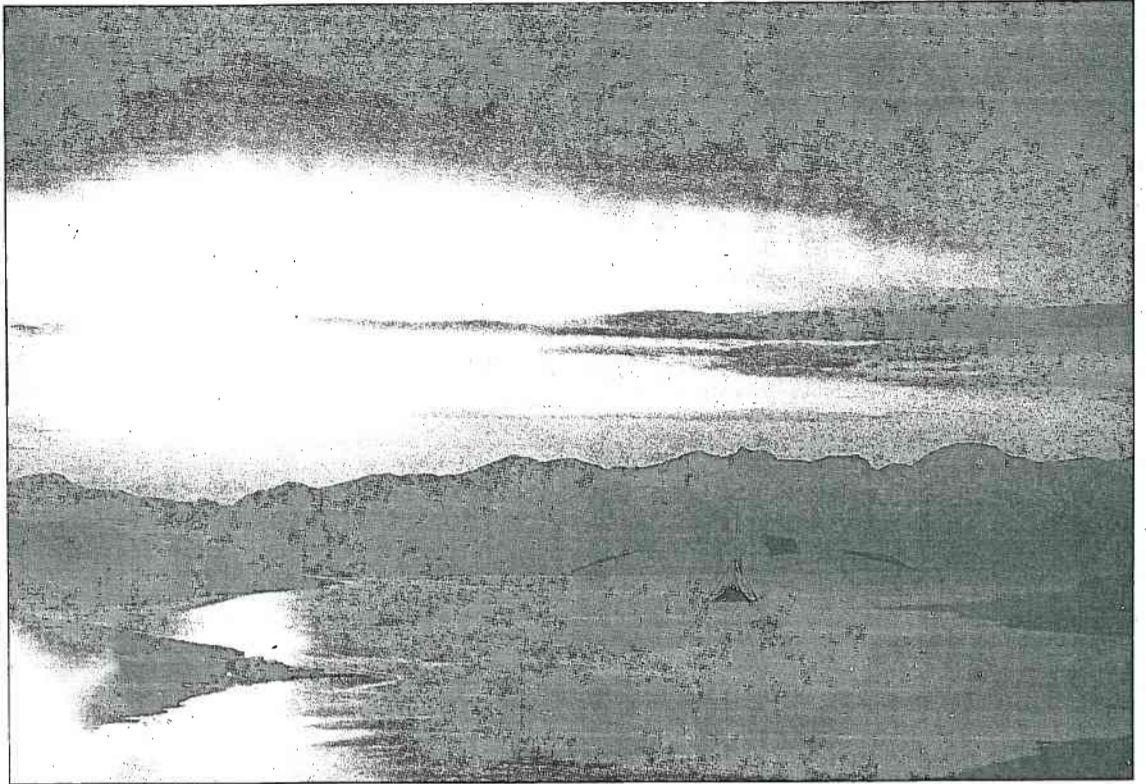
Marseilles to Milan is notorious for rip-offs, conducted (I kid you not) by gangs who systematically go over the whole train. Go in by day or learn karate.

Travellers' cheques are best bought in Deutschmarks, Swiss francs or Sterling. At present all three are reasonably stable with sterling appreciating slightly. Dmarks are no trouble to change anywhere.

Don't, whatever you do, buy travellers' cheques in Australian dollars — no one wants to know about you. Change at banks if possible, as they usually offer a better rate than the changing agencies at railway stations. Carry a small calculator if you like to play the market for the last few cents.

The last bit of advice — learn a language if you have the time, read about the countries you will visit, plan ahead and if nothing else, learn to count in as many languages as possible. The latter is especially useful in shops where you might want to know how much cash to hand over. If you are too embarrassed to ask for food in your atrocious French/German/Italian etc., try a supermarket.

Oh, and at least learn 'please' and 'thank you'. The locals tend to appreciate it.
Geoff Hamner and Penny Locket



...or South America

South America is becoming increasingly popular as a tourist destination, especially for young people. The current difficulty and cost of getting there from Australia is offset by the generally low cost of living in most South American countries and the prestige it carries with the Springfield set (Europe's so passe, darling).

Getting There

Most people still use the well trodden North American route. This takes advantage of the cheaper flights to the west coast of the United States and the chance to include Latin and Central America on the way south. A more direct route however was utilized by the author recently — the Lan Chile flight from Tahiti to Santiago, via Easter Island.

Easter Island

Most people know of the large statues that Easter Island boasts of (even if only through Von Daniken). What may not be known is the rising importance given by Easter Island to tourism. Two thousand miles from anywhere, the tourist industry is just getting its foot in. Thus hotels (there's only two) and anything imported, are incredibly expensive, but who wants to pay \$15 for a can of coke when pineapples, bananas, avocados, fresh fish and lobster are all practically free. The weather is idyllic for camping and anyone who shows any interest in the island and stays for more than the three days most American tourists do, receives enormous hospitality from the locals. But the next few years might see changes as the tourist dollar stratifies the island's society, so now is the time to go if you want to avoid the rush.

Galapagos Islands

On the subject of islands, the Galapagos group (over forty islands in all), situated on the equator, six hundred miles west of Ecuador, offer the tourist another interesting side trip. Made famous by Darwin, the islands are now an Ecuadorian National Park, and rival the large African game reserves as an outdoor 'zoo' for the naturalist. All tourists travelling around the islands require the accompaniment of a park guide and of course a boat. This can be done as an organized tour with Galapagos Cruises or as day trips from the main island of Santa Cruz where cheap overnight accommodation is available. If money is available and

time limited, the first choice is by far the best. Though expensive, such tours help ensure that the Galapagos Islands are kept as one of the great wildlife sanctuaries left on this earth.

The Mainland

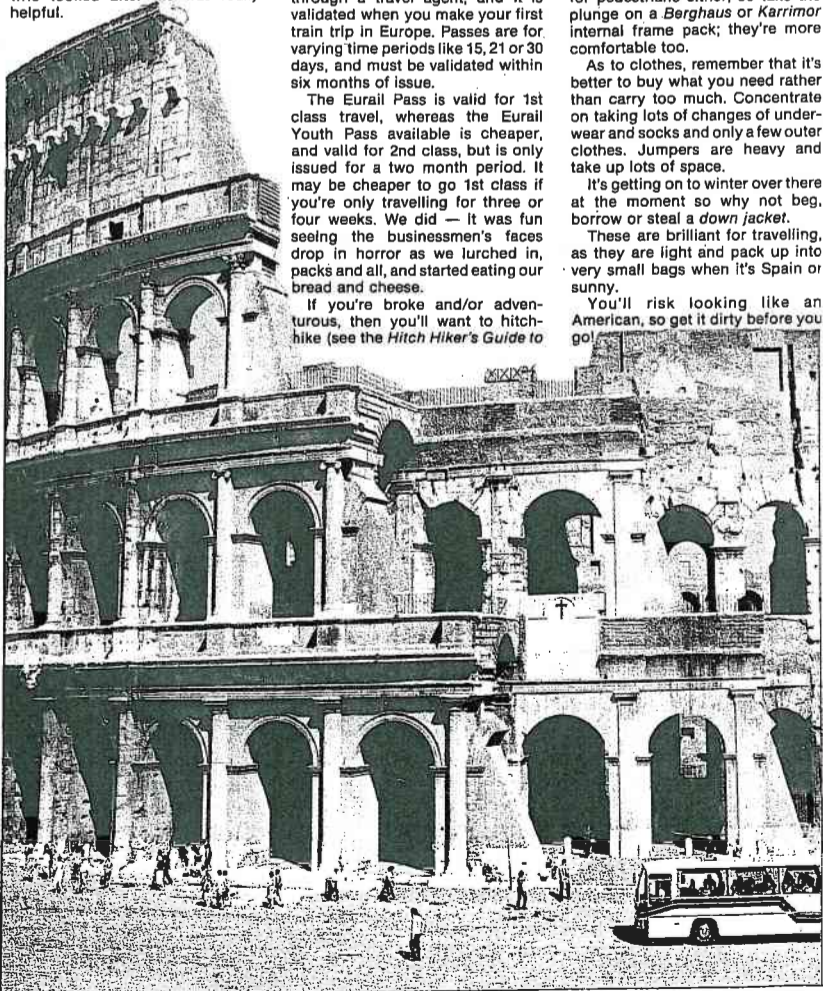
Most people interested in South America are aware of the famous Inca civilization and the now famous tourist circuit of Cuzco, Machu Pichu and Lake Titicaca. There is perhaps little to be said except that they are becoming increasingly touristy but they still offer a unique and interesting experience for the visiting 'gringos'. The walk along the Inca trail from km 88 to the Machu Pichu ruins is very popular (rather like Nepal is these days).

Other tourist spots in South America include Amazon River cruises, the Iguazu Falls (South America's Niagara) and of course, Rio de Janeiro. Such spots are usually included in the many package tours of South America. These tours are expensive in relation to other tours in Europe or Asia, partly due to the uniqueness of the area to Australians and partly because travel in South America alone or without the aid of a tour is very time consuming and requiring some degree of the hardened travel bug. If you ever thought the Overland to Melbourne was bad, try a Peruvian train!

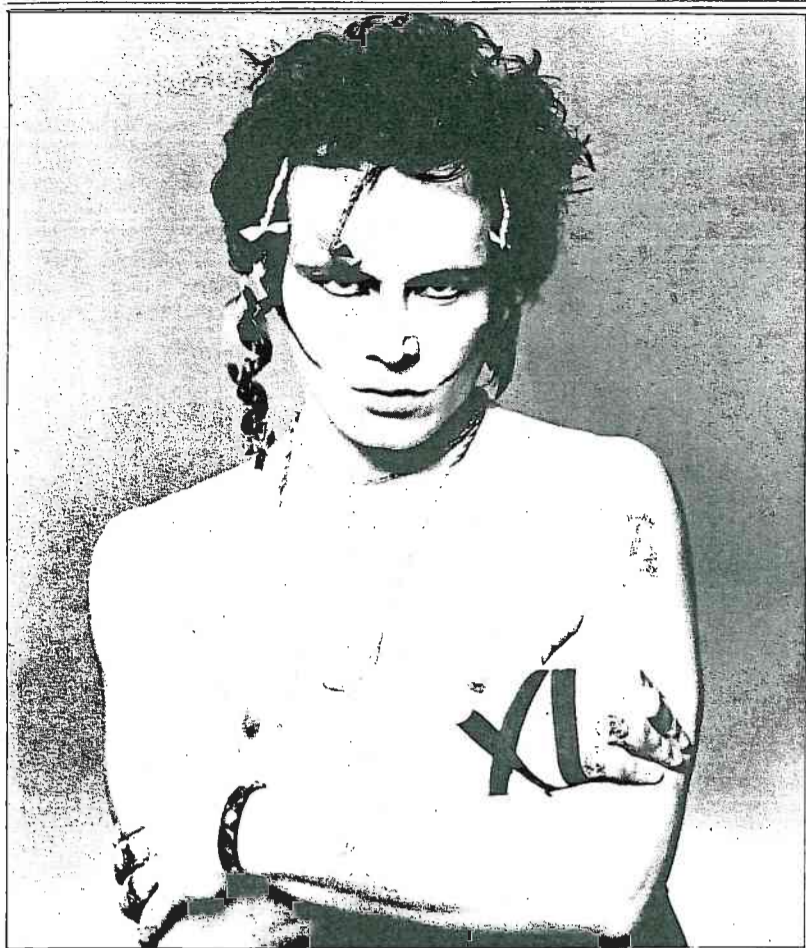
Food and Accommodation

Food in South America is strongly influenced by the Spanish, but with local variations. More importantly for the traveller on the cheap, in many countries a good meal can be obtained at a very low cost. The same applies to accommodation if you don't mind a few bed bugs. Be aware however that inflation changes the exchange rates of currencies in South America very rapidly and a country that was cheap last year may be the most expensive the next (Argentina is currently outrageously expensive).

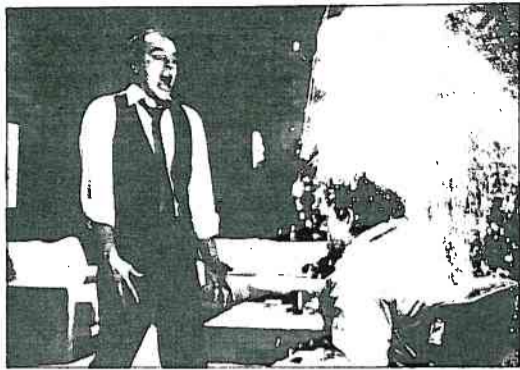
Finally, perhaps the best preparation an independent traveller can make is to learn as much Spanish as possible. It's the universal language everywhere but in Brazil (Portuguese) and the need to communicate in other than English is far greater than is the case in Europe. (None of those international symbols and fewer school children wanting to practise their English!)
Scott Wilson



Scanners Erases Heads



Scanners Academy City Cinema. Rated R. Scanners is a film which delivers. It has its faults, but it is never boring. Directed by David Cronenberg (who made They Came from Within, Rabid and The Brood) the film is a mixture of SF, horror and thriller. Most of the concepts are very old indeed in SF — to the point of banality — but they have never been portrayed adequately on film. The two major attractions in the film are the plot and Dick Smith's special effects. The film is set in the near future and involves the attempts by various groups at controlling the scanners — a group of paranormals who are able to link up their nervous systems with other people's and control them. The only drawback is that the involuntary telepathy that is an aspect of scanning can drive them crazy. The star of the movie is Cameron Vale (Stephen Lack), a wandering, almost mindless scanner who is picked up by Consec after their one-and-only remaining scanner has been picked off by the opposition. Consec is your typical multinational weapons corporation. The opposition is the evil Revok



(Michael Ironside) who does very nasty, spectacular things to those blocking his way. Consec's leading scientist, Dr Paul Ruth (Patrick McGeehan) has developed a drug to block out the unconscious telepathy involved in scanning and gives it to Vale who is then launched against Revok. But the conflict is not simply between an amoral and an evil

than something like Alien or The Exorcist. The most spectacular effects are at the film's close, and rely less on crude horror and more on the detailed changes in the persons involved. Cronenberg was able to afford a good musical score with his budget (\$US4m). What was not so satisfactory was the grainy effect produced by the smaller screen size. However, this did create a certain atmosphere, which was aided by the distinctive sets (such as the weird artists' (Pierce's) studio and the Consec building). Scanners may not be a great film in terms of message, though it does say something in terms of the deceptive nature of good and evil. It does, however, succeed at the level of good horror and an interesting plotline. It is, basically, a good SF film and offers intelligent entertainment (something which The Howling, for all its special effects, did not). A word of warning; although not used inappropriately, the special effects are not for the overly squeamish. If you were put off by Carrie or Altered States, don't see Scanners. John Playford

New York, New footage

New York, New York Academy Wallis Theatres have recently re-released the original uncut version of New York, New York, the previous version having had a number of minutes of high budget musical extravaganza cut from it. Directed by Martin Scorsese (Taxi Driver and Raging Bull) the film has its periods of brilliance. Featuring Robert de Niro (Jimmy Doyle) and Liza Minnelli (Frankline Evans), New York, New York is a slice of, and perhaps homage to, the Hollywood show-biz musicals of the 40's and early 50's. To this style and setting, Scorsese adds the comic and perhaps self-destructive character of Jimmy (de Niro). The film follows the story line, Jimmy, saxophonist, meets Frankline, singer, get an act together, she leaves him working as a singer in a big band, he follows her, marry,

pregnancy, son and finally they separate due to the incompatibility of their working relationships. She sings popular ballads and stars in Hollywood musicals and he plays sax in a Harlem jazz club. This extremely shortened storyline however, is confused with two levels of realism, which complicate the film. Firstly there is the illusionary realism of the cinema which creates the illusion of the "real world" on screen, and secondly there is the reality on screen which points towards the film's own illusion of reality. The first illusionary reality is created through conventionally "real" sets, interior scenes which appear as "real interiors". The second reality is that of exteriors that evokes not reality but an idea of studio sets. Such are the scenes when Jimmy and Frankline meet in the snow with silhouettes of cut out trees behind

backstage where they almost quarrel. He leaves, but then calls her from outside to ask if she will join him for Chinese food. She agrees, we raise our hopes. She looks out at the street from inside the stage door, hesitates, turns back. There we see Jimmy waiting outside and then her pushing the elevator button. Jimmy walks out of frame. He walks into frame again but we only see his twolone patent leather shoes and his waltz. He then moves on and all we see are the empty, wet studio streets. The end was no happiness and no unhappiness. The closure of the film is merely a bit sad, depressing really because of the apathy of these two characters. New York, New York needs to be seen if only for this feeling of emptiness and perhaps also because of the brilliant performances of Robert de Niro and Liza Minnelli. Andrew Swain

INXS - Much loved ones

The Australian music industry thrives on the charismatic front man, the Countdown compere. The quick rise of Sydney's INXS, Michael Hutchence (vocals), Kirk Pengilly (guitar and sax), John Farriss (drums), Andrew Farris (keyboards) and Tim Farriss (bass) to prominence, must only confirm this theory. Any hint of hype, however, is unfounded. Michael Hutchence is both on and off stage, a natural. He has a knack of making you feel at home right from the first. "Hello, my name is Michael" (as if we didn't bloody know), leaving you with a sort of Déjà vu. He does have, as one writer commented 'an almost embarrassing supply of star quality' combining intelligence and awareness with an off-beat, far-away feel. Michael can be talking about one subject, quite logically, then pause, laugh and the next sentence is totally out of context. Interviewing him was thus made all the more difficult as it was tea time and all the rest of the band kept wondering in and out of the room trying to organize some food. Why such a low profile on this tour? We were, were we? There's big posters everywhere now. We don't believe in blowing a bubble bigger than it is. We like word of mouth publicity. We kept it low key because the people who turn up at the gigs are there for a particular reason, i.e. seeing us. They really want to see us, not because they've seen our posters etc. We've been off the road for three months, recording an album. Who wants to go out there after not playing for a while and suddenly hit 'Whamo' gigantic audiences — sure it's a buzz but we'd prefer the band to work, not just think about the audience — 'God that audience really likes us'. It's at this point in a band's career that mistakes can be made, suddenly they lose themselves. (The proceedings are momentarily interrupted as we are joined in a search for Kirk's Hash. During this hunt we discover Tim keeps his under his pillow and Kate is sitting on Michael's. Anyway back to the interview.) Will you be using any promotional gimmicks for your forthcoming concert tour? Not (somewhat defensively) we don't really use that much hype; we use advertising, not a string of fantastic adjectives to get people along. (To date INXS have recorded two albums, the second Underneath the Colours will be in the shops by



songs on that album again. This time around we had Richard Clapton in the studio producing it for us ... that's his credit but I was in the studio and Alex, an American who's done Beachboy's Emotional Rescue, everything from smaltz to Stones. It took 400 hours ... too long. It's funny INXS don't ever set out to write pop songs. We don't write for markets or anything like that. We just write our songs and all those other people try to figure you out ... well, who do they sound like. (Just for the record, the sound is like a cross between XTC and Talking Heads and on stage Michael comes across as a meeting of Mick Jagger and Bob Geldof.) The single lifted off 'Underneath the Colours' is 'Stay Young'. What's it about? It's not really as simple as it sounds. It's meant to be about people. I've got this friend, a lady, who must be about ... ooh God ... at least 40 and she's got a son about 17 and he's a really fantastic guy. He and her come along to give together and there's no gap really. She stays young. I've got a few friends like that ... (As he speaks you get the feeling he has transformed himself into another of his worlds. From there he is trying to convey the emotion he is feeling. Live, he is definitely down to earth, and very aware of the audience. He pouts, prances and struts his way through a clever mix of old and new numbers. The set swings like a pendulum from ballad to rock, love to pure fun pop. It becomes apparent that the new songs are more together and played with more enthusiasm. Fair Weather Ahead is a beautiful tune with an unusually optimistic feel. Horizons, Michael's favourite — to call it a love song wouldn't do it justice; it has a dream-like quality. Rebellion and The Big Go Go indicate INXS can really turn on the pace and still hold that interesting Talking Heads type beat. Of the oldies, Jumping (self explanatory, everyone around us was), The Loved One and Just Keep Walking, received the enthusiastic response they fully deserved. Simon is a brilliant encore, but we're not so sure about the wall of sound they call We Are the Vegetables. INXS are both visually and audibly a great act. We'd just like here to pat ourselves on the back; we said a few months back they will be one of the biggest bands in Australia. We are slowly being proved right. Jane Willcox, Kate Gibbons

Romantic Dreams

Adam and the Ants Adam and the Ants made a very brief stopover in Adelaide on October 1st for a concert at Apollo Stadium. Despite the apparently strict security, two of us from SUV managed to gain entrance to the press conference in the Ansett VIP Lounge. Adam Ant walked in looking rather tired and a little annoyed (having learned of the press conference, only as he stepped from the plane), but good-humouredly answered all questions — even the more idiotic political ones thrown at him by an FM radio station. Following is a sample of the interview — the questions were asked by representatives of various radio stations and a newspaper. I'm in love with my work; my work is my life. I express all my bizarre qualities, all my outrageousness in my work. I don't do it on the street. Are you still enjoying what you're doing? Yeah, I love what I'm doing. Are you playing any of the songs off 'Dirk Wears White Sox' [the first album] at your Australian gigs? Yeah, we do one or two songs ... we do about half a dozen songs from pre-1980 — which you'll see if you come tonight. What's your fascination with warriors? Warriors? Well, because I think the interpretation of warriors had always been very misrepresented to me — on TV and in books and things. I'd always associated it with something very violent and savage, and in fact it's got something to do with honour and protectiveness of things you believe in and you love and care for, and so I associated very strongly with that. So you're actually bringing out the romantic side of a warrior?

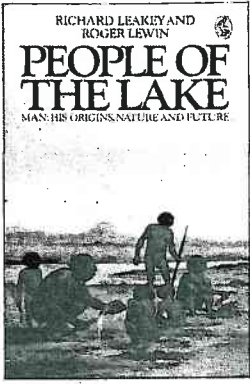
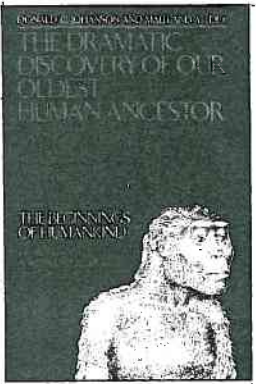
Er ... yeah, I mean warriors are dandies. In tribes they spend most of their time kind of ... dressing up, making themselves look bold, and ... that's the association I've picked up on rather than the violent side of it. Well it's now Adam Ant the Prince Charming ... how many phases have you been through? This is about my fifth ... in five years. We know of the warrior and the Prince Charming — what have the other ones been? Oh, they've been ... quite varied. Before that it was a kind of multi-coloured war-paint thing; my whole face was covered in three colours ... camouflage makeup, wearing kilts over trousers and things, Samurai style. Before that it was a whole Kabuki phase ... You're of Romany origin — have you ever explored that as a musical possibility? Er ... yeah, I mean on my next album. It's quite a sort of Latin flavour ... Er ... I think it's difficult to pin gypsies down really ... to sort of say that's their sort of music — I mean it's sort of associated very strongly with Spanish gypsies; I'm a Romany gypsy ... How long do you think the Romantic era will last? As long as mankind lasts ... I hope. But you can't see that it's just a trend in music that's here now and it'll be gone in a year or two? Oh no, I mean we ain't ... Adam and the Ants are nothing to do with New Romantics ... Adam and the Ants have been going for five years. We're still really just going ahead on our own happy little path. I think, you know, people's need for romance of some sort ... will be there till the day everybody dies ... We're from Student Radio, Adelaide University — have you got anything to say to university students?

Er ... when you've learned everything, leave. And beware ... in universities and things like that, they can sometimes teach you how to learn and not how to think. Learn how to fill in a tax return — 'cos you're gonna need it ... I'm gonna need it. You see people like 'The Clash' doing 'Rock Against Racism' and things like that ... what's your opinion on 'Rock Against Racism'? Um ... I did a couple of 'Rock Against Racism' gigs about two and a half years ago, and I found them the most disorganized waste of time I've ever taken part in, quite honestly, and I thought it was supposed to be a charity and in fact it's for the people ... they pay the bands, and things, and I found it ... just very messy really ... and very political — and I didn't want anything to do with political motivations, or political movements. You don't like drugs, alcohol or cigarettes ... I don't like drugs and alcohol ... I mean cigarettes I don't smoke 'cos I've never smoked 'em, I don't like 'em. Do you like money? Oh, money's alright. What do you do for kicks? ... I think money's good, I think sex is good ... What else do you like apart from money and sex ... It just about covers the whole spectrum! Life ... work ... going for long walks in the country, drinking tea, going to visit me mum and dad, saunas ... going to the gym, going to the cinema ... What about food — what food do you like? Food ... aw, I like curry, I like English breakfasts ... er ... I like any food really ... I don't like asparagus. Margot Ayres

IBM AUSTRALIA LIMITED WHY WOULD A ● Ph.D. Chemistry ● B.Sc. Electrical Engineering ● B.Ec. & C.A. ● B.Sc. Mathematics ● B.A. English History ● LI.B. Work for IBM? IBM offers exciting careers in marketing and systems engineering helping our customers develop applications for computer systems. We are hiring graduates for our Adelaide Branch to start early in 1982. The first year will consist of formal training and education, both in Adelaide and in our Education Centre in Sydney. While undergoing training the successful applicants will be on full pay. Apply in writing giving career details to Mr M. McMurray, State Manager, or phone Miss M. Callinan for an application for employment form and to arrange an interview. IBM Australia Limited 60 Greenhill Road Wayville SA 5034 Telephone: 274 7299

Lucying a Leakey Argument

or how small can you shrink your brain & still stay perpendicular?



LUCY: The Beginnings of Humankind. Donald C. Johanson and Maitland A. Edey. Granada 1981. \$24.95.
THE PEOPLE OF THE LAKE: Man: His Origins, Nature and Future. Richard Leakey and Roger Lewin. Penguin Books 1978. \$5.95.

Mary Leakey at Koobi Fora and Olduvai Gorge (the two other famous fossil sites in East Africa), respectively. This debate is one of the reasons one should also read *People of the Lake* for this gives Richard Leakey's interpretation of his finds and their meaning to our history and humanity.

If you're looking for something to do over the holidays, and you're sick of watching the endless repeats on the box, you could do worse than to read either, or preferably both, *Lucy* and *People of the Lake*. Both deal with the amazing discoveries, in the Golden decade 1967-1977, in the early history of Man, and the discovery of fossils of our early ancestors.

Lucy: The Beginning of Mankind relates how Johanson discovered the new hominid species *Australopithecus afarensis* at Hadar, in Ethiopia in the early seventies. He and his team found fossils of the oldest, most primitive hominids ever found. "Lucy" (nickname given to the skeleton AL288), is dated to 3.7 million years old. This is not the only reason "Lucy" is unique, most of her skeleton was also found. Johanson also discovered a "family of afarensis" the year after he discovered "Lucy", who had died together at the same time.

The book is also an extremely interesting travelogue that recounts Johanson's career and the hazards and adventures he and his team underwent to discover afarensis. It also gives a very entertaining history of paleoanthropology (study of early man), and its remarkable characters, finds and hoaxes (you'll enjoy the story of Pitdown man). It also describes the modern science of paleoanthropology (for example the use of pig skeletons to date strata and hence to work out relative dates between fossils and various sites). The book contains an entire chapter devoted to explaining dating procedure (today, potassium argon), its history and problems and its relevance.

Johanson also describes and gives his opinions of the running battle between him and his compatriots at Hadar, and Richard and

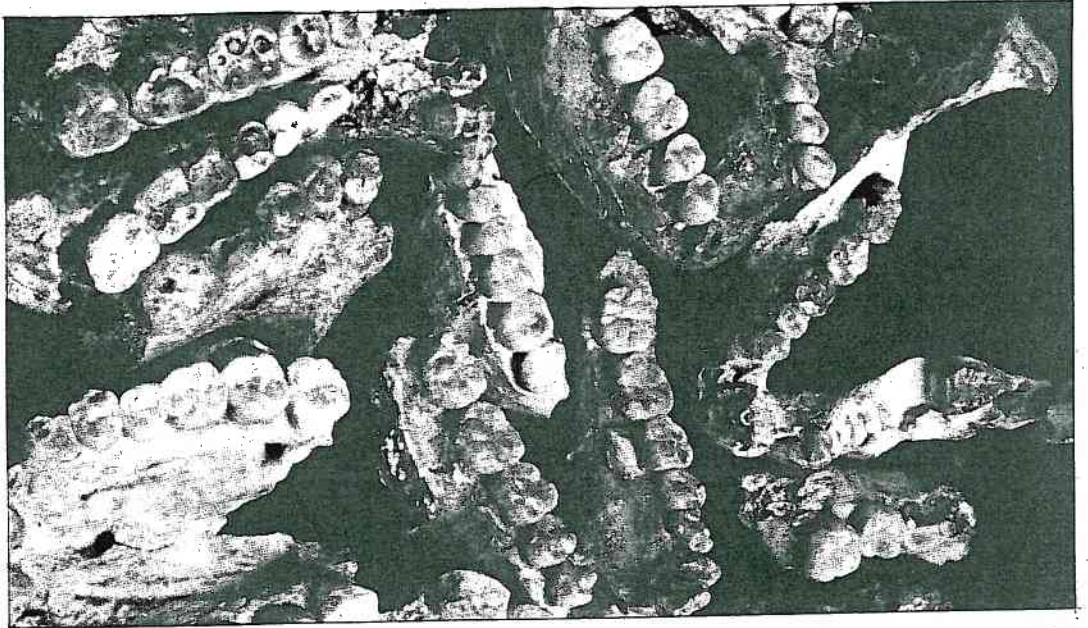
me, to skim the surface, finishing with generalizations such as women's liberation is possibly based on a sense of justice.

Both books are extremely interesting and well worth reading, although I personally prefer *Lucy*. Both are well written, are enthralling and fascinating and convey the writer's enthusiasm for his subject to the reader. Both exploit Man's curiosity and interest in history, especially our own.

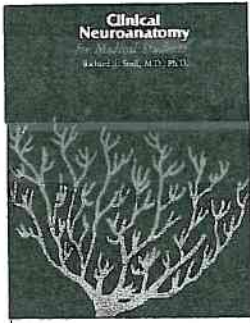
Neither become bogged down in detail, causing you to skip sections because they become boring. The section dealing with teeth and the role and proof they provide, does drag in *Lucy* however, but it is still worth reading for it helps prove that "Lucy" is an afarensis not something else as Leakey would have it.

Lucy is undoubtedly the better book in terms of presentation, and so it should be, costing five times that of *People*. (If it is too expensive definitely borrow it from a library for it is well worth reading.) It contains many more photos and illustrations that enlighten the text: for example the various diagrams of teeth in the relevant section.

All in all two very interesting books. Try and read both but if you haven't the time at least read *Lucy*
Armon Hicks



On dit Medical



Clinical Neuroanatomy for Medical Students R.S. Snell Little, Brown & Co. 1980 559 pp. \$33.50

Following on from the success of his more general book, the popular *Clinical Anatomy for Medical Students* (1973), the mercurial Richard Snell has now applied his admirable teaching ability to the oft-unnering subject of Neuroanatomy. Here again he has ruthlessly avoided any reference to the considerable amount of anatomic detail that has no expression in neurological disorders. What one gets is a superbly organized, concise yet comprehensive introduction to the subject, which avoids confusion like the plague and is almost interesting.

The text is well broken up with helpful sub-headings. It is accompanied by sundry clearly labelled photographs and diagrams with judicious use of colour when complexity threatens. However my enthusiasm for the book is more a response to the very effective way students are assisted to integrate what they read. At the end of each chapter, a summary of the clinically relevant details is provided. This is followed by a number of clinical problems which the student can use to assess how well he/she has understood the chapter.

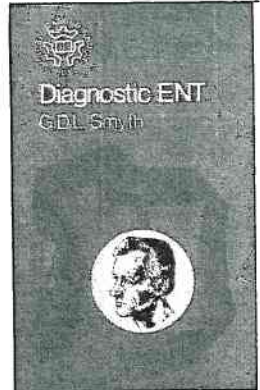
The questions are designed to cover all the detail considered significant, so they make for excellent revision.

This book, though unfortunately more expensive, reads a lot better than the recommended text, Noback and Demarest's *The Human Nervous System* (\$18.00). Noback *et al.* get bogged down in so much inapplicable detail that the overwhelmed student, having just read them, has no idea what to start looking for to make a diagnosis. Noback is however kept in the running for consideration because of its brilliant three-dimensional and cross-sectional illustrations. These communicate the spatial relationship of structures in a manner unequalled by anything found in Snell.

Noback *et al.* have also put out a smaller introductory text of their

own for some years now, the almost pocket size *The Nervous System* (\$15.35). This is extremely readable, very concise and retains the same diagrams that are the saving grace of its largesse cousin. It should be sufficient to pass the 3rd year Medicine Neuroanatomy exam with and has the essential neuro-anatomic detail to be adequate for any student or graduate unless they want to be a neurosurgeon.

Clinical Anatomy however is unsurpassed as a teaching text. It also has the photographic information to be of value in the Neuroanatomy practicals in 3rd year Med. It successfully prunes structural detail to the requirements of Clinical relevance and involves the reader in a mastery way. I only wish there was a cheaper paperback edition I could recommend more strongly.
Andrew Fagan



Diagnostic ENT G.D.L. Smyth Oxford University Press 1978 130pp. \$11.95

Barely a month on the wrong side of their hectic two week course on disorders of the Ear, Nose and Throat, 4th year Med. students have mostly now turned to more immediate matters like the November exams, thankful for the distraction, leaving the wad of extensive (but often inappropriate) lecture notes liberally given them, to gather dust.

Though well meaning, and at least effective in instructing students in the skills of examination, the ENT lecturers were not more successful than anyone else in any effort to provide students with some well ordered information that is readily applicable to a clinical problem.

I don't know why because it's not hard to do, as Smyth has demonstrated here in 130 pages. He concentrates on the presenting symptoms in ENT disease, i.e. Earache, Deafness, Ringing Ears, Dizziness, Nose bleeds, Sore throats, etc. He discusses the likely causes of each and how to distinguish between them. Brief but adequate information is given about medical treatment, and clear indication is made with regards to the place of surgery. Each chapter is concluded with a complete list of different diagnoses in which rarer causes receive a mention without further elaboration.

Textbooks

This little book doesn't address the detailed investigations which in actual practice only the specialist will need to order. Instead it puts clear guidelines for readily treatable disease in the hands of both student and general practitioner, with firm indications for referral for specialized care.

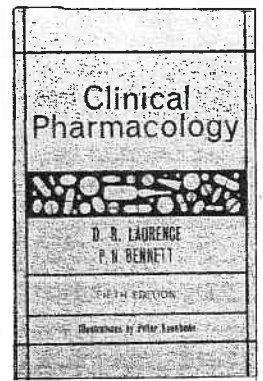
It is \$2 cheaper than the popular *Lecture Notes in ENT* by Miles Foxen (\$13.95) and nearly \$20.00 cheaper than the standard text *Logan Turner's Diseases of ENT* by J.F. Birrell (\$30.95).
Andrew Fagan

many loose ends, this book is a remarkable example of broad-mindedness.

The new edition contains few changes, most noticeably the new chapters on 'How Drugs Act', 'Adverse Reactions' and an expansion of the chapter on 'The Non-medical Use of Drugs to include Cannabis and LSD'.

The only weaknesses of this book are its minimal subheadings and poor illustration. Some may find the book by Myers *et al.* mentioned above better organized in this regard. In any event, the content is comparable.

Clinical Pharmacology is ample for Medical students in 4th year and above and should serve them well after graduation. Third year students should also find all the information they need in this book, although it is not all in one place, having been organized along different lines from their introductory lecture programme. However once 4th year is reached, the book lends itself well to study in the context of the topic teaching course.
Andrew Fagan Med. IV



Clinical Pharmacology D.R. Laurence and P.N. Bennett Churchill Livingstone 5th ed. 1980 954 pp. \$29.80

This book used to be the recommended pharmacological text for 4th year Medical students. It was omitted from the 1981 Uni. Calendar recommendations, probably because at that stage only the 4th ed. (1973) was available.

Worse however, the department in their myopic enthusiasm to commit an encyclopaedic knowledge of every drug under the sun to waiting students, lumbered them with the two elephantine alternatives of *Pharmacological Basis of Therapeutics* by Goodman and Gilman (\$48.50) or *Drug Treatment* by Avery (\$39.50). No flies on G & G and Co. Theirs are great reference texts for those in the money. But for those in need of an introduction, surely there is a better way.

Looking around, however, the paucity of introductory texts is acutely depressing. Before the advent of the book I am reviewing only the *Reviews of Medical Pharmacology* by Meyers, Jawetz and Goldfine (\$21.90) stood out.

Clinical Pharmacology is a book rigorously concerned with practical therapeutics, steering well clear of irrelevant theoretical niceties. After the first nine chapters which briefly cover the theoretical aspects of drug use, the remainder of the book provides information about individual drugs, classified according to clinical use.

It's style is chatty, reading well with the occasional historical anecdote in an effort to stimulate interest as well as supplement knowledge with some measure of understanding. For a practically oriented book on a subject with so

Statistics. Moore's book uses largely American examples to introduce the reader to statistics (and in a very readable way), but is far too superficial to cover the Statistics IH course.

Mattson's book covers all the topics in the Statistics IH course — and a good deal more besides. Indeed, the book introduces many topics taught in Mathematical Statistics II (including the Poisson distribution, Type I and Type II Errors, the power of a test, Fisher's exact test, 2-way AOV, multiple regression, analysis of covariance). However the book is free of most of the mathematical details, which renders it unsuitable as a text-book for the Mathematical Statistics II course, but makes it very suitable as a bridge between Statistics IH and the second year course.

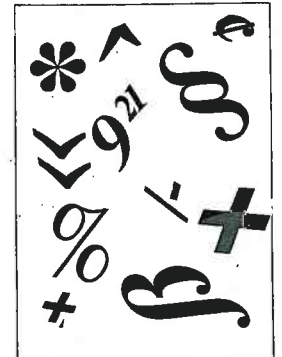
The book also introduces ideas covered by neither the Statistics IH nor Mathematical Statistics II syllabuses, such as Bisection correlation, point biserial correlation, tetrachoric correlation, O (Phi) correlation coefficients, Kendall's tau coefficient, Kendall's coefficient of concordance, partial correlation (coefficients, correlation ratio, eta coefficient, Friedman test for multiple matched groups, Fisher's transformation of the correlation coefficient, Buye's Theorem and others, which increases the book's usefulness as a reference book.

Mattson's book is well presented with 375 pages of text and 107 pages forming five appendices and a useful index. In Appendix A, Mattson considers public health data and analyses (indeed many of the exercises in the book have a medical flavour, and considers the construction of life tables and the adjustment of rates. Appendix B contains answers and hints to all the exercises given in the book to practice on. (Unfortunately, three-to-four questions on average per section of material does not really provide enough practice, so it is important that tutorial and class exercise questions set in Statistics IH are attempted. Appendices C and D give a comprehensive example of hypothesis testing and a summary of important formulae respectively. The last appendix contains the standard statistical tables, with some interesting additions — tables of Cnr, Pnr, Binomial probabilities and Cumulative Binomial probabilities, and random numbers. These would not be needed for the Statistics IH course, but add to the text's usefulness as a reference book.

On the negative side, in his efforts to leave out the mathematics of statistics, Mattson mentions nothing of the concept of probability density and probability density functions — a concept introduced in Statistics IH because of its importance in understanding probability distributions, but is a minor fault, especially if the text is used for reference, as a supplement.

In summary, a possible reference book for Statistics IH, but with much wider applicability. Whether or not the \$22 price is worth it depends on how suitable the Library texts are found to be, and what's left over from the last TEAS cheque.
Andrew Mich

Statistics



Statistics Difficult Concepts, Understanding Explanations. D.E. Mattheson C.V. Mosby Company 1981 Price \$22

Course notes of Statistics IH (the first year half-subject introducing the basic methods of statistics) are available from the Statistics Department for \$2. These notes are rather concentrated and consequently make for fairly "dry" reading. Hence attendance of lectures and tutorials is necessary to understand the basic principles of statistics and their application to numerical problems. The student who is motivated enough to do this will pass the half-subject.

Students who feel the need for consulting a text-book ought naturally to use the Barr-Smith Library, which contains multiple copies of the suggested reference book for Statistics IH: Moore's *Concepts and Controversies in*

Coming out against odds

Annie's Coming Out Rosemary Crossley and Anne McDonald, Penguin Books, 1980.

In this Year of the Disabled this is a book with a message of hope. Anne McDonald was born with an atretoid form of cerebral palsy — she is spastic. This true story is the triumph of two people, her teacher and friend, Rosemary Crossley, and Annie herself, who has overcome enormous difficulties to live as near a normal life as possible. Late in 1979 Annie was found competent to manage her own affairs by a Supreme Court Judge, after living for eighteen years almost as a 'vegetable'.

The struggle for Annie's "coming out" is a triumph over almost overwhelming odds. With a highly intelligent mind imprisoned in a deformed body, the story of how Rosemary Crossley was able to unlock Annie's mind and help her crooked body, to teach her to read and communicate, to take Annie to stay and later to live with herself and her boyfriend, is a fascinating but frightening story. The implications are obvious to readers: how many normally intelligent children are imprisoned in their grotesque bodies, their thoughts and feelings

unable to be unlocked for lack of speech or co-ordination?

It is sad that Annie's parents could never accept her release from the imprisonment of her body. The McDonalds found the eighteen-year gap too great to bridge and although they occasionally saw their daughter they never really accepted the 'new' Annie.

The frustrations with authorities at St Nicholas Hospital in Melbourne, the Supreme Court judgement and all that went on in between are vividly and truthfully reconstructed. Perhaps Annie's feelings on her disability are the most telling and hold a message for us all:

"Very young children were taken into permanent care, regardless of their intelligence. If they were disfigured, distorted, or disturbed then the world should not have to see or acknowledge them. You knew that you had failed to measure up to the standard expected of babies. You were expected to die."

Annie wrote this only a year or so ago. Surely people should not have to suffer like this in Australia in this day and age — it is an indictment of all of us!
Gillian Burfield

Festival '82 - feet in the present, gaze on the future



BY NOW, MANY students will have encountered a copy of the Programme 1982 Adelaide Festival of Arts. It probably fell out of the newspaper you were reading the other day. But unless you've taken an active interest in things artistic (meaning, for the non-initiated, more than just pictures hung on walls ...) things like dance, music, visual art, drama, film, opera, etc. etc. ... it all may have been a bit bewildering. "What's it all about then?" you may well ask ...

The Adelaide Festival dates back to 1960. The town's leaders thought it would be a good idea to introduce and encourage more arts activity in Australia. Not much was happening in the country then so Festivals tended to contain mostly imported works.

Two decades later, the coming Festival is mostly Australian, saying plenty for this country's advancement in the arts. Companies or works from overseas are included to encourage new ideas here and spark further development.

In a compact two weeks and a bit,

Rocky Horror Picture Show cult followers may not realize that the Director of the film and the Adelaide Festival Director are the same person — Jim Sharman.

Sharman has put together a Festival programme that initiates new works, is bound to be provocative, and is as accessible to the general public as possible.

"My most heart-felt desire is to make people less frightened of the notion of change," says Sharman. In 1981 as well as working on the Festival, Sharman has made the sequel to *Rocky Horror* to be released here next year, directed the stage play *Lulu* with Judy Davis in the leading role, and begun preparations for his role of Artistic Director of the State Theatre Company in '82.

Maureen Sadler spoke to Jim Sharman last week for *On dit* about the Festival.

your senses can be bombarded, providing of course that you choose to participate.

To assist students and unwaged people to see as much as their meagre means can afford, Jim Sharman, the Festival's Director, has ensured concession prices are reasonable. For example, there's a \$5 difference between the top price for Pina Bausch tickets and the student rate. There'll be many free activities starting with the opening night show on Saturday 5th March at Elder Park. This event will begin with a carnival parade down King William Street of as many people as possible in national costume plus floats, banners and buskers. Once in Elder Park the procession joins other members of the public for a huge ethnic concert, including a performance by the Nuova Compagnia Di Canto Popolare.

Many of you won't have heard of this group but in Italy they are as popular as our top rock groups are here. Nuova's music comes from songs of the working people as handed down through generations.

But back to this opening spectacular. By the time the ethnic concert has finished audiences from other Festival Centre performances will be spilling out of theatres to join the riverside crowd for a fireworks display. Music from the Grimethorpe Colliery Brass Band of England will accompany the flashes of colour and explosions.

Day one over, and providing you've decided to become actively involved in the celebrations — what next?

Sharman suggests that a good starting point would be the Ed Hopper exhibition at the Art Gallery.

Moving on —

The Comic Strip from London attacks the new trendy values and especially anyone who is into saving the whale, street theatre, zen, drugs, etc. One piece "Anarchy in Dreamland" covers the history of 70's rock 'n' roll in thirty seconds!

It will be interesting to compare the British comics with the Australian contingent who'll be presented by Focus.

Three contemporary playwrights — Australian, Patrick White; American, Ian Shepherd and Britain's David Hare, will have works presented by Australian companies. Contemporary perspectives of three countries are presented by three outstanding writers.

"Possibly the boldest decision of the Festival" reveals Sharman, "is the presentation of music by three young Australian composers." Sharman became aware, through his association with film, that composers haven't had a platform for their work. So he initiated the Young Composer's Orchestral Awards. Sixty works were entered by fifty composers. All are under 35 years old. The works of three composers will form the opening concerts of the Festival.



The film section of the Festival programme reveals the manner in which contemporary film makers such as Herzog, Scorsese, Coppola and others have been influenced by earlier works.

Not many people are aware that films like *La Luna* and *Nashville* are re-makes. Each of these films and others will be screened with the film on which it was based.

Dance audiences in Adelaide may never be the same after an evening at the Theatre of Pina Bausch. "Bausch has left conventional dance with its polished rituals ... a long way behind." Meryl Tankard, an Australian feels life in any other dance company would be like a retreat!

The three works to be presented by Pina Bausch's Company — *Bluebird*, 1980 and *Kontakthof* — according to Sharman, is one of the major highlights of the Festival.

Our own Circus Oz will be delighting all generations with crazy, clever antics under the big top in Rymill Park. This isn't just your traditional circus routine. It extends beyond to rock 'n' roll, comedy and spectacle. Two performances from Spain's La Maureen Sadler.

Claca combine with Circus Oz, adding giant puppets, acrobatics and other amazing feats.

Even television gets a mention. Gil Brealey and Brian Thompson have put together the Tee Vee Show which charts the key programmes which have shaped watchers' lives since the 50's.

Exhausted yet?

So many facets of the Festival can't be covered in this article. My advice would be to study the programme — for those of you brain deep in preparation for exams, leave it till they are behind you.

Essentially, Sharman has selected works which will evoke an emotional response from participants, more so than an intellectual one.

"People coming to the Festival expect to find lots of new ideas and excitement. It isn't possible to do this without ruffling feathers." So he expects criticisms.

I sense he'd be disappointed if this didn't occur.

As Sharman states in the programme — "A Festival with its feet in the present, but its gaze on the future."

At \$12,000 Fiat is a little brava(er?)

Fiat Superbrava

As I've complained before, most cars on the Australian market are pretty boring. A quick perusal of the line up shows very few cars that raise the enthusiast's blood pressure even a little.

In fact, the new car market below \$15,000 is all but barren of interesting cars, with the Fiat X1-9 and the Alfa Romeo Alfesud rescuing things a little bit. But these aren't cheap cars by any means (the new five speed X1-9 is nearly \$15,000) and neither of them really rocket off the line.

At around \$12,000 on the road the Fiat Superbrava isn't cheap either, but it holds the distinction of being the fastest car on the road this side of \$20,000. Imagine that, with an 0100kmh time of around eleven seconds the Superbrava is one of the fastest cars available at any price, which is a tribute to ADR 27a and a sure sign that sporting cars are on the way out.

You don't believe me? Well for around \$27,000 you can get a Saab turbo which knocks a mere two seconds off the Superbrava 0-100

time, and is slower in the gears.

That's depressing, but in our depressing market the Superbrava is at least a ray of sunshine.

The Brava is basically a Supermirafiori with the two litre twin cam engine shoehorned under the bonnet. In Europe, the equivalent model is still called the Supermirafiori, but there's also another variant called the 131 Racing which has different dress up gear.

Despite what Fiat would like you to think, the Brava bears almost no resemblance to the World Rally championship car of Walter Rohl, although the engine uses the same block and the shape is more or less identical.

Despite missing out on the rally car's refinements, like an independent rear end, the Brava is not a bad car to drive, with a strong engine, five nicely chosen gear ratios and good handling on smooth roads.

Unfortunately it still suffers, as you would expect, from the disadvantages of the traditional three box shape and the indifferent

package efficiency this brings. Rear seat accommodation is adequate, but only just.

Typically Fiat, the switchgear and minor controls are less than logical. A wrong move with the dipper stalk can see the powerful quartz-halogen headlights extinguished; tricky on high speed sweepers. As well, the handbrake is placed much too close to the passenger seat, a problem with the RHD models only.

The dash is oddly styled, with the instrument markings being somewhat vague; redlining the engine in the lower gears is difficult.

Complaints aside, the Brava interior is nice enough with the cloth covered seats being quite comfortable, although the driving position is biased towards people with short legs and long arms.

All the Fiat hallmarks are there, the snarling exhaust note (now somewhat subdued) a notchy but precise gear change, even the tendency to pick up and spin the inside rear wheel remains. It's like driving a car of ten years ago, albeit

one with a little more refinement.

The Brava has a raw character to it which is appealing, primarily because hardly anyone makes cars like it any more. Blast it round the suburbs or hills, window down to catch the exhaust note, and learn to enjoy driving.

Although the rear end tends to hop and skip over the rougher stuff, smooth bitumen sees the power on early to counter the car's tendency to understeer. The precise steering allows oversteer to be caught easily, and the car exits with just a trace of opposite lock; very satisfying.

Brakes are up to the performance although they tend to smell after much boy racing.

Up to legal speeds the car is quiet and quite reasonably refined, although the tautness of the car is always evident.

Above 120kmh wind noise gets intrusive, especially around the door mirrors which *Champions* say are to be replaced with internally adjustable items.

The 131 shape can't be said to be remotely concerned with aerodynamics, so it's no surprise to find semis showing it off line somewhat at high speeds.

The Brava is capable of cruising at a very illegal 150kmh, and top speed is around 180kmh, so it's a surprise to find fuel consumption working out at around 9.89 litres per 100km or 28.5mpg overall.

Some gentle treatment saw the Brava beating 30mpg; not a bad effort.

It's the old story. You want to go fast, get a Brava; if you don't, don't.

Geoff Hamner

No short cuts in Barber

The Barber of Seville
Rossini
The State Opera at the Opera Theatre

Despite a few flaws this was far and away the best *Barber* I've seen or heard.

First the bad news. Geoffrey Harris was vocally strained by Almaviva's high tessitura. Only when he relaxed did his singling suggest ring, purity or mellifluousness. His acting more than saved him.

Isabel Veale could have been even funnier as Marcellina/Berta and more suggestive of the sexual and personal exploitation in master-servant relationships, for that is the whole point. She still made Mary Hayman in the recent Australian Opera production look pedestrian.

Judith Henley's acting and looks were just right for Rosina. Her tone was mainly lustrous but was occasionally inexplicably ugly.

David Brennan with his clear

diction and musical and dramatic confidence showed again that he is an asset.

For the rest, any one of their performances would make this performance unforgettable.

Keith Hempton is the only traditional Basilio I've ever seen and he was marvellously disgusting. I'm sure his voice loses cutting edge when he tries to make the tone as wide as possible.

James Christiansen, only a baritone, shone with his musical assurance making the most difficult music seem like spontaneous and natural reactions. The essence of opera singing.

Maurie Howie was the servant with the thyroid. This poor man tried desperately to opt out of life but here were all these people intruding. A worthwhile borrowing from the Paisiello *Barber*.

Roger Howell was a Figaro with panache, power, richness, virility, subtlety and cheek. With this per-



formance he is on the verge of a great international career. As his voice rang out, my senses conveyed to me the literal meaning of "air of excitement" from those around me. No wonder he was besieged by groupies in his dressing room. Unprecedented scenes for an opera singer.

All, however, is owed to Rossini and Denis Vaughan was his great servant. Though a bit loud in the first scene, the orchestra was so spot on the tiny imperfections (two) stood out a mile. The extended Act finale was overpowering in its beauty.

Still high, I heard a 1966 tape of what became the Australian Opera in *Barber* until 2am. SA's *Barber* was so musically superior in ensembles and choruses.

Tom Lingwood's designs and production helped prove what a masterpiece this opera is. Rossini as Figaro says, "What a genius".

LOK



FACT BOX

Engine: Four Cylinders in line 1995cc. Cast iron block on crankcase. Alloy cylinder head with inclined valves. Twin overhead camshafts driven by a toothed rubber belt. Twin choke downdraft carburettor (Weber 28-36 DCD). Five speed gearbox driven by a single plate diaphragm clutch. Drive via a split propshaft to a Salisbury type differential.

Suspension:
Front: MacPherson Struts and antiroll bar.
Rear: Live axle with four tracking arms, a panhard rod and coil springs.

Steering: Rack and Pinion.
Brakes: Disc/Drum power assisted.
Fuel Tank: 50 litres. Touring range approx. 450kms.

"THE KINGS OF IRISH MUSIC" — Sunday World, July 1981

Clifford Hocking presents

TOMMY & LIAM MAKEM & CLANCY

with ARTHUR McGLYNN and ALAN BARTY

also special guests EILEEN & LYNNE

FESTIVAL THEATRE
FRIDAY, Oct. 30, 8 pm
Book now at all BASS outlets
Student Concessions available.

Enquiries phone 51 2291

Up and coming

Want to see a couple of good bands over the holidays? One need not go past Adelaide talent for a good time and some A1 thought provoking music. Local bands are cheap if you catch them on their home ground — you'll only pay in the vicinity of \$2.00. And local bands certainly have something especially if they are playing in a residency situation — a certain confidence but also an urgency. So here's three bands to start you off.

URBAN GUERRILLAS

This three-piece band has been getting a lot of acclaim lately and on a recent Saturday night at the Union Hotel, I set out to find out why.

For three pieces, the *Urban Guerrillas* certainly put out a lot of good tight music with plenty of volume — quite a wall of sound in fact. The musicianship isn't great with no piece creating particularly clever or sophisticated sound. Together, it fits well to give good clean music with punch that seems to swell, particularly from three pieces.

The *Guerrillas* do a mixed set containing their own songs and some covers. All has a strong hard rock post-punk feel, which is good to dance to.

Something else worth mentioning is that the band bothers to dress for gigs, even if it is only khaki and jungle boots. Strange, but when a band bothers to do this they seem to get more crowd enthusiasm from the start of the gig.

If you're interested in the post-punk music scene or in fact any danceable hard rock, then *Urban Guerrillas* are useful as an example of what nice clean-cut Adelaide boys are doing with their spare time.

Dancing Bears

The *Dancing Bears* are an art rock band who formed a year ago, but have only recently got back on to the road after a long period of re-thinking and practice, not to mention finding a new drummer.

Judging by the number of bookings that they have had recently, a lot of people must like them. The *Dancing Bears* put across what is in places a fairly straightforward art rock sound in the vein of the *Birthday Party*.

However, particularly through a lot of interesting mid-song tempo changes and an innovative keyboard player, they raise themselves from blandness. The vocalist can be a bit samey at times but this should change with exposure.

The *Dancing Bears* sound best in

the fast songs where the guitar comes out over the general confusion of sound.

The band will be playing fairly regularly over the next weeks and if art rock interests you, they are certainly worth a couple of dollars as they are high on the only band playing this sort of thing in Adelaide at the moment. There is also a tape out at the moment available through the *Record Factory* and new recordings are on the way.

Screaming Believers

The *Shreds*, *Screaming Believers* are the most exciting stage band I've seen for a while — and they play some neat music too.

This band has wide appeal, but then they also piss a lot of people off too, and not just by insulting them from the stage which they do constantly throughout the night.

Musically they could be described as alcohol induced or early *Radio Birdmen* with a sex and lots and lots of safety pins. Looking back, I don't suppose they really did have that Detroit sound, but nothing could convince me that it wasn't the young *Birdmen* reincarnated on stage the night I saw them in the Bar.

I suppose it was the stage energy that did it. I have my suspicions that this is also why a lot of punters don't like them.

A lot of people, even real hard core rock fans, like their bands to just get up and play. They see bands that really threaten to get the audience moving (particularly through non-musical activities) as dickhead.

Personally, however, I think that any method is above the belt when we're talking about entertainment.

The *Screaming Believers* certainly use every method — last time I saw them, they told a guy to stuff his head up his arse 'til he suffocated. Sure it's mindless, but if you've had a few, then who cares?

If you catch a band soon, try this one. You'll either love them, or hate them.



GOVINDA'S RESTAURANT



Offers all you can eat for

\$1.00

delicious and wholesome food

- Dahl (high protein soup)
- Rice (fluffy and nice)
- Chapatis (leaven bread)
- Subjee (mild vegetable curry)
- Halavah (grain sweet)
- Fruit drink (various)

Eat-in or take-away from

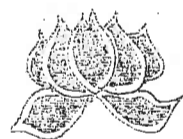
12—3.00 PM

Just off campus at

13 FROME ST, ADELAIDE.



OFFERED AS
A STUDENT SERVICE
BY THE DEVOTEES
OF KRISHNA

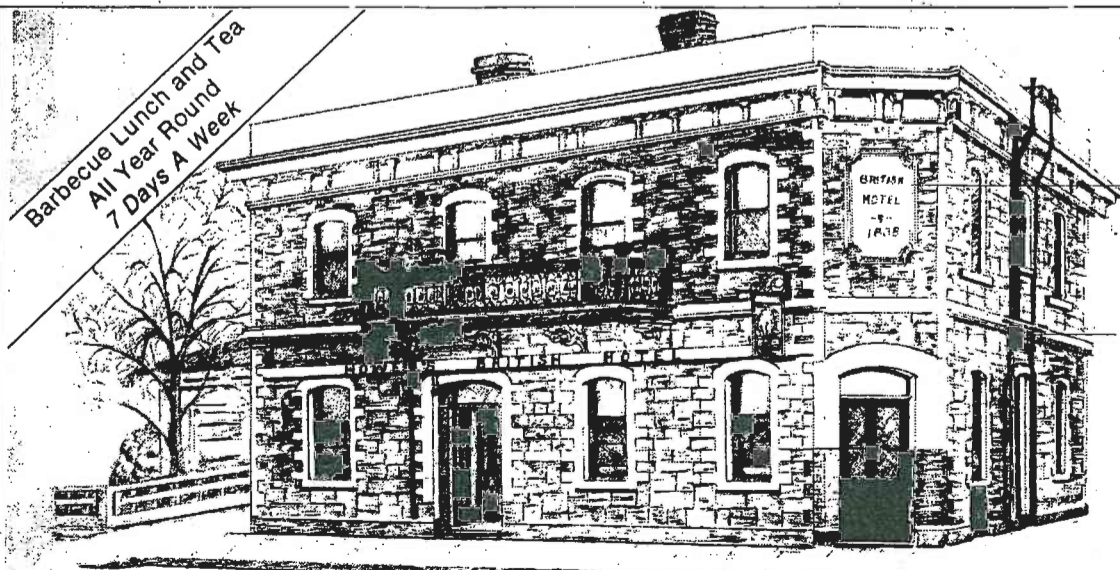


AUKUKA HOTEL

Cnr Hindmarsh &
Pirie St.
Eastern Side

Counter
Meals 6 days
a week
Lunch &
Dinner

Disco \$2 Tues.-Thurs.
8.00 p.m.
Free 60/40 Dance
Fri. & Sat. 8.00 p.m.
Ph. 223 2021



Barbecue Lunch and Tea
All Year Round
7 Days A Week

BRITISH HOTEL

58 Finnis St., Lower North Adelaide.
supports student employment