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OnDit

VOL 54, NO 17

ADELAIDE UNIVERSITY

SEPTEMBER 22, 1986

The Daily
Telegraph

**NEW HEART
GIRL, 10
SAVED AS
SHE DIES**

Truth

**AIDS DAD
DIE YOU
DEVIATE!**

The
Advertiser

**BRISBANE PROTEST
ANGRY MOB
SPITS ON
GOVERNOR**

Daily
Mirror

**FLYING
RABBIT
HUNTED**

The Sun

**PRINCE
WILLIAM
A BULLY**

THE NEWS

**KILLER
HUNTS
DI'S PIG
DOCTOR**

**THE WEEKEND
AUSTRALIAN**

**REBEL
BISHOP:
WHAT
IS GOD?**

The Lie

**SPACE ALIEN
TAUGHT MY
DOG **PIX**
TO KNIT**

OnDit

**NOTHING
HAPPENS
THIS WEEK
NO SCOOP**



JUNK MAIL

Deadline for letters to the editors is 12 noon on Wednesdays prior to publication. All letters must be signed and include the author's telephone number. Pseudonymic letters must include the author's full name. Letters may be edited for legal reasons, or for reasons of clarity or limited space. Please keep letters concise.

Fees outrage

Dear Editors,
I am absolutely outraged at the comments and assumptions made by Tom Kidman (*On Dit* 15/9/86) and feel Tom and others like him deserve to be enlightened to the reality that not all tertiary students exist within a privileged, wealthy and secure hub of society.

A sizeable number of students are either independent from their parents, responsible for their own financial affairs, or are supported by working class families with low-middle incomes. Tertiary fees discriminate against this group, allowing only those who are privileged to afford an education, to enter tertiary institutions. Surely students with the potential to further their education from all socio-economic backgrounds deserve the right to choose their own destiny.

Tom's statement that tertiary graduates will embark on 'superior' careers is a fallacy. Many graduates must endure long periods of unemployment and may ultimately find employment as overqualified office workers. Others may successfully gain employment upon graduation, only to find that their potential income and career prospects, in comparison to nongraduates, has not justified the best earning potential graduates do not reach positions 'far superior to...the rest of the workforce'.

Moreover your measure of 'enjoyment' as an incentive to continue study is ridiculous and arbitrary. Students continue study for any number of reasons which include parental and peer pressure, potential future net income and career prospects and the attainment of immediate financial resources. Removing incentives and financial resources and/or adding to the cost of attaining tertiary education will drive away potential students (no matter what their level of enjoyment - you may

enjoy study, but you still have to EAT!) and increase the concentration of the wealthy in university, executive and political positions, and the decision-making process of the Australian society will become increasingly biased toward the privileged and wealthy.

Ana Bratkovic
Economics

Inequities on both sides

Dear Editors,
Tom Kidman's letter fails to address the real issues behind the fees debate. There is no question that one is privileged to have a University Education. However, for many students, a \$250 'charge' on top of other costs, represents both actually and psychologically, an unbearable burden. Thus a \$250 'charge' in effect limits the number of people able to exercise this privilege.

This proposed system is inequitable because it uses TEAS as its basis thus many students who deserve assistance will not receive it because of their parent's income. For instance, TEAS does not accommodate those who live independent of their parents but have not done so for 2 years; multiple children families; and parents with lower wage levels. Further, among TEAS recipients are students whose parents can arrange their assets (ie. farms) so it appears they have very little income. Thus the implementation of a \$250 'charge' on the basis is not a 'fair deal'.

Anti-fee lobbyists don't advocate a fair deal either. Their main arguments are based on the issue that in this social democracy, University Education should be a right not a privilege because ultimately we pay for it through our taxes. However under the proposed tax system the top professions (into which the majority of University graduates will flow) the tax rate is falling from 60% in the dollar to 49%. Also within the tax system will always allow for tax evasion by those with the most money. So, instead of the state being paid back its investment it is increasingly out of pocket - ultimately free higher education means the working people will pay for the increasing affluence of the upper sectors of society.

Further, those against fees argue that the community as a whole benefits from the higher education of a few. The majority of students study out of self interest - benefit to the community is a by-product. The community should not be called upon to subsidise students any more than it subsidises plumbers, gardeners, fitters and turners, etc., who increase the quality of life.

Education should be seen as a 'loan' from the state which the state eventually recovers and then makes available to others. The current impossibility and politically dangerous task of completely recovering this money through tax, means some charge is necessary. The best scheme to be introduced would be

that students once finished their years at university would be required to pay back this loan from the state. So under this scheme rather than attacking the student when (s)he can least afford it, the student would contribute when they reached a certain income level or after a set time had elapsed. Another advantage of such a scheme would be that students, not parents would be responsible for their education.

Finally the prospect of paying for education may provide a much needed incentive for many students who care little, both to justify the amount of taxpayers money lavished upon them, and, for that person who has been denied the University place they so wantonly abuse.

Cathi Brown
Politics

Putting differences aside

Dear Editors,
I was surprised to read in your editorial (15/9/86) that an un-named member of some shadowy 'Cross Campus Group' claimed it was not possible to work with me.

During my time in the Students' Association I have never had any difficulty working with any group for the welfare of students. As far as I know I have not even met this person. I would suggest the comment is just another example of a self-serving student politician putting politics ahead of students.

I found the tenor of what was said disturbing. At this time surely everyone should be putting differences behind them and working against the Administration Charge.

Yours sincerely,
Anthony Snell

ALP condemned

Dear Editors,
Did anyone notice that the ripped up membership card accompanying Robert Clark's letter of resignation was his 1985-1986 card which expired last March.

In reply to the letters of last week, why should anyone who openly criticises the ALP be condemned as a heretic or Socialist revolutionary.

The other question that came out of the uranium debate was who controls the ALP. When I joined the ALP I naively believed that its candidates were elected because they represented a platform which people identified with, and hence gave the candidates a mandate to implement that platform. What was reaffirmed in the ALP platform only a few months ago, was that

Australia would not sell uranium to France while they continued to test nuclear weapons in the South Pacific and refused to sign the Nuclear Non-Proliferation Treaty. This was done because France does not have a clear distinction between civil and military uses for uranium as other countries do.

It does not matter what happened before this, whether we only took up the uranium issue in 1977 or what previous ALP governments' stands on uranium have been. They did not have a specific policy on it as we now have in our platform. What did happen was there was a sufficient groundswell of opinion within the party that they didn't want to sell uranium to France and so it was included in the platform.

Now we are told by the Government that even though they were elected on a party platform, they don't agree with that specific issue and so they will just ignore it. If they wanted to change it, they could have easily pushed it through at the Hobart National Conference.

On the actual uranium issue the pragmatism of the Government will lose it votes and friends in the region. The government is trying to project its image as a friend of the small countries in the region. How can they go to these countries and say: yes we are willing to support the South Pacific Nuclear Treaty, but we also want to sell uranium to France so they can continue to detonate bombs in the South Pacific?

Then the government says they're going to discipline backbenchers who made a fuss over the uranium issue. Did the backbenchers break the party platform? Did these backbenchers sell out their morals under the guise of pragmatism?

The replies from last week do not represent the majority opinion of the party on the issue of uranium sales to France. As we saw in South Australia last week, opposition to this decision is strong.

Simon Clarke
Applied Maths

AUS defended

Dear Editors,
I was astounded by the total historical illiteracy of your editorial last week. You remember, the one entitled "Student Union Strife." Putting aside your calm assumptions that

- "the \$250 fee is of little concern"
- "the majority of students have accepted the fee"
- "the war is over"

- assumptions that I am sure will be challenged by other correspondents and by the unfolding of events over the next few months - I wish to question your blind acceptance of the mythology of AUS's ineffectiveness.

Although the last year of AUS (the national student union) was a morass of political infighting with almost no work being done at a campus level (a situa-

tion promoted eagerly by campus paper editors like yourself who swallowed Liberal propaganda whole and spat (sic) it out again over the front pages) the dying throes of an organisation should not be all that even your blinkered eyes can see.

AUS existed as an effective national organisation of students for years (it was established at a meeting here at Adelaide University). I was involved in it at a campus, then at a state and national level from 1979 until its death. During that time it was packed with "political diehards from across [the] ideological spectrum" (elected by ordinary students, just like you, Paul) who disputed bitterly over a range of social, political and economic points. Even so, and probably because it was an intense political environment, AUS was able to twice block the introduction of fees by a very determined Liberal government, and even to get TEAS levels raised a few times.

Who did you ask to discover that political commitment and energetic debate will inevitably "ensure that nothing was ever actually done"? David Walker, perhaps? After all, he'd know - he's always championed political diversity in the ALP, so long as everyone agrees with him.

You conclude with arrogant certainty that if there was a national student union now to fight fees, it "would not work anyway." The lessons of history are that fees were twice defeated by AUS in the last ten years. The ALP government is itself divided on fees and a united national effort by students has a real chance of overturning the decision this time, too. Especially if people like you stop churning out defeatist arguments based on a quagmire of historical inaccuracy.

Sloppy and lazy journalism, Paul. Pull your socks up!

Linda Gale
Law

Cross-campus inaction

Dear Editors,
I was pleased to read that the Adelaide University Students' Association is not participating in whatever you referred to in last week's editorial.

Any competent and reasonable person can work with any other, regardless of personality or political belief as long as there are common objectives. I would submit there is no lack of willingness to work together from Adelaide. Perhaps the answer to this perceived intransigence lies in another part of the equation - the lack of reasonableness of this so-called cross-campus group.

Yours sincerely
Davids Darzins

PRODUCTION NOTES

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—The proposed \$250 fee—

Seventy-one per cent would have difficulty paying - survey



David Walker (left) and Hugh Martin...hissed and booed for their pro-fees speeches at last Wednesday's GSM.

Students condemn the fee

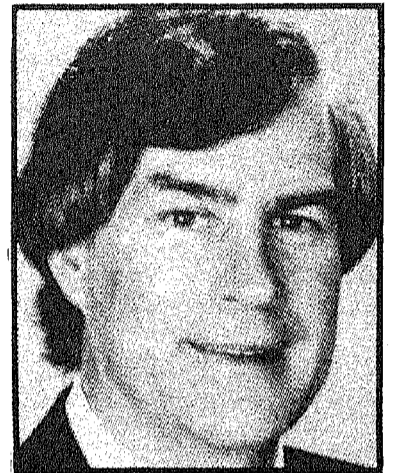
by Paul Washington
71% of students surveyed by the Education and Welfare Officers (EWO) in August indicated that they would have difficulty paying the \$250 administrative fee.
65% anticipated a difficulty in paying the statutory fee while 19% of students said they definitely would not be returning to study next year.
The survey was conducted at lunchtime on August 22nd, and sought the opinions of 80 people.
Education and Welfare Officer Vivien Hope said that the university loan fund would be inadequate to meet the anticipated demand on it.
The EWO's survey indicated that 26% of students would require loan fund assistance to pay the administrative fee.
Ms. Hope said there was "no way" the loan fund would meet demand.
She said that if 26% of the student population asked for \$250, not even half of them could receive help. The loan fund for 1986 totalled approximately only \$95,000.
"We can only be generous if we have the money," said Ms Hope "but we just haven't got it".
She said that further requests for loans to cover living expenses would "obviously not be possible".
University Council is currently discussing the procedure for collecting the fee should it pass into law later this year.

by Paul Washington
A General Student Meeting in the Mayo Refectory last Wednesday passed a motion condemning the Government's administrative fee proposals and calling upon the Government to withdraw the Bill introducing the fee.
The meeting was attended by just over 100 students, and at one stage, just before voting took place, a quorum count, and then a recount, was required. A GSM requires 100 people for quorum.
The motion was passed by a vote of 114 to 10.
Speakers against the motion, David Walker and Hugh Martin, were hissed and booed when they finished speaking.

The meeting is the first stage of a campaign opposing the \$250 fee, preceding a protest march this Wednesday from Victoria Square to Parliament House.
The GSM debate centred around fears that the administrative fee will be increased beyond indexation levels over the next few years, and the strain that paying the fee will be for students on benefits.
Predictably Senator Walsh's 1985 proposal of a fee of \$1400 was raised and used as an argument against the administrative fee, while the speakers supporting the fee, argued that \$250 represented only a meagre percentage of the cost of a year's education.

University may mount challenge

by Moya Dodd
The University is considering a legal challenge to the Hawke Government's proposed \$250 administrative fee.
The Acting Vice-Chancellor, Professor Kevin Marjoribanks has been empowered by University Council to approach the State Government with a view to seeking advice on challenging the constitutionality of the proposed fees legislation.
The resolution empowering the Acting Vice-Chancellor was moved by Law Professor Alex Castles and was seconded by Supreme Court judge Mr. Justice Olson, who is also a member of University Council.



Professor Marjoribanks

Professor Castles told *On Dit* last week that the proposed legislation could run counter to the constitutional law doctrine of inter-governmental immunities because it could force the States to pass legislation ensuring that the fee was collected.
He said this doctrine limited the Federal Government's power to make conditional grants of money to the States, bestowed by section 96 of the constitution.
"Under whatever inter-governmental immunities doctrines we have remaining, it could amount to coercion," he said.
He said he moved the motion at University Council because he "thought we were giving up too easily on a matter of real principle."

Any legal action would have to be brought by the State of South Australia. The University could not itself challenge the proposed fees legislation.
Legal actions challenging the federal government under section 96 have traditionally failed as the section has been interpreted to favour centralist ideas and the expansion of power for the federal government.
However, the departure of Justice Murphy from the High Court may have altered the balance of views on the Bench.
Professor Marjoribanks has not yet approached the State Government but is expected to do so in the near future.

Refec food OK - survey

by Josephine Gugis
In July 1986, the Catering Advisory Board conducted a survey in which 543 regular refectory users answered a number of questions concerning the services offered by the Catering Department.
Most students who use the refectories are satisfied with the catering facilities available to them according to the survey.
Students were also satisfied with the quality and range of foods available to them and with the prices of food and drink.
According to the survey, the Mayo Refectory is the most popular eating venue of students.
The Upper Refectory, as the only non-smoking venue, also proved to be quite popular.
However some changes could be made to increase the efficiency of service the survey revealed, particularly in the Mayo Refectory which is the most-widely used.



Ben Vagnarelli, Catering Advisory Board Chair.

Ben Vagnarelli, the Chair of the Catering Advisory Board, said that an improvement in the services area is needed and that re-development of the Mayo Refectory Area will almost certainly need to take place if the refectory is going to maintain its popularity.
He said that a transformation of the refectory into a self-serve venue would probably result in a more efficient and accessible service.
Any immediate plans for improvement will need to be ratified by the Union Board. If changes do go ahead as proposed, then students can expect to see a positive improvement in service efficiency in early 1987.

A large percentage of students who responded to the survey indicated that they would like to see an increase in the variety of foods offered by the Catering Department, in particular an increase of freshly cooked foods.
However students who said that they would like to see a particular food repeated in several venues, can expect to be disappointed.
Mr. Vagnarelli said the Catering Board is not looking to duplicate food, but rather by restricting certain items to a certain refectory, hoping to maintain a distinct variation between venues in relation to

the types and range of foods offered.
To encourage a greater and more frequent use of the Bistro by students, Ben Vagnarelli believes that its popularity may increase if the venue is advertised to a greater extent.
The survey also revealed that many students felt that the staff could be happier and friendlier to its customers. This comment was criticized by Mr. Vagnarelli who said that staff and management, considering the stresses they are placed under are efficient in delivering service to students.

Turf pitches under threat

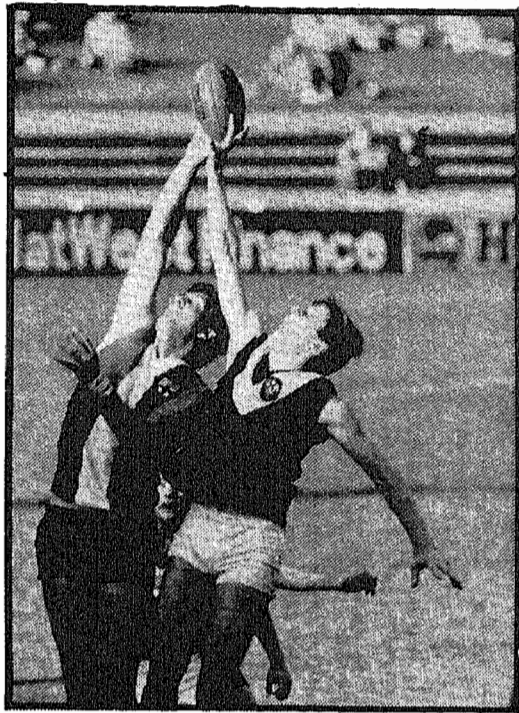
by Stehff Unwin
The Adelaide University Cricket Club is unhappy with a Sports Association proposal to change the surface of the practise pitches, due to the high cost of maintaining the current grass turf pitches.
Richard Smith, Treasurer of the Cricket Club, said the players "don't like the proposal at all". The Club will be disadvantaged if the proposal goes through as it is vital to "practise in conditions in which you play", he said.
The Executive Officer of the Sports Association, Mr Colin Pickering, told *On Dit* last week that

the cost of maintaining the current pitches is approximately \$60,000 which is too high.
Therefore they must find some means of economizing, he said.
The Sports Association is "concerned about the loss of turf facilities" though Mr Pickering said, the cricketers' performance shouldn't alter too much, and pointed out that the Sheffield Shield teams sometimes practised on synthetic turfs.
Mr Smith said they did "if it's wet".
The Sports Association and Cricket Clubs have yet to meet to discuss the situation.

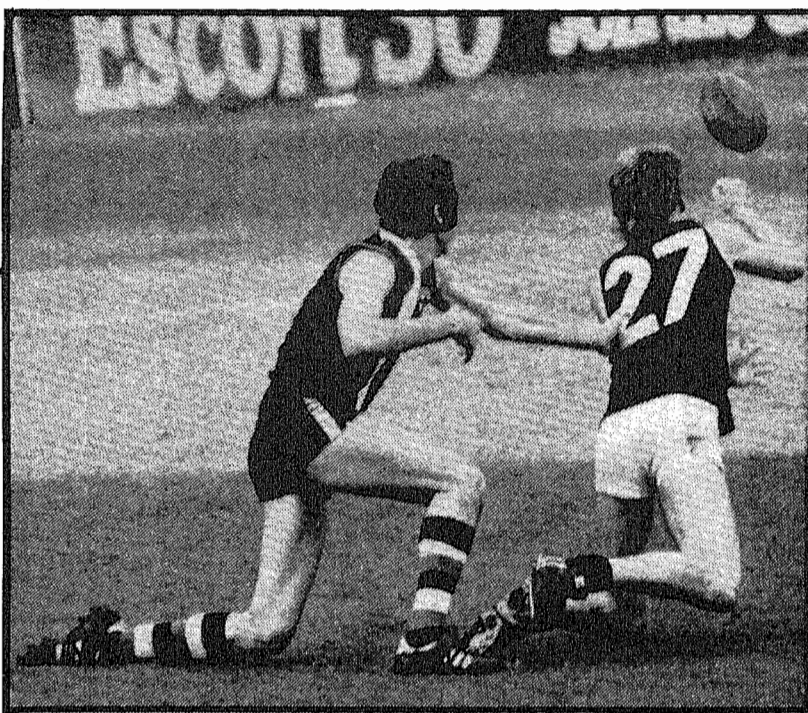
Poor children on the increase

The number of children living in Australia in poverty has more than doubled in the last decade to more than 800,000, according to Professor Bettina Cass, the head of the Federal Government's review of social security payments.
She said Australia lags behind other OECD countries in the social security provision for children, mainly due to the failure of governments to index family allowances and supplements for low-income families.
Speaking at the Australian Council of Social Security's annual con-

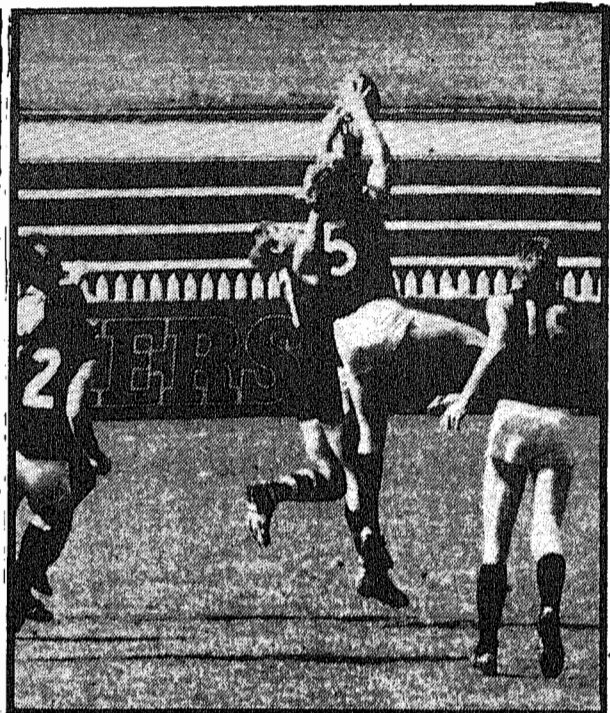
gress in Melbourne, Professor Cass said half of all single parent families lived in poverty compared with 38 per cent a decade ago.
Family allowances have declined 30 per cent in real terms over the last decade. Social security allowances needed to be raised Professor Cass said.
The Federal Government review in economising the social security payments system and a paper recommending action on families with children will be released for community comment next month.



Richard Cooke (right) leaps high in ruck

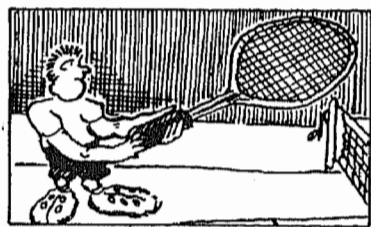


Brenton Eckert (right) handballs clear



Darren Foster (no. 5) marks for the Blacks

Blacks go to the top



SPORT

Adelaide University snatched the A1 football premiership in a nail-biting grand final against Riverside last Saturday.

After trailing all day the Uni Blacks hit the front in the dying minutes of the last quarter to win by three points.

Riverside led by 25 points at the first change and by 17 at half-time, but had their lead whittled back to 13 points by three-quarter time.

The Blacks had to wait until the 24th minute of the final quarter to take the lead.

Darren Foster took a brilliant mark and scored to give the Blacks their first A1 premiership flag for eleven years.

Final scores: Adelaide Uni 10 8 68 defeated Riverside 9 11 65.

The Year of the Blacks! Its official - the Adelaide Uni Football Club has been awarded the Norwich Union Trophy for Best Amateur

League Club which is no mean feat considering that 62 clubs compete in the S.A. Amateur Football League. Still, it was not a real surprise as we had 6 of our 8 teams competing in the finals.

The A1 team takes on Riverside in the Grand Final on September 20th in an attempt to win our first A1 flag for eleven seasons. Needless to say if we win the Big One the celebrations will continue long into exam time and much amber fluid will be consumed. Not that it hasn't already what with 2 premiership sides to date - the A8 Glamour Side and the A9 Sty Council. The Queen's Head Hotel sold its year's quota of beer last week when the A8's and A9's went top, and they're still celebrating, so an A1 flag would really finish everyone off.

Other sides have done well too, especially the A3's who played off in the Grand Final, the A3 Reserves who reached the Preliminary Final and the A Double Ones who played in the First Semi-Final. All these good performances contributed to our winning the Norwich Union Trophy for the first time ever.

Congratulations to Law student and S.P.O.C. player Ian White who won the Amateur League's equivalent of The Magarey Medal.

The holiday week saw the holding of the annual Intersarsity Billiards and Snooker Championship with Adelaide as the host state.

Matches were played at the Paster Institute, Franklin Street,

Adelaide. Consistent play enabled Adelaide to capture the title as champion University, defeating the previous hosts, Monash.

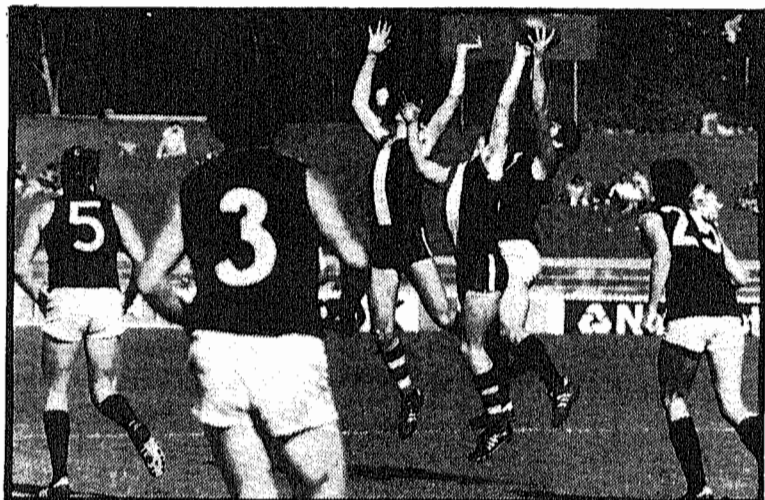
On Monday 25th, the team Billiards was played, Adelaide's representatives being Pasquale Razzino, Paul Coory, Jimmy Lee and Paul Del Fabro. After a cautious start, the home team began to capture some form with Pasquale and Coory being particularly impressive. The end result was a pleasing 9-7 victory to Adelaide over Monash.

However Monash won the Team Snooker event, 9-7.

With the scores tied (16-16) a playoff was necessary. Adelaide gained an initial ascendancy by defeating Monash 4-0 in Snooker, and finally captured the title by winning the Billiards 2-1.

Wednesday and Thursday were used to hold the individual championships. In the Billiards extra time was needed before Paul Coory defeated Pasquale. The eventual winner was Paul Murtagh, from Monash.

The highest break trophy went to Pasquale who amassed a break of 26 in one of his earlier games. The individual snooker tournament proved to be rather unpredictable with a few surprising results. Adelaide was well represented in the semi-finals, with Paul Coory again making the final against Julian Chow. Despite losing the first two frames Julian overcame Paul in a tense final, the end result being 3-2.



Andrew Antonello (second right) marks from behind



The triumphant Blacks with coach John Griffen

Photos: ALEX HANCOCK

Melbourne Uni triumph for Labor

from our Melbourne correspondent
Melbourne University's Labor Club has defeated the Liberal Club in the annual student elections held last week.

At the close of counting on Friday night, Labor Club candidates, with about 60% of the vote, had made a clean sweep of all executive positions on the Student Representative Council.

The Labor Club candidate for SRC President, Mr. Evan Thornley, defeated the Liberal Club candidate, Mr. Mark Chiva, by 1,894 votes to 1,164.

The results were a blow to the Liberal Club which acknowledged spending more than \$5,000 on its election campaign.

The Labor Club said it had spent about \$1,000.

Melbourne University has traditionally been a Labor Club stronghold.



The late Vice-Chancellor, Professor Don Stranks.

Vice-Chancellor's chairman named

The former deputy chairman of the Australian Vic-Chancellors' Committee (AVCC), Professor John Scott, was elected chairman of the Committee at a meeting in Canberra last week.

Professor Scott, 58, has been Vice-Chancellor of La Trobe University in Melbourne since 1977 and assumes the chair following the death of Professor Donald Stranks, the late Vice-Chancellor of Adelaide University.

Professor Scott graduated from both Oxford and Cambridge Universities. In Sussex he was appointed pro Vice-Chancellor and has held the position of chairman of the University Joint Committee on Statistics since 1980.

Prof Scott has also been a member of the Graduate Careers Council of Australia since 1981.

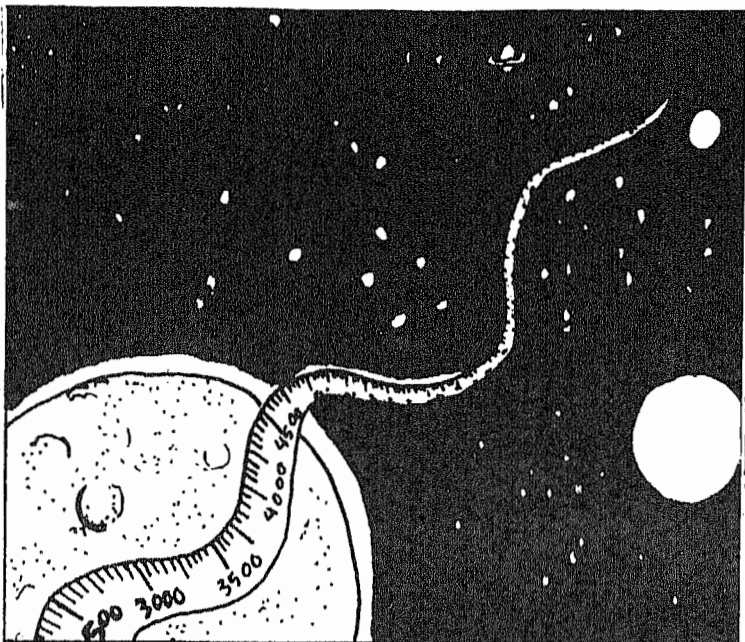
Meanwhile four Australian Universities are looking for Vice-

Chancellors. Following the death of Professor Stranks, the Adelaide University Council appointed Professor Kevin Marjoribanks to the position of acting Vice-Chancellor until March 31 1987.

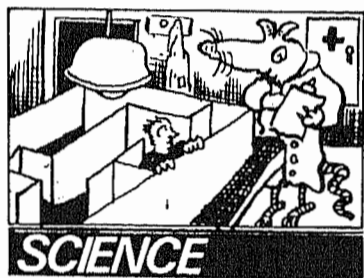
The Flinders University Council is also advertising for a new Vice-Chancellor to replace Prof Keith Hancock whose appointment as deputy president of the Australian Conciliation and Arbitration Commission begins in February next year.

Professor David Caro will retire from his position as Vice-Chancellor at the University of Melbourne at the end of next year, which he has held since 1982.

Another Vice-Chancellor approaching retirement is Professor Peter Karmel of the Australian National University. He will retire on December 31 next year, and a committee is already searching for his successor.



To go where none has gone before



SCIENCE
by Mark Douglas
The U.S. Space agency is currently considering a proposal to send a spacecraft on a 50 year voyage. This probe will bravely go where no earth probe has gone before in an attempt to determine the age of the universe and also learn if a comet cloud surrounds our solar system.
Aden and Marnjorie Meinel, astronomers and optical scientists at the Jet Propulsion Laboratory, Pasadena California, have proposed the voyage. If approved it will cover 160 billion kilometres and

will be the first designed to explore interstellar space.
The proposed mission is called TAU, standing for a "Thousand Astronomical Units". An astronomical unit is the distance between the earth and the sun (about 150 million kilometres). The TAU probe would take 50 years to travel the 1000 astronomical units (or nearly 160 billion kilometres). To put that distance into some perspective, Pluto, the most distant planet in our solar system, is some 5.3 billion kilometres from the sun, so the probe's journey would equal some 15 return journeys between the Sun and Pluto.
The probe might be launched between 2000 and 2010 at a cost of up to \$A1.62 billion. Its major task would not start until 10 years after the launch date when it would begin to precisely measure interstellar distances which can now only be estimated.



Mr. Justice Roden of the NSW Supreme Court announces the winner of the Plain English Speaking Award National Final in Elder Hall last Thursday.
Nicole Michelle, 16 of Tasmania came first in a line-up of eight finalists from all Australian States, the Northern Territory, and the ACT.
The finalists were required to talk for eight minutes on a topic of their choice, give a three-minute speech with only four minutes preparation on a topic chosen by the competition organisers, and be interviewed by the ABC's Phillip Satchell.
The Award's sponsors include the Age, the Sydney Morning Herald, and The Advertiser.

Marcos fortune sold

Is the Marcos family as rich as these pillows lead us to believe? - found on the 6th floor of their playhouse in Manhattan is a number of pillows bearing inscriptions to the like of "Nouveau Riche Is Better Than No Riche At All" and "To Be Rich Is No Longer A Sin, It's A Miracle."
Yet a few weeks ago this stylish 6th floor townhouse was put up for auction. Marcos took over the house, once a consulate, and furnished it with the help of his extravagant wife. Now all its contents valued at more than \$A1.6 million have been put up for the first sale of Marcos property in the U.S.
The public has been allowed

admittance to this Marcos playground for \$13 a head and a catalogue. The 30 room establishment houses enormous collections of antique, furniture, crystal chandeliers, porcelain vases, bulk sterling silver, china and fine glassware, 50 kgs of monogrammed silk and satin sheets, dozens of rare books, three grand pianos, and odd collections of family photos and, now missing, a fabled collection of paintings.
The Marcos family will not reap in the benefits of the auction however, as the proceeds will finance a recovery campaign, for the paintings. Works valued at \$166 million disappeared from the walls within three days of Marcos being over-

thrown. Instead we see 3 metre high portraits of Ferdinand and Imelda apparently costing something like \$160,000 which will sell for around \$1,600 each.
Some clues as to what paintings were there were found by inquisitive auctioneers in cupboards and cabinets. A number of display plaques, describing the missing paintings, including works by Picasso, Monet, Van Gogh, Rubens and Degas.
Ferdinand and Imelda reportedly acquired the artworks illegally, and now the hunt is on.
But the question on everyone's minds is will the Australian Cultural Terrorists claim responsibility for any of this action?

Old habits die hard for newsmen



MEDIA MINDER
by Terence Cambridge
Isn't it paradoxical how newspapers, despite dealing day in day out with the latest news, developments and innovations from around the world, can be such hidebound and conservative institutions when it comes to their own backyards?
The most obvious sign of this curious schizophrenia is in the news writing itself.
Journalists insist the virtue of news writing is that it reports on events in strong, clear, unembellished, vivid prose. But look closely at that prose and you will find, more often than not, that it is stale rather than fresh, riddled with tired cliches and stock adjectives and verbs.
If news writing employs fresh, unembellished language, why is it that in our papers politicians are so often hitting out at, lashing and slamming one another?

Why do union leaders invariably emerge from behind-closed-doors meetings tight-lipped and why are police-officers always grim-faced as they leave the scene of the crime?
Presumably for the same reasons that, in newspapers, bitter controversies often flare and crises always loom.
This cliched language is just one manifestation of the tendency of many of our news organisations to resist innovation and to cling to old habits and knee-jerk responses.
Despite the entry of large numbers of women into journalism, for instance, newspapers in this country have remained largely male-dominated.
While there are now significant numbers of women on the reporting staff of most major papers, they are still few and far between on the sub-editing tables where the papers are created each day. And not one of the metropolitan dailies has a female editor.
Consider the following conversation which, according to the former *New Statesman* editor Paul Johnson, took place in 1890 between the editorial manager of *The Times*, Moberly Bell, and the proprietor, John Walter:
John Walter: Excellent letter. (i.e.

despatch) in "The Times" on South Africa. The man who wrote that not only knows what he is writing about but how to write it.
Bell: It's by Miss Shaw.
Walter: By Mister - by Mrs - by what?
Bell: By Miss Shaw, the same lady who wrote the article on Egyptian finance which struck you so much.
Walter: Miss did you say? Mrs? Miss What?
Bell: Miss Shaw, who writes our colonial articles.
Walter: Hm. Hm. Well, hm, hm. I don't know who wrote it but it was excellent. Miss Shaw - hm. I read it twice, it showed me things as he - as the person who wrote it saw them - and saw them as an intelligent - hm, hm, - person."
For Johnson, this vignette shows that even 100 years ago it was possible for a determined and able woman to penetrate the citadel of Fleet Street and write on "serious" matters.
But how much has really changed in the years since Miss Shaw blazed her trail?
Over three days last week *On Dit* carried out a survey of 15 of Australia's major metropolitan and

national newspapers, counting the bylines in their general news and features sections to discover how many stories were credited to women.
Although the methodology of this survey may not have been completely watertight - papers differ in their policies on giving bylines to reporters, male or female, and it is not always possible to determine gender by name alone - a similar pattern did emerge in most of the papers examined.
Women hardly ever had more than a third of the bylines and often had less than a quarter.
The highest proportion of female bylines (46 per cent) appeared in the *National Times on Sunday*, Fairfax's up-market new national weekly (which was surveyed over three weeks rather than three days).
The lowest proportion, a tiny seven per cent, appeared in the *Sun News-Pictorial*, the mid-market Melbourne daily which is the flagship of the Herald and Weekly Times group.
Falling between these two extremes were: the *Daily Sun*, Murdoch's down-market Brisbane daily, with women accounting for 40 per cent of bylines; *The News*, Murdoch's down-market Adelaide

daily, with 39 per cent; the *Daily Telegraph*, Murdoch's mid-market Sydney daily, with 35 per cent; the *Daily Mirror*, Murdoch's down-market daily, with 35 per cent; *The Age*, Fairfax's up-market Melbourne daily, with 30 per cent; *The Herald*, Herald and Weekly Times' mid-market Melbourne daily, with 27 per cent; *The Australian Financial Review*, Fairfax's up-market national daily, with 26 per cent; the *Canberra Times*, Fairfax's up-market daily in the national capital, with 26 per cent; *The Sun*, Fairfax's down-market Sydney daily, with 20 per cent; the *Sydney Morning Herald*, Fairfax's up-market flagship, with 19 per cent; *The Advertiser*, HWT's mid-market Adelaide daily, with 18 per cent; *The Australian*, Murdoch's up-market national daily, with 17 per cent; and the *Courier Mail*, HWT's mid-market Brisbane daily with 17 per cent.
The big surprise was that Rupert Murdoch's down-market tabloids had significantly higher proportions of female bylines than the serious up-market and mid-market broadsheets.
In one of the telling ironies so typical of the newspaper industry, it seems the papers which have become notorious for devices such as the page three girl are also the papers which are more likely to give their women reports a decent run.

Leave the bait and avoid being dragged in further

Mark Leahy
President, P.G.S.A.

It has been remarked that most students have accepted the fact that the \$250 Administrative fee is here to stay and that it is not too much a price to pay for education. I sincerely hope that this is not so.

Firstly, those who argue that \$250 is not much to pay ignore a number of important arguments. The most important, of course, is that we can't be sure that the fee will not rise in the near future, once it has been accepted by the general community. What is to stop the Govt. from raising it to \$500, then \$1,000, or more? Six students from the various Adelaide campuses met with Senator Ryan on Friday 12th and she could not give us her assurance that the fee would not be increased at a later date. And when you consider that it is a Labor Govt. introducing the fee, a party which supposedly supports free and accessible education, imagine what a Liberal Govt. might do - a party which has never supported free and accessible education - with a system of tertiary fees already in place. The Liberal Party recently affirmed its belief in full cost tertiary fees.

The argument also ignores the fact that it will disadvantage a great many people. The \$250, plus a \$200

or so Union fee, plus material and book costs, will constitute a major disincentive to students from lower income groups, supporting mothers, part-timers, mature age students, etc. The TEAS system, upon which the means test for the fee will be based, is, itself, an inadequate method of protecting disadvantaged students from financial problems. Put the fee beside other budgetary decisions, such as the abolition of tax exemption on goods for students, the freezing of postgraduate scholarships, the abolition of the TEAS incidentals' allowance, the \$30 million cut to multicultural education....and you have an educational environment which far from encourages those who are already under-represented at tertiary institutions.

But what is more important is the principle of the fee. Once we accept the principle of tertiary fees - whether they are called tuition fees, administrative fees or whatever - we cannot safeguard the future. The survey done by the Educational-Welfare Officers recently demonstrated that 18% of students would not continue with tertiary study if the fee was introduced. Imagine the effects on students if the fee was increased.

Susan Ryan admitted, on Friday, that the \$250 was an "arbitrary figure", bearing no relationship to administrative costs. How can we be certain that the figure will not be arbitrarily increased?

There have been many attempts at re-introducing tertiary fees. All have failed, because we have refused to accept the principle of user-pays education. In the past, the figures suggested have been in their thousands. Ironically, it is this time around, when the figure seems relatively innocuous, that we are facing the greatest threat. The Govt. is hoping people will swallow its bait - and once swallowed it will be able to tug us closer and closer to full cost fees, with very little trouble. The knack is to avoid the bait altogether, not to accept it and then fight to keep from being pulled to the surface.

I therefore urge everyone - again - to join Wednesday's rally.

A note of clarification: Last week I remarked that postgraduates who were previously exempt from the visa charge will no longer be so. This only applies to new postgraduates. Those students already enrolled will remain exempt. My apologies for any concern I may have caused.

Mhikell Fockes wrihts abouht ejuckaschoun for the SUAA

Mick Fox

Education Vice-President

"I wanna Pullitser Prize"
Well, I reckn yooz orl sik o feez. So'm I. Wish deyd go way. Now I wanna tell yooz de reel reeson I got in.

Ejookate Yooz? Nah! Represent yooz? Nah! Help ya, gide ya? Nah! Lissin Tya? HA! I'm V-P coz I kin rite in On Dee, coz I wanna be a awfor, Y'no, rite like boocks 'n stuff. Sew, hears me storic.

Wuns up on atyme, dare woz a kuntry. De son shon, de water flood, 'n everydin woz rozie. De peepl wer happy, dey lykd dere munny. Dey lykd dere munny sew mutch, dey dug up de grownd 'n gav it way, four a fue buks ocorse. Wun dey, D udders din wunt dere grownd, dew dey hadda conamize. Dey stardata bi cheep y'no, lyk pumpn dere own petril, bi shitty vacume kleeners, cheep kular telees, cheep widdecoes,



The very literate Michael Fox - but what is he smoking? imataishon kaviar. Nex dey, orl de liddel peepl gorn bust. de big bloaks got orl dere munny, 'n de forren det blue up in dere fases. Nex dey, knot wun wos hapy, dey stardata fite. "Yew got more munny 'n mee, y'barstid." 'N de big bloaks larfed, 'n larfed.

SAUA by-elections -once again it's time to get out and vote

BREAD & CIRCUSES
(up to two running as a team)

SEELEY, Tim and
MALCOLM, Nick
Science (2)

Our aim is to make Break and Circuses a useful, informative news sheet. We are sick of the rubbish that has appeared in the past, and if elected, will not print any crude or offensive material. Having no political affiliations, we will not use B&C to promote any particular political handwagon. For a clean B&C, vote for Tim Seeley and Nick Malcolm.

McBRYDE, James (Enid
McBlighted)
Mechanical Engineering (2) and
BALLARD, Neil
Medicine (2)

"Don't be nerds, vote for us turds".

We're communist and feminist. We don't really want to do this but they wouldn't let us stand for Women's Officer because we've got willics. But truly-wuly we'll be really funny. And anyway Mum wants us to get the job because she reckons it'll keep us away from kindies with boiled sweets and the ice-cream truck. Vote for us and nobody gets hurt. Love Enid and Bollocks.

EVANS, Kenny and
FOSTER, Scott
Science (2)

Remember when you used to bowl into the Uni on a Monday morning, pick up your B & C and On Dit and settle down in the Refec. or the Cellar with a hot coffee, all set for a good morning's reading? Well, the coffee hasn't improved, On Dit is still here, "but where," I hear you gurgle forth from the dark recesses of the Uni

Students' Association
By-Elections
September 1986

By-elections have been called to fill the positions left vacant at the recent Annual Elections - that of *Bread and Circuses* Editors, Member of the Education/Services Standing Committee and Women's Officer. Details of the candidates policy statements and times and places of polling are set out on this page.

VOTING

Wednesday 24th, Thursday 25th,
Friday 26th September, 1986.

POLLING BOOTHS

Wednesday 24th

Students' Association Office
9.00am - 7.00pm

Airport Lounge:
11.45am - 2.15pm

Waite Institute:
11.45am - 2.15pm

Law School
11.45am - 2.15pm

Thursday 25th

Students' Association Office:
9.00am - 5.00pm

Airport Lounge
11.45am - 2.15pm

Napier Foyer
11.45am - 2.15pm

Engineering School
11.45am - 2.15pm

Friday 26th

Students' Association Office:
9.00am - 5.00pm

Airport Lounge
11.45am - 2.15pm

C.A.S.M.
11.45am - 2.15pm

Medical School
11.45am - 2.15pm

TO VOTE

You will need to produce one of the following cards to obtain a ballot slip. The card must also be produced when the vote is returned to the Polling Booth:

The Adelaide University Student Card

1986 STA Travel Card

1986 ISIC Card

Adelaide University Law Library Card

Waite Institute Card

cateries, "is the real B&C?". The answer is that it exists somewhere in the even darker recesses of the minds of two young men - Scott and Kenny. Scott has a nicer smile than just about anyone he can name, whilst Kenny is just plain cute. Both are second year science students, who believe they have the ability to produce a B&C of high entertainment, intellectual and informative standards. Neither have any political affiliations or motives. There are two types of people in this world - those that vote for Scott and Kenny and those that don't....which are you? Vote I for Lyndon (Kenny) Evans and Scott Foster for B&C editors.

FITZPATRICK, Patrick (Peter Goss)

Chemical Engineering (2) and

BOHONIS, Andrew
Maths Science (2)

Patrick Fitzpatrick.

As I am a student I could not afford a photo. I am an unemployed cartoonist and I threaten to do more cartoons and drawings if elected to this position. At the moment Patrick Fitzpatrick is locked away in a box and only you can set him loose.

Andrew Bohonis.

Patrick Fitzpatrick took my photo-money and drew this stupid

picture. Unemployed cartoonists should be locked away in little boxes, and only an irresponsible trouble maker would set them loose.

EDUCATION/SERVICES
STANDING COMMITTEE
(one position)

COX, Christopher
Economics (2)

Undergraduate member, Faculty of Economics 1985, Faculty Curriculum Committee 1985, Curriculum Committee Chairman 1986/87, SAUA Student Rep. Standing Committee 1986/87.

Student apathy is basically the reason that fees have been re-introduced. The only way to reverse this trend is to show the politicians that the students will no longer tolerate it. In the face of continuing funding cuts, services provided must be maximised and maintained, which will be possible if all spending on extravagant items is eliminated. It has to be done, and I will fight for it.

WOMEN'S OFFICER
(one position)

EDWARDS, Katherine
Arts (2)

If I am elected to the position of Women's Officer I will make it my policy to represent the needs and interests of all female students on campus. It is my belief that much can be done to promote the position and status of all female students at this University, in many different and varied areas. Women especially need a strong voice representing their needs in the areas of equal opportunity, sexual discrimination, sexual harassment and child-care. With the proposed introduction of "administrative" fees in 1987 the position of many women students will be threatened, and so I will make it my special responsibility to do all I can to fight this fee. Women need a strong voice on Campus. Elect me and I will give them this voice.



ORIENTATION '87

Positions are now open for next years Orientation programme, and enthusiastic motivated students are required to fill these positions in order to make them a great success.

Postions available are:
ORIENTATION BALL:-
O'Ball Co-ordinators (2)
ORIENTATION WEEK:-
O'Week Co-Ordinator
O'Week Helpers(2)
ORIENTATION CAMPS:-
O'Camp Directors (2)
O'Camp Helpers (24)

Nominations close on Friday, October 3rd, at 4.30 pm. Nomination forms are available from the Students' Association Office.

For more information on Orientation, see Paul in the Orientation Office (just inside the Students' Office).

Fees challenge

The news that University Council is considering a legal challenge to the Federal Government's proposed fees legislation is to be welcomed.

Although a successful High Court challenge is a long way off, Council has at least shown its willingness to examine the possibility and, more importantly, demonstrated that it is serious about opposing the \$250 administrative fee.

The chances of a successful court action, or even any action at all, look dim for a number of reasons. Firstly, the University is unlikely to be able to persuade a state Labor government to take its federal counterpart to court over an issue which is already a sore point within the Party - although when the factions of ALP are at work, one imagines that anything is possible.

Secondly, the grounds of the challenge have not been treated sympathetically by the High Court over the years. Particularly in recent years, the Bench has been dominated by cen-



tralist sentiments which favour the expansion of federal government power. A state government arguing that the Commonwealth's power to make conditional grants of money under section 96 of the constitution ought to be limited by the doctrine of inter-governmental immunities (that is, that one government ought not interfere with another in certain ways) would be unlikely to be successful.

But, having said that, the chances of a successful challenge are not as grim as they might first appear.

The present High Court Bench does not include Justice Murphy, who with Justices Mason, Brennan and Dean formed the centralist majority of four until recently. The former federalist minority of Chief Justice Gibbs and Justices Dawson and Wilson may now form a new effective majority since the judgement of the Chief Justice prevails if the judgements are tied.

A 'States rights' inter-governmental immunities argument may therefore be received more sympathetically by the High Court over the next few months than at most other times over the last few years.

This situation would only remain until a seventh judge could be appointed, which is possibly long enough for a fees action to be brought.

More significantly, a legal challenge could provide the opportunity for the anti-fees sentiments of Education Minister Susan Ryan to re-assert themselves within the Federal Government.

Moya Dodd

Roots: the struggle for freedom

FORUM

'Forum is a weekly column in which individuals or organisations explain their beliefs. This week ROMAN ORZANSKI, of A.U. Friends of the Earth, explains why legislation allowing the ownership of plant varieties should be opposed.'

"While the number of species cultivated has dwindled there has been a concentration in the production and marketing of seeds. Hundreds of small-scale businesses have been forced out of the market by the big dealers who in addition to seeds also produce fertilizers, pesticides and preservatives. The dominant position of these enterprises is maintained by various means, including the system of registered trademarks."

European Report on Genetic Diversity, Nov 85

Recently, the Senate Committee investigating Plant Variety Rights (PVR) legislation presented its findings. The Lazenby Report seems to ignore overseas experience and entrusts our food production, agriculture and plant breeding programmes to the 'free market' dominated by a handful of large transnational corporations.

In Australia, all seeds are a public resource. Seeds, cuttings and rootstock are the heritage of all. Anyone is free to multiply, sell, exchange, import or export seeds of any plant variety. This heritage is threatened by PVR.

Plant Variety Rights, Plant Patenting, or Plant Breeder's Rights, are all names for a device to allow plant breeding organisations to obtain 'ownership' or 'property' rights over seeds and cuttings of newly developed or discovered varieties.

The 'owner' of a new plant variety controls who can sell, use or distribute the seed.

The worldwide battle over control of plant genetic resources came to Australia late in 1979, when the government announced its intention to introduce PVR legislation. The main lobbying came from the Industry Committee for Plant Breeder's Rights, funded by the main Australian and foreign seed companies. (Shell, Continental Grain, Yates...). The recent



Senate Report is the most recent investigation into the matter.

The legislation would allow the patenting of plant varieties which are distinct, uniform (every plant must be the same), and stable (uniformity must be maintained over several generations).

In the USA, a few large companies dominate each of the major seed crops: Sandoz, Ciba-Geigy, IIT, Upjohn, Union Carbide. Many of them are large oil or chemical companies who market their seed along with the chemicals and fertilizer they need. They are, naturally enough, interested in maximizing profit, not improving plant breeds or food production.

In Europe, the introduction of

PVR has consequently led to a reduction in the species available ("genetic erosion"): chickling, Jerusalem artichokes, rowan berries, wild radish and winter cherries have virtually disappeared. Estimates suggest that 400 varieties are lost each year, particularly local varieties well-suited to local conditions.

"The actual effect of plant breeder's rights ... is a simple one... it hands over a natural resource, that is genetic resources, to private hands for those private hands to use for private profit..."

Dr. Erna Bennett, Food Agricultural Organisation, on Broadband, ABC Sept.79.

The case against PVR is overwhelming: moral, economic and ecological.

The Moral Case

All of the major food crops of the world have been developed from seeds which came from the nine Vavilov centres in the Third World. Plant breeding is still dependent upon genetic resources from these areas. Proponents of PVR insist on free access to this material, yet charge heavily for the varieties (and the chemical support systems needed). They are willing to collect and preserve seeds for the cash crops they wish to develop, yet are unwilling to preserve material needed for the food crops upon

which the third world is dependent. PVR encourages the hoarding of genetic material which may be valuable, rather than the free exchange of material. Material currently stored in Western vaults may never be available to the Third World. Justice demands that such valuable material, the common heritage of all people, be freely available.

The idea that a life form may be owned by anyone is repugnant. The destruction of plant varieties caused by companies only wanting to distribute their own varieties is morally outrageous.

The Economic Case

PVR directly threatens the public breeding programmes in countries where it has been introduced. Such programmes not only produce useful varieties of crops, but also provide a return in the export of those varieties. Tingalen, Condor and many other Australian varieties of wheat would never be realised under PVR, because they fail to meet the uniformity and stability criteria. PVR guidelines discourage the use of exotic genetic materials (they make it hard to get stability) and make it unlikely that there will be major improvements in crops, or crop yields, only cosmetic changes to the most popular/profitable "brands".

The introduction of PVR will mean huge increases in the cost of seeds - 60% and above is typical. Many new varieties are hybrids, which means that new seed must continually be bought, rather than saving some from the previous crop. Also since it is quicker and cheaper to apply a chemical 'fix' rather than improving a breed (certainly for large chemical companies, which increase their profit by selling the chemicals as well as seed), the cost of supporting a crop is likely to increase.

The Ecological Case

The best plants to grow are those suited to local conditions. Overseas varieties will not be designed for Australian conditions, but they will be heavily marketed by the companies controlling seed distribution.

Unfortunately, the tendency is towards monoculture: large areas of land seeded with the same crop variety. PVR will encourage the sale and marketing of a uniform variety; companies aren't going to invest in research and development unless their profits are threatened.

Diversity is the best protection against crop pests and diseases; uniform varieties leads to uniform crop failures.

MP Kim Mayes will discuss plant variety rights at a F.O.E. meeting on September 24 at 7.30 in the Union Cinema.



South Australian College of Advanced Education

Information Day Graduate Diploma in Education (Secondary)

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

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

Accounting	History
Agricultural Science	Legal Studies
Biology	Mathematics 1,2
Chemistry	Modern Languages 1,2,3
Computer Studies	Music 1,2
Dance	Physics
Drama	Religious Education
Economics	Science
English	Secretarial Studies
Geography	Social Studies
Geology	School Librarianship

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

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

Graduates and prospective graduates are invited to an information day when staff and students will be in attendance to explain course content, entry requirements and admission procedures.

MONDAY, 29 SEPTEMBER 1986
between 9 am and 12 noon
South Australian College of
Advanced Education
City Campus, 9th floor,
Schulz Building,
46 Kintore Avenue, Adelaide

People who are unable to attend are advised to contact the Course Co-Ordinator Ian Harmstorf should they wish to discuss the course content, entry requirements and admission procedures. Telephone (08) 228 1741 for an appointment.

Sir Joh's new weapon

HAVE LAWYER, WILL SUE

Since March, Sir Joh Bjelke-Petersen has been making extensive use of his new-found weapon - the defamation writ. DAMIEN MURPHY reports from Brisbane.

Queensland politics has the reputation of being one of Australia's greatest mud-slinging forums, yet this election year has seen the Bjelke-Petersen Government use litigation to an unprecedented degree.

Rather than allow the insults and dirty washing to hang out in Parliament as is usual elsewhere, the National Party Government has opted for a have-lawyer-will-sue platform.

Suddenly the defamation writ in the hands of the National Party Government has become an instrument of policy.

Since last March a flurry of defamation writs have been dumped on Opposition members and various media outlets following the Premier, Sir Joh Bjelke-Petersen's thundering last year that he would no longer stand idle and let people say the things they had been saying about him, his ministers or his Government.

Pariamentarians, even in Queensland, have many privileges with which to protect themselves in event of personal attack, particularly from fellow parliamentarians. They can make personal explanations under absolute privilege and even have the matter referred to the privileges committee for investigation.

But the National Government Cabinet collectively, and in Sir Joh's case, singularly, has chosen to

Government instead of protecting individual reputation.

The Bjelke-Petersen era in Queensland politics has, until now, been notable for the lack of defamation action.

This is surprising, for since Sir Joh changed in the national perception from something of an Irish joke to the man who faced down Gough Whitlam, there has been a seemingly never-ending series of allegations about vested interest and political patronage as a way of life in Queensland.

But unless it affected his family, Joh never reacted.

In fact, the first defamation writ he took out against a Brisbane television station, the settlement of which threatens to become a major election issue and national story affecting both Sir Joh and Perth entrepreneur Mr Alan Bond, involved claims concerning a family property. More of that later.

Until the OTO9 writ, the only defamation action Sir Joh had been involved in was a claim made against him by the leader of the Fraser Island Defence Organisation, Mr John Sinclair.

In 1982 the Supreme Court found the defamation proved and awarded Mr Sinclair \$500 damages plus court costs (over \$50,000). But on appeal on 21 May that year, the Queensland Full Court overturned the decision awarding costs to Sir Joh.

"Suddenly the defamation writ in the hands of the National Party Government has become an instrument of policy."

by-pass the forum to which they were elected and invoke the civil law of defamation, whose purpose is to protect individual reputation.

Civil libertarians and editorials have complained that the stream of defamation writs poses a threat to freedom of speech and the Nationals have somehow perverted the intention of the law, using it to protect the collective image of the

(Late last month Mr Sinclair quit Queensland claiming political oppression and the court costs had not only ruined his marriage but kept him on the verge of bankruptcy. Sir Joh said the conservationist had been taught a lesson and that Mr Sinclair could not get out of paying the costs by moving interstate.)

Sir Joh's reputation as being

Sir Joh Bjelke-Petersen has been involved in so many defamation writs of late that he has lost count of how many or who they are against.

"The simple cold hard facts are after 38 years in politics I'm sick to death to have the media, the papers, ALP supporters saying all sorts of lies about me that are untrue," Sir Joh said.

"So I've just decided a very very simple, a very very, well, sensible, formula. I will make them tell the truth. I'm going to try and make people like you, the papers, to make them honest. I'm sick to death of all the lies and innuendoes coming from the Labor Party and being printed by the media."

Sir Joh said he had refused to

happy to cop anything apart from allegations against his family often saw his press secretary, Mr Ken Crooke, riding shotgun on reporters. In 1984 he phoned *The Age* twice requesting retractions about a story concerning Sir Joh's son John and associates of Japanese billionaire and Queensland tourist developer Mr Yohachir Iwasaki. Mr Crooke also complained about a report of parliamentary allegations concerning Government-funded improvements around a Bjelke-Petersen property near Rockhampton managed by John.

On both occasions Mr Crooke said Sir Joh would not countenance claims made against his family and unless retractions were forthcoming, writs would follow. Nothing came.

In early 1985, as the Nationals entered their second year as majority Government, claims were made

initiate legal action in the past but politics in Queensland had descended into the gutter.

"I copped it for many many many years. Politics has gone into a dirty low low low low period by the Labor Party. They will say anything about you. They will accuse you of sleeping with somebody last night, accuse you of robbing the bank tomorrow and they do all sorts of things.

"Accuse members of Parliament, ministers, of corruption, of putting their hands in the till and all sorts of things.

"That's all we're doing. Keeping them honest."

As to the questions of public funds

concerning some inconsistencies within the State Government air wing. In Sir Joh's case, there were questions whether he was licensed to fly one of the aircraft. Some reporters gave evidence to a Department of Transport inquiry into the allegations while others scurried off in quest of Freedom of Information access to flight data.

Sir Joh said he would not put up with it.

Sir Joh served a writ on *The Age* for a 17 April 1985 story quoting an Airline Pilots' Association spokesman talking about the air wing. While this was going on the Minister for Racing, Local Government and Main Roads, Mr Russell Hinze, was busy serving writs on Brisbane television stations and newspapers following allegations about his involvement in one of his family companies' bid to obtain a TAB sub-agency licence at the fam-

ily company pub in the Gold Coast hinterland.

Then, on 4 July 1986, came the writ that was to open the litigation floodgates.

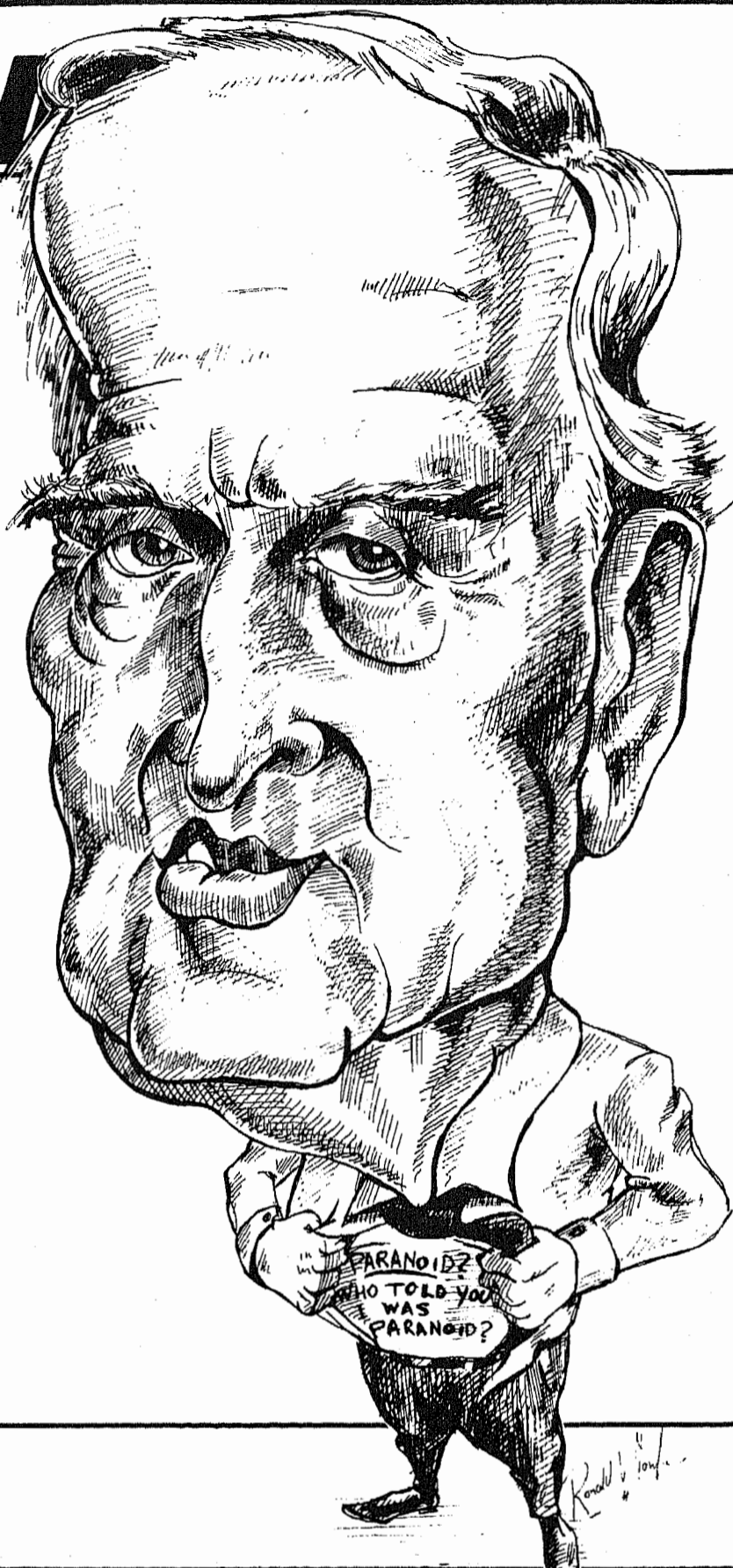
Sir Joh sued the general secretary of the Trades and Labor Council of Queensland, Mr Ray Dempsey, and the ABC after the *AM* program had run a segment about the Tax Summit which raised questions about a 1962 High Court rejection of an appeal by Sir Joh against a tax assessment.

The High Court, giving its decision, said that Sir Joh (then Mr) had obtained a Mines Department authority to explore for oil in north-west Queensland in 1958.

Subsequently he sold the permit for £2 to a company of which he owned 51 per cent of the shares. The next day the permit was

being used to battle political opponents on alleged defamation: "There are a lot of instances where its being used elsewhere in this country."

"I've had many against me and I've had many against others. You know when you get to an age, you take my advice, if you want solid advice, you tell the truth, stick to the truth and don't say things that are wrong and you won't have anything to worry about," Sir Joh said.



Passion, commitment and chaos: AUS in its heyday



Ken McAlpine: "AUS Councils were always totally chaotic."

The now-defunct Australian Union of Students was a forum for colourful debates, bitter factional wars and passionate ideology. MOYA DODD looks at the days gone by in student politics.

Today, student politics conjures up images of briefcases, economic arguments and even pin-striped suits. But this was not always the way.

It was not so many years ago that the student political landscape was decorated with colourful leaders, bitter struggles between various factions of the left and endless general student meetings.

Central to the various power struggles and policy wars was an organisation called AUS - the Australian Union of Students.

It was here that up-and-coming young politicians found a training ground; a stage where issues of great moment could be debated and the tedious details of meeting procedure could be learned and re-learned far into the night.

Hot debates often surrounded international affairs, especially in the early 1970s. So much so, in fact, that after a particularly long debate one AUS president had to remind the Council that AUS was not an alternative centre of world government.

Annual Council, where policy was formulated for the following year, was a high point in the student politics calendar, where hundreds of delegates from campuses all over the country would gather for a

debates would go on and on while people were having meetings outside all the time, trying to work out compromises on motions.

He recounts once instance in the late 70s where some Maoist sympathisers threw beer at him while he was addressing Council.

"Frankly, they [the Maoists] made Stalin look like a hippie," he says. "They used to invite some of their BLF mates into AUS Council to try and persuade people to vote particular ways."

"I was speaking to a point of order when I suddenly noticed a can of bitter fly past my face about two inches away. I wound up the point of order quite quickly."

Mark Davis, a 1984 *On Dit* co-editor, attended the 1983 Council as an observer and says that some of his most vivid memories are of the bizarre caucusing which surrounded the main Council meeting.

"All the time there's politics happening," he says.

"People are going around saying 'who are you and do you want to come to our caucus? It's a pretty good caucus, we're the socialist revolutionary caucus.'"

"Then someone else would come around and say 'do you want to come to the CPA caucus? So we accidentally put ourselves down for a few caucuses.'"

"Some of these were tiny things with about five people and others were enormous bloody things. The labor caucus had about two or three hundred people. We even had a student newspaper editor's caucus."

"The right-wingers would get

booted out of them quite often... All the lefties knew who the right-wingers were and they'd say 'this person has conducted anti-AUS activities and I move that they be excluded from the caucus.'"

"They'd try and defend themselves and then someone would say 'don't you get money from the NCC and they'd say 'no' and everyone would say 'yes, you do' and they'd vote them out."

"I presume that the right used to caucus as well, although they used to claim that the meetings they had were prayer meetings and so on. Somehow they managed to formulate their policy."

The right consisted of three groups united by their opposition to the left: the NCC, the Liberals and the right-wing pro-Hawke Labor faction.

They were consistently outnumbered by the left at Annual Councils.

"In 1978 it was about 52-48 to the left, and the right expected to take control at 1979 council," recalls McAlpine.

"In fact the opposite occurred; 1979 council was about 60-40. And that meant that the right-wingers who'd been hesitating as to whether to take over AUS or to destroy it, decided to destroy it."

In AUS' last years, Annual Council debates tended to be fought not on left versus right lines but between the various splinters of the left with the right attempting to move their own motions or simply relying on their well-practised techniques of procedural obstruction.

According to McAlpine, a famous tactic of the Liberals would be to move a motion almost identical to the motion of the left. For example, if the left moved that AUS supports freedom of dress, assembly, speech, etc. the right would move that AUS supports freedom of dress for students.

"The left, in a strictly technical sense, would defeat the motion, so the Liberals would then run out and say that AUS opposed freedom of dress for students. So they would

attended the 1983 and 1984 Councils as a delegate for Adelaide University.

He says that his purpose was not simply to be obstructive. "I had gone there with constructive ideas. I'd hoped on both occasions that something could be retrieved out of AUS, but at the end of each conference I became increasingly convinced that the brain damage in AUS was irretrievable," he says, although he does admit "we did derive a certain satisfaction from seeing utterly reasonable democratically-minded motions being knocked off by the left."

"You found that whatever you did at AUS, the extreme left always looked for ulterior motives."

"If you upheld Westminster democratic traditions you were obviously a white Anglo-Saxon supremacist from the far right wing of the League of Rights. If you tried to behave like a gentleman and offered your seat to a lady you'd be accused of being sexist and upholding the social structures of male dominance and female subordination. You just couldn't put a foot right."

The factions in the right were less complicated than those in the left, but not without their quirks.

"There was always a way you could tell who was NCC," says Ballantyne. "You'd ask them 'Are you NCC?' and they'd reply 'I'm not allowed to tell.'"

"If you tried to be more specific and said 'Do you have Bob Santamaria's ear?' they'd reply, 'Yes, in a matchbox at home.'"

He says his most vivid recollection of AUS Council is "of the Marxist-dominated women's caucus official spokesperson who claimed that 'boys at school either talk, masturbate in classrooms or set fire to their desks or threaten to rape their teachers in English and History'. This reminded me of the book in the Old Testament which warned us that a beautiful woman without sense is like a gold ring in a pig's snout (Prov 11:22)."

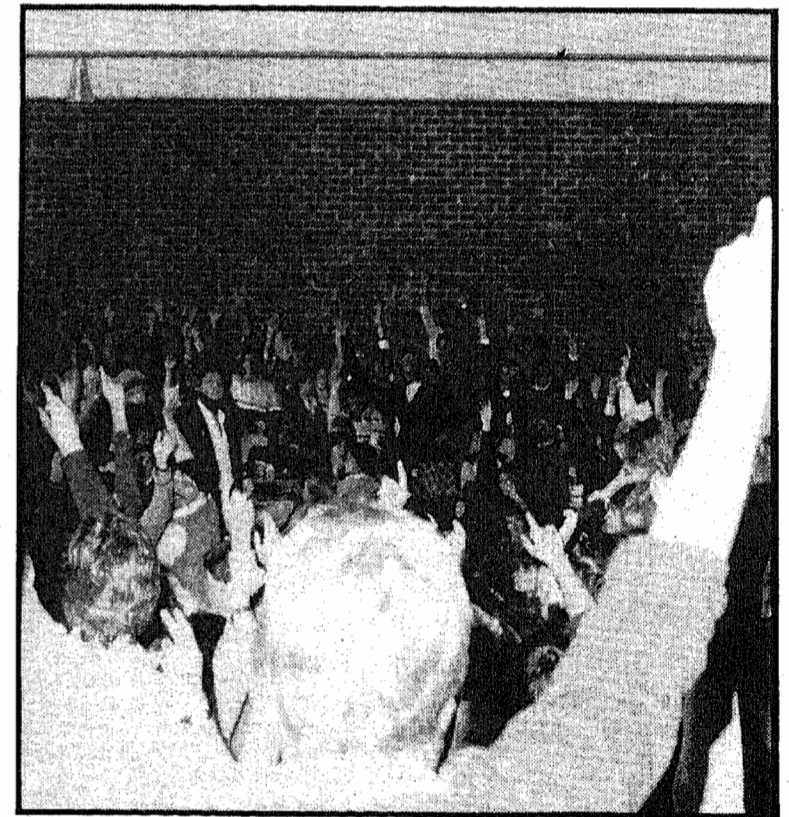
He cites as an example of the chaos in which Council was con-



Former times... a student protest in the Vietnam era



Mark Davis



A GSM in the days when students were more politically committed



John Ballantyne

of the bloody night, down the deserted streets of Canberra.

"The police eventually caught up with us. They were killing themselves, they thought it was the funniest thing they'd ever seen... one of them, who'd been to a lot of demonstrations, said it was the stupidest and the most piss-weak of them all."

Some students maintained a vigil, camping on the footpath outside the Malaysian High Commissioner's house. "They continued doing that for about the next four

days; they never came back to Council," recalls Davis.

"Supplies used to be sent out and they'd send a spokesperson back to address the Council. Sure enough, a Malaysian Embassy Collective Liaison Committee was set up."

There was some bitterness between the various factions, but according to McAlpine it was

stronger between elements of the left than between the left and the right.

"The bitterness between the right and the left was probably at a fairly even level of intensity all the way through... but the real bitterness was in the left," he says.

"There were two crucial debates and a falling-out in the left, and that was much more intense than anything between the left and the right, because the left and the right knew where each other stood."

So for all its passionate, sometimes farcical, grandstanding did AUS serve a worthwhile purpose? McAlpine has no doubt that it did.

"Whether it was good or bad, it was an essential part of achieving the original abolition of fees and the introduction of TEAS. They wouldn't have happened without AUS," he claims.

Ballantyne agrees, but for very different reasons: "I'm very sorry that AUS has been destroyed because people on the right and centre of campus politics cannot see the far left in action, and this is a terribly sad thing."

"Red Ken" McAlpine, however, says that he finds campus politics much more outrageous now than then.

"I find student politics much more outrageous now because I think that the standards of open government and open debate are so low now. You don't have to be able to perform anything except by having a right arm," he says.

He says he looks back on the AUS days with "some sense of bitterness".

"There's some sense of bitter 'I told you so' because I think that this \$250 fee is just the thin end of the wedge and I think students are now getting exactly what they deserve, having destroyed their national student organisation. I can only feel sorry for the people who weren't around in 1984 (when Adelaide University students voted to leave AUS)."

Not everyone would agree with McAlpine's politics, but many of those who studied during the years of AUS would agree with Mark Davis that "it may have been crazy but at least life on campus was a lot more fun then."

"If you upheld Westminster democratic traditions you were obviously a white Anglo-Saxon supremacist from the far right wing of the League of Rights"

ducted one occasion where "I astonished myself and my friends by getting up and publicly recanting my former opinions, and confessing that I was not an enemy of the revolution but that I'd allowed myself blindly to become the mouthpiece of revisionists and enemies of the people."

He then promised to uphold the steel-like unity of the AUS and defend the truth of Marxist doctrine under the correct leadership of comrade Julia Gillard, the then-President.

He says the performance went down with barely a ripple among the Council, since "everyone had left by that stage because I was just sounding like so many other people."

Mark Davis tells a story which further illustrates the passionate craziness that dominated Annual Councils.

After a lengthy debate on human rights, a Malaysian student "came rushing into the hall and gave a very passionate speech about how two Malaysian students were going to be hung". It was about one in the morning, he says, but when someone moved that Council be adjourned to the Malaysian Embassy the motion was passed.

"So off we marched in the middle

move 'apple pie' motions in order to have them defeated," he says.

"Sometimes they would move 38 amendments to one motion, all of them quite trivial: to put a comma in motion. Then somebody in the Left would move that the motion be put without debate and that would then be opposed. The Chair would not have any debate on the motion that the motion be put without debate, so there would be dissent in the Chair."

"So the Chair would be passed to another person, to whom they would immediately move dissent, and there would be thirteen dissent motions in a row."

"The Liberals regularly called the police, saying that someone had been assaulted and bashed at AUS Council, so they could put out a press release saying that police were called."

He says that the left never found an effective way of coping with such tactics. "Sometimes they'd adopt a position of throwing them out of meetings, other times they'd adopt a position of just hearing the Liberals out until six or seven in the morning in order to pacify them."

One such member of the right 'moderate alliance' was John Ballantyne, a member of the Liberals and NCC sympathiser who

Sir Joh's new weapon - the writ

revalued at £24,802 and Sir Joh claimed that his share, £12,650, was not taxable.

Dismissing the appeal, Mr Justice Taylor found: "The amount in question represented profit arising from the carrying on or carrying out of a profit-making undertaking or scheme... and as such, formed part of his assessable income."

The writ was served by Sir Joh's personal solicitors, Morris, Fletcher and Cross, who not only acted for him in the matter years before against Mr John Sinclair, but are now working on the joint action by the Cabinet against Opposition members. The Minister for Justice, Mr Harper, said the cost of the action would be met from the public purse. A Cabinet win would see the proceeds going to the public purse.

Similarly, some of Sir Joh's actions are being publicly financed, and he says that if he wins, any proceeds will go to consolidated revenue.

On 19 February, a former Opposition Leader and keen fisherman noted for his salty and vitriolic way with words, Mr Tom Burns, was ejected from Parliament for five days.

He gave an impromptu press conference on the steps outside, promising to talk to public servants about allegations against ministers.

Mr Burns received a writ from the 19-member Cabinet, Cabinet class actions followed against other ALP men, the Leader of the Opposition, Mr Nev Warburton, the National Parks spokesman, Mr Bob Gibbs, the MP for Cairns, Mr Keith Delaney, and the State Secretary of the Party, Mr Peter Beattie. Writs also arrived against various metropolitan and provincial daily newspapers and the ABC.

Part of the defence that may be available to a person charged with



defamation is that of fair comment, that he or she had an honest belief that what was said was correct.

To this end the Opposition put a solicitor on full-time research into the history of the Bjelke-Petersen premier years.

The solicitor turned up a few funny trivialities such as allegations about politicians clearing antiques out of Parliament House, or alcohol from parliamentary fridges and lawn mowing services for senior public servants.

On 24 June, Mr Tom Burns

hearing for Mr Alan Bond's QTO9 was told the station had paid Sir Joh an alleged \$400,000 to settle a defamation action.

The ABT was told Sir Joh undertook private action in 1983 following a report on a now defunct current affairs program, *Today Tonight*, alleged he had raised loans funds in Japan for a central Queensland family property.

The general manager of QTO9, Mr Vance Lothringer, told the ABT the writ was settled out of court a few months after Mr Bond acquired the station in December 1984. He gave no amount.

When Parliament resumed a few days later, the Leader of the Opposition, Mr Warburton, called on the Premier to confirm or deny the \$400,000 figure alleged to the ABT hearing by ALP counsel Mr Mark Plunkett.

Sir Joh said he had been paid something but steadfastly refused to say how much under the "terms of the settlement".

On 6 August Sir Joh then issued three separate defamation writs against Mr Warburton, the ABC and a current affairs program on Channel 7 called *State Affair*.

Three weeks later, the State president of the Liberal Party and Federal MP, Mr John Moore, made a statement in the local weekend press citing the alleged Bond payment to the Premier, the TAB scandals, Lindeman Island and certain rezoning saying "corruption in Queensland appears to have become the norm, rather than the exception".

The next day, Sir Joh sued Mr Moore for defamation saying this time he would pay for the action himself.

Ironically it is Sir Joh's first defamation venture, which resulted in the Bond-owned Channel 9 out-of-court settlement, which could blow up in his face.

The Opposition has been making the running on the alleged but unconfirmed payment of \$400,000 even to the extent of obtaining a QC's opinion which found that such a payment would be "surprisingly high" and 10 times more than precedent in Queensland. Mr Warburton cleverly drew new characters into the issue, including long time Sir Joh-friend, Sir Edward Lyons.

It was Sir Edward who had to resign rapidly from the TAB and a trusteeship of the National Party after claims that he had used a TAB credit facility of more than \$300,000 for telephone betting. He also had to resign from his new post on the QTO9 board which had been offered to him after Mr Bond took over the station.

Mr Warburton told Parliament that Sir Edward, as the new QTO9 deputy chairman, had warned the station's board that the Premier would "go all the way" with his writ and Mr Warburton asked why Sir Edward had done this.

Enter the ABT which is not impressed with the secrecy surrounding the Sir Joh payment.

The tribunal gave the Bond Corporation until last week to reply to its request for details on the matter. Suddenly Sir Joh's private Queensland world of writs has jumped out like a jack-in-the-box into an Australian Broadcasting Tribunal which is not part of the planet controlled by the Parliament of Queensland.

Unless he can produce evidence that the payment was nothing like the amount alleged - and with his ability to pull rabbits out of hats it is still possible - Sir Joh is losing the PR war. It is becoming just another one of the well-beaten ALP drums with the message that in Queensland the rich look after each other.

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Missing

There was a time in my past when it happened
 they sky ate the birds and then
 ate the roots of the birds.
 I became awake
 like an angel, every act
 twisted on a high road and froze
 to the fern of a web
 in the deep morning air.
 Now I stand with my daughter, or so I dreamt,
 in the green fog over a river of New York.
 She is speaking about birds
 in the dense tropics of the planet
 and how they thrive.
 Her words eat out a space
 and she sits in that space
 cornered.
 Her roots now missing.

Adrian Heathcote

Of Course You Are

Of course you are standing there.
 Sometimes I look at you standing there
 sorting handkerchiefs with your sleeves
 as they land in rumpled tints
 as seen from the sky
 they look like all the states between
 Illinois and New York.

(Oh the map the borders
 remind me of your theory of molecules,
 how nothing ever really touches.)

Clocks freeze in a photograph.
 Passengers' beards never grow.
 The glass lakes under the wing
 are uncracked, unfrothes; submarine beings
 crawl under the plane but we can't pursue
 them or even purse our own lips.

Love is the radiation between separate people,
 the junket between stanzas, the alley connecting
 the gutters of wishes in bowling, the cue
 ball's uneven roll towards...

over the half-spent slate of night,
 at night, the handkerchiefs flutter
 by our faces, their cloth flickering across
 dusk's tensile back.

When all the curtains roll down,
 dark drapes us too.

Sarah Sloane

noir

those cheeks at first imagined as apples,
 they would blush at all my breathy nothings whispered
 and shine skin like the honeyed dew
 which naturally brought forth that spot of joy you had there

that now cries its hot tears (there, there)
 melting moods in deed solemn and wanton,
 they flow like mine own here, though these be only
 solemn not wanton and shine like ink in porcelain
 off which this chiaroscuro just glimpsed renders you

and your soul as black surely as your heart truly a fallen sloe
 that augurs if devoured the depth in death,
 this cold but strangely lived-in room in which
 greets me tall dark handsome stranglers as if dark thoughts and
 darker wishes of which dirt only jam innocent as Art and fruit.

Dino Di Rosa

Photograph/Nebraska

Nebraska is a country
 where the highways heap with snow

and the grain drifts
 down from a lowering sky -
 making the roads a solid
 grey bullet
 shot under every thickened tread.

Faces are scarved as though
 an accident had occurred
 five miles
 inside a fall of rain

and no one can remember a time
 when the earth held its shadows
 together,
 held them close -
 than letting them wander

at will before this windscreen
 blowing them away.

Adrian Heathcote

Girl Seen Through a Window

Quiet escapes through an open window,
 her light is on, glowing like a fly.
 She has a screen. It covers the space:
 night stays dark, the light stays inside.
 Her heater is on, wasteful girl -
 she is warm as a bear in winter,
 feeding from the plug in the wall.
 She reads, the trees grumble, shake their twigs.
 Quiet hurries back into her room, and so does noise:
 it's nicer there. Night watches like a cat, sighs,
 falls into sleep.

Stefan Schutt

Limelight



Making the best of the worst

Double Take Meet The Astro Zombies had to happen sooner or later. It's the revamped, updated version of 'Astro Zombies', a horror film from the 'sixties - and it's funny. AL GROUS spoke to Des Mangan of Double Take last week.

Is your idea of kinky fun turning down the volume of your TV when the Pope is on and putting 'hot dialogue' into his mouth? Well now a more frantic and explosive phenomenon than people exiting Hindley Street discos has occurred in our very own Adelaide...its *Double Take Meet The Astro Zombies*!!!!!!Aaaaagghhh..... The comedy group, *Double Take* has transformed the 60's American B-Grade horror movie *Astro Zombies* into the tale of an Australian Scientist commissioned by the 1988 Bicentennial Authority to create the perfect Aussie humanoid. Sounds pretty simple? Well, anything but. Des Mangan of the *Double Take* team had this 'little chat' to me.

On dit: When did *Double Take* originate?

DM: *Double Take* originated at the beginning of the year, when I looking for some additional work; I

"My interest has always been in bad movies."

realised that no one had previously done anything like taking a full length movie and changing the entire script, so I thought why not? It seemed a novice idea, and surprisingly, the first cinema I approached in Sydney said they'd take me up on it, without even seeing the movie beforehand.

OD: For those not familiar with the story, what is *Double Take Meet The Astro Zombies*?

DM: Basically, *Double Take* is comprised of Maggie Lynch (Des's sister) Chris Galetti, Dey Chalmers and myself. What we have done is to take the 60's movie *Astro Zombies*, and totally re-write the previ-

ous script. This was as you can imagine, a lengthy task which involved me locking myself in a room with the movie and dissecting it apart; line for line, syllable by syllable. I then re-wrote a script, and as easy as it sounds, you are not in such a good state after seeing the bloody thing some four hundred times!

The script that followed was then split up amongst the rest of the team, who take some 3-5 parts each.

OD: What people may not realise is that you are actually in the cinema performing the script.

DM: That's right, we sit up the back with microphones, and synchronise our script with that of the actors. Their mouths are moving, but it is our voice that is coming across. In this way, it is not easy to class us as either theatre, or cinema. We are very much a hybrid, but without the adolescent arrogance of some Shakespearean actors who make themselves scarce after performances - not to mention during. People are constantly approaching us with feedback; most of positive.

OD: What kind of response is elicited in your audiences? Is it a set pattern state by state? Or do responses vary?

DM: Actually, that's quite funny, because we find that responses do indeed vary from state to state. Sydney people for example like the very basic stuff; what I call the offensive bodily humour. What can I say? That's Sydney people for you. Melbourne people on the other hand prefer the more higher brow stuff. When they laugh at the basics, its with a degree of embarrassment; like schoolkids sneaking a cigarette behind the school toilet. Quite strange, but they feel like there is something wrong with laughing at the obvious. This is a contrast again to Adelaide, where audiences change every night!

Bloody strange people down here. I mean just the other night, we go a Sydney crowd, the "My haven't you got big ones" type audience, and last night it was a more laid back type crowd who were fairly well contained. It varies from night to night.

OD: In Sydney and Melbourne, is it true to say that you have somewhat of a cult following?

DM: I would disagree there; people assume so because in Sydney we played only one night a week, and people immediately assumed that we had a cult following. The real reason we only played one night a week is that we could only get the cinema for one night! Besides, nobody was putting on gorgonic, asshole looking masks and acting out the part of an *Astro Zombie* on stage...that's cult following!

OD: How did you come to choose *Astro Zombies*?

DM: My interest has always been in bad movies (Des is known as the Bill Collins of Bad Movies), and I already had somewhat of a good idea what I would like to undertake. It had to be available in 35mm and video, and so that narrowed it down already. Finally, after much

debate three movies were chosen: *Three on a Meat Hook*, *Massacre at Central High* and *Astro Zombies*. They were all bad, but *Astro Zombies* glared out at me, "choose me, choose me!" Well, that was it, *Astro Zombies* won.

OD: What makes this such a beautiful, poignant film?

DM: Why is it crap you ask? Well, it has just about every 'bad' cliché imaginable, I mean it's like they sat down with a book of bad clichés, and formed a script out of it. Eighty three minutes of one big cliché! Shit! How could you go wrong?: This film was destined for the *Double Take* scriptbook. The ironic thing is, that the film is constantly referred to as 'the 60's flop', and from a cost of \$30,000 it made over three million! John Carradine was hired because he took a day to complete his scenes and he was so bloody consistent. The rest of your actors are anything but that, as anyone who sees the film will testify.

OD: The original film is appallingly offensive in a sexist sense. Do people respond to your script by being offended?

DM: On the whole no, there is always someone who thinks we are crude, vulgar and so on, but have a look at the film! Its incredible what

they got away with in those days without any fuss being kicked up! The film is so blatantly sexist that its laughable. What we do is point out all of the continuity mistakes, the sexism, and maybe the odd joke along the way (Laughing). If people find that offensive, well, lets say I'm not the one who is 'narrow minded'. The movie is meant to be a fun, humorous adventure, that people are entertained by; well hopefully. You aim to please the majority, but there is bound to be someone that doesn't like it!

OD: To finalise, what does Des Mangan recommend to someone who wishes to make an incredibly bad movie?

DM: Ah, firstly, make a horror film! A must! Next, lots of nude scenes which 'bare' (get it?) no relevance to the plot. Next, someone has to die in the pre-credit sequence - as violently as possible - whilst the effects are awful! You can attempt realism, but you must not succeed. There must also be a police chief who smokes a cigar, a hard bitten journalist who's seen it all and still has to be convinced, and a yuppie type girl never frightened, except for the fact that she's about to die. The villain should preferably have a physical deformity, and limp. See, simple!

OD: It all sounds incredibly familiar.

DM: *Astro Zombies* perhaps?

OD: Is this then, the last we see of *Double Take*?

DM: No way! This is the beginning! We are hopefully planning something more theatrical next time, but we will leave you guessing. I shall say no more, except that bad movies are not dead; but in the present days offering, they can be transformed into something alternate to mainstream commercial viewing.

Are you cut out for *Double Take Meet The Astro Zombies*?? Don't spend weeks pondering - it will be here for a week more, so see it! With leading men the likes of Rick Rock, Chuck Buckets, Chief Colon and Vladimir Boryortitsoff how can the girls not swoon? And fellas, Tit Zang Low and the gorgous red-head Janine all lust for your voyeuristic gazes. Full credit to the *Double Take* team, and to Barry Loane of the *Classic* for once more picking a winner.



The 'Double Take' team.



From left: Val Kilmer, Anthony Edwards and Tom Cruise from "Top Gun" - "American macho-bullshit and gung-ho jingoism"

Propaganda movie is bubblegum for the eyes cinema

TOP GUN
Hindley Cinemas
Glenelg Cinema Centre

by Vladimir Zolstov

When *Top Gun* opened in America (notably on Armed Forces Day), the United States Navy reported a mass of enquiries into their fighter pilot programme. Many of those moviegoers may be disenchanted to know (or they merely may have forgotten) that the 'top gun' training programme is for the top 1% of fighter pilots only.

Would you believe that after the opening, recruitment tables were set up in specific cinemas to hook in potential recruits.

This right-wing pro-war adventure-romance will surely get the Yankee civilians recruiting in their droves. *Top Gun* is like an ad for the Navy Marines, a propoganda training vehicle.

This excursion into American macho-bullshit and gung-ho jingoism is trite and pathetic. Tom Cruise from *Losin' It*, *Risky Business* and *All The Right Moves* seems, with *Top Gun*, not to have made a movie (except *Legend*) which doesn't have a sexual suggestion. His character is Maverick (dictionary definition is 'a masterless person who is roving and casual') who accompanied by his radar-operator buddy Goose (Anthony Edwards from *The Sure Thing* and *Gotcha!*) make the grade to go to the *Top Gun* level of training.

Kelly "witness this" McGillis plays the sex interest who is also an ambitious astrophysicist and top gun instructor. Their relationship is truly bubblegum for the eyes cinema and "ego sex" (as one reviewer described) is what they make. The close-ups of Cruise's dominant missionary position overshadows the more interesting parts of Ms McGillis. It's a pity that they didn't spend as much time shooting the bed sequences as they did the aerial ones. After all the film is only PG rated.

Cruise swoops down on McGillis just like one of those F-14 Tomcats that he so arrogantly (and heroically) considers as one of his own toys, much to the demeanour of the cigar smoking *Top Gun* Commanding Officer, Metcalf (Tom Skerritt) and the Chief *Top Gun* instructor Wetherly (Michael Ironside) from *Visiting Hours*. Maverick and

Goose don't give a shit that the aircraft they fly costs a cool \$36 million (American that is, not Australian) dollars each.

In the climax of the film (no not the bed scene), Maverick and co get to "do it for real" and go out for MIGS in an "international crisis with an Eastern bloc country" which just wouldn't happen to be Libya, would it?

The director of this unforgivable movie is Tony Scott, the helmsman for the chic-vampire thriller *The Hunger*, maker of many music videos and brother of the more reputable (and famous) Ridley Scott. His two films to date both score that often elegant look and style of a music clip. The great visuals and aerial photography are fine - 'the spectacular' is his forte, but substance is not. His influence over *Top Gun* seems limited since he came to the production a long time after the script and casting had already been finalised.

The film will surely lie amongst such recent similar vehicles as *Rambo*, *Red Dawn* and *Iron Eagle*. It is one of those very well produced (you know with songs and that) Hollywood productions. It is an 'important film' because it has all that important stuff about being a hero, having a big ego, getting the girl (especially one who is in a more successful profession) into bed and of course, flying jets, a rather phallic-metaphor of what the audience going to see this Yankee fodder is likely to want.

And that's what Richard Gere wanted to do in *An Officer And A Gentleman*. This was to be the sequel to that movie but Gere was either unavailable, didn't want to do it or they weren't going to pay him enough. Hence a reworking of the movie to be a sequel, and bang, *Top Gun*. *Top Bums* would be more appropriate.

The elements between the two movies are the same. He rides a motorbike. His best buddy dies. He gets the girl in the end. Whereas at least one cliché is resisted (Cruise doesn't become the 'top gun' in the programme, that title goes to Val Kilmer), *An Officer And A Gentleman* was still a much better film. Even the catchlines are almost the same: "Up there where we belong" and "Up there with the best of the best" both really say the same thing. Wherever "Up there" is? I just wish that this type of movie would stay there.

Kick-in-the-crotch comedy

RUTHLESS PEOPLE
Hindley Cinemas
From September 25

by Arthur Kavovris

"I hate everthing about her. I hate the way she dresses. I hate her furniture. I hate her dog. I hate the sound she makes when she's sleeping". Given Harry Stone's less-than-compassionate feelings for his wife Barbara, it isn't surprising that he's not too worried when she's kidnapped.

In fact Harry, played by Danny Devito is overjoyed when someone disposes of his obnoxious wife, played by Bette Midler.

Better still, her kidnapers threaten to kill her if he doesn't pay the \$5000,000 ransom. Harry has no intention of paying the ransom and even dares the kidnapers to kill her.

The kidnapers Sandy and Ken, played by "Supergirl" Helen Slater and by Judge Reinhold (last seen as the bumbling detective in *Beverly Hills Cop*) soon realise that they have bitten off more than they can chew as Barbara wreaks havoc and destruction on her unlikely captors.

In a desperate effort to rid themselves of this odious woman, Ken and Sandy revise their ransom downwards until they offer her in exchange for the bargain basement price of \$10,000.

Meanwhile, Barbara to her surprise, undergoes physical metamorphosis which results in a complete character reversal. Barbara, happy with her new look is devastated to learn that her husband doesn't want her back and together with Ken and Sandy plot their revenge on the fiendish Harry.

Ruthless People is the latest movie to come from the directing trio of Jim Abrahams, David and Jerry Zucker who are best known for their outrageous slapstick comedies *Flying High* and *Top Secret*. By far this is their best film. The



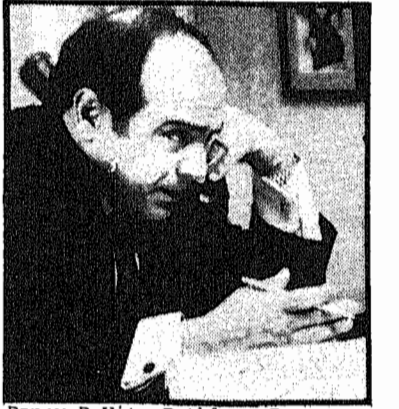
Bette Midler from "Ruthless People"

screenplay by Dale Lauder contains numerous sub-plots which range from Harry's mistress' intention to double cross him to the police commissioner's extra-marital affair with a volumptuous call girl. Unfortunately these subplots detract rather than add to the overall effectiveness of the film because of the inadequate comedic ability of the secondary leads Anita Morris who was last seen in the absolutely awful *Absolute Beginners* although her obvious physical assets suit the role of Danny Devito's dumb mistress, her inept acting ability ruins many potentially hysterical scenes.

Ruthless People however is redeemed from mediocrity by the pulsating sound track featuring the talents of Mick Jagger and Billy Joel, a fine performance by Danny Devito, but most significantly the comedic brilliance of the Divine Miss M who manages to steel every scene that she's in. Bette Midler has found her niche in playing neo-

rich frustrated housewives and with the success of her former movie *Down and Out in Beverly Hills*, she has become one of the biggest box office draws.

Ruthless People is a kick-in-the-crotch comedy, which is difficult not to like. So if you're suffering from pre-final anxiety but only have \$5 to your name, *Ruthless People* is the movie to see.



Danny DeVito-Ruthless Person

Glossy predictability

BACK TO SCHOOL
Academy Cinemas

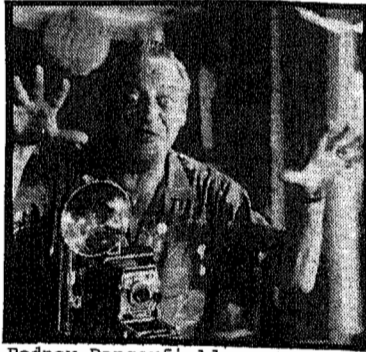
by Alexander Grous

Once upon a time, there lived a fat, boisterous, one liner called Rodney Dangerfield. So what? Well, this little Piggy didn't go to market, but rather, back to school! Rodney 'you don't lie to me you lie to girls' Dangerfield, is Thornton Melon; the millionaire owner of a chain of Tall and Fat clothes stores. But wait! You also get.....

Is this a movie you ask? Or is it just mid-dawn oriental torture? Thornton Melon has a littler piggy in college and he decides to visit hi, in order to check in on his 'melon.' This film had all prerequisites for a laxative, but surprisingly, it turned out to be quite enjoyable! Yes that's right, if you answer now, you will also get some enjoyment! But wait!!!!

Upon visiting the school, and its dean, Dean Martin (Ha, ha), Melon snr. decides that college is as he says 'a piece of piss!' Hisson Jason (Keith Gordon) and his screwed-up friend Derek (Robert J don't really give a stuff Downey), but I'm sure you really don't either. The result? An incredibly rich, foul mouthed Thornton 'I'm so out of shape you could give my body to science fiction' Melon now becomes a full time student at Grand Lakes University. How much do you expect to pay for all of this? Well, wait, you also get...

The first half of this movie was more enjoyable than the second half, which tended to slide into glossy predictability. As all of you alert Dangerfielders have already guessed, Melon jnr. is a loner who



Rodney Dangerfield

has a crush on a girl, is extremely honest, potential swim team 'hero', can be intelligent, and loves his daddy-sometimes. Daddy? Well, he is a bad boy, who buys everything and anyone. Especially enormously endowed girls in jacuzzis. But what could add 'sudden' tension and incredible double adaptable shower accessory suspense to all of this orgy of fun and 'good times?' WAIT!!!!

The swim team suddenly has its golden boy flag carrier developing 'monthly problems' and Lemon jnr. fills in. Melon snr. gets caught cheating in all of his exams, and has to take them all orally. He is of course aided by Dr. Diane Turner (Sally Kellerman), who he like to as he puts it, "merge".

Does he pass or fail? I'm not going to ruin that suspense for you! (He passes). Now sir, do you think that your normal brand can remove those stains?

Overall, not a bad bit of fun, which if you go and see you might enjoy. If you liked *Easy Money*, you will like this. It is full of one liners, and harmless fun; trust me, our operators are standing by right now.....

A Room with a View

CRITICS IN ENGLAND, AMERICA AND NOW AUSTRALIA ARE HAILING THIS BRILLIANT NEW MOVIE ADAPTATION OF E.M. FORSTER'S CLASSIC NOVEL.

A Room with a View

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"AN ELEGANT, WITTY, RAPUROUS PIECE OF FILM-MAKING"

"RADIANTLY BEAUTIFUL. Impeccably acted, beautifully photographed, sensitive and moving"



A Room with a View

Freebies!

On Dit and Greater Union have copies of the E.M. Forster novel and free passes to give away to students. The first five students to come into the *On Dit* office and tell us the name of two other Merchant-Ivory productions (hint: Boston, Europe and dust) will each receive a copy of the novel and a double pass. The next ten students who answer the question correctly will each receive a single pass to see the movie.

CINE SCENE
Jamie Skinner

Freebies!

On *Dit* has a dozen double passes to see *Double Take Meets The Astro Zombies* which will be showing at the classic (at the Fairlady) until Saturday September 27th.

The first twelve students to race into the *On Dit* office at 12 midday Monday and tell us the name of the *Double Take* member who wrote the new script for *Astro Zombies* (circa 1967) will each receive a duo-freebie to see the show.

BUFF'S FILM CHOICE:

Nineteen Nineteen (Classic); *A Room With A View* (Hindley, Chelsea); *Crocodile Dundee* (Hoyts); *The Trip to Bountiful* (Piccadilly); *Double Take Meets The Astro Zombies* (Classic).



Demi Moore

About Last Night...

It's about sexual perversity in Chicago, Rob Lowe's hunky body, Demi Moore's tits, a jealous lesbian girlfriend and an overweight boozing buddy... and these are just a few of audiences' favourite things. (Hoyts)

A ROOM WITH A VIEW:

In this their latest collaboration, director James Ivory, producer Ismail Merchant and screenwriter Ruth Prawer-Jhabvala have fashioned a cinematic exquisite that's crisply equivalent to E.M. Forster's own literary exquisite of the same title, his third novel written in 1908. A young, near-ripe English woman, with a lust for something or other, experiences the life of Florence, and is awakened... This film is a liberating celebration of art and the body, as was the novel. With Helena Bonham Carter, Maggie Smith, Denholm Elliott, and the fine young English actor Daniel Day Lewis. (Hindley)

OCTOBER FESTIVAL OF QUALITY FILM:

A mini film-festival of quality films will screen at the Piccadilly Cinema during October.

The films include Robert Altman's, *Fool For Love*; the Cannes winner, *When Father Was Away on Business*; *Camorra*, Jerzy Skolimowski's, *The Lightship* starring Robert Duvall and Klaus Maria Brandauer and John Irvin's, *Turtle Diary* starring Glenda Jackson and Ben Kingsley.

UNION FILMS IN THE LITTLE CINEMA:

Two films, Wednesday 24th September, 7.30 - 10 pm.

Special Delivery is the 1978 Oscar winning short film for animation. The 7 minute short which stretches the imagination was directed by John Weldon.

Les Diaboliques (The Fiends) is a 1954 French masterpiece of the horror genre. Stars Simone Signoret, Vera Clouzot and Paul Meurisse. The black and white film was directed by Henri-Georges Clouzot and runs 107 minutes.

FILMS WHICH START THIS WEEK INCLUDE:

The comedy-blockbuster *Ruthless People* (Hindley; September 25) starring Bette Midler and Danny DeVito and the country-drama *Crossroads* (Hoyts; September 25) starring Ralph Macchio.

Sexual hangups in Freudian drama

NINETEEN NINETEEN
Classic At The Fair Lady Theatre

by John Lindsay

Nineteen Nineteen is not a movie to be understood in one sitting nor is it a movie to appeal to all tastes.

It examines the memories of two of Dr Sigmund Freud's patients who meet in 1970 after appearing on a television show together where they were asked about their recollections of Freud and what he was like. The experience of externalising their feelings about a person who was so pivotal to their lives wakes memories and stirs emotions long dead, so strong that Sophie must return to Vienna.

Maria Schell plays Sophie, a lady in her late sixties, who has returned to Vienna to search for what she lost in 1919 under the analysis of Freud. She has come to meet a stranger, a man whom Freud analyzed at the same time as he analyzed her, a man about whose life she knows nothing save that he was treated by Freud. Together they explore their memories and examine the methods used by Freud to help his patients 'cure' themselves.

Clare Higgins is the unsung heroine, the young Sophie, who is such a good likeness of Maria Schell that I thought for a while that they were the same actress. The sessions on the analysts couch are intimate and fanatically photographed. The work that would have gone into filming these is astounding, as is the total budget for the entire production: \$4000,000. The problem for big time studios is that the product produced for twenty times as much is usually worse than this and if twenty times as much had been spent the quality and beauty of this film would have been lost. The lack of fact is noticeable and pleasant.

Of course Freud's technique concentrates on the mind of the patient, not the person of the analyst and this results in the interviewees remembering their experiences with him, making Freud 'in-



From left: Paul Scofield and Maria Schell from Hugh Brody's "Nineteen Nineteen"

visible' to the audience, leaving us to concentrate on the patients' emotions and thoughts and making these scenes the most powerful in the picture.

Alexander Sherbatov, the stranger is played by Paul Scofield whose powerful performance should be a lesson to the *Rambos* and *Top Guns* of the world. This is not a picture for people who want to put the old brain in neutral for ninety minutes. This is to the brain what Nutri-Grain is to the digestive tract: a real work out. If you don't pay attention from frame one you are going to drown in atmosphere and heavy emotion, the pace is not frenetic but the scenes jump from 1970 to 1919 with alarming speed and often little warning, but always as memories intruding and invited as the two protagonists talk.

Colin Firth is young Alexander, an his performance is not the most memorable part of the whole experience. His problems seem to be the result of not facing his prob-

lems head on and not trying to live with them. Nor does Freud really help his problems, the feeling I got was that by trying to reflect them back at the patient he sidestepped the real issues and preyed on the young man's insecurity.

Alexander is the victim of upheaval. Once an aristocrat, he is the product of Czarist Russia, reduced to life as a waiter in a cafe. Nazi Germany took his wife from him when she suicided for fear of death as a Jew in a concentration camp and Freud left him with some strange hang-ups which could not have enhanced his life at all. But his sexuality, for want of a better word, has been twisted sadly. The woman he loves he does not desire and the woman he loathes, he loves. This mutually exclusive dichotomy is what Freud is really trying to 'cure' when he treats Alexander.

To examine the plot in any more detail risks undermining the suspense created in this story of self-understanding and self-healing. The

relationship between Sophie and Anna, played by Dianna Quick, is pivotal to the way Sophie's mind works, but it is the approach to the dilemmas this presents that cause Sophie's problems not the actual relationship. When viewed this way much of the movie becomes clearer and we can see Sophie beginning to realize this as she breaks off her treatment with Dr Freud. This twist in the plot will be more than many modern movie fans will appreciate but this is one of the most believable movies ever made, the thought that these people really exist is quite overpowering and if I met them tomorrow I wouldn't be surprised.

If you like films that need thought, a slow dinner at any one of the conveniently located bistros and have a tolerance for people with more sexual hangups than you have, this movie will appeal to you. If you don't think or find yourself worrying over your emotions, this might help.

Fu Manchu nonsense in Carpenter send-up

BIG TROUBLE IN LITTLE CHINA
Hoyts Regent Cinemas

by Jamie Skinner

Big Trouble In Little China is basically a concoction of Fu Manchu nonsense, genre pieces, Indiana Jones gun-hoism, spfx and Chinese magic.

The story centres around an arrogant "anti-hero" named Jack Burton (Kurt Russell) who hauls pigs for a living and drives a truck called The Pork Chop Express right into a whirlpool of action and adventure.

When Jack accompanies his money-owing buddy to the airport to meet his bride, she is kidnapped before their very eyes. The friend Wang Chi (Dennis Dun) and Jack go in pursuit of the Chinese bride only to meet up with a wizard of Chinese magic called Egg Shen (Victor Wong), a stereotypical amateur journo Margo Litzenberger (Kate Burton) and femme fatale Gracie Law (you can guess that she is an attorney) played by Kim Catrall from *Porky's*, *Ticket To Heaven* and *Tribute*.

Miao Yin, Wang Chi's bride has been swiped by the centuries-old villain Lo Pan (James Hong) who exists in two forms - human and spiritual. He has the power to change his state of being from a chair-ridden old-aged nuthead to a mystical menace of bizarre proportions. He needs a young girl to give him eternal youth (that old line again!) rather the way the vampires needed blood to keep them young in *The Hunger*, except that Lo Pan



James Hong plays Lo Pan in John Carpenter's "Big Trouble In Little China"

isn't a vampire. When he finds out that "Gracie's got da green eyes doo", he gets very excited.

Kurt Russell who has appeared in many other Carpenter movies (*Elvis*, *The Thing*, *Escape From New York*) does well as Burton and is very entertaining. His well balanced tongue in cheek attitude keeps the film going but one cannot ignore the clumsiness and artificiality of an Indiana Jones-based role.

The coming of age of the spfx-vehicle means that today films such as *My Science Project*, *Ghostbusters*, *Weird Science* and indeed *Big Trouble* are commercial projects which seem to have the plot written around the thread of what special effects can be used. The *fx* are clearly the selling point of films

like these and the genre becomes irrelevant, it can be *Young Sherlock Holmes* or *Raiders of the Lost Ark*. As long as there is plenty of lightning flashes, voltage bursts, monsters and ghouls and of course lots of slime, the story doesn't really matter.

The problem with Carpenter's film is that unlike his other films, it is not a genre piece. *Halloween*, *The Fog* and *The Thing* were all horror pictures and *Starman*, *Dark Star* and *Escape From New York* were all pure sci-fi. *Big Trouble* is a mish-mash of genre pieces from the adventure-yarn and action-mystery.

Even though it sends the genres up, it can't make up its mind what sort of film it is and Carpenter goes off on tangents. Carpenter himself has described *Big Trouble* as "a mystical action-adventure-comedy-kung-fu-monster-ghost story about the imaginary world under Chinatown where the ghosts live." This speaks for itself.

However, this is not to say that the film doesn't serve up any goodies. Some of the one-liners and sight gags are typical bumbling slapstick and James Hong's alter ego of Lo Pan, the elderly wheel-chair-ridden octogenarian certainly gets a wee excited when he learns he'll be made young again with the help of a china girl (as David Bowie would say) with green eyes.

John Carpenter sets his lenses down dark passageways, along narrow misty streets, and through gloomy tunnels to create the tense feeling of enclosure and entrapment. Brewing suspense in this vein

has long been a landmark of Carpenter's work (and many other directors) and has been used to best effect in *Assault on Precinct 13*, *The Thing* and *Escape From New York*.

If one looks at his movies, one sees that the 'opening sequences' of his films are tantamount to the creating a mood of interest, uncertainty with the live action and of course building suspense. In *The Thing*, the audience queried why the Norwegian explorers were shooting their own dogs in the snow and in *Christine*, our devilish red Plymouth automobile kills its first victim as it is coming off the assembly line. In *Big Trouble*, Egg Shen says to the police commissioner, "Do you believe in magic?" He holds up his hands and the audience watches a spfx current flow between them. Unfortunately, the interest that is speculated here does not follow throughout the film.

Carpenter again composed the music (with Alan Howarth) - a jack of all trades - his use of synthesizer has created some memorable movie music from *Escape From New York*, and especially the Halloween triptych.

The three sidekick villains to Lo Pan; Thunder, Lightning and Rain owe a lot to the trio of warriors in *Shogun Assassin* and a lot of *Big Trouble* has borrowed bits and pieces from lots of movies, playing on the cliches of the adventure genre. The ending for example is straight out of one of the *Creepshow* stories. It's goofy entertainment, well worth a look but a disappointment in some areas.

Selling out to the Yankee top 40

STOP START
Modern English
WEA

by Richard Wilson

To say I'm disappointed with *Modern English's* latest bland album would be an understatement. Here is a classic case of a good English band selling out to the American Top 40 sound.

Stop Start is definitely the worst of the group's four albums to date. The sound is almost unrecognisable from the first album, *Mesh & Lace*; (which was filled with distorted, and at times tortured, guitar, pounding two chord bass, and just a dash of flowing keyboards). As has been the trend since the, the guitar of Gary McDowell has been progressively mixed down, till on this album, it's mostly that ghostly, tinny, top-40 production sound.

One pleasing aspect is the vocal arrangements, which still have got that unique 'Modern English' feel to them. The album is more uptempo than the group's previous one, *Ricochet Days*, though the inclusion of brass on a lot of the tracks is questionable.

The title track is certainly worth a few listens. In addition, the slightly haunting 'Love Breaks Down' has its moments; as does 'The Greatest Show'. Of the commercial tracks, the single 'Ink and Paper' works



best.

One song which doesn't deserve a vinyl pressing, however, is 'Love Forever', which sounds like they got Helen Terry and the rest of *Culture Club* to do the backing vocals.

It's worth noting the band has undergone considerable internal turmoil since the last album. Founding members Stephen Walker (keyboards) and Richard Brown (drums) are missing from this album. The band now has a four-piece core with Aaron David-

son being the new member, joining Robbie Grey (vocals), Mick Conroy (bass), and McDowell.

The early halcyon days of 1980 are gone. After achieving their peak with the brilliant *After The Show* album, and in particular 'I Melt With You' (the theme to the movie *Valley Girl*), they've begun a steady slide downhill into the depths of Americanised banality. This album has only added momentum to that slide.

Julian Lennon: a victim of the rock 'n' roll establishment

THE SECRET VALUE
OF DAYDREAMING
Julian Lennon
Virgin Records

by Joe Penhall

It's sad to say, but it seems that Julian Lennon has after only one album become a victim, and now an epitome of the sickening American "Rock 'n' Roll" establishment which his great father fought so hard to evade. With the blonde-streaked perm, and regulation leather jacket and gloves he is the antithesis of the young dreamy youth who sang the beautiful "Valotte" and wondered what all the fuss was about.

And if butter wouldn't melt in the lad's mouth then, it certainly will now, for as the Americans say "he's hot".

With the now fashionable squealing and moaning lead guitar, limp synthesizers and hissing Simmons drums, the album has all the

trademarks of a modern American product, and combined with "that voice" it shouldn't have failed - but it has, both critically and commercially it is a flop.

The songwriting is in the main inferior to that of "Valotte", with few similarities between the two albums. The only comparable track is "Coward Till The End", a surprisingly honest statement in the same vein as some of the work for which John was renowned and loved. And although the melody is well crafted and the lyrics a change from "Want your body etc. ad nauseum", it still falls short of what the man is capable of.

"Let Me Tell You" is another of the better tracks, it's a pity that the very title is an admission of Lennon's new loyalties (he now resides in America).

What the album shows is that whilst blood may be thicker than water, it is not thicker than *Piss and Wind* American-style...

Ska, soul and reggae proves the value of quality music

CLUB SKA
live at the Bay Disco

by Joe Penhall

Club Ska are an unusual band. Dissatisfied with the current abhorrent charts and unimpressed by punks' lacklustre after-birth, laughingly termed "thrash" ("thrash"? More like "flop about a bit"), they have produced an independent record to their own specifications, that is not only brilliant - it's selling. Furthermore, they are selling out gigs across the eastern states with deserved ease, and entertaining audiences with one of the most stylish and musically fluent acts to emerge this year.

Last weekend they returned to Adelaide for a second round of gigs at the Tivoli, Le Rox and the Bay Disco. The fact that a lot of the audience were the same as at the other gigs is adequate testimony to this band's talent and (dare it be,

said), charisma.

The band, although tending towards the original, more reggae-orientated ska which preceded Prince Buster's faster sixties ska, has its own recipe of punchy but melodic brass and soul-based vocals borrowing largely from the work of black sixties soul greats Sam Cooke and Otis Redding.

The material was a mixture of ska, soul and reggae covers including Sam Cooke's classic 'Cupid' and the set's high point, the brilliant 'The Harder they Fall'. Set to more subtle reggae rhythms the soul songs made a new impact, whilst the reggae songs were unsurpassed due to black Londoner, Patou's powerful and beautiful voice.

The performance was an inspiration as was the turnout, showing that quality music still has a place both on the charts, and on the local club scene.

A pleasant surprise

LIFE'S RICH PAGEANT
REM
IRS

by Richard Wilson

It's not often anything surprises you in the record business. The fact that this album did speaks volumes for it.

Up till now, my only contact with *REM* had been the odd single (e.g. 'Radio Free Europe'). You can imagine my shock then, when I played this record, and got my mind blown away. I mean, this album is good.

For those of you unfamiliar with *REM*, they are a four-piece US band with three previous albums to their name, including the critically-acclaimed but commercially ignored *Fables Of The Reconstruction*.

Categorising them is difficult, though some of the faster songs sound like the *Sunnyboys*. Also, side two, as well as being slower than side one, has an ever-so-slight country and western feel running through it, right down to Michael Stipe's Mike Nesmith-like vocals.

But what of the actual music, you ask?

The album hits the definitive 'spot' right away with 'Begin the Begin', a raunchy swagger-rock piece that commands close listen-



ing.

The next track, 'These Days', doesn't let up a bit, blitzing the senses with an uptempo beat that envelopes you until you find yourself surging instinctively to the beat.

The strength of the album, though, is in its variation. Slower tracks like 'Cuyahoga' and 'Swan Swan H' work just as well as the more powerful ones, not to men-

tion 'Underneath the Bunker' (with a South American/samba feel to it, replete with a "cha-cha-cha" finish) and 'I Believe' featuring an 8-bar guitar lead-in that would have made the Beverly Hillbillies proud.

To those of you whose musical tastes are stagnating on the same old groups, I can't think of a better breath of fresh air than *REM's* *Life's Great Pageant*.

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Thrill crimes amid Roman luxury

The Encyclopedia of Modern Murder: 1962 - 1983
Colin Wilson & Donald Seaman
Pan Books

by Graham Lugsden

"On the evening of 8th February, 1983, a drains maintenance engineer named Michael Cattran was asked to call at 23, Cranley Gardens in Muswell Hill, north London, to find out why tenants had been unable to flush their toilets since the previous Saturday... A tenant showed Cattran the manhole cover that led to the drainage system. When he removed it, he staggered back and came close to vomiting; the smell was unmistakably decaying flesh. And when he climbed down the rungs into the cistern, Cattran discovered what was blocking the drain: masses of rotting meat..."

"Det. Chief Inspector Peter Jay, of Hornsby CID, was waiting in the hallway of the house that evening when Dennis Nilsen walked in from his day at the office - a Jobcentre in Kentish Town ... He told Nilsen that they had found human remains in the drain, and asked what had happened to the rest of the body. 'It's in there, in two plastic bags,' said Nilsen, pointing to a wardrobe. In the police car, the Chief Inspector asked Nilsen whether the remains came from one body or two. Calmly, without emotion, Nilsen said:

"There have been fifteen or sixteen altogether."

What is it that can turn a mild,

respectable civil servant like Nilsen into a gruesome mass murderer? Colin Wilson and Donald Seaman have attempted, in their *Encyclopedia of Modern Murder*, to explain the crimes that have become the trademark of the second half of the twentieth century - the motiveless murders. Not the crimes of passion that are committed on the spur of the moment, not the execution-style murders of rival gangs, nor any other murders that can perceptibly aid the criminals committing the acts, but the murders that have no apparent reason or gain for the murderers involved.

The core of the work is a systematic catalogue of the most extraordinary crimes from 1962 to 1983, including only those 'motiveless' crimes that are the most puzzling or obscure, but the book still runs to some 350 pages. However, it is the introductory essay by Colin Wilson that is the heart of the research. He proposes that "insanity or paranoia no longer provide an adequate explanation for crimes of sick violence. There seems to be more often an element of sadism that springs out of a kind of boredom..." This is a truly startling theory, and he sensibly adds later: "Psychologically speaking, it would be inaccurate to describe any crime as motiveless...but in the past, a crime usually brought the criminal some advantage." There are few, if any, cases of 'motiveless' crime before 1950; but by the mid-1960's "there was a steady and perceptible rise in such crimes."

Wilson further suggests that "The advance of civilisation has raised the general level of comfort so that large numbers of people...enjoy the kind of leisure and comfort that would have been envied by Greek tyrants or Roman emperors. The trouble is that leisure and comfort also produce boredom, a desire for sensation, and this seems to explain why an increasing number of criminals have come to behave like Caligula or Gilles de Rais." Throw in real problems like overcrowding, the criminal's low opinion of himself and a perceived problem like a belief that society 'owes' him something, and we see the birth of the 'thrill' crime.

The murders themselves, some still unsolved, are a fascinating, if morbidly so, account of how some people have reacted to the welfare state, and the loss of the challenge of survival that it brings about. Peter Sutcliffe, the Yorkshire Ripper, found that stabbing and slashing at the bellies of young women gave him an extra sexual thrill: he was, in effect, raping them with a screwdriver.

Albert De Salvo, the Boston Strangler, wanted sex with his wife five or six times a day, and when she refused, went looking for victims. The IRA have killed over 4000 people, both civilians and soldiers, since 1919 in the belief that it will unite Ireland. (Terrorists and terrorism are given comprehensive coverage, as the killing of innocent citizens for political gain is considered by the authors to be an irra-



(Charles Manson

tional senseless crime).

The Moors murderers, Carlos the Jackal, and Charles Manson are all included, as are Lee Harvey Oswald, Che Guevara, the Baader-Meinhof gang, and Son of Sam. It is a rigorous, readable and highly engrossing discussion of the most hideous crimes of the past twenty five years. But a word of advice,

before plunging into the pages of gore - do not read it alone at night.

Footnote - Dennis Nilsen, the 'highest scoring' mass murderer in British history, was found guilty of six murders and two attempted murders, and sentenced to life imprisonment. However he confessed to fifteen murders, and seven more attempted murders.

Mystery still intact

MEN ON WOMEN
Edited by Kevin Childs
Penguin, \$7.95

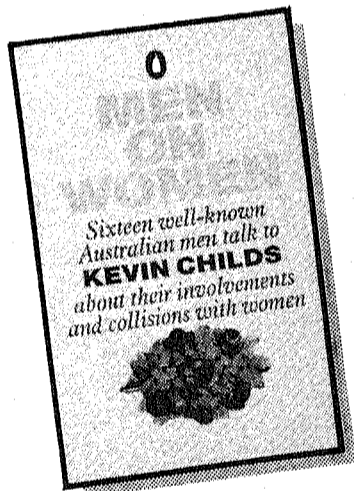
by Dino Di Rosa

When Germaine Greer appeared, some years ago, before some millions of viewers, on an American PBS-TV chat show hosted by the smarmy Dick Cavett, she was given to quip, "While you are sitting pretending talking to me, you're actually manufacturing sperm at an astonishing rate."

It was a remarkable piece of wit - coming not least from the person who wrote in her sex-revolutionary tract *The Female Eunuch* that "the cunt must come into its own", as it now has, but never to such an extent as to disappear up itself - because it spoke that which usually goes unspoken about the differences, at bottom, between men and women. And elsewhere Greer has expressed the germane fact that women generally have little idea of how much men really do hate them...

Seldom did I find this kind of pungent truth or definition in Kevin Child's conversations with sixteen more or less prominent Australian men, and on the whole I suppose I really didn't expect to learn much that's new or true from these old hands. The various speakers are, of course, well adjusted, public men speaking in (and sometimes of) a post-revolutionary era during which they've had to face certain personal re-adjustments concomitant to the societal re-adjustments in the relations between the sexes. No problem, as long as they're still getting it.

They've all been there, done that - sometimes done there, been that - and that should amount to a wealth of experience concerning females. But, I don't know, I find this book a bit of a soft touch, a wary if not weary collection of passing thoughts on what should be man's greatest subject because greatest



object - it's wishy-washy, Aussie middle class (a tautology, I know). Perhaps it is Childs' bias (he says he likes women, and is thrice-married to prove or disprove it) that bids him leave out the hard stuff, because the book is certainly neither here nor there, which might explain why it's selling so well.

It's at least quotable, and some of the opinions have substance. The middle-aged Morris Lurie: "I am in a kind of transitional stage of thinking about women. Part of me thinks that men want to die and women want to kill them; another part of me pictures the business end of town on the most sunny days, when out come all these secretaries, quivering like delicious jellies, and I want to gobble up a million of them."

Actor and reformed sex symbol, Graeme Blundell: "The trouble with my sex life is that it all happens with one consenting adult. I don't know why the women in my life say I'm a lousy lover, I mean, how can they say that? How can they make a definitive judgement in just three minutes? How do they do that?" Easy.

There's more, but less. Columnist and black-skivvied guru Phillip Adams sees women as having a "more organic, osmotic, profound

- whatever - relationship with reality," and is now happily osmosing - whatever - and living in sin (a suburb of Sydney) with TV anchorperson Patrice Newell. James Reyne, unemployed rock star and packed lunch, says that "hopefully, women have the same attitude towards men. Most of the women we know are like that. They see good-looking boys, and they're worse than men! Yeah." Yeah. Derryn Hinch, who needs no introduction and probably doesn't deserve one, talks of his intestinal angst: "I went a long time before I really got hurt, and I was like any kid, I suppose the adult version. Those gut-gnawing feelings, the black wind in the stomach. It's a great way to lose weight."

George Negus, old style journo, new style Man, reserves his own personal independence and those of his lovers, and says that "the women's movement is kidding itself if it thinks that much has changed out there in Mugsville." Manning Clark, historian and ancient oracle, thinks "in general that the way in which one came to having sexual experience was a very, very rough road compared to what I gather people go through now." Leunig, that fine, humane cartoon-artist, says that he has "heaps of what I think of as platonic relationships, good friends, but I do see women as sexual creatures. I do see women as different, I do see them as feminine sort of creatures...I think women can be beautiful."

Also consulted are businessman Alex Encel, tennis player Peter McNamara, Ray Martin, playwrights Jack Hibberd and David Williamson, opera administrator Richard Divall, artist Colin Lancelly and hairdresser Trevor Steele. So it's a wide cross-section that Kevin Childs has anonymously taken on, for a result. Perhaps this book should have been called after D.H. Lawrence's essay - *Cocksure Women and Hensure Men*.

Religious struggle and alchemy

THE ADVENTURES OF CHRISTIAN ROSY CROSS
King Penguin, \$7.95

by Paul Washington

David Foster now has a number of successes behind him. His novel *The Pure Land* shared the first Age award for best Australian book of the year in 1974, and *Moonlite* won the National Book Council Award for Australian literature in 1981.

At times disappointed, and at times bemused, critics and reviewers have always found Foster's novels interesting, and he has distinguished himself as one of the jewels in the crown of Australian literature.

The Adventures of Christian Rosy Cross is of course, a satire, a sad-happy retelling of the Rosicrucian myth that twists and turns from its beginning in a Dominican monastery in the early years of the Reformation to its uncertain conclusion in a middle-east drug culture.

Christian Rosy Cross, Foster tells us, probably never existed, though the Rosicrucian Brotherhood certainly did and even enjoyed brief but widespread fame.

The Brotherhood was a gnostic movement, probably, says Foster, an expression of discontent within the Catholic Church "and an attempt to insinuate the tenets of spiritual alchemy into the fledgling Protestant religion." Whatever else the Brotherhood achieved it provided Foster with a mix of mysticism and crude 'science' that could be used to question not only the social, religious and political order of Christian's day but also that of a much later time.

Christian Rosy Cross is set against a backdrop of drugs, religion, heresy and iconoclasm, its bleak vision reflecting the disorder of the day. Christian grows up in a

Dominican monastery - the monks take him in as repayment of a debt they owe to his father - and is introduced to alchemy, the Art. Through alchemy he views the world, and with alchemy he undertakes the Reformation of the Whole Wide World. Travelling across Europe, and then into Damascus in search of mercury, he learns of the confusion of his world (it is the time of the Schism).

Christian's search for the alchemical process that will turn base metals into gold is ended by his discovery of the Vegetable Stone, a substance that when smoked or otherwise consumed transported one, in an hallucinatory state, into a world of fantasy.

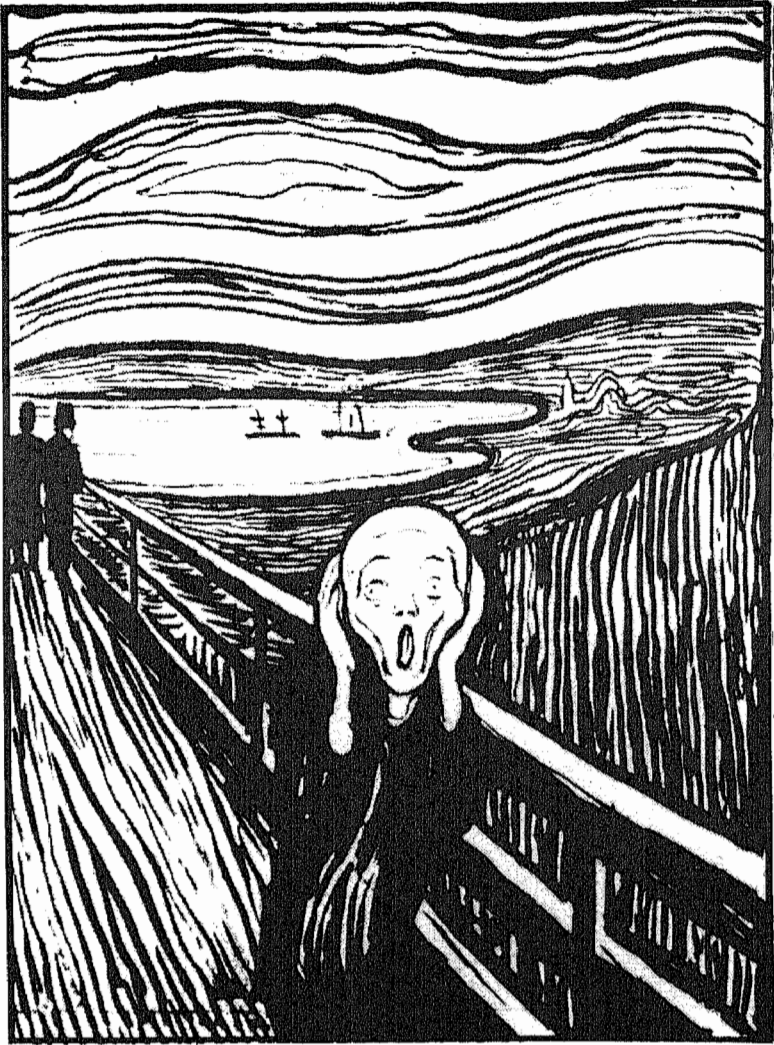
Christian's need for the Stone becomes an addiction; he loses sight of his dream of the Reformation of the Whole Wide World and, when arrested by the Inquisition is forced to revile the movement - the Brotherhood - that has grown in his wake.

The Adventures of Christian Rosy Cross underscores the futility of dreaming in a rigid and restricted society, as Christian's free spirit of adventure and enquiry is crushed by the Church of his day.

Christian develops the sad wisdom of one who has both suffered defeat and accepted it: "religion is a valid way of looking at the world...It's the method of choice when events are out of hand and kicking you up the arse. When you're in control, doing the kicking, you tend to become logical."

This is probably the inevitable discovery of Christian's search.

The Adventures of Christian Rosy Cross will see David Foster continue his success; it is a multifaceted and bitter, sometimes sad, but always engagingly witty book, and one that presents a disturbing view of the world.



Evocative mastery

DEATH AND DESIRE
South Australian Art Gallery

by May Khizam

Death and Desire an over obvious display of psychology comes together superbly in an exhibition of dramatic and evocative quality. One hundred etchings, lithographs and woodcuts constitute this exhibition by Norwegian artist, Edvard Munch. Hailed as the master of the modern, Expressionist school of painting, Munch the man, his life and his work make a most intriguing chapter in the history of Modern Art.

The suffering of the artist transformed into art was, according to Munch, the only true art. In light of this, the *Death and Desire* exhibition is one which is harbouring one hundred works of "true art". However, to gain a deeper and richer appreciation of the exhibition, some insight into the life of Munch is required. Munch was the product of an emotionally traumatic childhood. As a fragile child, he watched as both mother and sister were taken away by a serious, terminal illness. Later, both father and brother were to suffer a similar fate, all this while Munch was still in his youth. Thus, the spectre of death, despair and human suffering which filled his childhood was to preoccupy him throughout his life.

The exhibition pursues the two major themes of much of the artist's work with each print suggesting the deep personal engagement of the artist.

The majority of the prints in the

exhibition reflect Munch's macabre childhood impressions. Munch's deceased relatives continued to inspire and haunt his visionary works. Paintings such as the "sick child", which is probably one of the best and most emotive prints in the exhibition, conveys the haunting tragedy of doomed youth. This sick girl featured in the painting, is none other than Munch's dying sister, Sophie fading away as he remembered it.

Munch often treated the subjects in his paintings in a very morbid, almost surrealist manner. In the print "Quick born", a most bizarre but inspiring self-portrait, a man is pictured literally growing from the soil beneath him with one hand behind his head in a suffering gesture. Even in his print depicting a new lease of life, the individual has been created as a suffering creature alienated from the society of which he is supposedly a part.

The exhibition is very comprehensive in dealing with the development of a series of subjects linked by the sequence of love, suffering and death. The prints all possess the same violently evocative character and each is just as inherently power as the next. The selection of prints in the *Death and Desire* exhibition, however morbid or macabre, could not be bettered as, together, they convey how skillfully the artist can symbolize one's deepest emotions.

The exhibition *Death and Desire* by Edvard Munch will be on show at the Art Gallery of South Australia courtesy of the Munch Museum, Oslo, until the 18th October.

Lots of laughs, no pretensions

DON'T START WITHOUT ME

John Edmund Theatre
until October 4th

by Fran Edwards

What a surprise, a comedy which has no pretensions, no message, but lots of laughs. A certain relief for those theatregoers who have been overdosing on the deep and meaningful.

Linda Collis has brought her own good sense of timing to her direction of this entertaining script. Most of the time the action and dialogue was slick. Credit for much of this should go to Alan Parkins who was a natural for the part of Eric. He never ceased to be believable.

Andy Pole created another great character with Norman, to whom he gave a very convincing, very consistent Welsh accent. The affected mannerism and facial expressions combined with the accent produced an archetypal mild-mannered down-trodden male.

This was nicely countered by Louise Withers as his wife Ruth. Louise gave a competent performance as a head-strong young lady who blows hot and cold, depending upon who she's blowing on.



The cast of 'Don't Start Without Me'

The fertile cast member, Frances Dennis although adequate seemed to lack the light and shade demanded by the role and fell short of the standard set by the others.

Apart from a few minor irritations the technical side of the performance went well. They did have slight problems with the doors (the

bane of every set crew's life) and the burning toast was more than a little overdone as it permeated into the next scene.

None of the few annoyances was enough to detract from the enjoyment of this uncomplicated comedy. A remarkably painless way to spend an evening.

A chronicle of Australian rock: cracking the big time

PAY TO PLAY: TALES OF THE AUSTRALIAN ROCK INDUSTRY

Wendy Milson and Helen Thomas
Penguin \$9.95

by Robert Lawton

The world of Australian rock music is coming into its maturity. When Nick Cave, *The Laughing Clowns* and *The Go-Betweens* reduce the English high priests of hipness to 'jelly'; when *Men At Work* and *INXS* can find relative success in the small-minded USA, then you know that this continent must be doing something right.

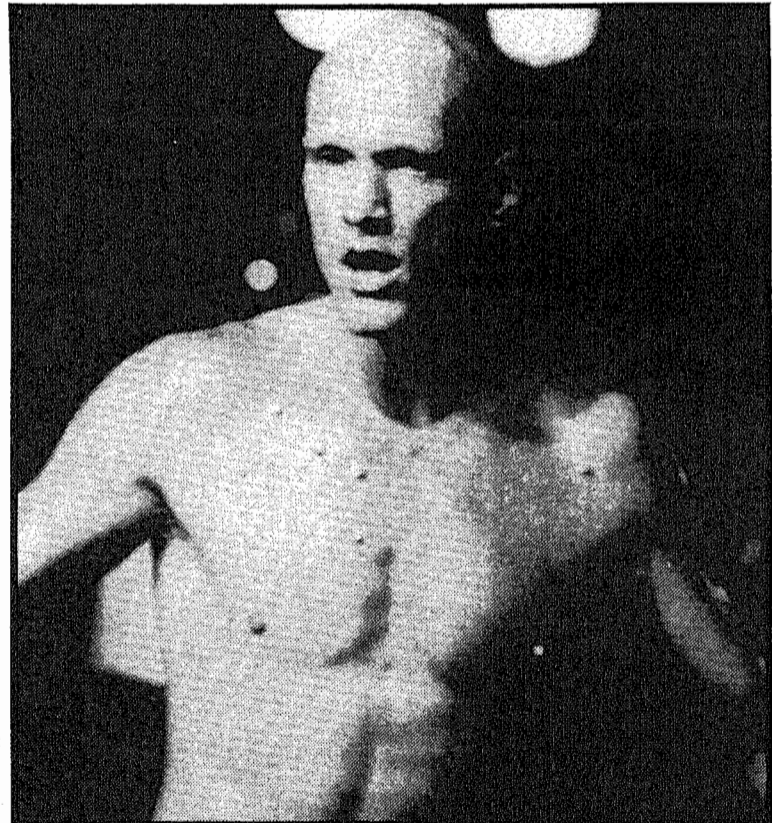
In fact, people who are really interested in pop music would probably agree with me that Australia is one of the best places in the world to be listening from at the moment. However, *Pay to Play* is not interested in the renaissance of Australian pop - despite a large picture of Kate Cerebrano and a quote from Peter Garrett on the cover. The title is obviously intended to suggest the years of toil and labour leading up to cracking the big time.

The two Fairfax journalists who have interviewed twelve "names" are trying to underline the struggle to keep artistic credibility.

This struggle goes on in the face of radio manipulation and management stuff-ups. And, says the back-cover blurb with horror "often for poor financial returns". Oh God, how shocking! Poor financial returns!

As a result this book tends to concentrate on old lags: Renee Geyer (star of a thousand comeback singles), Johnny (I'm sorry) John Farnham, Red Symons, Joe Camilleri, Ross Wilson and a roadie named Scrooge Madigan. Of these interviews, only Camilleri and Madigan have anything new to say.

The former was and remains one of the most intelligent Australian musicians of his generation, and has interesting things to say about the same old topics: life on the road, management, the musician's Union, the need for a real love of



Midnight Oil's Peter Garrett and commitment to music. The latter, Scrooge, gives you an idea of the kind of trash which does give popular music a bad name. Here is a short quote:

"I don't know why, but every now and again you will feel something human in (one of the groupies) and you can see that if that chick is not careful she is the one that will commit suicide. She is the one that will take the valium. You can see it in them a mile away and that's why it freaks you."

Yeah man, a really bad scene. The Younger musicians interviewed are also pretty dull. Because there is so much emphasis on "How have you suffered for your art?" There are long passages in which the star in question moans about her/his horrible life. Chrissie

Amphlett, of the *Divinyls* is the best/worst example. The interview with her is part massive ego-trip, part massive stupidity.

Peter Garrett contributes his usual hippy punk rave, making one wish even more that he would have kept on with being a lawyer.

Robert Goodge and Ian Cox from *I'm Talking* turn out to be empty-headed "artists". Greg Ham (of all people) from *Men at Work* and James Reyne give reasonably coherent and interesting accounts of themselves, perhaps because they are not yet quite as burnt out as the likes of Geyer, Farnham, Wilson, Madigan and Amphlett. But four reasonable interviews out of twelve is not worth ten dollars. This one's definitely for reading in the bookshop: students have "poor financial returns" too.

Notice to clubs - deadline for O'Guide contributions is October 15th

Amateur Wrestling Club

There will be a meeting for all persons interested in the formation of an amateur (olympic style) wrestling club at the university. The meeting will be at 1.00 pm in the Jerry Portus Room - Lady Symon Building on Thursday, 25th September.

Amateur wrestling is not to be confused with the variety that may be seen on TV or at Apollo Stadium. The sport is strictly controlled and is conducted in weight divisions and between persons of comparable skill.

Classes are currently conducted at the Centre for Physical Health and the club will be formed and operate within the SAAWA who will assist with instruction.

Spring Fun Run

Our Annual Spring Fun Run will be held on Friday 26 September at 1.10 pm. The event attracts many fitness enthusiasts including lunchtime joggers, fitness class members and members of our aerobics classes.

The 5.2km course is marked around the Torrens and back to the Centre and as always, the emphasis is on participation, not speed. All entrants will receive a certificate and free drink. Bring your friends and join in this fun event. Team entries are encouraged (minimum four members.) Registration may be made at the reception desk, Centre for Physical Health, 127 Mackinnon Pde., North Adelaide, or by ringing 228 5150 to have forms sent out to your department.

Adelaide University Folk Club

Whether you like to play, sing or just listen to folk music, AUFC invites you to join us in the cloisters if the sun is shining or in the craft-room during rain. Every Thursday at 1 pm. All welcome.

Evangelical Union

Tuesday Meeting 1.00pm North Dining Room. Barry Manuel will give the first of two talks on the Holy Spirit in Acts.

Brekkie 7.30 am Dining Rooms. This week Bruce Dipple will be our speaker. Why not come along?

Cell Groups 1.00 pm Monday: Engineering - Chem. Engineering tea rooms; Arts 1 - 207 Napier Tower; Music - Chapel. Wednesday: Law - 113 Ligertwood Building; Arts 2 - L03 Napier Building.

Friday: Science 1 - Tute Room 2 Biology Building; Science 2 - Chapel.

Prayer Meetings at 8.30 am Monday, Wednesday and Friday, E.U. Room; Tuesday, North Dining Room. The Tuesday prayer meeting is held by all Christian groups on campus. Please feel free to come to any of the E.U. activities happening this week.

Netherlands Government Scholarships 1987/88

Up to three postgraduate scholarships for study in the Netherlands in the 1987/88

academic year are being offered by the Netherlands Government.

Applicants for the awards, which are tenable for a minimum of three months, should be graduates from an Australian tertiary institution or have attained a similar standard in music and art, and be proficient in English or German or Dutch (or French if appropriate for the proposed study course). They should also be Australian citizens aged less than 36.

Benefits include reimbursement of the cost of the return journey only from the Netherlands to Australia, internal travel costs, a monthly living allowance, an establishment allowance, a book/equipment allowance, exemption from tuition fees, and assistance for field work expenses and any unexpected medical expenses.

Applications close on 28 November 1986, and application forms and information statements are available from: Mr R. Grierson, Secretary, Netherlands Government Scholarships, Commonwealth Department of Education, PO Box 826, Woden ACT 2606. Enquiries: Dick Grierson (062) 83 7649.

Anglican Tertiary Students

Tuesday Lunch - Mass in the Chapel Wednesday 8.00 am - Taize style service in the chapel. All welcome.

Philosophy Club

Wednesday, September 24th, 1986 7.30 pm Room 311, Hughes Building, Level 3. Mr. John Chandler (Philosophy Department) will speak on "Affirmative Action and Reverse Discrimination". Wine and Cheese will be provided. All welcome.

For Sale

Morris 12 string acoustic guitar and hard case; Monarch LB-20 20 watt practice amp (hardly used); Dean Markley acoustic pic-

Christmas holiday accommodation

Chisholm College at La Trobe University offers good, low-cost, family accommodation in self-contained units of 6 to 12 bed/study rooms, carpeted and furnished, a modern well-equipped kitchen, separate bath, shower, toilet and laundry facilities. Linen and blankets included (no towels provided). Cost: Per day - adult \$17, student \$8. Per week - adult \$95.

Further information contact The Bursar, Chisholm College, La Trobe University, Bundoora, 3083. Phone: 478 3122 ext 2899.

Students For Christ

Come and see the power of God touch students in our meeting. Thursday 1.00 pm Games Room.

Found

1 Hockey Stick; Uni Oval. Thursday Morning (11/9/86). Contact 228 5369.

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

Juggling Club

Is your life full of ups and downs. Would you like to learn how Paul Keating floats the dollar, balances the trade deficit and juggles the economy. Come to the Adelaide Uni juggling club, every Tuesday at 1 pm on the Barr Smith lawns. You too could perform economic impossibilities.

A.U. Student Life

Wednesday 24th September - come along and listen as some students share how a personal relationship with Jesus Christ has changed their lives. 1 pm Barr Smith Lawns.

University notice

Student membership of faculties and curriculum committees in 1987. Faculty of Arts, Faculty of Architecture and Planning, Faculty of Engineering, Faculty of Mathematical Sciences, Faculty of Medicine, Faculty of Science, Arts Curriculum Committee, Mathematical Sciences Curriculum Committee, Science Curriculum Committee. Elections to determine the student-members of the six Faculties and the three committees listed above will be held on Wednesday 22nd October, 1986 concurrently with the election by the undergraduates of undergraduate members of the Council and Education Committee.

Nominations of candidates for election are invited. A nomination must be made on the prescribed form and must reach the Returning Officer before 12.00 noon on Friday 26th September, 1986.

Nomination forms and further information may be obtained from Ms. J. Cowdroy, Room 741a, Kenneth Wills Building (Telephone 228 5184).

Craft Studio

Come and delve into your Future! See What's on the Cards! Tarot Card reading every Mon. & Fri. 1 pm to 3 pm. \$6 for half an hour at that most useful and wonderful of all Student Services. "The Craft Studio". Open to all students, staff and others. So come and see what the future holds for you! Book at the studio 228 5857.

Student Initiatives in Community Health is a student group which attempts to fill the huge gap between health/welfare education courses, and what is really needed in the community. Placements in a wide range of community health settings e.g. the 2nd Story Youth Project, Crisis Care, Minda Home, Bowden/Brompton Legal Services etc. are arranged for vacation periods. Some funding is available for transport costs etc. If you're really interested in the health of the community and developing your own skills then come to the SICH U.P.S. gatherings at 5.30 Friday 3rd October in the Gallery, 6th floor, Union Building. Food and beverages will be available. Members from some of the organisations will be there and entertainment will be provided by folksingers Kate and Mary. See you there. Deb Taylor 263 4323 or contact SICH through Ceridwyn Owen 344 7530. Clubs Association pigeonhole.

Australian Federation of University Women - South Australia Hire of Hoods and Gowns

Cost: Hire of 1 Hood, \$5; Hire of 1 Gown, \$12; Hire of Hood and Gown \$15; Hire of Master Hood and Gown, \$20; Hire of Ph.D., D.Sc., M.D. Hood and Gown, \$30; Mortar Board \$5.

A 20% surcharge on all fees applies to use of hoods and gowns outside the University of Adelaide.

Payment: In full by cheque or money order (no cash), to be forwarded with application form to: Hiring Officer, A.F.U.W. - S.A. (Inc.), The University of Adelaide (Box 16), GPO 498 Adelaide, S.A. 5001.

Note: No receipt will be forwarded unless a self-addressed and stamped envelope is enclosed with the application.

Applications must reach the Hiring Officer 2 weeks before the ceremony or a late hiring fee of \$5 will be charged if gowns are still available.

Wednesday September 24th: 2 pm New release music in Union Bar 6 pm Music Students performance in Union Bistro.

7 pm darts competition in Union Bar. Best of 3 games of 401. \$2.00 entry received after 6 pm. \$100 first prize, carton of 4XXX beer second prize.

7.30 pm Union Films in Cinema "Diabolique" and "Special Delivery"

Thursday September 25th: 1.10 pm "Beat Party" band in Union Bar. Free.

Friday September 26th: 2 pm New release Music in Union Bar.

6 pm Pionist in Union Bistro. 9 pm "Jam the Boogie" band in Union Bar. Great rhythm and Blues. Free to students. \$3 Guests.

Saturday September 27th: 12 noon - 5 pm Bar open for VFL Football Grand

Final - Carlton vs Hawthorn (or Fitzroy) on big video screen, pies and pasties available. 8 pm - 12.30 am "Screaming Believers" and "July 14th" in Union Bar. AU Students \$4, Guests \$5

Coming Entertainment

"Lizard Men"
"Cockroaches"
"The Herd"
"Hey Daddy"
"Chris Finnen"
General Notices

Third Term Activities Programme
This has been distributed to your students mailbox, check it today.

Student Talent Night 3
Following enormous success of last 2 Talent Nights we will have our last one for the year on Friday October 10 in the Union Bar; 8 pm - midnight. Contact Barry Salter in Union Office or Bar if you wish to perform on stage in the Uni Bar.

Third Term Typing Course
Learn to type in 10 weekdays, Monday September 29th - Friday October 10th. One hour per day. Students \$40; Public \$50. Enrol before 25th September in Union Office.

Students Rush Tickets
Many theatres in Adelaide will provide students rush tickets at the door on the night. Some great bargains available. Listen to SA.FM at 5.30pm each weeknight for details.

Union Craft Studio
Studio open for students to undertake variety of crafts in their own time.

Monday, Tuesday and Thursdays: 10 am - 9 pm
Wednesdays 1 pm - 9 pm
Fridays 10 am - 5 pm.

Aerobics
Fast moving exercises to music Mondays and Wednesdays 6 - 7 pm \$10 students, \$18 non students for 9 weeks for either Monday or Wednesday nights.

Yoga
8 steps to health, peace and relaxation - Thursdays 5.30 pm - 7 pm. \$12 students; \$15 non-students

Haircuts
Every Thursday afternoon \$4. Appointment necessary.

Massage
Friday afternoons and at other time by appointment.

Photography For Beginners to start this term.

For enrolment in above and other regular Craft Studio courses, contact Vera or Helen in Craft Studio, Level 4, Union Building. Phone: 228 585 7.

DANGERPIG!

-AND HIS CONSORT- CARELESS ROBERT.



START AT THE BACK!

Edited by Stehff, who's learning, Jamie, who's learnt, and someone else, whom no-one talks about.

Yobbo colloquialisms

South Africans seem to have a severe communication problem with citizens of Australia. The *Natal Mercury* suggests that a group of Aboriginal tourists might require a bit of assistance in being understood, so to aid other people eager to talk to South Africans a few typical 'yobbo' terms were supplied with expert translation that any person acquainted with the English language could understand.

These include:
 "That bludger's a bloody nung-nong who don't cop hard yacker. Best suckin his scone."
 (Translation: That nasty despicable person is a fool who doesn't like hard work. He had best watch his step);
 "How yer doing, sport? Yuo're a right drongo bastard, fair dinkum."
 (How are things, friend? You are a good chap, really);
 and "That duff sheila's like a July calendar."
 (That no-good girl is pregnant).

Our most humble apologies...

Your columnists most humbly apologise to James Neate, television star. We reported last week that Captain Jim was appearing in a chocolate commercial. He apparently was

tanding in a lift looking greedily at a chocolate bar. We were wrong. The Liberal candidate who would have been President if it was not for the competition from other candidates, is actually appearing in the State Bank commercial, standing in a lift and looking *utterly bored*.

Sorry, mate! The power of your performances overwhelmed us so much that we failed to notice what was being advertised. And for six hours work, James received about 30 seconds TV exposure, and around \$80.

"I'll do anything to get in Start At The Back," he said.

Maybe poor 'ole Captain Jim needed the money since his presidential aspirations (which would have gained him an estimated \$8,000 a year) fell through.



Go to Malaysia, it's a riot!

The Malaysian Government

has banned all rock concerts, following a riot of a concert held last month where a number of young people were injured.

The Prime Minister, Mahathir Mohamad, said that the government was not opposed to rock music as such (unlike the nasty Iranians) and youths could still listen to it in their homes.

"But when there is a public performance, some youngsters yell and jump.. generally looking very un-Malaysian. They can jump as much as they like at home, but not in public as if they have lost their mind," he said.

Bondage and Discipline

If you're into bondage and discipline, take a trip to Iran. All you need to receive your 74 lashes is a pair of G-strings and an eyeliner. The Reuter news-agency reports that the Iranian Parliament has passed a law to deal with people wearing indecent clothes in public. The law gives a maximum of 74 lashes for wearing make-up or not covering the correct amount of the body. This practise is "against religion", causes the spread of "corruption and foreign cultures" and "infringes on public decency".

If the offender has the position of a public servant, then they will be suspended from duty for two years. If the practice is repeated, it will result in sacking.

The legislation doesn't specify what type of G-string or eyeliner is considered indecent.

Naked bodies

Wow. A massive seventeen entries in our caption competition. Out of 9000 students and 1000 staff, you managed 17 entries, fourteen of which were from one person. Yippee.

We will run the competition for another week or so, and then announce the winners of the prizes, which include thousands of records (possibly) and a knees-up with Enzo (probably). He is looking forward to his night on the town with you, so don't disappoint him, or he will get a complex

and have to see an analyst and it will be all your fault.

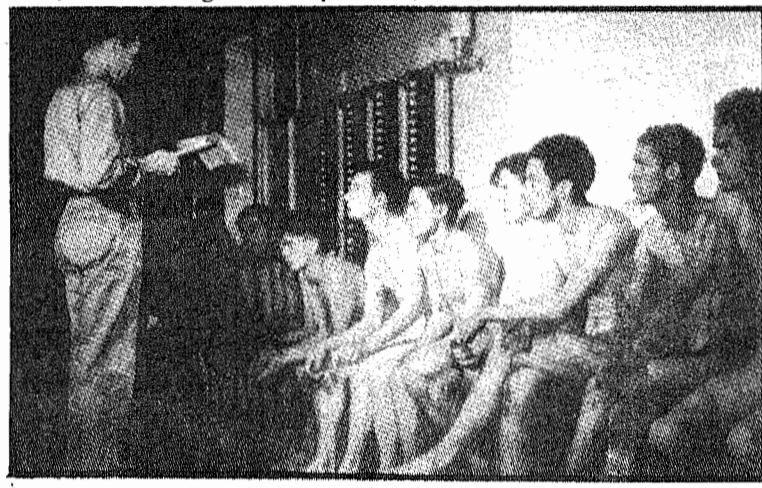
Some already-submitted captions to inspire the legions of pictorial poets yet to enter:

"Read *On Dit* if you ever want to get your clothes back."
 (Brenton Rasheed).

"Coach Tom Hafey, briefing his Swan charges for their special pep-talk with the l-l-lovely Leanne Edelsten."
 (Dino).

"OK, now here's the bit you won't like."
 (H.C.)

"And if you still think you want to join the army..."
 (H.C.)



Scandal, rumour and gossip

This one will rock the Establishment to its socks. Forget the Profumo affair, the Burgess/Maclean scandal and the 'Love Boat' allegations. This revelation is bigger than all of those put together and will bring down the Government.

(This is so big that if

Eason broke it, he would use a thousand exclamation marks in the story.)

So what is this mud that will stick to some very highly placed people? Well, ASIO enquiries into "bizarre Devil-worshipping rituals" and the Minister of

prominent Church figure

a known KGB opera-

secret documents,

goats and nuns

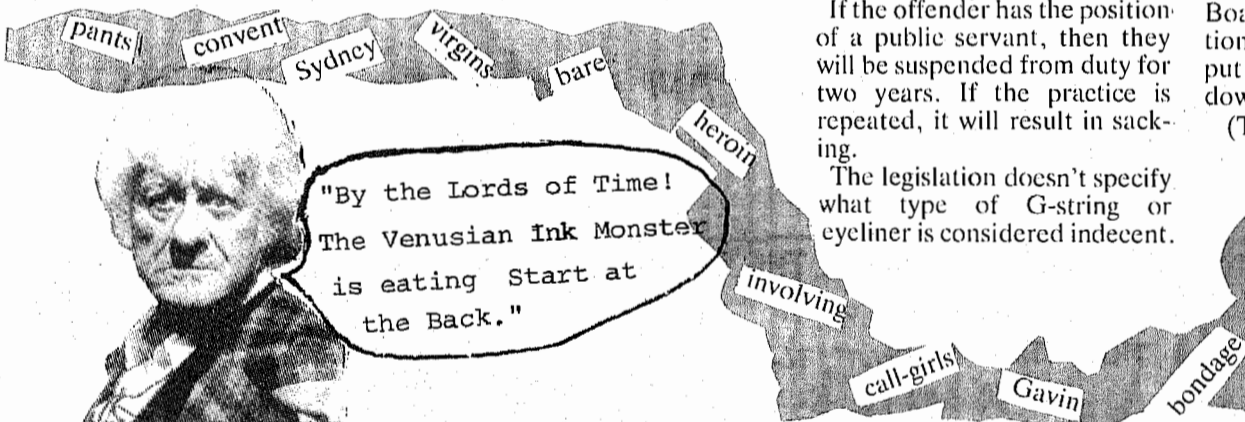
leather masks

pornography

the Archbishop

Prime Minister of

whips, gloves and "something long and thin"



FASTER THAN AUSTRALIA II IN A VACUUM, MORE POWERFUL THAN TINA TURNER'S HAIR GEL, ABLE TO OPEN MILK CARTONS WITHOUT HAVING TO USE THE THIN END OF A SPOON FOR LEVERAGE... ITS;

CAPTAIN ADELAIDE

THE RETURN OF THE BUTTOCKS PEOPLE Part 8
 HAVING UNEXPECTEDLY ENDED UP ON THE WRONG SIDE OF AMERICA, TREVOR (ACCOMPANIED BY HIS FUTURE PRESS AGENT) MUST GET TO WASHINGTON TO STOP THE BUTTOCKS' ARSEHOLE-FOR-AN-ARSEHOLE SWAPPING PLAN...

HEY SONNY JIM, I NEED A CAR IN A HURRY... HOW MUCH DO YOU WANT FOR THIS?

A HURRY? WELL I WOULDN'T TAKE LESS THAN \$20,000, HEH, HEH...

O.K. SEE THAT BUILDING OVER THERE? ITS MINE, BUT YOU CAN HAVE IT. KEEP THE CHANGE...

AND SO TREVOR AND R.C. DRIVE OFF UNWARE THEY ARE BEING TAILED BY BUTTOCKS PEOPLE!

THATS DISGUSTING... WHEN WILL KIDS OUTGROW THAT SORT OF BEHAVIOR?

LATE THAT NIGHT, 2 BUTTOCKS AGENTS ARE PREPARING TO BREAK INTO THE WHITE HOUSE AND DESTROY THE PRESIDENT IN ORDER FOR THEIR IMPOSTER TO TAKE HIS PLACE...

HOLD IT RIGHT THERE, YOU TWO!

OH, ER... HI THERE. WERE JUST HERE TO VISIT THE PRESIDENT.

WELL, YOU CERTAINLY LOOK LIKE FRIENDS OF THE PRESIDENT... BUT IF YOU WERE, YOU'D KNOW HE CANT STAY AWAY AFTER 6 PM, SO YOU WOULDN'T BOTHER COMING THIS LATE... I'M CALLING IN THE ENTIRE SECURITY FORCE!

AGGGG!

WOMPF!

WOW! SPONTANEOUS HUMAN COMBUSTION! WHAT A BREAK!

QUICK, LETS GET INSIDE!

©1986 IT REALLY HAPPENS!! PRODUCTIONS T.O. IT REALLY HAPPENS!!

MEANWHILE, SOMEWHERE IN THE NEVADA DESERT, TREVOR IS TRYING TO SEND A MESSAGE TO THE CREW OF THE STARTRUCK "SECONDPRIZE"...

HEY TREV-BABY, WHATS SHAKIN'?

I'M TRYING TO CONTACT SOME PEOPLE WHO KNOW HOW TO HANDLE BUTTOCKS.

HEY! YOU LIKE THAT TOO, HUH? YOU SHOULDVE TOLD ME WHILE WE WERE IN L.A., I KNOW THESE GIRLS...

CLICK! CLICK! CLICK!

THATS NOT WHAT I MEAN... CAN I TRUST YOU R.C.?

CAN YOU TRUST ME?? DOES THE POPE HAVE A TARMAC FETISH?... OF COURSE YOU CAN TRUST ME.

WELL, THE WORLD IS BEING INVADDED BY BUTTOCKS PEOPLE, AND IM JUST TRYING TO CONTACT...

WAIT... LOOK!

WELL, STICK JIM HENSONS HAND UP MY BUM AND CALL ME A MUPPET!.. IF IT AINT A REAL GODDAMMED SPACE SHIP!

BUT ITS NOT THE STARTRUCK...

HOT DAMN! THERES SOME SORT OF HOUSEHOLD APPLIANCE COMING OUT OF IT!

ITS RU1-2!