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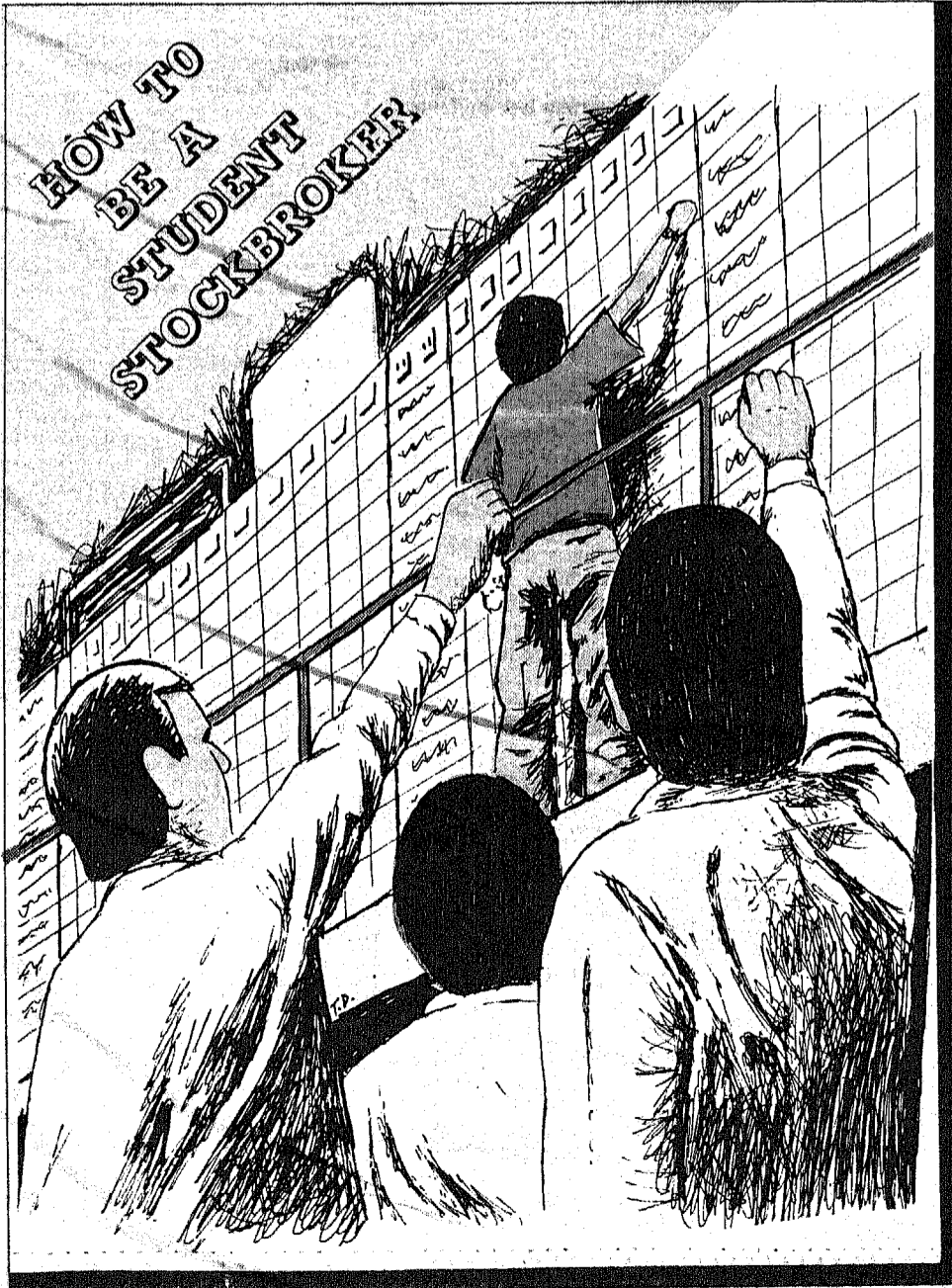
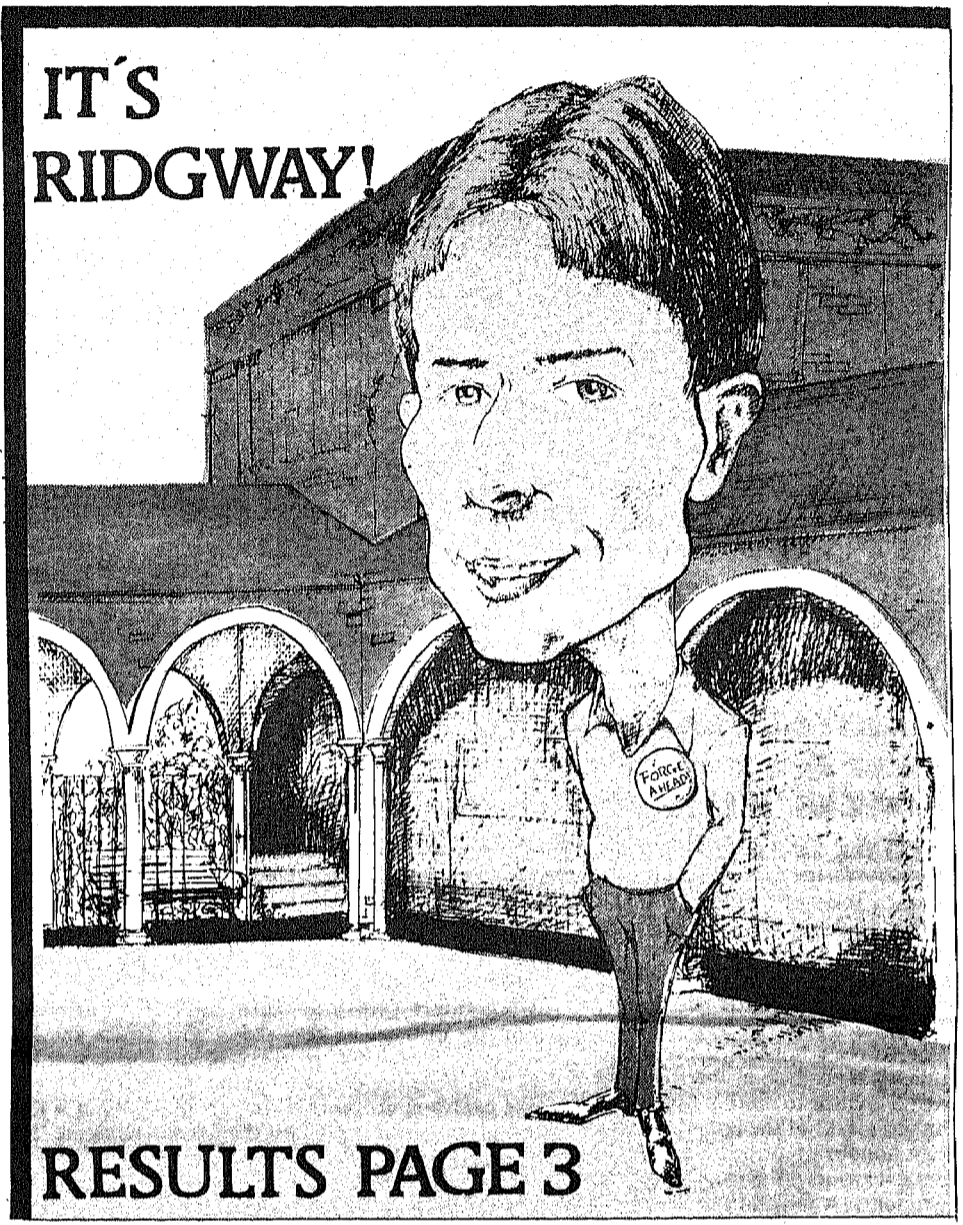
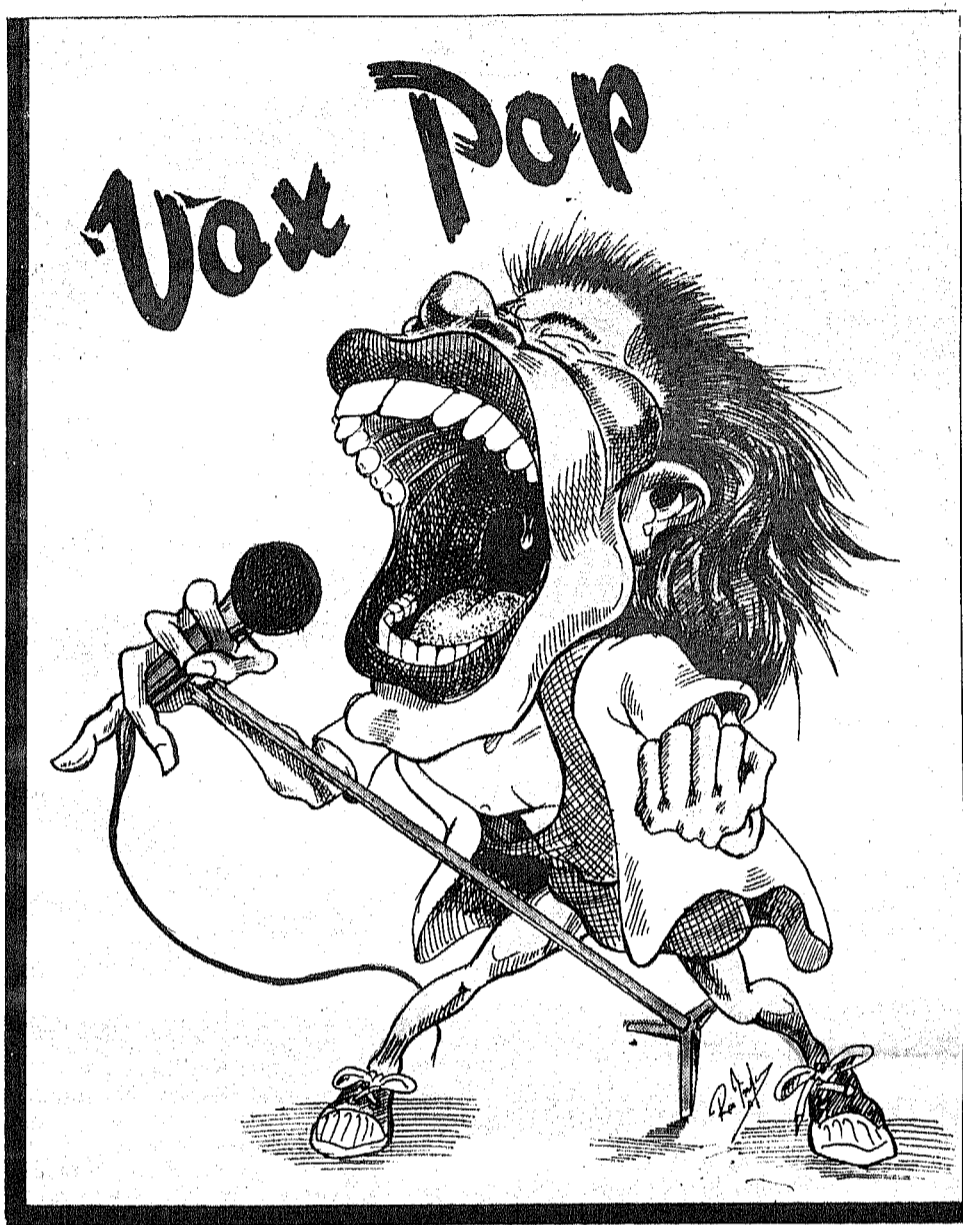
# OnDit

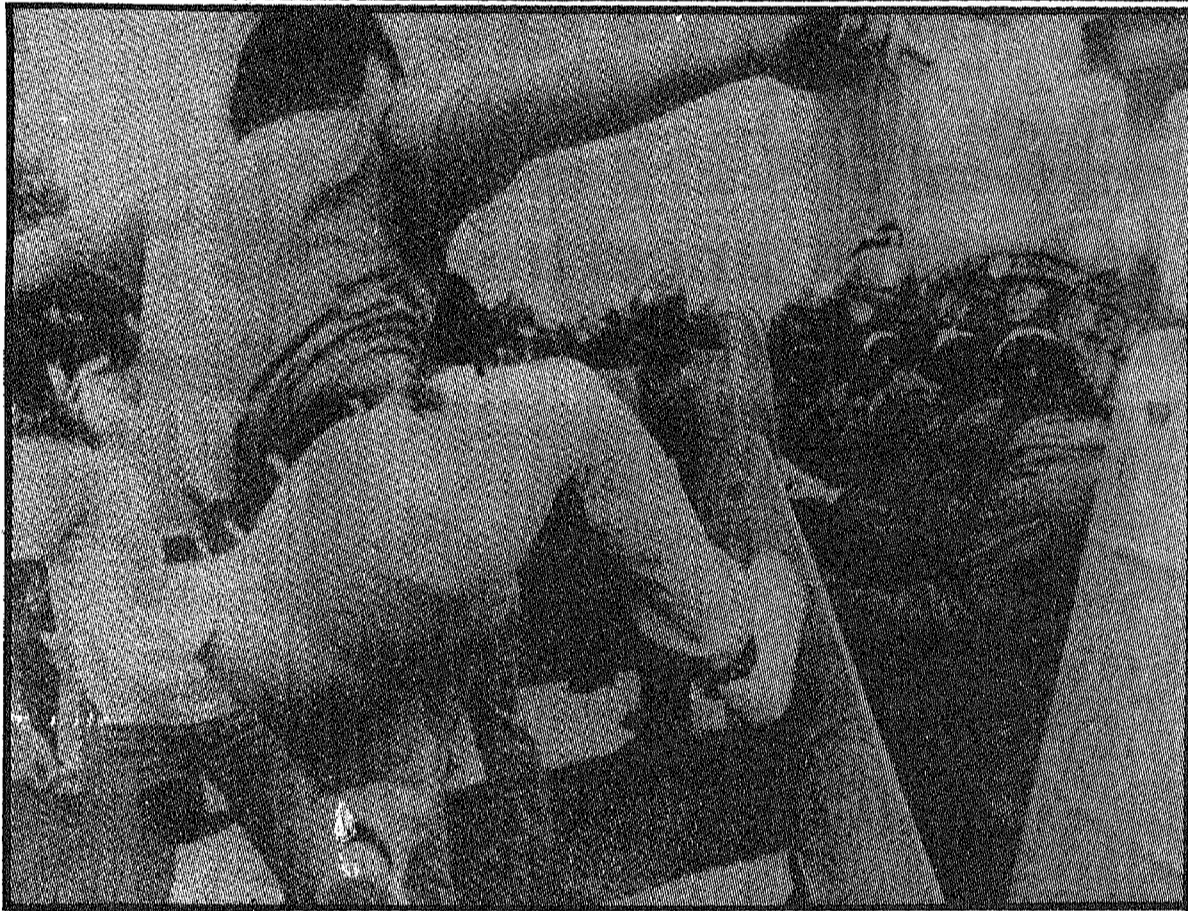
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**ADELAIDE UNIVERSITY STUDENT WEEKLY**

**JULY 20, 1987.**





The student protests in Korea: "a chance to stare straight into the gas masks of the anti-riot police is an honour"

## At the barricades in Seoul

**South Korea has been swamped with student protests over the past few weeks.**

**LOUISE WILLIAMS in Seoul meets a student who tells what it is like to face the police.**

With a tube of toothpaste in his pocket, a piece of clinging plastic wrapping in his hand and a surgical mask around his neck, Ha Sun-Hee is ready to do battle in Seoul's streets.

For Korea's hordes of protesting students a position in the front line with a chance to stare straight into the gas masks of the anti-riot police is an honour - a position rotated so that everyone will have a turn.

Students, who shun the use of gas masks for fear of being mistaken as police or military, have found a less effective but cheap and portable solution to tear gas. Toothpaste smeared underneath the eyes apparently neutralises the sting provided, of course, you resist the temptation to rub your eyes when the wave of gas hits.

A surgical mask is, admittedly, a poor substitute for a gas mask but provides some breathing relief and, when the air becomes really heavy, pull out the plastic wrapping and tie it around your eyes to maintain vision, student leaders advise.

According to Ha Sun-Hee, a leader of the illegal "underground" student movement, street demonstrations are planned very carefully, right down to the passers-by who will "spontaneously" start cheers of support.

Ha Sun-Hee (not his real name) is one of the few senior members of the "underground" who knows much more than the real names and addresses of the five members of his own secret cell. He has just flown out of South Korea to Hong Kong to avoid arrest.

Korea's students, he said, used to

simply march up to police lines *en masse*, which proved a most ineffective technique. Now, with roles and tasks clearly defined, there is some competition involved in securing a spot up in front of the "column". Frontliners will face what is known as "No 1" tear gas - small grenade-like canisters dropped at the feet of the protesters as they face the lines of masked police.

At the back of the column, protesters will be manufacturing rocks by smashing up pavements; loose pieces of wood or metal will be ripped off nearby buildings to serve as clubs. On the sidelines, the "look-outs" monitor the columns and the position of the protest leaders, who are no longer up-front but are concealed inside the crowd.

The protesters' main weapons are rocks, clubs and petrol bombs. Specialists are assigned to bomb production beforehand, and seasoned "street fighters" will know just how long to hang on after lighting the wick before throwing the recycled bottles.

Like the columns, petrol-bomb production has come a long way. Coca-Cola bottles have been rejected as too difficult to blow up and, now, the familiar blue-green bottles of Soju, a 25 per cent-proof local drink, are used in their place. One bottle filled with petrol, some grease and a wick equals one bomb.

As soon as the front line reaches the riot police, it falls back and the "rock manufacturers" move in, to be met by barrages of Numbers 2, 3 and, even, Number 4 tear gas. Ha Sun-Hee explained that "No 2" is

fired in individual canisters and causes not only tears but a skin rash and nausea; "No 3" comes packaged in bouncing canisters which are fired simultaneously from a truck and appear to chase the protesters away and explode at random.

What is inside caused blisters and vomiting, the same effect of the so-called "No 4", which is sent through the exhaust pipes of trucks driven into the crowd.

"But, somehow, you just seem to get used to it. There's no leaves on the trees at some campuses and no grass or insects but, somehow, we seem to get immune."

The Korean protests are serious stuff and the protesters are very serious people, but what most reports do not mention is that the anti-riot police are not actually permitted to carry guns.

While Philippine street protesters, for example, are facing troops armed with M-15s, the South Koreans face tear gas, perhaps electric "cattle prods" and truncheons and the prospect of being arrested and, students say, a beating, at least.

But police with machine guns? Ha Sun-Hee is horrified. The student leader, who moves house regularly, does not use the phone and talks about torture methods with an unnerving familiarity, explains that, in Confucian culture, people respect wisdom and to deprive a person of a long life and a chance to obtain wisdom is a terrible, terrible crime.

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# Sale of the Century

**PETER QUIDDINGTON reports that teething problems in the selling of Australian university places to Asian students are being overcome gradually.**

Australia's new export trade in tertiary education services is undergoing a boom in South East Asia although many institutions promoting full fee courses overseas for the first time appear not to have done their basic homework.

About 2 000 new students from South East Asia are expected to buy an education in Australia this year, more than three times the number for 1986 when full-fee enrolments began. There are indications that this is still only a small fraction of the market.

The new drive for full fee-paying students is in addition to the visitors covered by the existing, and strictly limited, Subsidised Overseas Students Program, under which the Australian Government pays 55 per cent of the fees. Canberra proposes to drop this to 45 per cent next year, a move which will affect most of the 21 000 foreign students in Australia, 12 000 of whom are from Malaysia. The proposal has attracted strong criticism from the Malaysian Prime Minister, Dr Mahathir.

Drumming up unsubsidised enrolments in the complex Asian marketplace has been at times a painful learning experience for Australia and one fraught with unscrupulous middlemen and traps for the unwary.

A comedy of errors began last November when representatives from a number of Australian universities and colleges made their initial foray northwards to find students in some of the nearby Asian cities still immersed in study. Lesson one: our near neighbours follow an entirely different academic calendar. In some cases such as Indonesia, this coincides with the northern hemisphere.

In Malaysia, however, the system is similar to Australia but students do not get their final results until March. Future market drives will need to be timed for early to mid-year and Australian institutions that have mid-year intakes will have a definite advantage.

Trade officials in Singapore, Malaysia and Indonesia say that Australian representatives must also learn not to criticise their Australian rivals during counselling sessions and seminars aimed at attracting students. The local advice is that such practices sow confusion in the minds of potential students and proves to be counterproductive.

In Malaysia, the largest immediate market for Australian education services, it is not only the institutions that have been open to criticism. The Australian trade service, Austrade, which co-ordinates the sale of student places overseas, has been blamed for not adequately servicing the market with information and guidance about enrolment procedures and available courses. This has led to renewed growth of "placement agencies" and occasional rip-offs, particularly in remote areas where information and assistance in enrolling are difficult to obtain.

The British Council and the Malaysian-American Commission for Education Exchange have established in recent years wide information networks supported by regional centres in a bid to overcome the problem of unscrupulous middlemen. Both organisations say that Australia does not appear to have sufficient resources to keep out the bogus agents. They claim Australia has stumbled in causing an upsurge in the number of agents

with some earning up to \$A1 000 on the promise of fixing a student with a place.

Austrade has less than half the support of each of the other organisations to deal with promotion and counselling for what is, arguably, a more complex dual system - subsidised and fully paid systems.

Austrade representatives in Kuala Lumpur argue that the lack of resources is not entirely the fault of the commission, but is partly due to a lack of information in the way of pamphlets from a number of institutions. They say that these are natural teething problems that should be overcome soon.

The difficulties in Malaysia, and similarly in Singapore, are due largely to a sudden rise in demand which has outstripped the supply of places. Students in both countries, who mostly have English as a second language and are familiar with the British-style system of education, are attracted to Australia because it is close.

In Malaysia, students, particularly those interested in business, often seek an education in English-speaking universities. During the last two decades, Bahasa Malaysia has been implemented as the sole medium for instruction in universities, colleges and now schools as a means of "promoting national identity", a policy which is seen by many as a backward step for a country hoping to increase its business links with the outside world.

Although demand has also been strong in Indonesia, the market there presents another set of problems. Potentially, it could provide a market 10 times the size of that in Malaysia. There is a steady rise in the number of students passing through the high schools. The figure this year is 700 000, nine out of every 10 of whom are expected to seek some form of higher training. Of those who go abroad, more than half go to the US, with the rest divided between Hong Kong, Singapore, Canada, Japan, Britain, the Netherlands, Australia and New Zealand.

According to an Austrade official in Jakarta, Ms Clare McMahon, attracting Indonesians will demand a great deal of skill. She said the problem of rival Australian institutions criticising each other was most typical of what should not be done. Jakarta, with its population of six million is just like a "small town", she says. "If there is any friction (among Australian representatives), it spreads like wildfire."

If Australia was to "break the nexus" between Indonesia and the US, it needed to adopt the smooth marketing approach used by the Americans and developed over more than 20 years in the business. "Gradually we need to sell the idea of a quality education," she says. "At the moment, Indonesians don't believe Australia is really up to it. We need a co-ordinated approach and to look like a unit. So far, Australia has been its own worst enemy."

It is a unanimously held belief among Austrade officials that a strong selling point is the country's high quality, government-backed education system. Most will shy away from the issue of private universities being established in Queensland and Western Australia, saying that it is "too early to tell" what will be the effect of these or flatly "no comment".

Peter Quiddington, the *Herald's* Technology Writer, is travelling on an ASEAN Australian Journalist's Association study scholarship.

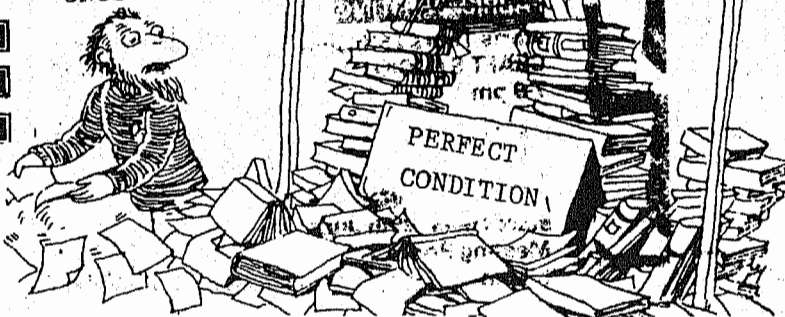
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# BOOK SALE

GROUND FLOOR  
UNION BUILDING NEAR  
GATE 9 VICTORIA DRIVE

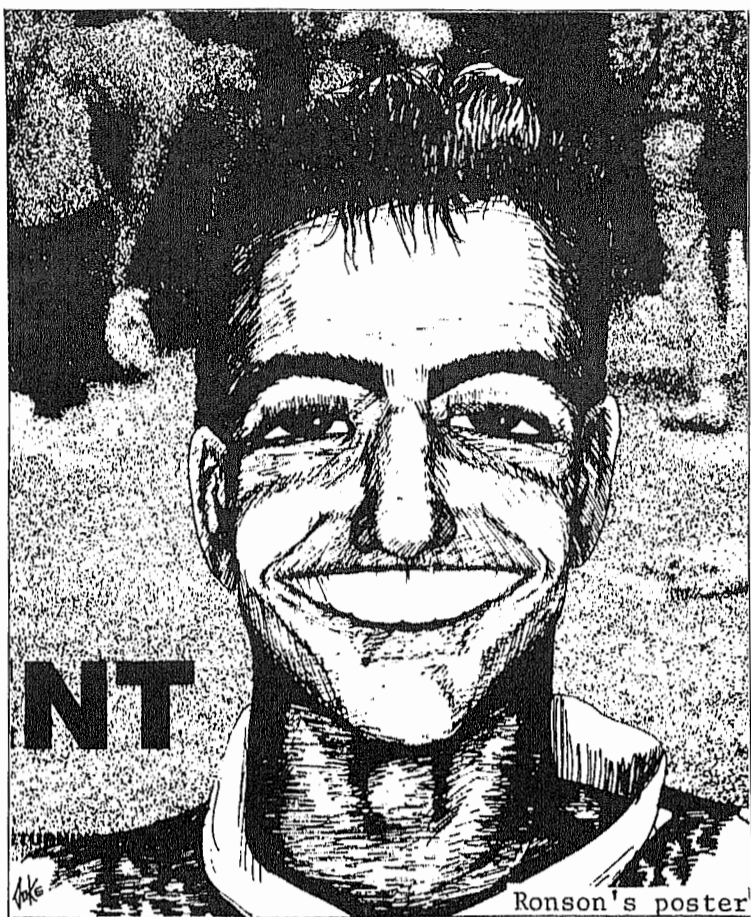
OPEN: 9 Am  
to 5.30 PM  
Weekdays

UNSOLD BOOKS!



—Independents do it again!—

## Record 2000 voters turnout in student elections



A tremendous turnout of 2 082 voters last week elected John Ridgway as the 1988 President of the Students' Association.

After the distribution of preferences, Independent candidate John Ridgway beat Liberal Steve Ronson by 939 to 739 votes.

Socialist Alternative candidate Linda Gale polled 182 votes with 60% of her second preferences going to Ridgway.

CSA President and Pope Joan candidate scored 115 votes; Warner Weather's Moya Dodd polled 79 and ALP Club member Shaun Minahan came last with 41. There were 73 "no candidate" votes.

If the voting system had been "first past the post", Steve Ronson would have beat Ridgway by 732 to 699 votes considering first preferences only.

John Ridgway, SAUA delegate to

NUS said, "We came from behind Ronson who was a very well known and a popular candidate but because the issues of the day were so important, the election was not decided on popularity questions."

A very inebriated Steve Ronson told *On Dit* last Friday that he hopes John Ridgway does a great job with the new National Student Fody and hoped that he "revives the rage" on campus.

Liberal Rachel David was elected Finance Vice-President on 625 first preferences. Independent candidate Andrew Lamb was also elected after distribution of "no candidate" and Andrew England's preferences with 485 votes.

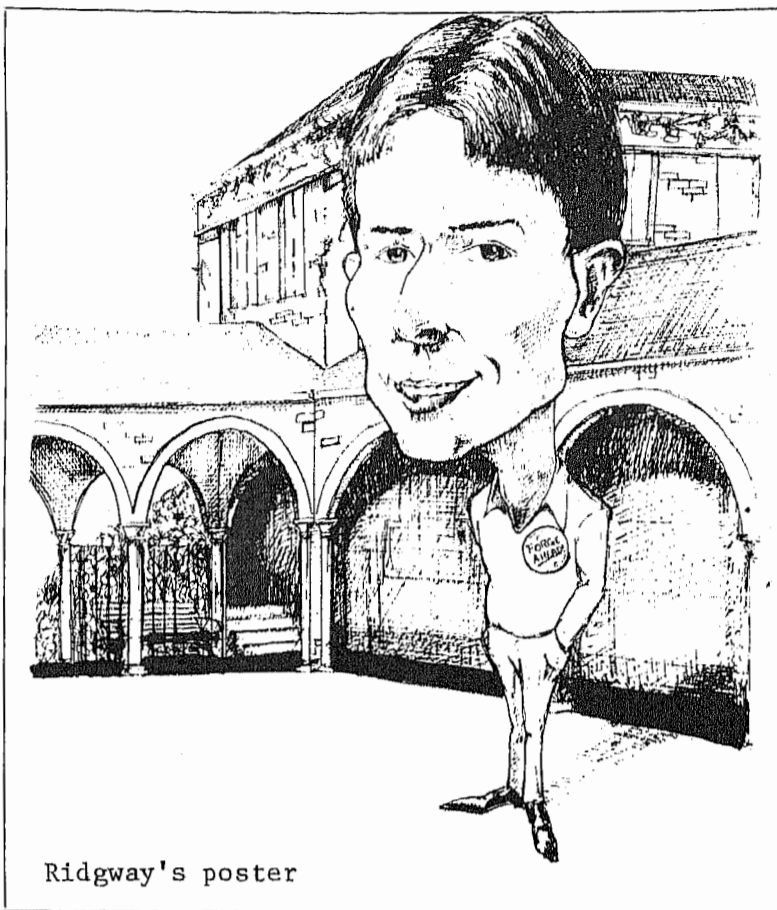
Socialist Graham Hastings polled 132 votes; ALP's Ben Vagnarelli 316 votes; Andrew England 62 and Paul Washington 65 votes.

The non-Liberal student politicians will probably have the numbers on Union Board which will be as diversified as the Senate.

There will be five Independents; a feminist and communist; three from the Labor Club, a maverick and eight Liberals.

A provisional Union Board is as follows: Ridgway, Adolphi, Hiu, Gale, Israel, Payne, Ronson, Taylor, Boyd-Turner, Dennis, Pyne, Vorin, Beaumont, Sylvester, Karzis, Vagnarelli, Carroll, Coles. John Ridgway, Steve Ronson and Pauline Hiu were elected to board on their own quota.

In other positions, Mark Gamtcheff and Andrew Joyner run-



ning on a "non-sexist and non-racist" platform won the *Bread and Circuses* editorship over Goss and Remelje by 677 to 420 votes.

Sally Niemann and Richard Ogier won the 1988 Editorship of *On Dit* convincingly over "no candidate" as did James Wallbank for Orientation Co-ordinator; Arna Eyes-White for Womens' officer and Louise Vlach romped home over Bathesheba Adams to win Student Radio.

The Free Education, NUS, privatisation and Barr Smith Library referenda questions were passed with an overwhelming majority.

The constitution question (informally known as the "McAlpine Amendment") to change the conditions of holding referendums (changed by the Liberals in 1985) was convincingly won by 585 to 210 votes with 195 informal.

## Health and Welfare Conference Coming in August

by Cathi Walker

A group of students interested in the various aspects of health and welfare in our society will hold its 1987 national conference in August.

The group is called Student Initiatives in Community Health and the conference will include seminars and workshops on controversial topics such as domestic violence, AIDS, alcoholism, tobacco products legislation, minor tranquilizer abuse and prostitution law reform.

S.I.C.H. is an apolitical group whose aim is to help students understand community health and welfare from economic, legal, social and political angles as well as from a purely medical view.

Deb Taylor, a member of S.I.C.H., said that students should find out about the different perspectives of health and have some input into changes in society.

She added that most students have no idea of the implications of health issues. Doctors fix a problem "from a medical perspective", without looking at its causes.

"We're [S.I.C.H.] looking at health from a much broader area than health." At present, "all of our [society's] disciplines are very nar-

row". The group also looks at "huge gaps" in education and tries to fill them in.

At the conference, there will be speakers giving their different views on issues.

The SA Minister for Health, John Cornwall, will be talking about the economics of tobacco legislation. A member of P.A.V.A.R., a prostitution group, will be speaking on prostitution law reform. Amongst others, there will be speakers from the Drug and Alcohol Services Council, the Women's Community Health Centre and an Adelaide Youth Drop-In Centre.

A women's theatre group, called Vital Statistics, will be performing a comedy about domestic violence. Vital Statistics do a lot of research and have a reputation for being both informative and entertaining.

Self-help organisations will be encouraged to advertise their services and to set up displays. Students attending the conference do not need to be S.I.C.H. members. The attendance fee is \$5 per day and the conference runs from August 24th to August 26th. For further information, ring Deb Taylor on (08) 272 8586 or Mary Heath on (08) 269 5008.

## PROSH 87

Does your life lack vital kick to get you through a cold second term? Worried about A.I.D.S. or hepatitis B? Then try Prosh. Expounded orally, Prosh will give your life, and the lives of others that boost it needs. Become a Prostitute and give yourself a boost you won't forget. Prostitutes have fun and don't endanger their health.

Why be a Prostitute?

Prostitutes have fun! Everyone has a friend, aunt, brother or cousin who can relate a story of the hijinx they got up to during past Prosh weeks. For example, hanging a car from the Uni footbridge, stealing an S.T.A. Bus or even welding a tram to its tracks across a level-crossing. As a Prostitute you have the chance to help in co-ordinating these activities.

What a Prostitute does?

Specifically we need volunteers to form a Prosh working party to devise new ideas for Prosh and co-ordinate the traditional activities. Writers, proof-readers etc. are also needed to contribute to the Prosh Rag. Through doing this you can be satisfied with the knowledge that you're helping charity. You can also get the reputation of a good time guy/girl as you rampage through the streets of Adelaide.

Traditional activities of Prosh include the Prosh Breakfast, scavenger hunt, and the procession. The week culminates in "Prosh After Dark", a show held in the Union Complex. Last year Prosh raised around \$10 000 for the Multiple Sclerosis Society, and it would be nice to think this can be duplicated for the charity chosen this year.

If you are interested in becoming involved in Prosh, as a Prostitute, please contact Geoffrey McDonald in the Students' Association Office.

## Student reading room marred by lack of student use

by Jenny Turner

The new student reading room in the Hughes Plaza is in danger of being shut down due to the lack of use by students.

The room, until the start of this year, was the Student Administration Centre. But, due to the subsequent pressure by the Students Council for a quiet study place, the room was made available to students as an alternative to the Barr Smith Library.

Mr Peter Turnbull, the University's Security Director, believes the reason is that a "large proportion of the student population do not know that it is available."

A head count made by Security staff every four hours shows that there is only a very small number of students using the room. Over the last three months, on average, only 2 people every four hours have been recorded using the room. Considering the room can accommodate roughly fifty people, it appears there is a general lack of knowledge within the uni grounds with respect to the hours and availability of the study room.

The reading room has a couple of favourable advantages over the library. The main one, as Mr Turnbull

discovered, was that people preferred to work in the Reading Room because they could go in and discuss things freely, and also that they were able to take their bags in. The atmosphere within the room is much more open and relaxed to that of the Barr Smith.

Mr Turnbull added that the room was originally designed to cater for those people who get to uni early, or who have to stay late, and also for those who need a place to study on the weekends. Unfortunately, these people are likely to be disadvantaged if the number of students using the room does not increase over the next couple of months.

The study room is clean, bright, well heated and comfortable. Now that everybody knows about it, there should be no real excuse to not use it.

The room is available to ALL students and staff at Adelaide University. It is open SEVEN days a week, from 6.45 am to 10.45 pm with special notice to be taken of the fact that it is open on both Saturday and Sunday for students who need somewhere to study outside the normal Barr Smith hours.



Deadline for letters to the editor is noon on Wednesdays prior to publications. All letters must be signed and include the author's telephone number. Pseudonymous letters must include the author's real name. Letters may be edited for defamatory, clarity, blasphemy and limited space. Please keep letters concise.

## LETTERS

### Flies and fly-screens

Dear Editor,  
Reference is made to the article by Arthur Kavooris entitled "Time to pack up and go Home" in *On Dit* dated 6th July, 1987.  
At no time have I ever refused to have locks to rooms, front and back door or windows repaired. It is considered very important for Security reasons to have locks in working order.

In recent months I have been reluctant to have fly or insect screens repaired. Over the years these screens have been repaired a number of times at considerable cost and within weeks are broken again by tenants making entry to their rooms when they have left their keys inside. These fly screens are no security for a potential thief - they are designed to keep out flies, insects and perhaps honest people.

When discussing this with tenants recently I invited them to put a letter to the Non-Collegiate Housing Board if they wished either direct or through one of their three tenant representatives on the Board.

It is suspected that Arthur Kavooris' article is somewhat vindictive because of recent events that are not part of the article. This problem should have been taken up through the Board.

Yours sincerely,  
**Peter Turnbull,**  
Secretary,  
Non-Collegiate Housing Board

### A.U. Palestinian Club formed

Dear Editor,  
On 7/7/87 a constitution was drawn for the purpose of creating an association affiliated with the Clubs Association of the University of Adelaide. This association will aspire to represent and act as an ambassador to Arab Palestinian culture.

The Palestinian Student Association shall hold its Inaugural General Meeting at 1 pm on July 31 in the Little Theatre. Membership will be open to all interested.

The Association shall be predominantly occupied with cultural matters such as the presentation of Arabic tradition in a tasteful manner and the promotion of trust and friendship among Palestinian and Australian students.

However, as may be expected from a people in exile. Palestinian culture has become unexaggerably interwoven with its politics. In fact political activity, where ever it may be, represents the only relief to the tight choke of the attempt of, cultural if not total, genocide on its people.

Accordingly the P.S.A. aims at exposing the Israeli Government as the Machiavellianists they are. This textbook Machiavellianism is especially prevalent in the Rightwing Likud party which at present holds office.

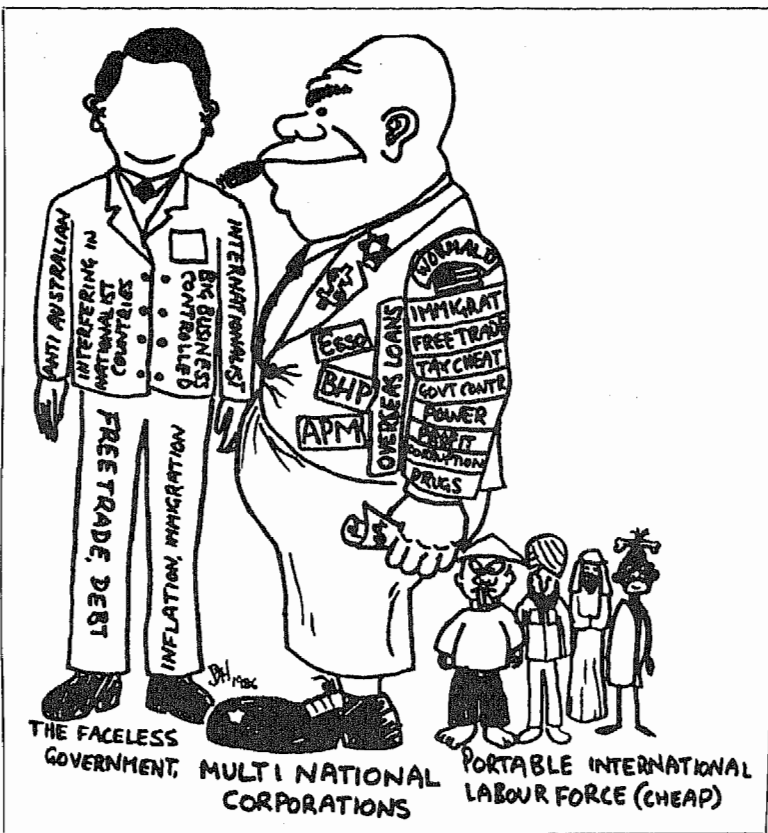
The uncompromising adherence to this philosophy can be exemplified by the unnecessary and later proven expedient 1982 invasion of Lebanon as well as the iron-fist policy and the imposition of settlements in the occupied Arab territories.

It may be necessary to mention that the P.S.A. is in no way affiliated with, what it considers as being the sole and legitimate representative of the Palestinian people, the Palestine Liberation Organisation.

However, if the P.S.A. was to be officially connected with the P.L.O., then it would be symbolised by the hand that offers the olive branch.

Thus if it can be concluded that the Palestine Students Association, politically, is the olive branch then the olive branch is a plea, directed at Israeli policy makers, to discard and burn their copies of "IL PRINCIPE" and try an age old remedy "PEACE".

Rabee Tourky  
Founder



### Michael Brander replies

Dear Editor,  
I knew it wouldn't be long before the anti-racist guilt merchants abandoned any semblance of reasoned argument and reverted to their habitual hysteria, sob stories and smear. However, *National Action* is well used to this type of thing and recognised it as a frustrated effort to divert attention from the issues raised. No amount of baseless accusations or dark hints will change the fact that the vast majority of Australians are against the present immigration policy. When we see anti-racists frothing at the mouth, we are amused, as it is only a manifestation of frustration.

I would like to state firstly that it was not my intention to defend *National Action* from being racist, if by racist one means the assertion that race, like culture, history, geography etc, is one of the characteristic defining a nation, contributing to it's identity. The multi-racial society, if ever forced upon Australia, would prove as unworkable as every other such society around the world. Sri Lanka, New Caledonia and Fiji, are good examples of what *National Action* is going to prevent happening in Australia.

About definitions, I would take Henry Lawson's before Satish Dasan's any day. He wrote that Australia was a "European destiny in the Southern Land". Considering the fact that Lawson is Australia's national poet, Mr Dasan should adopt the procedure of most anti-racists and simply attack the concept of the nation itself.

Jim Peters joins the C.E.D.A. - a multicultural mob in praising immigration as a means of dealing with the chronic overproduction caused by their own activities and financial orthodoxy. Since most Asian migrants arrive with comparatively little capital, their "consump-

### Insulting to the reader

Dear Editor,  
*On Dit* has published a number of letters both for and against the defence of the policies of National Action and most of the letters published have been critical of that organisation. Rightly so, as I believe the critics are in the majority, but the arguments against so far have not stated the main reason as to why most readers were offended by the article.

There are very few of us who have never behaved as racists, avoiding contact with ethnic groups or regarding some with suspicion. But most recognise our fear, and many of us realize that it is we who must change our attitudes.

When we read the submissions of the NA, it is easily recognised for what it is, and its nature is insulting to the reader. The NA is attempting to defend the indefensible. It is easily seen that this organisation is attempting to disguise ignorance and fear with a facade of reason and morality, and it is this that has provoked the response recently seen in *On Dit's* letter column.

Nicholas Hayes  
S.A.I.T.

tion" is financed by Australian money. Economically, most of this unassimilable class class contribut nothing, beyond occupying places that should go to Australians. Nothing can hide this glaring injustice, that of Australians being given second preference. In the same way, some twisted people run our own culture down, and suggest some kind of ethnic bastardisation with Asia, which would be no culture at all. We say, if their own people and culture are not good enough for them, they can go and live in Asia or whatever other region they please.

Statistically, Mr Dasan is very much astray. The migrant intake 1985-86, was 92 000. Only 26 500 were from Europe, Britain and the U.S., not exactly the vast majority. In addition, 12 000 refugees entered the country, in the majority non-European, (*Advertiser* 16/1/87). Over 500 000 Asian born already live here, who together with their Australian born offspring, make up a population percentage more in the order of 5% than 1%. The statement that Europeans are not interested in migrating is rubbish, nor are they enjoying any great degree of prosperity. In Britain alone, there are 100 000 on the waiting list come to Australia.

Although this paper's editor did not mention it, chairmanship of *National Action* has not been a secret. Our goals are quite clear and anti-racists will have to do better than their pathetic smear attempts to prevent us from achieving them. We certainly don't shed a tear for supporters of the murderous A.N.C., whatever their motives. To all these people we repeat Jack Lang's declaration: "Anyone who is against the White Australia Policy is against the Australian nation".

Michael Brander

### A sheep's life

Dear Sir,  
On Tuesday last a certain Tim Hefferman and myself decided to take action against the somewhat offensive posters of Ingmar Taylor that were littered around uni. These posters, clearly aimed to arouse the female populace of the university to a state of unseemly lubricity, depicted Ingmar naked, apparently indulging in self-abuse. In such chilly conditions, both Tim and myself feared that Ingmar in his bareness would suffer from over-exposure.

The obvious thing to do in the circumstances was to cover the man's nudity with a mature, fully consenting, Marino ram. Admittedly, we found this (initially) rather amusing.

However, thanks to the diligence of Michael Fox, who saw us distributing the new no-longer naked nor alone Ingmar posters, we quickly saw the error of our ways. Such posters clearly are not amusing, and only serve to cheapen and degrade the love a man may feel for his sheep. We are both extremely sorry for offending the sensibilities of not only Mr Fox, but the many other ruminant lovers of the university.

We profusely apologize to Mr Fox, and hope that after reporting this sorry tale to the Returning Officer he received sympathetic counselling, although there were perhaps more suitable, professional people he could've seen to help him.

Yours sincerely,  
Joseph Carney  
Law

### Unseemingly relations

Dear Sir,  
As a Union Board candidate in the recent student elections, I wish to protest in the strongest possible terms at the lengths Mr Ingmar Taylor went to attract votes.

I realise that the scholars, and certainly the resident sheep, of the Waite Institute have been neglected at student elections but I feel that depictions of Mr Taylor's unsavoury and possibly illegal relations with an anguished sheep are an insult to our bucolic brethren who ignore cheap expressions of solidarity and vote solely on the issues.

Yours sincerely,  
Stephen Horan

### Hester

Given that sexism is (rightly) a live issue, and that language, like psychology, is a topic on which most people think that they know more than those who have studied these subject, it is hardly surprising that my letter has provoked a lively debate in which popular misconceptions about language are trotted out. Sexism is not my subject, though, like most academics, I am concerned to avoid sexual discrimination. Language is; and for the rest of my reply I shall try to make a few basic statements about it.

What is 'normal' language? For by far the greater part of human history it has been speech only. For many it still is. Outside universities and similarly cloistered institutions, people still speak and listen far more than they write and read. Even academics speak more than they write, unless they are hermits. (No, Ms Brown, we Classicists do not use our books to build igloos; we read them, but we listen a lot as well). Normal language can be roughly defined as that form of spoken language most widely acceptable in a given community: if the community is a large one (such as South Australia), a good deal of local variety is likely; what is normal at the University may not be at the Port.

Written language also has its variants. The form most akin to speech is found in magazines, popular novels, and personal letters; newspaper, textbooks, and works of literature will be more remote from it; official documents often most remote of all, so that many people find them hard to understand. This difficulty is clearly undesirable, and serious attempts are being made to rewrite some of them in more accessible language. It is clearly much easier to alter documents than it is to alter popular speech.

Against this background, one of the points at issue becomes clearer. The intended strategy of those who wish to eliminate 'sexist' language is to alter official documents first and to hope that speech will follow. Some of them understand this better than others; Ms Brown in particular seems to think that what occurs on Post Office forms is normal language. As I have just shown, it is just as much a secondary front in respect of language as it is in respect of sexism; the main front is speech. It follows that I am not vitally interested in this area. In writing, I will address a woman as Ms., Dr., Mrs., Miss or whatever she herself prefers, and I will take my time to avoid at least the bisexual 'he' even if, as the *Handbook of Administrative Policies* concedes, it is normal in the English language. 'Chairperson' is more difficult; none of the women I know who prefer to be chairmen seem to me particularly brainwashed, and am not sure where I can find a standing-place on the slippery slope that runs chairperson-workperson-personning a shipwoperson... In any event, deliberately derogatory expressions, and the sexist attitudes that go with them are, as the *Handbook* says, more to be avoided; they are the real 'disease'.

As my more thoughtful opponents concede, reform of writing does not help much if popular speech does not follow; all that would have been achieved is a partial reversal of the desirable trend by which official language is becoming more like speech. In this area, we academics must be particularly careful. As I indicated in my last article, the history of English academia is littered with the wrecks of efforts to maintain that 'thou' is essential in the second person singular, that 'who' is the only relative pronoun, that 'it's me' is ungrammatical. The average person sees such efforts as symptoms of academic arrogance and resists with vigour.

I believe this resistance is justified. Language is fundamentally a means of communication. It communicates not only facts but attitudes. Anything which distracts attention from what one is trying

### Days of our lives

Dear Editor,  
How many students from Adelaide University are members of the infamous "Days of our Lives Association?" It was getting into the "thousands" during O'Week. Have we heard anymore from the organisers since this date? Where is the promised Term 2 party? Two dollars from each member, plus a government grant adds up to quite a sizeable sum. What has it been spent on? Drunken riots at the Mariatville? Come on guys, get your act together, or you may have a few thousand angry members to contend with. That would not be a pretty sight, now would it? Either the organisers have very short memories, or they were clever enough to make quite a bit of money out of a lot of very gullible people - would make a great new plot for "Days of our Lives", especially their sudden and tragic hospitalisation, due to injuries incurred for not carrying out promises.

Alex Marshall  
Roman Brady  
(Drama faculty)

to communicate to the form of the communication impairs the communication. If somebody in a crowd asks "Who is David Hester?" and I reply "It is I", the inquirer will not so much be delighted that he/she has found the desired person as dismayed that she/he has found a snob. You do not relate well to other people if you spend much of your life trying by implication to give them unsolicited lessons in their own language. I learned this the hard way as a kid, when I was frequently accused of having swallowed a dictionary. Nowadays I try to keep my language more basic.

Spoken language does change but, as has often been pointed out, like a living being, by internal growth rather than external prescription. While a change is taking place rival forms are competing for recognition as 'normal', and to use any one of them exposes one to criticism from advocates of the rival form. In this situation the sensible course is to 'play safe', and to use the form which seems more generally acceptable, and especially one which is not perceived as trying to make a linguistic point. Whether it is the older or newer form hardly matters, nor has formal grammar much to do with it. "Aren't I" is clearly ungrammatical and yet generally acceptable; "gay" historically means "cheerful" but to use it in this sense is to cause misunderstanding and ridicule; Wordsworth's "How could a poet but be gay in such a jocund company" would nowadays tend to be interpreted as "Poets who mix with daffodils must be homosexuals".

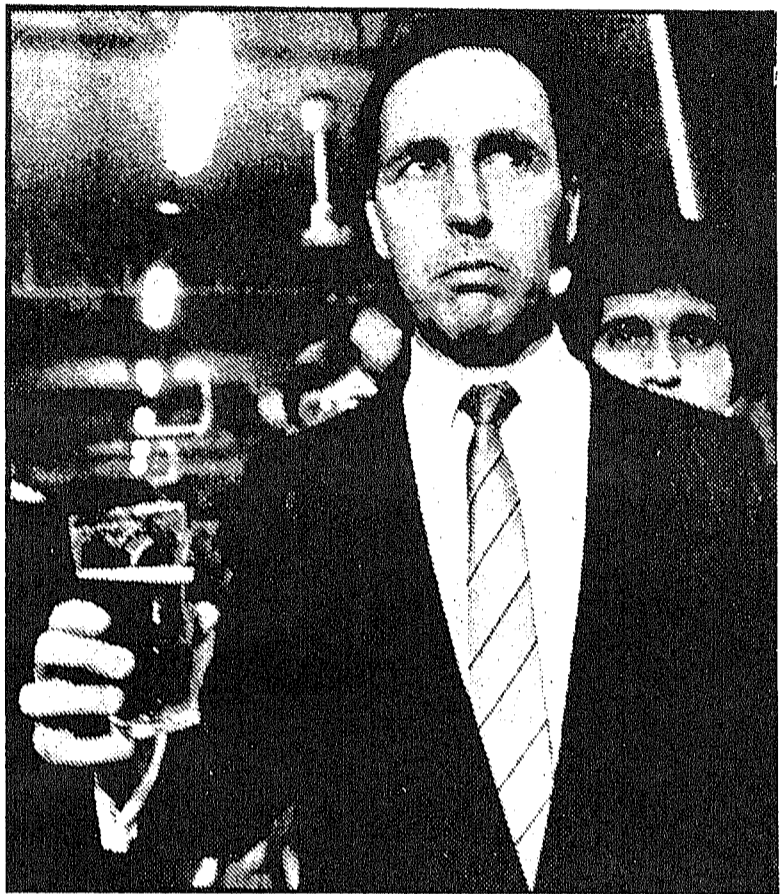
Let us try to apply this to some of the forms under discussion. The problem with "everybody must make up his or his/her or their own mind" is compounded by the existence of three rival forms (for discussion see e.g. Fowler/*Gower Modern English Usage* [p.635]). This University is trying laboriously to rewrite its documents from 'his' to 'his and her', or to recast sentences to avoid the problem altogether. In speech, 'his or her' is so clumsy as to be virtually impossible, as I have found out by trying to use it in my lectures. The popular alternative in speech is 'their' which will certainly cause raised eyebrows in some academic circles, and has a problem of its own: should 'mind' or 'minds' follow? No solution is in sight; the one thing I would be prepared to bet on is that the eventual winner will not be 'his or her'. 'Chairperson' and the like expose feminists to contemptuous rejection and ridicule, as has neatly been demonstrated by the cartoon which accompanied Kathy Edward's article and by the first caller in a recent 5UV talk-back programme; the cartoonist and caller were both women.

English, like all languages, has its illogical side, but is probably less troublesome than those languages which retain grammatical gender, in which a group of men and women has to be referred to by a masculine plural pronoun; 'they' saves us from this at least. The only solution seems to lie in a willingness to be tolerant; 'no offence mean, none taken' is a good motto, and the bisexual 'his' and 'chairman' are certainly widely used with no intention of giving offence.

After I had written this, Ron Newbold drew my attention to D. Baron *Grammar and Gender*, which has just arrived in the Barr Smith Library, and is required reading for those who want to pursue the topic further. It contains lavish examples both of the odd pronouncements of male prescriptive grammarians and of the difficulties encountered by those who are trying to change the language. I was pleased to note that his conclusions are similar to mine, viz. that 'his' and 'their' are locked in vigorous combat as bisexual singulars, and that 'person' compounds seem, in the main, not to be viable.

David Hester

# Increased majority despite decline in vote.



**Australia's first winter election for 44 years brought the ALP its historic first 3rd term in government. ROBERT CLARK gives the lowdown on the outcome of the 1987 Federal Election.**

The truly remarkable aspect of the ALP's election victory nine days ago was not that it was Bob Hawke's much-trumpeted third in a row, but that the Government was returned with an increased majority despite a decline in vote.

The Hawke Government entered Australia's first winter election since 1943 with a 16-seat majority over its disorganised and riven conservative opposition. At the time of writing, it appears to have lost only two seats and gained possibly six, with a likely majority of 24.

Yet the ALP suffered a swing against it of about 1.03 per cent. Its victory is testimony to the far superior campaigning skills brought to bear by its disciplined and professional machine.

Its re-election strategy was to hold the half a dozen or so key Melbourne marginals and to strike at the Opposition where it was vulnerable in Tasmania and, ironically, Queensland. No seats changed hands in SA or WA, and only one in NSW. Which is precisely what happened.

Undoubtedly it was a Joh-assisted victory, the Queensland Premier losing supporters in his own home base through his antics as well as creating national divisions between the former Coalition partners.

But arguably the Liberals could have won had they campaigned as strategically as the Labor Party.

According to many of the traditional conventions of Australian politics, the conservative parties had a great deal running for them; record international debt and interest rates, rural discontent, massive tax promises, unemployment and inflation at eight and nine per cent respectively. But as Howard admitted after the poll, Australians are reluctant to vote for

divided parties, whatever the state of play.

It was this factor which allowed the Government to break many of the accepted myths about winning Australian elections. It campaigned on its record, promising nothing except more of the same, although its meaningless promise to eliminate child poverty was conspicuous as the campaign's only altruistic note. For that reason it probably netted Labor a few votes by differentiating it from the unabashedly unsentimental Liberal Party.

While Hawke dominated the Labor campaign, as is the custom in our modern electronic-style elections, his Ministers at least did not fluff their lines.

Howard's was a one-man show. When his colleagues did appear, they mostly failed dismally, or fell about each other lambasting the media. Most famous was Jim Carlton, the Shadow Treasurer who could not add up his party's tax policy, the long-awaited centrepiece of its campaign. Many commentators were moved to ask the whereabouts of Neil Brown, the deputy leader who was not sighted once.

In this election it was the Liberals who were the battlers and Labor with Roger Woodward, Chopin and a cast of thousands at its Opera House launch, the glitz. Who ten years ago would have bet that Labor today would count among its supporters Bond, Packer, Holmes a Court, Rivkin, the international finance markets and the RSL? And that John Singleton would conduct its advertising campaign? Not to forget the kind words from George Schultz and Caspar Weinberger when they dropped in at the campaign height.

Only Sir John Kerr was missing, one is inclined to say. Yet that would be unfair and to misunderstand the changes wrought in Australia and its politics over the past ten years.

# Movement towards a multicultural campus

**Education and Welfare Officer VIVIEN HOPE writes on the transition towards a multicultural campus.**

No event or transition has posed a greater challenge to the cohesion and well-being of student unions than the changing racial and ethnic composition of today's campuses. Once the bastion of white, middle-class Australians of Anglo-Celtic decent, our student community are increasingly composed of minorities, ethnic groups and overseas students.

These non-majority students often bring with them world views quite different from traditional students. For the students union on a predominantly white campus, the potential for conflict is evident.

Can an environment be created where students share a sense of purpose and unity, yet at the same time accept and appreciate their differences? For most of us, an answer to that question requires re-assessment of the basic assumptions, principle and values upon which student unions have been built.

Most Australian tertiary campuses have such associations/organisations called Overseas Students Association, National Liaison Committee, Malaysian Student Association, Hong Kong Students Association... and so forth, who sponsor cultural events or slide shows on their home countries to be followed by discussion and refreshments or campaign on issues concerning their well-being (i.e. overseas students charge)... etc.

Although these concurrent programming efforts succeed at reaching diverse groups, they fail at promoting multicultural understanding and exchange because they inhibit attendance across culturally distinct groups.

The above scenarios typify many campuses. It reflects the pluralistic acceptance of differences that Australian higher education theoretically endorses. Realistically, however, such campuses continue to promote a monocultural set of values.

Generally, tertiary campuses operate from a monocultural perspective, which expects all students to accept a set of norms based on the institution's traditional Anglo-Australian values system. Other campuses assume a bicultural approach that allows their non-traditional populations to exist but secondarily to that of the majority culture. Such approaches tend to isolate and alienate minority and overseas students from the mainstream of the campus community.

In contrast, traditional students became insulated from the growth opportunities that a deeper awareness of and communication with students from other cultural backgrounds affords.

The dilemma for tertiary union professionals like ourselves is how to create an environment where students share a common sense of purpose and unity, yet at the same time accept and appreciate inherent differences.

Good theory after all is not only descriptive but prescriptive as well. A number of concepts and research findings on multiculturalism and overseas students reveal several themes relating to overseas students and their experiences in Australian tertiary institutions: the differences between overseas students and traditional Australian student, the concepts of adaptation and alienation, and the components of the multicultural personality. (Bochner, 1972; Burke, 1986; Goldring, 1987).

**Student of Difference**  
Education has become a priority for most developing nations in an attempt to acquire the technological base necessary to survive in today's world. Australian tertiary institutions have played a role as one of the sources of that education and are determined more so than ever to play an even larger role via competitive marketing of full-cost fee courses (e.g. MATES programme, Adelaide University).

For a moment, let us consider some of the characteristics of a non-traditional student. Overseas students are usually the intellectually elite of their nations, determined and motivated to succeed. Their over-riding reason for coming to



Australia is to receive training and education that is not readily available in their home countries. For many students, university is a time to prepare and realise family dreams as contrasted to the traditional Australian tertiary student's perception of university as a time to experiment with values, morals and limits (Klein, Miller and Alexander, 1974).

**Benefits of Multiculturalism**

Multiculturalism has been defined as "that state in which one has mastered the knowledge and developed the skills necessary to feel comfortable and communicate effectively with people of any culture encountered and in any situation involving a group of people of diverse cultural backgrounds" (Pusch, 1979).

Adler (1974) expands on this concept by seeing multiculturalism more as a process through which we can perceive our world beyond our indigenous boundaries to achieve a vision of a global community. His concept of "living on the boundary" exemplifies the fact that a multicultural person is "neither totally a part of nor apart from his or her culture" and is consistently open to the "tension of the moment", resulting from interacting and confronting new ideas and different peoples. It is this frame of reference that is meant by multiculturalism.

Arguably, incorporating multiculturalism into campus life can result in a variety of benefits. For the non-majority student, multiculturalism can counteract the disenfranchisement felt by many members of special populations. Multiculturalism can also improve the delivery of services by helping student union professionals see beyond their own cultural barriers to empathise with the feelings and needs of non-majority students.

For the majority student, union professionals should recognise the contribution a multicultural filter can make primarily as a development tool. Many majority students come to the campus with values that reflect a monocultural or bicultural experience. Such a values set can inhibit a student's development by forestalling the "decentering" process, a primary component of development (Muuss, 1975). A multicultural experience can assist students' development by providing opportunities to engage in and incorporate components of the diversity present with the campus environment. Additionally, majority students learn skills that enhance their ability to interact in an increasingly diverse world, a trait that can impress future employers.

**The issue of difference.**

Chavez and Carlson (1985) presented a

historical perspective of how college unions have responded to the diversity issue on campuses which is not dissimilar to the Australian situation. Adding to that is the role student union professionals have grown to assume. Historically, we have been problem solvers. The problem solving process has often been haphazard because of the critical nature of the situation.

In the 50s our campuses reflected a fairly monocultural set of values. During the student unrest of the 60s, many campuses added programmes, policies and services in a patchwork fashion to the existing student affairs agenda. The monocultural filter was replaced by a bicultural values set. The 70s witnessed an "anything goes - what's best for me" approach that resulted in replacing a bicultural values set with no specific set of values. In doing so, student union professionals denied their responsibility for contributing to the interpersonal development of students.

With what options are we left? None of our societal institutions is free of culture (Adler, 1974). Consequently the educational environment is obligated to embrace a clear and sound set of values.

The adoption of a unidimensional values set, however, should raise caution because it inhibits the interpersonal development of students. A bicultural values set merely legitimised tolerance for those values in conflict to the majority population.

Concerted efforts to interweave the benefits of diversity into environment is overlooked. Embracing all values through the adoption of cultural pluralism may result in conflict, polarization, or the inhibition of qualitative change. It is this qualitative change that multiculturalism underscores.

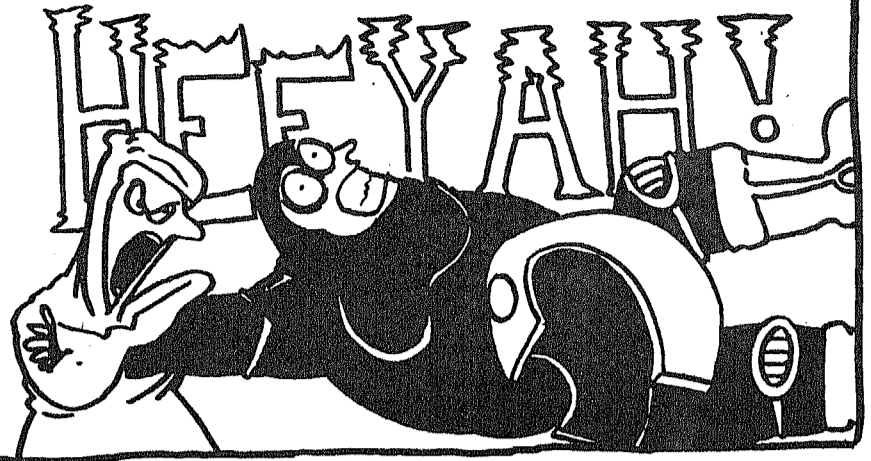
When addressing the issue, campuses may fear that multiculturalism will result in a diffusion of values concluding in no clear mission, direction or purpose. This is a legitimate fear. However, multiculturalism requires student union professionals to go one step beyond cultural pluralism by engaging in a process of integrating beneficial contributions of the diversity around us. To balance a core set of values with the challenges of a dynamic environment is no easy task. The campus community must be strong enough to allow for learning from the diversity within. Multiculturalism reinforces the environment and allows such learning to occur.

Among all student services staff, student union professionals possess a most humbling mission as they are in charge

## SUB-MUD SUPAFRY AND THE INNER RECIPE OF GRISTLENT

POSSIBLY BY KENTON PENLEY

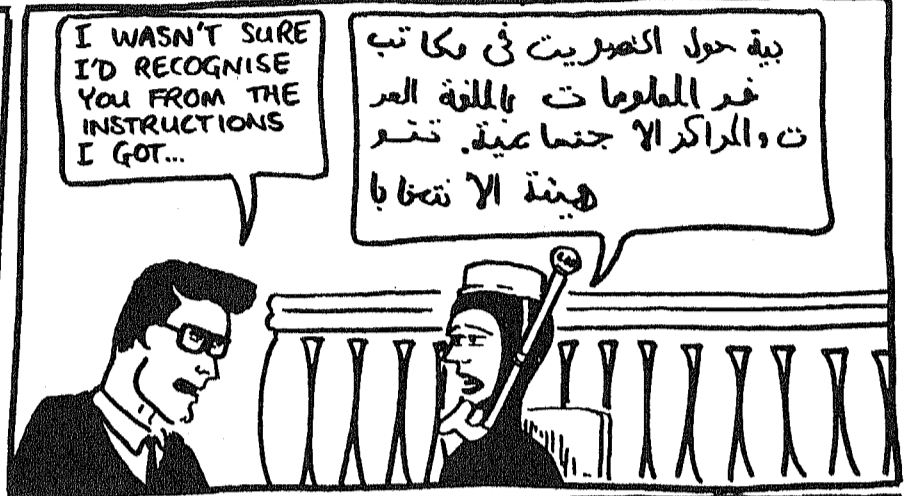
PARIS, TEXAS AND THE ASTROBIRD ARE SAVED FROM A FATE VASTLY SIMILAR TO DEATH, BY THE TIMELY DISTRACTION OF GRUBSNOT OF THE NOODLE PEOPLE BEING SEVERELY BEATEN BY CHÜD, BALD MUTANT DUCK AND KILLER FOR HIRE... HOLD ON... YOU ACTUALLY READ THIS STUFF..?!



KIT CARTER, WORLDS' FAMOUS DETECTIVE ALSO USES THE DISTRACTION TO HIS ADVANTAGE... MEETING WITH HIS SECRET CONTACT...

MS. PUNNYMANY I PRESUME?

I'M HERE FROM CENTRAL..



I WASN'T SURE I'D RECOGNISE YOU FROM THE INSTRUCTIONS I GOT...

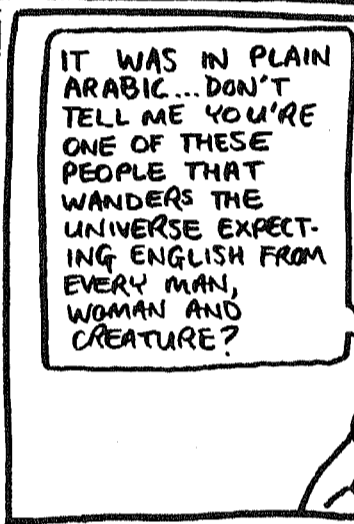
بنة حول الكصيريت في مكاتب  
غير الملوغات بالملفة العر  
ت والراكر الا جنماعية. تنو  
هينة الا تنخابا



WHAT?

SHE'S RAVING ON ABOUT SOME ELECTION...

BUT I COULDN'T UNDERSTAND A WORD SHE SAID...



IT WAS IN PLAIN ARABIC... DON'T TELL ME YOU'RE ONE OF THESE PEOPLE THAT WANDERS THE UNIVERSE EXPECTING ENGLISH FROM EVERY MAN, WOMAN AND CREATURE?



I CAN'T BELIEVE THE LACK OF POLITICS AROUND HERE... IT'S JUST DEVOID OF ANY HUMANISTIC UNDERSTANDING... I MEAN, WHY ARE YOU HERE?

I'M JUST AN ORDINARY GUY IN SEARCH OF A QUEST..

THAT'S RIGHT... EXTERNALISE YOUR GOALS, YOU POOR DELUDED MASCULINIST... LET'S GET OUT OF THIS STRIP..

NOT A CAPTION ABOUT OTHER CARTOONS IN THIS MAG.

## Something for nothing and your ads for free....

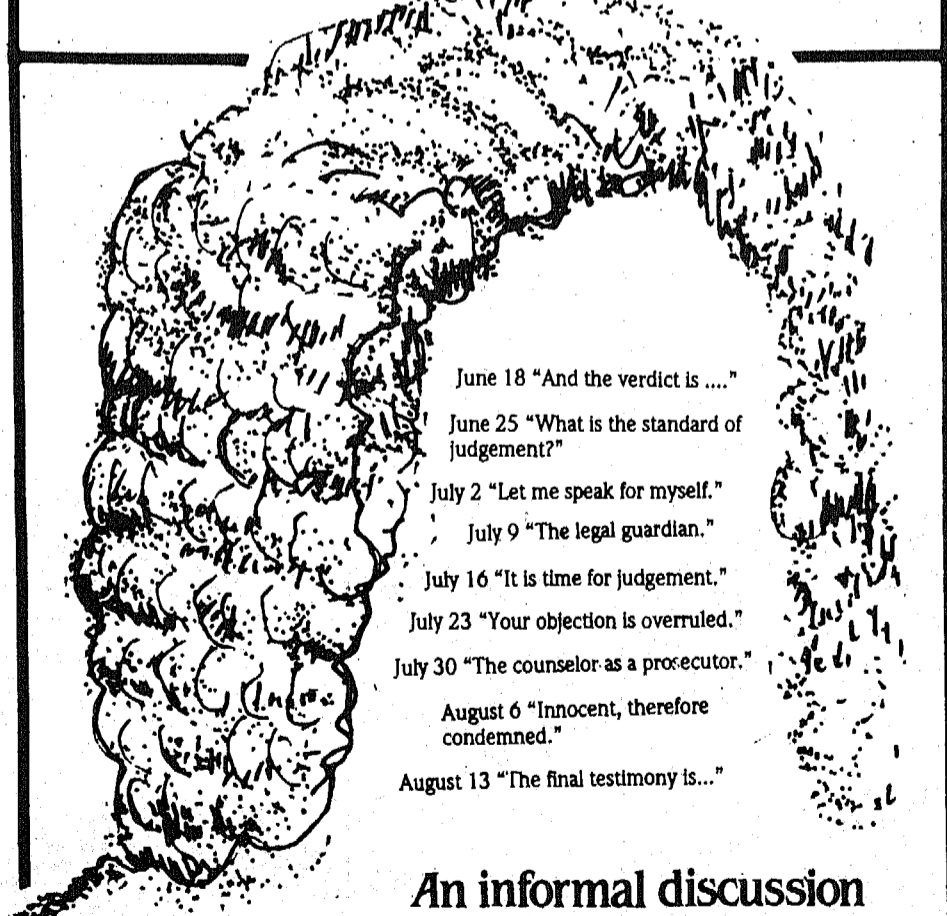
It is not always that you get something for nothing. You pay for your student newspaper out of your union fee so it is fitting that you should get something back from it.

If you are looking for a place to live; want someone to share a house; got that old Yamaha motorcycle or musical instrument you want to flogg off; looking for a pen friend; want to advertise your club's AGM; putting on a show; got something to buy, then take advantage of On Dit classifieds.

They're free to students and staff at Adelaide University and \$1 per line for non-Adelaide Uni-ites. Plus if you want to take out a bigger ad, you'll get 30% discount on it.

So get smart and get something for nothing. Drop your classified ad in at the On Dit Office, down On Dit lane by Wednesday at 12 noon and it'll appear in the next Monday's edition. And if you want to place a paid advertisement, just come in and have a chat with Benjamin Hunter or Jamie Skinner to discuss your ad.

## THE CASE BY JOHN



- June 18 "And the verdict is ...."
- June 25 "What is the standard of judgement?"
- July 2 "Let me speak for myself."
- July 9 "The legal guardian."
- July 16 "It is time for judgement."
- July 23 "Your objection is overruled."
- July 30 "The counselor-as a prosecutor."
- August 6 "Innocent, therefore condemned."
- August 13 "The final testimony is..."

An informal discussion on the Book of John

\*L19 LOWER NAPIER BUILDING\* THURSDAYS, 1-2 PM



presented by

THE ADELAIDE CHURCH

# Strife in Australian LAW Schools

by Jamie Skinner

A study evaluating Law faculties at Australian universities has hit out strongly against particular law schools.

*Australian Law Schools*, a review prepared for the Tertiary Education Commission is the first of a series looking at teaching methods, funding, resources, and performance in faculties. An assessment of Engineering is expected shortly.

The assessment [which is informally known as *The Pearce Report*] was conducted by Professor Dennis Pearce, of the ANU, Professor Enid Campbell, of Monash Uni, and Professor Don Handing, of UNSW.

The review says that Adelaide Uni's course offers "little by way of skills training and suggests that it lacks "solid legal substance and intellectual stimulation."

In the summary on the teaching and content of each Law School, the report says that current students described the degree in Law as easier than other courses.

"The Committee questions whether some of the problems might arise from the course structure which divides many subjects into separately examinable small components."

Professor Marcia Neave, Dean of the Adelaide University Law Faculty said that some of the things the *Pearce Report* recommends the AU Law School is already meeting.

"There are some criticisms [of the Adelaide Law School] which we have been attempting to meet for some time," he said.

The 90-page summary of the *Pearce Report* says that law schools should be providing a wider education for undergraduates.

Professor Neave said: "We have anticipated that finding and moved to a completely new method of selection and we did that before the report came out."

"We've moved to more interactive forms of teaching in the first year. [We have introduced] small group teaching which they say law schools should be doing."

She added: "We have completely reviewed our postgraduate program and that's been going through the university committee structure at the moment."

"Adelaide Law Library has 20 000

less volumes than CTEC says is necessary for a viable Law Library."

"In the past, I think this is being remedied to some extent at Adelaide, the nature of legal research hasn't been recognised and that has meant few research funds flying in the direction of Law faculties."

"There are other parts of the report which are critical of the quality of legal education in various places and some of those problems are attributable to the poor level of research."

"The *Pearce Report* says very clearly that it is very important in the first couple of years for people not to just be lectured at and to have a kind of interactive process of questioning and answering."

The review says one of the most significant developments in undergraduate legal education has been the introduction of combined courses for law students because it broadens their education.

There were some harsh criticisms made at NSW's law schools, namely Macquarie: "The disputes that have wracked Macquarie law school over the last few years are of such public notoriety that they need no rehearsing here."

"The disputation between members of staff has ceased to be based solely on ideological differences which one could expect open-minded scholars to acknowledge, debate and reach a means of living with."

"The divisions are now based on what we consider to be irreconcilable personality differences; neither faction is prepared to acknowledge the legitimacy in the other's viewpoint; arguments descend to abuse and obscenities."

The report said staff differences, both ideological and personal, were affecting the courses, about which the report's major concern was their "lack of content".

Macquarie Uni Law graduates found it harder finding jobs and some did not do Honours because their proposed topics did not fit in with the school's politics.

There are three options for the Macquarie law school according to the review: either it closes at once, is phased out or is "radically reconstructed."

The report says Melbourne University's graduates, students and staff made a number of adverse comments about large class sizes, few tutorials, lack of resources, poor student staff ratio, staff unavailability and the absence of teaching legal skills.

The Dean of the Melbourne Uni Law School, Professor Harold Luntz told the *Age* that he disputed any suggestion of a lack of commitment by his staff.

He said that the Melbourne school lacked resources and that his department had been fighting for improvement for a long time.

The highest staff student ratio out of Australia's twenty institutions was at Sydney University.

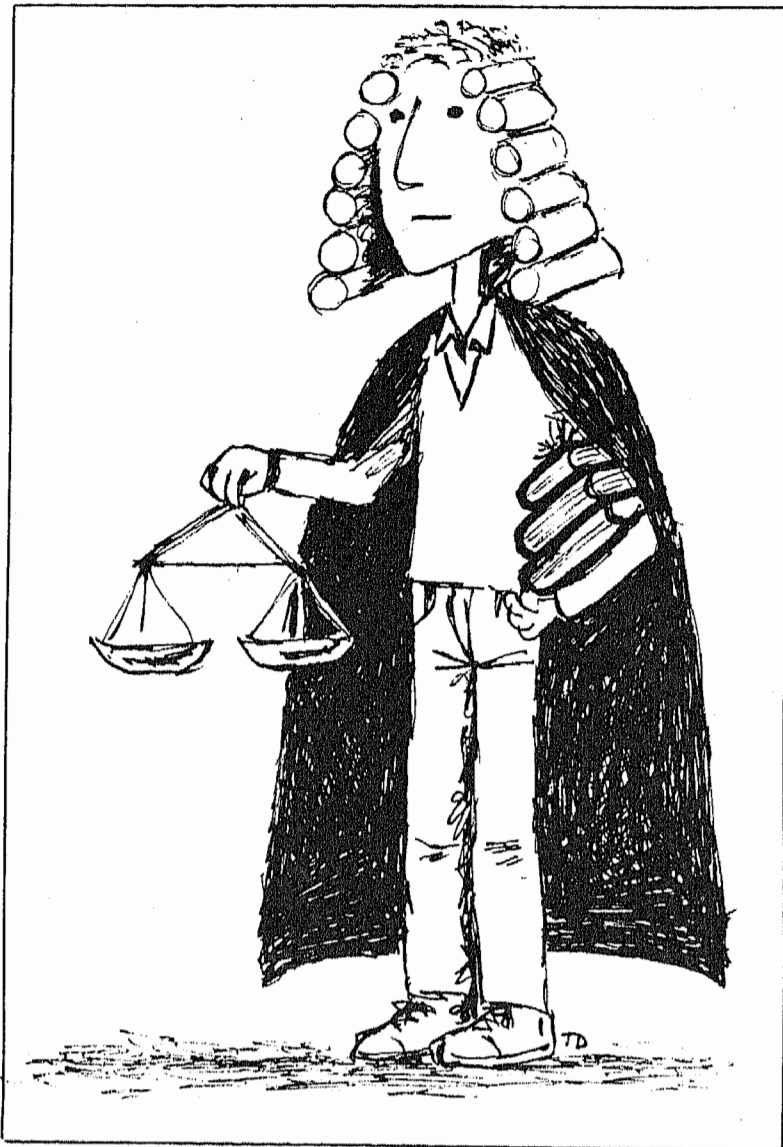
The report says: "According to its graduates, rote learning is the order of the day: social, political and ethical issues are given a low priority."

"If Sydney law school is to cease to deserve a reputation as a second-class law school in its undergraduate program, it needs to carry out a full review of its whole program."

The report said Sydney's bachelor of law program was "very disappointing" because the curriculum had not been adapted to meet development in legal education accepted at other law schools.

Professor Robert Baxt, Dean of Monash University Law School told the *Age* he was reasonably happy with the report but the faculty would consider criticisms which had been made. He forecast greater coordination with Melbourne University to try to use resources better and avoid unnecessary duplication of courses.

Monash, a modern university, fared well in the report. "It was the committee's impression that the



course was satisfactory, that it included some interesting innovations, and that the staff were committed to their teaching duties."

Students and graduates from UNSW and NSWIT "expressed strong satisfaction with their courses."

ANU's undergraduates expressed a lack of emphasis on social, political and ethical issues. The review said that the school at the ANU offered "little by way of skills which was surprising in view of its reputa-

tion." The report concludes that legal education in Australia should not be uniformly condemned as inadequate.

"Much of the innovative and exciting kind is to be found, and most staff members show a dedication to their work that is not reflected in their monetary reward."

"Above all else, there has to be a realisation that the treatment of law as a cheap educational activity cannot be allowed to continue."

# Movement towards a multicultural campus

FROM P. 5

of unique campus environments. Student unions can bring the entire campus community together. If approached as a vibrant place where all congregate within a defined yet flexible set of values that is constantly growing, evolving and being challenged, then the student union will begin to serve the needs of its campus community as its community constantly changes.

## The student union's multicultural role

The foundation of the student union's multicultural role can be based on four basic tenets.

The student union is the community centre of the campus - students, faculty/departments, administration, alumni and visitors. It is not just a building; it is also an organisation and a programme. Together they represent a well-considered plan for the community life of the campus.

Within the tenet, higher education has the mission of addressing the needs of its campus community. Consequently we need to re-assess and redefine our community, particularly the growing diversity of campus populations. Given the changing composition of our tertiary campus, unions must question whether they do all they can to interweave and blend the needs and potential contributions for all students into that plan.

Both in services and programmes, we must re-assess our plan rather than engage in patchwork management. Patchwork management ignores the responsibility to question the values on which the student union is built. It also overlooks the extent to which we should continue to operate under given

assumptions or to what extent we are willing to adapt.

Such an approach does not deny the institution's right or the responsibility to identify what it considers essential to the growth and development of its members. Nor does it deny the need for establishing a set of values to which it must adhere. What it questions is whether those agreed upon values are appropriate for today's campus community and whether it truly supports the student union point of view. For example, must we market degree courses to overseas for full cost fee? Should more effort be given to non-partisan approach to student affairs?

In assessment and planning, the student union must not only consider the needs, values, and culture of all its population, it must also examine its willingness to adapt within outlined professional boundaries to respect those needs and values. Such respect can preserve that which is most valued to enrich the whole.

As the "living room" of the campus, the union provides for the services, conveniences and amenities the members of the institution need in their daily life on campus and for getting to know and understand one another through informal association outside the lecture theatres.

As the campus living room, the student union must facilitate the coming together of community members outside the lecture theatres. There is evidence that many students feel culturally isolated either by choice or by the way the campus environment is structured (*Banning, 1978*). The union should diligently assess the services, conveniences and amenity needs of its population and

identify a representative cross-population to articulate those needs for its plan and potential redesign. For example, unions should focus on providing informal lounges and convening areas that facilitate the interaction of a variety of groups. Food services should offer a varied menu. Programmes should reflect the diverse interests of the entire campus community.

The union is part of the educational programme of the institution. As the centre of campus community life, it serves as a laboratory of citizenship, training students in social responsibility and for leadership in a democratic society.

Of all the tenets of the union's multicultural role, this is the most value laden. Because of its unique environment, the student union can truly serve as a laboratory of citizenship through the teaching of social responsibility.

The multicultural limitations of this tenet lie in the focus on the development of leadership for a democratic society.

Though many of the student union decision making processes reflect democratic values, the goal in the 80s must reach beyond our democratic society and embrace the concept of developing citizens for an inter-dependent world (*Newman, 1985*). The campus can serve as a microcosmic laboratory of our world where democratic processes can underscore the necessity for representation and consideration of all within the campus community.

Through its various boards, commit-

tees, and staff it provides a cultural, social, and recreational programme, aiming to make free time activity a co-operative factor with study in education. In all its processes it encourages self-directed activity, giving maximum opportunity for self-realisation and for growth in individual social competency and group effectiveness. Its goal is the development of persons as well a intellect.

Higher education is an environment of self-directed activity. Consequently the efforts within the union parallel that of the institution.

Multiculturalism can help promote a student's development in individual social competency and group effectiveness, resulting in the development of a total student. Many majority students have had little experience within a diverse environment. Few have had a chance to question basic assumptions about everyday issues such as time or communication patterns. Culture interpret these values quite differently. As student union professionals, we can contribute to the development of the total student by structuring opportunities for our colleagues and decision making boards to share, appreciate, challenge and integrate differences of opinion, values, and ideas.

The student union serves as a unifying force in the life of the institution, cultivating enduring regard for and loyalty to the institution.

As a unique environment within the institution, student unions have the

opportunity to promote an ethos about one's total campus experience. It can serve as a unifying force, not by promoting a melting pot approach, but through structuring an environment where diversity is encouraged and respected. To achieve this, the union must provide a certain degree of leadership and guidance.

That leadership must listen, respect, and tolerate diversity. By not doing so, the union appears rigid and value laden and may alienate or polarise the members within. Such consequences jeopardise the regard for and loyalty to the campus experience. Loyalty to the campus will come from the articulation of a clear set of values to which students can contribute and through which they can learn.

## Conclusion

Inherent in the student union's role in the 80s and beyond, is for it to embrace multiculturalism. Not only must unions be environments that address the service and programmatic needs of all campus members, they must also present a significant values structure that welcomes constructive evolution. Only then are all students provided the opportunity to question their own values systems and learn from that process. This is not done through a monocultural or bicultural filter. Nor can it risk the diffusion of a pluralistic values approach. By adopting multiculturalism in its delivery of programmes and services and in its staffing and decision making boards, student unions can significantly enhance the environment of the campus and the quality of the interpersonal development of all students.

## Why it's the end of the world if you're broke



**Harsh economic reality means its tough for students finding new horizons as ANDREW MON-CUR finds out.**

Students trying to balance their travel plans and their bank accounts may be forgiven for feeling that, in the present economic climate, the world is not so much their oyster as their winkle.

The picture painted by the National Union of Students of their prospects of finding work in the long vacation - and with it the means to sustain life and, incidentally, to finance trips abroad - is one of almost unrelieved gloom.

There are signs that, although student travel business is booming, the British undergraduate is less likely to be among those jetting off for the far-flung corners. More the shoe-string end of the market.

Against this background, it is perhaps not surprising to find a lack of expansive and expensive travel plans being proposed by way of that useful advertising medium, the students' union notice board.

Globe-trotting doesn't come into it, to judge by the crop of hand-written notices pinned up at the University of London Union. "One place available for a young adventurous lady for a short holiday..." says one card, calling up visions of a flying visit to the Marsh Arabs of Iraq or the less fashionable end of the North Yemeni riviera, "in Weymouth and Torquay. Shared

costs approx £15 total."

Others are marginally less modest. "Wanted: cheap (one way) flight, train or coach (or car share) ticket to Hamburg." Or another: "For sale: return ticket to Glasgow - price £50."

In between the "for sale" notices - a rowing machine, hardly used; and a £180 silver-plated Yamaha, which turns out to be a flute rather than a motor-cycle - is an appeal for custom for a holiday centre ideally placed to cater for young explorers. This is a guest house near Dumfries and the exploration it proposes involves Galloway and the Solway coast.

Only one or two advertisements speak of a wider world. "I'll be in Jamaica for five weeks and thought it would be nice to meet up with some people from London. I am a Jamaican national," says one.

There are indications at student travel offices that it is overseas students in Britain who are making the most of the long-range travel deals on offer. Long haul has, for many home students struggling to make ends meet, come to mean the wait from one £23.60 social security cheque to the next during the jobless long vac.

Others are able to run to the comparatively inexpensive foreign travel made possible by offers like the popular InterRail card. It costs £119 and gives a month's unlimited rail travel in 21 countries in Europe, extending, for this purpose, to Morocco.

Helen Burke, branch manager at Manchester Student Travel Ltd. has also found this year that her clients have been able to benefit from the ill wind blowing through the trans-Atlantic airline business, where the imagined threat of terrorism has led to empty seats and special offers.

She has been selling return trips to New York for £223 and flights to America's West Coast for £352 return. Students have also been opting for the relatively inexpensive Trailways bus-travel packages, bought in the UK and used in the



USA, which provide five days consecutive travel for 50 dollars and additional day passes for 10 dollars apiece.

Geof Ward, manager of the University of London Union travel office, has a gut feeling that it is most likely to be the overseas students, based here for possibly a year, who have the wherewithal to buy the long-haul air tickets.

British students, less well off, are likely to settle for not-so-ambitious travel - and they may also be more prepared to rough it to make their trips possible. Since many have to rough it for the rest of the year during term time, this is not such a shock to the system as it might be.

"I think people want to travel but it is a difficult time now; they used to go more. In some cases it is a matter of whether you eat for a week or go on holiday," he said.

The limited opportunities for travel among today's British students may be explained by their in-

ability to find the traditional summer jobs which finance foreign trips.

By distilling the Government's own figures, the NUS can show that holiday unemployment among students rose by no less than 70 per cent between 1979 and 1985. By far the worst increase (a daunting 131 per cent) occurred in the comparatively prosperous Southeast, the area which might have been ringed on the map by young people getting on their bikes to look for work.

Worse, students seeking the sort of short-term summer jobs which always used to be available to the young are increasingly finding themselves in competition with the local unemployed. Waiting at table in a holiday town is no longer likely to be a job that will appeal only to the student passing through.

This, the NUS believes, presents students with the sort of moral dilemma they should not be asked to face.

In 1979 there were 127,000 students without work in the long vac.; last year there were 215,000 unemployed, from a total higher education population of about 500,000.

"We are talking about every second student being on the dole," an NUS spokesman said. And this at a time when their parents are being asked to bear a greater share of the burden of student support, which means less likelihood of a helping hand in summertime from that source.

The NUS sees little immediate hope of improvement in the students' lot, with the Government's new review of grants unlikely to lead to change in their financial fortunes during the life of this parliament.

One consequence is, according to the NUS, the certainty that many hard-up students will miss the broadening experience of travel, always regarded as an important part of their wider education.

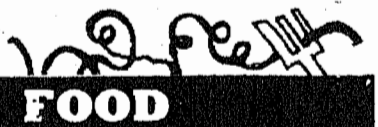
"I think it is essentially changing the nature of what being a student was about - not only seminars and lectures but to learn about other people and cultures; students were encouraged to travel and see other countries," and NUS spokesman said. "I don't see how students now, unless they have work or other means, can afford to do so."

Some, of course, manage to find the cash which makes adventure possible - sometimes thanks to earnings which will never trouble the tax inspector.

One school-leaver, waiting to take up his university place this autumn, funded his trip to Mexico for the World Cup finals - where his banner, aimed at the TV cameras and plaintively asking his girlfriend at home the whereabouts of her promised letters. To my certain knowledge this trip was financed from his twin jobs as pub pot-boy and market stall fetcher and carrier. A little enterprise can still go a long way.

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## NOUVELLE CUISINE



**MARINHA'S RESTAURANT**  
TAFE College, Light Square

by Simon Slade

Wouldn't it be good if one could find a silver service restaurant in the Square Mile that could provide a four-course nouvelle cuisine menu for ten dollars and first-class wines at less than bottle-shop prices?

Since the demise of Café Costa Plenty, I have searched everywhere for a reasonably priced nouvelle restaurant. Mistress Augustines came close, but was a little more expensive. Now I have found the place.

There is a TAFE course in many aspects of the hospitality industry and obviously, it is necessary for the trainees to gain practical experience in food and drink service.

Rather than inflict these students on restaurants in the outside world, they are trained in a restaurant on the premises. In practical terms, this has two effects on the dinner; firstly, the meal and drinks are not subject to the taxes and excess that alcohol and food are normally; and secondly, the staff can often be a little nervous, especially if it is their first day.

Appetisers are priced at \$2.50 and we were offered a choice of Seafood

Collation, Parma Ham, or Guinea Fowl Mousse. I chose the Mousse, my companion the Seafood Collation. It took our drinks waiter a sentence or two to overcome his nerves as he welcomed us to the restaurant, but once he had done so, we ordered a mineral water each (at 60¢ per glass).

Soup, at \$1.20, gave us a choice of French Onion, or Potato. The French Onion was served with cheese croutons and the Potato with cubes of bread and a little cream. Both were a joy to eat, with no trace of being 'filled' or 'padded' as is so often the case.

Main course at \$4.50 was Roast Lamb all round with mint sauce, potato in foil and other vegetables. The broccoli in cheese sauce was perfect, the beans and cauliflower faultless; but the carrots were only marginally softer than when they had been picked. The lamb itself was tender and thoroughly cooked.

Dessert at \$1.50 and we all opted for the same thing again: Praline Mousse, a delicate mousse in a chocolate sauce; again this was excellent.

Coffee and petit fours to finish at only 30¢ a cup and 60¢ for cappuccino.

Spirits are \$1.20 with mixer and a bottle of Houghton's White Burgundy \$6.80, whereas I pay \$6.99 when it's on special at the bottleshop.

My only complaints were the carrots, the nervous staff and the sign in the toilet, 'Please Wash Your Hands'. Ratings: Food 9; Atmosphere 5; Service 6.

## Balls up?!



The Adelaide University Baseball Club spent a number of years in the wilderness, before being reformed last year due to the persistence and hard work of Peter Ilennewell, Tim Reade and Des Wragg.

After a fair come-back season in 1986 where the team finished fifth in Division 3 North, the Varsity side has developed consistently throughout 1987 to be in equal second position with 5 wins, 2 losses and a draw, and has won its last 3 games.

The infield, at times sensational but lacking consistency, seems to be steadying and should prove to be a good back-up to "Rocket" Rob Spencer on the mound come final-time. Catcher Rod Manifold has saved many runs with deft glove-work at the plate, and the outfield has become very safe with Simon "Mr Casual" Hollomby and the Nugent brothers taking some fine running catches.

Power hitting from Mike "Lager" Forster and Peter "coach" Kennewell coupled with the intelligent base running of Melanie Bennet and Ben Taylor have kept the runs mounting up, and Sam "the optimist" Paor has been hard to keep off base, except when she listens to Alex Nugent's coaching.

It all looks good for the future and the team is coming together well, as the season heads past the half-way mark.

Chris McGowan

## New bank service



Westpac are offering a new service: It's called Handyline and it lets the Westpac client examine his account balances and transfer sums of money between accounts. For more computerized users, it is possible to talk to this service with a modem and a computer, thus expanding the services to include loan calculation.

The power of this system is a little frightening: without going to the bank you can have your pay paid into your Savings account then at home you move money into your cheque and credit card accounts. You need never go to the bank, save picking up a new card every two years. There are problems though. First you have to bully the forms out of the teller at your local branch; this is a little easier now that Westpac are pushing to the new system but when it was first released even the managers didn't know what I was talking about. Having got your numbers and your tone sender you must then convince the computer to let you log in.

It took three sets of numbers before the machine finally let me in, I applied for the system in the second week of first term and was able to use the system by the second week of second term; only three months, and computers make things so much faster.....

One must ask the question: 'Is it worth having?' and happily the answer is yes. Yes, because it is free. If you had to pay money for it you wouldn't use it. The biggest problem is speed, a distinct lack of it. Whenever you do anything it asks you, in a stilted female computerised voice, what you want to do next, sadly this can take a long time, then if you make a mistake you land back in the first 'menu' and have to work your way back to the 'level' you were at before. To aid users there is a fast selection system that speed access but it is still difficult to get right sometimes.

The brilliant computer side of all of this is the ability to use a computer terminal instead of the voice system, then you don't have to listen to the silly voice and especially not the smug little 'Thank you for using Handyline', that it says when you hang up. The computer terminal system also allows you to negotiate loans and so forth at home, only needing to see a human to sign the papers.

The voice system is an example of voice-teletext, that means the numbers you type are the same numbers you would enter on the computer terminal system but instead of seeing computer graphics you hear a computerized voice. This makes the system very powerful for the bank, minimising the training you the user needs, thus reducing the cost of manuals, user guides and staff training.

Good luck if you decide to try it.



# HOW TO BE A STUDENT STOCKBROKER

**How is the stock-market accessible to ordinary students? What are the various types of shares that can be purchased and the costs involved in buying and selling shares? In the first of a series, JULES TWIGG gives a brief history of the stock exchange and explains the basic mechanisms of the market.**

The first signs of the development of a Stock Exchange dates back to Venice in 1262, with the institution of the National Debt. The Government of the day borrowed from its citizens and issued bonds at a fixed interest rate, these bonds could then be traded in the market-place.

The idea spread to England, and in 1693 William III established the English National Debt. The merchant brokers of the Royal Exchange would act as intermediaries in buying and selling the public's bonds. These brokers would meet and conduct their business in a coffee house called Jonathan's, which they decided in 1773 to name 'the Stock Exchange.'

Today, in its simplest form, the Stock Exchange acts as a financial intermediary in raising money for business and enterprises. It serves the requirements of both an organisation's need for funds, and an individual's needs to invest his surplus money efficiently.

It is by means of this primary market that companies can issue shares to the public, to obtain money to commence such projects as building factories or establishing new mines. As shareholders are part-owners of companies, they hold share certificates as proof of ownership, and usually receive dividends as a reward for investing money in the company.

The one major problem with this primary market is that organisations require this money for a long time, whereas individuals need to convert their shares into cash at any time. This problem is solved by the secondary market of the Stock Exchange, where a regulated market place is provided for the sale of shares from one individual to another at an agreed upon price. Shares are bought and sold on the Stock Exchange trading floor, through approved member organisations called stock-brokers.

These stock-brokers act as agents for the people who want to buy and sell their shares. The process by which the stock market operates begins outside the Stock Exchange, as investors decide to buy and sell shares. The size of investors range from typical small investors, such as students or married couples investing some of their savings, through to banks or large institutions, who invest substantial amounts of money into the stock-market.

Once a decision is made by an investor to buy or sell some shares, the investor then places an order with a stock-broker. Orders can be placed at certain price limits, for example 'Sell at \$1.50' so the broker can sell the specific shares at or above \$1.50, and not below.

Alternatively, an order can be placed 'at market', the broker will then sell the shares at the present market price. Normally, shares are traded in 'marketable parcels', the size of the parcel depending upon the market price of the shares. The amount of parcels an investor would buy depends upon how much money is available to the investor.

After an order is given, a stockbroker telephones on a direct line to a telephone booth on the trading floor of the stock exchange, where the order is transferred to the member firm's authorized operator. The operator then goes to

the appropriate trading post, where the shares are listed.

On the board is listed the lowest selling quotation and the highest buying quotation. If the order is inside the limits posted for the particular stock, the operator will then yell up to the 'chalkie' to chalk down the order price, this shows to the entire market the price at which the investor is willing to trade in these shares. Buying and selling brokers then seek out each other, bargain and eventually strike a price for the sale.

The operators record the transaction, the buying broke advises the 'chalkie', so the sale price is posted for all to see, and the transaction slip goes into the stock exchange system for recording share turnover. The transaction price is then communicated back through the broking network, to the original investor.

The rewards for investing in the Stock Market can be substantial. With accurate and careful advice received from a stock-broker, a suitable share portfolio can be made up for any individual.

#### Basic Approaches: Select your Aims:

The first thing you should do before committing any funds, is to work out your investment aims. The basic investment goals you can aim for are capital gain, income flows, or a combination of both, depending on which one suits you best.

When aiming for capital growth of your funds by investing in the share-market, it is important to consider whether you desire short or long term gains. If the funds you are investing are not required immediately, then you should aim at slow growth stocks which have established past performances. These include such companies as BHP Lt., or Western Mining Corporation, which have proven records and are continually growing and expanding their operations. Alternatively, if you are more daring, and want to make a fast dollar, you can speculate on quick increases in a company's share price. This is a more risky form of investment but offers greater rewards. Types of stock which you can speculate on include cheap 20¢ Gold Stocks.

Alternatively, if you are merely aiming for steady flow of income, there are several types of investment. You can again invest in proven stocks, which consistently pay their shareholders good dividends.

Or you can indirectly invest in the stock market through what are known as share trusts. Your money is put into a fund where it is professionally managed by people who have vast experience and knowledge of the Stock Market. In recent years, this has been a very successful form of investment, with trusts frequently returning dividends greater than those being returned from stocks listed on the stock market.

#### Assess your Risks:

When investing on the stock-market you are undertaking several types of risks. The first risk is that you may not receive the earnings that you expect from a particular stock, possibly through a change in the economic climate.

The possibility also exists that you

could lose some, or even all of your money. This of course all depends upon what types of risks you are prepared to undertake when choosing to buy a particular stock. Finally, there is the risk that your investment is not out performing the inflation rate. In this situation it is important to look at your aims. It may just be a stage in the way to a long term goal, or it could be the time to reassess your investment choice.

The stock market provides a direct link between the risk you are prepared to take, and the reward you expect to receive. The higher the risk you take, the greater are the rewards you could receive, and vice versa. The risk that you are prepared to take is entirely at your discretion, and should be thought about when working out your aims.

#### Access to the Stock Market:

It is very important to have access to the stock market, to keep an eye on your money. This can occur directly, through phone contact to your stock-broker, who will have up-to-date information and news on your investment. Or you can simply look at the newspaper or listen on television reports.

It does not matter what method you adopt, as long as you are constantly monitoring price fluctuations. By doing this, you can profit from favourable price movements, and not lose out on any investment opportunities.

#### Types of Shares:

There are many different forms of securities listed on the stock market. I will explain the two most popular, and simple forms of shares.

**Ordinary Shares:** - a unit or part ownership of a company's capital, which has a part value - commonly either 50¢ or \$1. The par value is simply the price the share is issued at, and bears little relation to the price of the share quoted on the stock exchange floor.

**Preference Shares:** Rank above ordinary shares for claiming on dividend payments or assets on the company in the case of a liquidation. The investor pays more money for these additional privileges. The shares come in different forms, but usually all have a fixed dividend rate.

#### Your Stock Broker:

If you want to buy and sell shares on any Australian Stock Exchange, you must use a member firm of the exchange (commonly known as the stock broker) to act as your agent, and for that you will be charged a fee, called brokerage.

The rate of brokerage which you are charged, varies between member firms. However, the rate charged by all firms decreases proportionally with the amount of money that you invest. On top of the brokerage fee, you are also charged a nominal amount by the State Government in Stamp Duty.

Brokerage is charged for both your purchase, and sale of shares.

#### Making Contact:

If you don't already know a broker or someone who does, then there are several ways to make contact. You could look through the phone book, and pick one out, ring them up and find out the possibility of investing with them. However, as stockbrokers vary depending on their clientele, you may not get someone to suit your needs.

#### Services Provided:

A stockbroker acts for people who want to buy and sell shares, but most investors find that their client-broker relationships extends beyond this to the overall management of their money. You can seek individual advice from your stockbroker on the types of investment best suited to your needs which may also include investments in activities outside the share market. A stock-broker will plan your investment portfolio, and regularly review it for you.

As well as expert advice, a

stockbroker can provide you with other useful services, including detailed analyses of recent economic or stock-market trends and reports and recommendations on certain companies. This usually occurs in the form of regular newsletters, enabling you to keep abreast of current trends. Finally, a stock-broker will process all the paper work involved in share market trading.

#### Words of Advice:

It is sound investment advice, particularly for beginners, to buy only stocks that are listed on the Stock Exchange. This is by no means a guarantee of success, but it does guarantee that a basic set of requirements as set down by Stock Exchange committees which are designed to protect investors' rights, has been met. It is also sound advice to deal only through member organisations i.e. - stock-brokers, as they are also subject to strict regulations. They also have direct access to the stock-market, and the most recent news and expert advice, on any share market development.

Do not be too ambitious when starting out. Be careful and only invest as much money as you can afford to pay. As you become more experienced, you can begin to take more risks.

Do not put all your eggs in one basket. It is a good idea to diversify, by putting your money into shares in an area of the economy with which you are familiar. Be wary of tips, as the majority of them are old information that have already been acted upon.

Finally, it is better to take a profit when the market is rising, than to be greedy, and watch your shares go to the top and go all the way down again - you can never lose if you always take a profit when it is there.

Thanks to Woroni



# **THE UNIVERSITY OF ADELAIDE**

## ***Department of Community Medicine***

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### **CALL FOR VOLUNTEERS**

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**We need volunteers for our next common cold research project.**

**We are attempting to determine if three commonly used medications (aspirin, paracetamol, ibuprofen) increase the contagiousness of the common cold.**

**Your assistance may help us discover information that will benefit the whole community.**

**Volunteers participating in this research project may experience a mild cold while in residence at our research facility in Belair.**

**We will also ask you to live in Belair for 11 days.**

**While in residence all meals, accommodation and recreational facilities will be provided free.**

**There will also be some financial recompense for your volunteered time.**

For further information please complete the tear-off slip below and send to:

Dr Neil Graham,  
Department of Community Medicine,  
Royal Adelaide Hospital,  
Adelaide, 5000  
[or telephone Dr Graham on 224 5135]

Please send me more information.

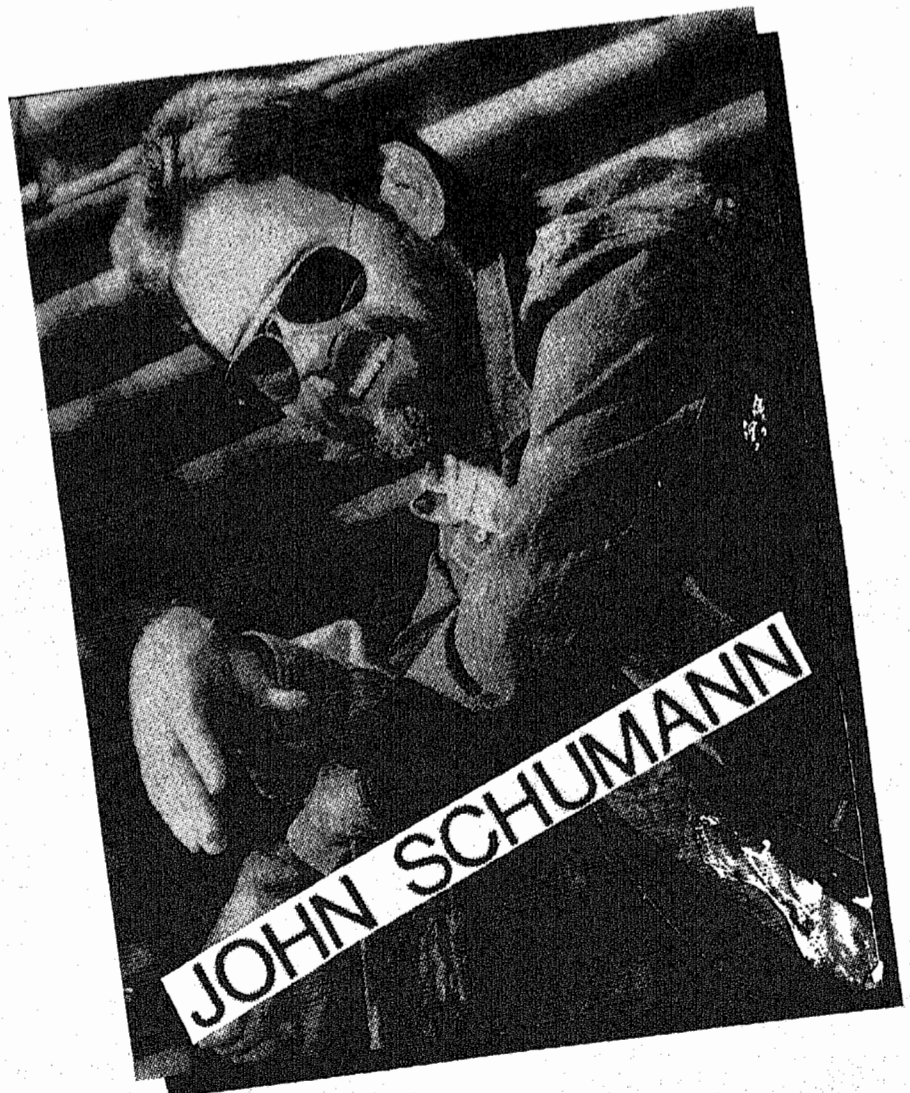
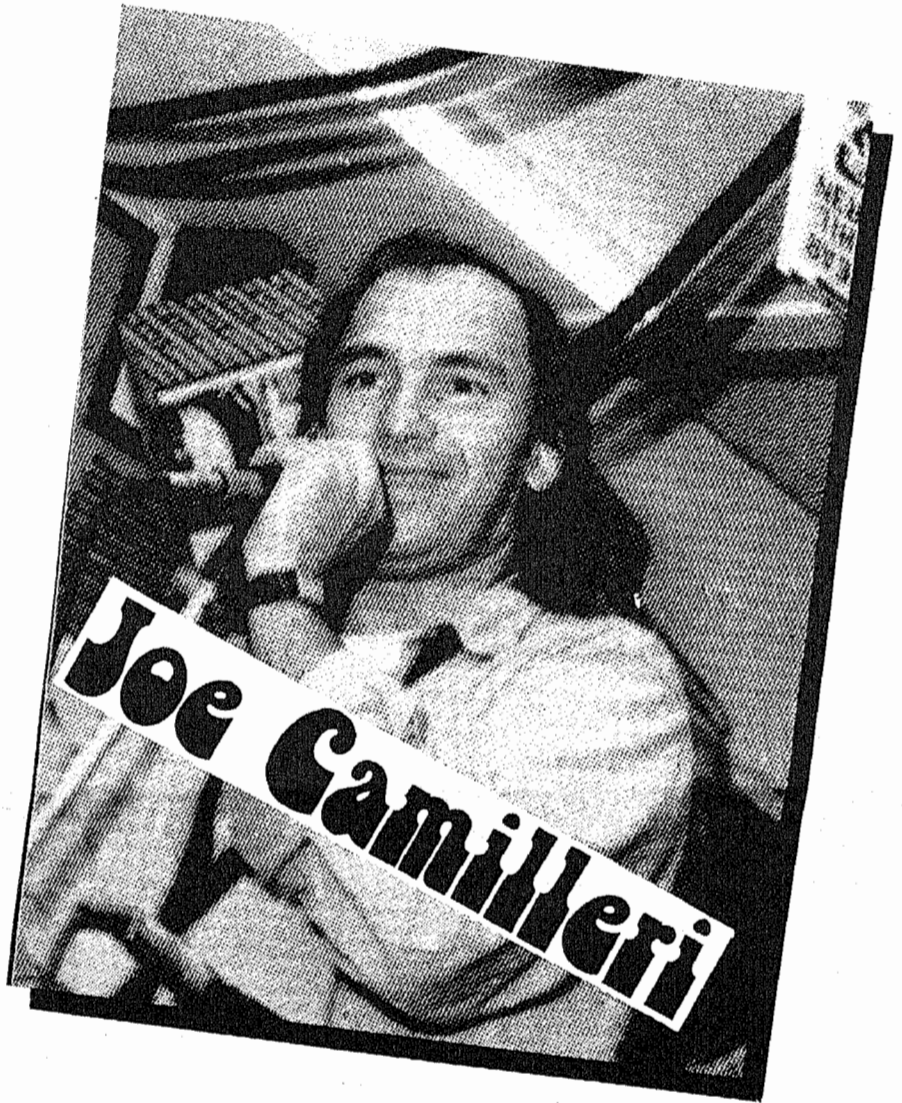
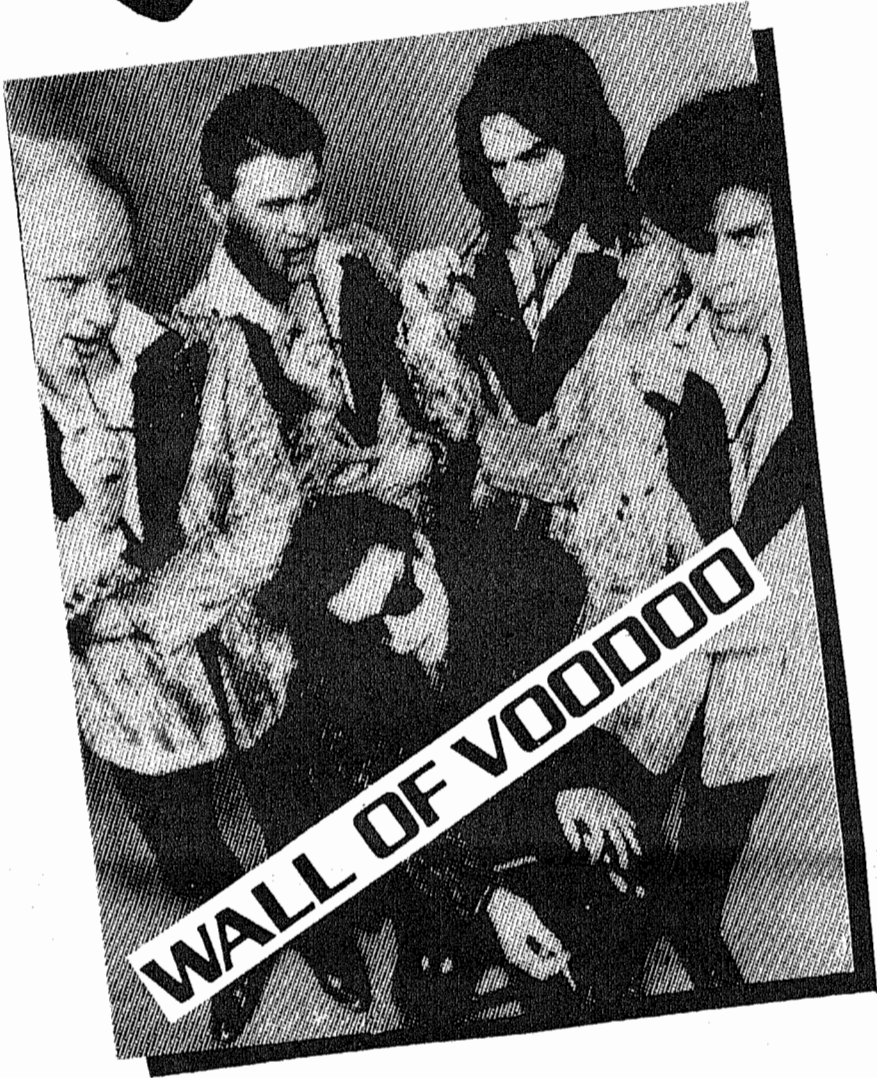
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# Vox Pop

*The On Dit Rock Supplement*



# This Guy Can Talk!

**ANDREW MARSHALL** talks with **John Schumann** about life, death and everything in-between.



You have to get up pretty early in the morning to catch out John Schumann, and my 9.30 appointment with the man who helped to change how Australians think about the Vietnam war wasn't early enough. He was armed and ready.

Perhaps John Schumann's attitude should be put on display as an inspiration for all Australians. Not only does he take a keen interest in the political and social change happening around him, but he always has a response, an opinion or an answer. Through his songs Schumann has become a significant voice of the nation. Never again will an Australian contemplate a holiday to Bali without laughing at the accuracy and biting humour of "I've been to Bali too", and of course few will recall the human face of the Vietnam war without remembering "I was only 19".

"Out on the stage with an acoustic guitar and a bright smile", John Schumann (frontman and songwriter with *Redgum* until July 1986) has just released his debut solo single, "Borrowed Ground". On a crusade to "tell it like I see it", the sometimes abrasive, but always thought-provoking singer/songwriter is determined to present his view of "Australia and things Australian".

One of the major criticisms of John Schumann's lyrics is a readiness to point out problems without offering any potential solutions or remedies.

"What I like to say about that is I'm not a politician, nor am I some sort of socio-economic genius with a whole host of possibilities for action at my fingertips. I would like to be that way but I'm not. What I am is a songwriter hopefully with a particular way of presenting things [so that] it touches peoples hearts and emotions. I would hope that it would seem to be useful in that understanding and compassion is step one towards the solution wherever the solution might lie. For instance, "Borrowed Ground" ... it's a pretty heartbreaking story about a farming family that have lost their home and lost their means of livelihood and lost [the] land to which they've formed a deep attachment... that in itself is fairly sad and fairly depressing. On the other hand, the people in the towns are not going to be able to help, or make any moves towards assistance until they understand and feel it like human beings, not just understanding the rural crisis by virtue of a set of tables and graphs on page 9 of the *Stock Owners Journal*. My function is to personify the problem and make it a human problem, not just a series of abstract figures. The problem with the rural crisis obviously is that it's a macro-economic one. I'm as cynical as hell about Bob Hawke, and John Howard and the rest of those moral derelicts but the point is that I'm not *that* cynical that I believe that they wouldn't do something about the crisis of the land is they could."

"It's got to do with the dollar, the exchange rate, food gluts on the world market, wheat subsidies, the E.E.C., the Soviets, and the Japs and the Chinese politicking about how much grain they're going to buy ... it's a problem of immense proportions [and] possibly just a bit unfair to ask a songwriter from the hills of Adelaide to solve [it]. My bus-

ness is making it accessible and understandable and human to 90% of the population who don't plow through the *Financial Times* or the financial pages of *The Australian*.

With ["I Was Only 19"] there was a lot of work going on on behalf of the VVA [Vietnam Veterans Association] and various ex-servicemans associations to point out that our Vietnam veterans were in deep shit. But what that amounted to was a series of weighty dissertations on the effect of dioxins on the bloodstream and genes and things, and let's face it, however important it is, it's not going to make light bedtime reading and it's not going to get into the consciousness of the people in the front bar of the Mansfield Park hotel. "I Was Only 19", praise God, did."

"I reject the suggestion that I ought to present solutions. If I had solutions, believe me, you'd hear about them and there are all sorts of solutions that one can bring to bear in a discussion like this on nuclear arms and the proliferation of the nuclear industry and the destruction of the environment 'cause that's pretty simple, you just *stop it*. But it's not [as] easy when you talk about grain wars and things like that."

Several universities are using the songs and lyrics of *Redgum* in courses dealing with contemporary Australia, it is one of the greatest accolades that John Schumann has received.

"For somebody who went to university and ploughed through English and Philosophy and stuff it's great. I'm really pleased because one of the things that I've wanted to do all along the line was to

write stuff that would stand the test of time, stuff that various people in the future could point to and say, 'this is what was going on in Australia at the time as represented by this little fellow in Adelaide who sat up at his kitchen table and wrote songs'. I was surprised at the extent of the use of my material. I gave a seminar at a college not long ago and found out that not only was I suggested reading, but I was required reading [laughs]. Having an academic background I was very pleased at the distinction.

Given that John Schumann has an academic background, does he think that students of the eighties are any real force in social change?

"I would like to think so, I really would but I suspect not and I suspect they should be. I haven't done a campus tour for a long time, but the last few gigs I did with *Redgum* on campuses I noticed, to my horror and concern, that a lot of the students seem to be more concerned with getting an economics degree, so that they can get a nice cosy position in the public service or the bank, rather than using the period of time they were given by society to contribute to it's change. I just figured that studenthood is a fairly important time, it's as if society says, 'okay, you lot are pretty bright so we'll put you here and teach you something [and] as well as learning some stuff, we're asking you to make some sort of contribution with your intelligence, with your age, with your wit, with your rage, with your enthusiasm - to speak to us who haven't got time to think about this sort of stuff and perhaps chart

a course for us, or tell us where we're going wrong or whatever. I think that, sadly, a good number of students have forgotten about that obligation and have gone about making sure that they've got new tyres on the Celica and that they marry the right person, they get their dreary little economics degree and end up cosily ensconced in a bank where they can play their part in the establishment."

With a worldwide publishing agreement, does John Schumann think that his distinctively Australian approach to both music and lyrics will be successful in other countries?

"With *Redgum* in 1985 when we went overseas we had quite a lot of success in a small way, we certainly didn't die in the arse. We were seen as something novel, a band who could play, a band with wit that possessed some perception and intelligence....we presented pictures of Australia and a lifestyle and a condition that other people overseas were interested in but had no knowledge of. When I came back there were a couple of schools of thought in *Redgum*. One of them was, given that measure of success, we ought to stop writing songs like "I Was Only 19" and "Gladstone Pier" and get on with writing songs with an international flavour. I rejected that push mainly because I can only write about those things that I see and feel around me. ... I can't do it and won't do it. I'll write what I write and if the rest of the world are into it, that's great, and if they're not, tough shit, because I'll still be here in Adelaide writing songs about Australians for Australians.

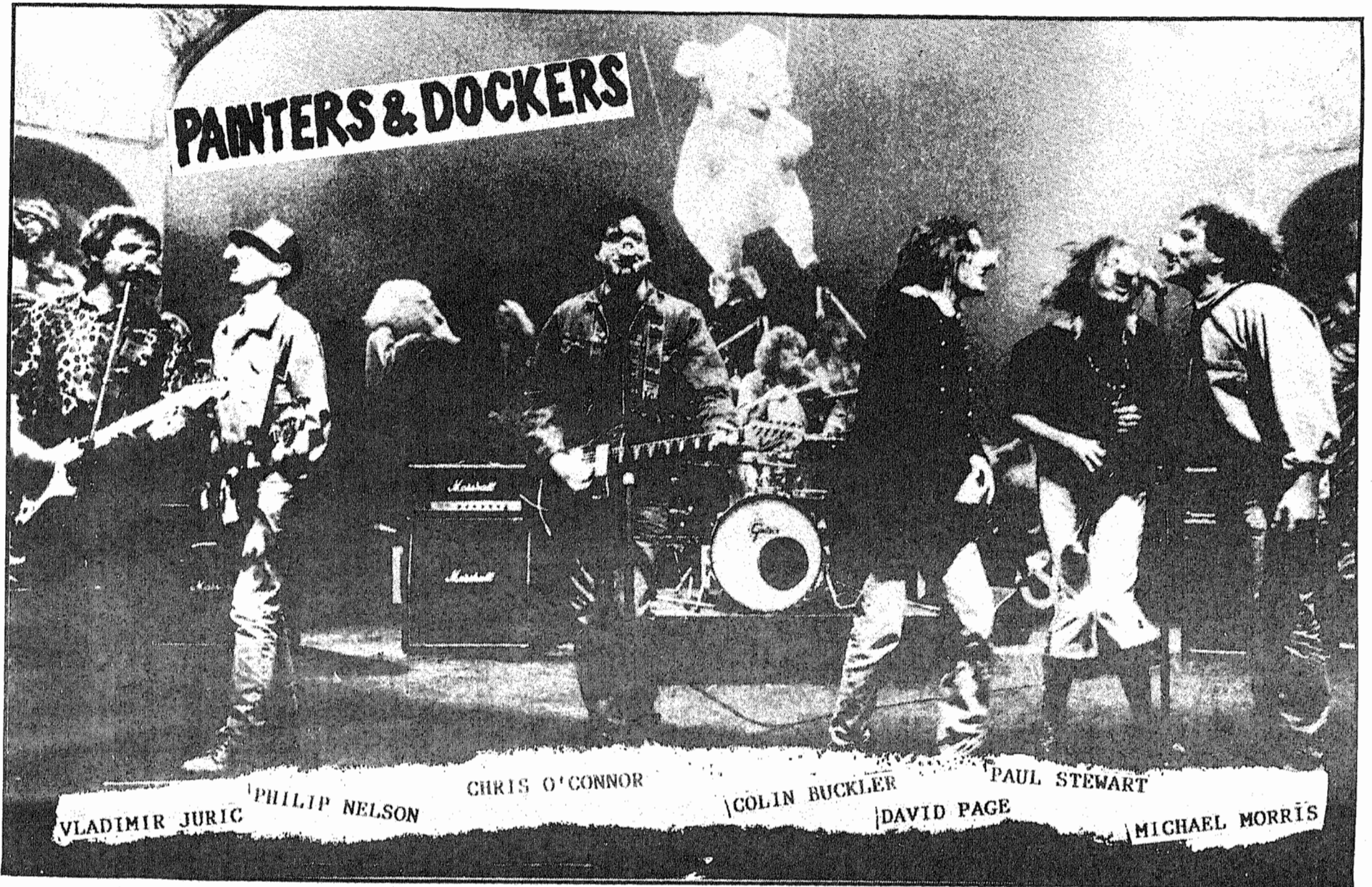
Another criticism has been directed towards the fact that the music of John Schumann has often been overshadowed by the message.

"I think in my time with *Redgum* that might have been from time to time a fair observation, one that I accept. With the stuff I'm doing as a solo performer now I don't think so. The reason is that *Redgum* was put together to put a musical backing [to] a number of lyrical observations made essentially by myself and Michael Atkinson. As it is now I'm a songwriter, that's my major strength, and then a performer and a mouthpiece, and a big mouth at that. My strength is not musicality even though I'm okay in that department. What I've done is surrounded myself with people who are bloody fantastic at it, like Mal Logan [ex LRB, Rene Geyer] and Louie McManus [ex Robyn Archer, Bushwackers], the Debettes and Greg Lyon and Geoff Bridgeford [all featured on the single and album] and what they've done is said, 'okay, Schumann writes great songs but he doesn't know the differences between A minor and K blunt so what we will do is put a sophisticated bed down upon which he can lie his observations, and it's worked brilliantly.

"Borrowed Ground" does seem to support a lot of the sentiments held by rural lobby groups who are ultimately the New Right."

"I will not be in the business of stitching myself up with the NFF [National Farmer Federation], ... I have been approached, believe me. This song has got a lot of airplay quickly, [the test pressings] sent out two weeks before the record was released... got added to an awful lot of major stations all around Australia, so it's got a lot of TV exposure and an awful lot of discussion even before it was released and of course all those farmers organisations have been right on the phone. My answer is 'no', I'm not in the business of helping the politi-

# GOOD CLEAN FUN?



## ANDREW MARSHALL talks pork with Colin Buckler of Painters and Dockers.

The *Painters and Dockers* are one of Australia's most unique and successful independent acts. In their home town, Melbourne, the band owns it's own label ('Doc' Records), a record pressing plant and a share in the Richmond Recorders studio. Despite having just woken up from a late night (and a heavy gig), Colin Buckler persevered to explain the band's decision to move to the Mushroom Record's subsidiary, White Label, for the release of the enormously successful "Nudeschool".

"It's made it much easier for us at Doc Records, we'd [previously] been using Australia Post for distribution.... it's just that they're getting [the records] out and about around Australia for us whereas we couldn't do that, we're too small.... they can get them out to Ballarat an' that [laughs]."

Accompanying the *Docker's* single is a video shot live at a pig farm at Yuroke, "we noticed, we did a few gigs around Sydney [the band had got back to Melbourne the day before the interview] in the Western Suburbs [and] it's probably because of the video that we got a lot more people to come and see us."

Colin explained how the video came about. "Well, it was Paul's idea. What we did, we thought we'd go ahead and do it, we looked up the Yellow Pages and the first pig farmer we saw we rang. And he was a great guy, he said, 'yeh sure, come out' and we sat down and had a few drinks with him and he showed us around his pig farm... it went from there. It only took two afternoons to do. The original, unedited version was a lot better but they had to cut out a few things" (the mind boggles).

The *Docker's* philosophy in the studio is a simple one, "We're pretty full on live, so on the record we try and get it as energetic as possible too."

It's a philosophy that works - since the release of the single recognition has come from the strangest of places, from *Countdown* to the cover of the Vietnamese T.V. Week.

*Countdown* was "pretty good fun. They let us take over the studio and do whatever we wanted to do for the day, which was pretty interesting... nothing set up or anything."

The question naturally arises, however - why would a fiercely independent band like the *Dockers*, seemingly devoted to producing alternative music, appear on a show that epitomises an attitude that has fucked up the artistic integrity of bigger bands than the *Painters and Dockers*?

"[*Countdown*] didn't really mean all that much to me, but a lot of people said, 'you've sold out'... [but that doesn't matter] 'cause all the people that give you a hard time about it watch it anyway... I saw it as a lot of fun."

Colin didn't know why the band had made the cover of the Vietnamese T.V. Week but guessed that it was "cause of the B side." The B side of the single (written by Paul Stewart) is called "DUNG DEE" ("Don't Go") and is something of

a first, featuring guest Vietnamese vocalists and Vietnamese lyrics. The vocalists were recruited to the ranks of the *Dockers* for this brave experiment when "Paul and Nick went out onto Victoria Street, Richmond and just started asking around.... grabbing people."

The *Dockers* recently scored the support spot for a national *Billy Idol* tour that will also take the band to New Zealand. In anticipation, the follow up to "Nudeschool", "Die Yuppie Die" will be released before the tour as the second in a series of new singles distributed to promote the forthcoming album, tentatively titled "They Shoot Arseholes Don't They?"

## This Guy Can Talk!

cal careers of the McLachlans [NFF activist] of this world. Like with "19", those guys have political beliefs quite contrary to mine, the point is, I wasn't interested in that they weren't interested in that. I don't think you'll be seeing John Schumann mounting a Farm Aid crusade."

John Schumann was once quoted as saying, "I find recording a drag, involving

a lot of trauma". Does this still apply to solo recording projects?

"No, strangely enough. I have to be a bit careful I suppose, drawing a distinction, between *Redgum* recording projects and solo recording projects is like a bit of a minefield because I don't want to say anything derogatory about my mates in *Redgum* who are still out on the road and still doing good things. In *Redgum* I was part of a band and quite justly everybody had their ideas and quite properly wanted to have their input. Sometimes I agreed with their ideas and directions, sometimes I didn't. This time it was bas-

ically up to me and the producer and I found the producer was on my wavelength... he knew what the songs were about. It wasn't as if 'hey, hey, hey' we got a really snappy sound we're gonna AMS the high-hat and it's gonna be really fuckin' far out and you listen to this what I'm gonna do', it was like 'okay Shuie, this is a song about so and so and I'm thinking we should just do it on acoustic guitars' and I'm thinking, fantastic, at last I've found someone who doesn't want to put layers and layers of synth beds over everything.

"I always find making an album a bit scary, to confront your inadequacies in 24 track stereo is pretty humbling but having control of the whole project, and

not having to compromise - which may or may not be a good thing - that was an immense liberation. I really enjoyed playing ... having my songs out in the wide, wonderful musical world... I didn't know what sort of reputation I had as a songwriter outside of *Redgum* and I found that all of these guys like Mal Logan and Louie McManus were saying 'mate I've been playing love songs for ages and this is real, this is what I learnt to play guitar for', so I was really proud. And consequently had a great time, I really did. For the first time in my career I'm actively looking forward to the next album and we haven't even released this one yet."

## Birth from cultural collision

The current spate of articles on African music tend towards sweeping descriptions of traditional and present from the Mediterranean and Cape of Good Hope. They concentrate solely upon the sounds of South Africa. In this article, I shall attempt to strike a middle ground by providing a brief resume of the contemporary styles from those places whose music has reached the record companies and overseas markets.

A relatively small output from Africa and the severe restrictions on distribution seem to prove frustrating for both the artists and interested listeners outside the continent.

There exists a considerable number of 'pop' styles in Africa, as in the west. The driving element behind all of them is rhythm. A far more prominent element exists in their music so that the diversity of variation and range of complexity can be easily lost to the unaccustomed ear.

Combined with, and accentuated by, western instruments and styles, what is created in South African music is most often intended for the dance floors and bars frequented by the poor blacks.

To follow are a few of the more important, or at least popular, styles. It should be remembered that the strong distinctions which one can draw between blues, jazz, rock, synth pop etc. cannot be so etched until one considers the work of *Ladysmith*, *Miriam Makeba*, *Hugh Masekela* and *Juluka*.

### SOUKOUS

*Soukous* originates from Kinshasa, Zaire and has spread to embrace virtually the whole continent. Its trademarks are sweet harmonies shuffling rhythms and somethings languid, sometimes jaunty guitars.

The roots of *Soukous* lie in the acoustic rumba bands of the forties and electric bands, led by *African Jazz*, which took over in the early fifties.

*Somo Somo* is a London based band led by master guitarist and composer Mose Se Sengo aka *Fan Fan*. *Fan Fan* has had a long and varied career playing with many of Zaire's top musicians and *Somo Somo* which, loosely translated from Lingala means "double dread", have two excellent albums readily available on the market.

*Soukous* is equally strong in the Ivory Coast area of North-East Africa from where we get Daouda, who have blended this pan continent style with their own native traditions featuring clear cut melodies over a more robust guitar sound.

### JUJU

*Juju* is the guitar band music of western Nigeria, notable for its multiple talking drums, massed guitars and call and response vocals.

*Ebenezer Obey*, one of the great figures in *Juju*, is a sweet voiced singer who introduced electric bass and three guitar front line to the "Mitiki System" in the mid sixties and (with *King Sunny Ade*) has dominated the *Juju* scene ever since.

Not far behind in popularity comes *Segun Adawale* bringing a more up-tempo style to the music with his Yorumba pop, or "Yopop". A personal favourite of mine, his music is more instantly appealing, as it will be to others not yet conditioned to less 'westernized' African music.



Paul Simon - popular success has sparked interest

### HIGHLIFE

*Highlife*, is the dance music of Ghana. In the fifties, the sounds of western oriented dance bands swept across West Africa. Today it is the rootsier guitar bands with their traditional rhythms and lyrics that predominate.

The best known of these is the *African Brothers* band of Nana Ampadu, a tireless modernizer of Ghana's rich musical roots. *Hi-Life International* have achieved great popularity at home and abroad giving the *Highlife* sound extra kick with an emphasis on horns.

### CHIMURENGA/MBIRA

Essentially a Zimbabwean sound, its distinctive qualities are its much gentler approach to both the music and the vocals, producing an almost hypnotic effect. The chief exponent of this sound is the *Bhundu Boys*, a dance bounce in every sense of the word, playing songs about girls, parties, booze and money in a very laid back fashion. *Thomas Mapfumo* and the *Blacks Unlimited* are an equally big name in Zimbabwe.

*The Real Sounds of Africa* combine Zairean rumba with Zambian and Zimbabwean *Mbira* music, steel guitars and driving saxophone and horns to produce a sound they consider unique and made the toast of London night clubs recently.

### RAI

To the north, *Cheb Khaled* is the undisputed king of the musical phenomenon known as *Rai*. Bedouin roots combined with the 'red lights' of Oran in the early fifties and more recently instruments such as electric guitars and synthesizers have been added. Mix this in with traditional percussion and over it all place the echoed ecstatic voice of Khaled and you have a music that has swept across North Africa.

Very much associated with youth population, particularly in Algeria, the disapproval of Islamic authorities to his references to alcohol and his strong sexual inferences, have been unable to repress what must be a genre all of its own.

### MBAQANGA

Due to the popular success of Paul Simon and *Gracelands*, the music of Southern Africa has recently become the best known overseas. After WWII, in the townships that serviced the goldmining and industrial heartlands of Witwatersland, the traditional music of Zulu and Sotho collided with the Afro-American rhythm and blues of the period to form the penny whistle accordion and township jive pop styles.

In the same way that early rock and roll was seen as anti-establishment by Western society, *Mbaganga* was the music of discontent and defiance in the Soweto region. Moreover, the popular escapist dance music, *Mbaganga* was disapproved of by black middle class and whites who controlled the South African music industry.

*Mbaganga* encompasses a broad range of styles and while the name derives from a reference to the bass guitar lead rhythms common in the township jive. Several compilation albums are currently available locally, namely *Soweto Street Music - the Definitive Collection*, volumes 1 and 2 and *The Indestructible Beat of Soweto*.

The music varies widely in the degrees of instrumental sophistication employed.

Volume 1 of *Soweto Street Music* showcases everything from the rural Zulu sounds of *Zule liphezulu* thorough to the early accordion sounds of *kati Elimnyama* and *kid Malume*, to the sophisticated and gentle horn arrangements of *Utha wolfu Ament kentshane* and the *Super Tens*, each of whom share half of Volume 2.

For those who enjoyed the harder rhythms and jauntier melodies of Paul Simon's *I Know What I Know*, the stronger and more diverse material presented on "Indestructible Beat" would prove more appealing.

The irrespressable strength of *Mbaganga* township jive is contrasted sharply with the currently best known exponent of South African music in Australia, *Ladysmith Black Mambazo*.

The music of *Ladysmith* is sung in a *male a capella* chorus, traditionally sourced in the haunting tales of men who have left their homes and families to work in the mines hundreds of miles away, from which they may return only twice a year. The yearning, almost mournful, nature of the vocals reflects the meaning of the songs; calling back to the women of the homeland and to the customs of the rural areas.

They have completed some 25 albums, of which the latest, "Shaka Zulu", is readily available.

Whilst the vocal work of *Ladysmith* is passionate and extraordinary, their popularity has been a recent event outside of Africa. Other equally impressive artists have long made themselves known in the west.

Of these the first to be mentioned should be South African singer *Miriam Makeba*, the Aretha Franklin of Africa, banned from returning to her homeland because of her political material, she has been recording for three decades now producing excellent albums of soul, R and B and traditional material.

Then there is trumpet virtuoso and composer *Hugh Masekela*, essentially a jazz orientated musician gaining much respect in Europe, he has nonetheless worked with a variety of artists producing even synth-pop on 1984's "Technobush".

For me, the finest music to have reached these shores from that continent is from *Johnny Clegg's* two bands, *Juluka* and *Savuka*. A synthesis of many rural and urban musics with Western pop. The resulting music is powerful and inventive, basking in the musical elements from distant continents.

Perhaps the most common element in all pop music from Africa was its birth from cultural collision. With the integration of tribal groups in the townships and the invasion of western musical trends, instruments and culture, the huge variety of emerging sounds can only loosely be heard under such banners as *Soukous*, *Juju* or *Mbaganga*.

The music of *Ladysmith* is a wholly traditional sound. Whilst tribal musics did suffer for many years after the initial influx of western musics, such as jazz in the 20s and 30s and later blues, rhythm and blues and finally rock and pop. The 40s particularly saw a sharp resurgence of ancient instruments and traditional music (esp. *Osibisa*) and many prominent artists begin to incorporate more and more of their own regional musics.

Nor is the area of traditional music is any way static. Two easily available examples of how these musical avenues continue to be explored and compared for are "dur Tanzania" by the Bogamayo College of the Arts band *Tanzania Yetu* and *Amampondos* - "Live - Heartbeat of Africa A Riot of Percussion", a dynamic collection of largely instrumental pieces as vibrant and intense as primitive music can be.

Comparitively little African music is available and I have contained myself to that which could be obtained with a minimum of effort in Adelaide. The principal distributor of African music is *Avan-Gaurd* music to whom I extend my thanks for the loan of material. A list of their stock can be obtained by writing to

8 Staffa Street, Broadview 5083 or phone 269 1796.

# Talent to spare

**ANDREW MARSHALL** talked to **Joey Vincent (aka Joe Camilleri)** from the **Black Sorrows** about his current album, **"Dear Children"**.

Joe Camilleri was happy. Sitting in a noisy Rundle Street cafe he drank mineral water with lemon that had been the object of a quest since the *Black Sorrows*, Joe's latest venture wrapped up a successful, if short set at a Rundle Mall record store. The promotion for the latest album, "Dear Children" had gone well. At least 200 more people had seen the magic of Joe Camilleri live, and they liked it.

You could be forgiven for thinking that Joe Camilleri has an identity problem. Frontman for *Jo Jo Zep and the Falcons* from the mid 70s to the early 80s, he then became Joey Vincent, singer and co-songwriter (with lyricist Nick Smith) of the *Black Sorrows*.

His new groups has progressed from a semi-acoustic band playing as much for fun as anything financial, to one of the best Australian artists on the CBS label. In between and during time spent working on his own projects, Joe Camilleri has done freelance session work for other top Australian acts including *Icehouse* and *Cold Chisel*.

With *Daughters of Glory* and *Mystified* (the first two singles from the album) already a success and a third single *Maybe Tomorrow* on the market, it would seem that *Dear Children*, the independently recorded and released fourth record from the *Black Sorrows*, will provide them with a richly deserved success.

Joe Camilleri is a hard worker, a fact that is credited by every immaculately created track on *Dear Children*. There's no fancy studio post production, only consisted, truly original songs (though Joe does admit to stealing a few ideas from himself!) that shows a dedication to, and a great love of music.

Sheltered from all the hype and bullshit of the record industry, Joe made the independent release of *Dear Children* something that he could be truly proud of. To communicate the "time, effort and warmth" that went into the album, a booklet was produced and distributed to the press (something of a first for an independent release). Joe recounted, "I went to great expense not only to hand print the covers but to get really good cardboard ... things that meant a lot to me as a record buyer" After the initial print run CBS records wisely snapped up the album for major distribution. The rest, as they say, history.

So, did the independent release satisfy a need to see the whole process and maintain a feeling of creative control?

"Not really, the process is something that has to happen if you can't get a [record] deal. I've spoken about this a thousand times, but there's nothing wrong with it, I don't find it a source of embarrassment. I really like the idea of saying, 'if you want to do something, do it' - it gives you spirit, it gives you energy, otherwise you just sit on your big, fat arse.. and mine's getting pretty fat."

"Once you've made the record it [works as a] release, and that's the thing for me... taking off the chains. Everything after that, well, if it does well it's a bonus for you and the group - it's really great to be able to come and be

respected for what you do [but] it's not just [about] having a hit record ... there's something else."

The music of Joe Camilleri has always received tremendous industry support, but this has not always translated into album sales. It's a fact that Joe is very aware of.

"I can't explain that and I try not to think about it. What do you do? The world doesn't owe me a living and if it doesn't interest [the person in the street], it doesn't interest them [no matter] what kind of reputation you've got."

"Music is more to me than having chart success. Unfortunately a lot of bands really do depend on a record 'doin' the business' [whereas] I'm more of a romantic music lover. I keep thinking 'yeh, I'll go and see these cats because they're good... and have got something to offer'. I might be kind of crazy, but I still maintain that energy level, and [keep] wanting to do this shit. I've seen a lot of other cats tumble, the rock 'n' roll environment, not the musical environment has given them a lot of grief. The life-form doesn't relate to the music form [and] you can only let yourself down.



Photo: Alex Fiedler

You're always competing against no-one but yourself, that's the real mother-fucker."

The early trademark of the *Black Sorrows*, the piano accordion has a much lower profile on the new material, replaced by the sweet sounds from Mick 'The Reverend' O'Conner's Hammond organ. It is a change that is, as pointed out by Joe, a logical progression that follows the historical development of keyboard instruments, "deep down I also knew that it should change."

"The Hammond relates to the music we're playing a little better than the piano accordion does. As far as the tubas are concerned it's one of those things that snowballed. I wrote a couple of songs [and thought about] an instrument that would suit. [On] "Tin Gods" I used a Dixieland jazz band to play the tail out because I felt that it really related to New Orleans ... that's the image I get. I've always had a thing about the South of America, and Dixieland started all that... It was something that fitted in but no-one has ever really used it that much on rock records."

"Dear Children" is, without doubt, an eclectic album. One of the factors that works to mesh the whole album together is a relaxed country feel. "I like

country, country and rock 'n' roll go hand in hand. Over the years I've realised that you should do what you like best. The things that I like best are blues, jazz, rock 'n' roll and rhythm 'n' blues which all [stem] from the same thing... country music."

"Daughters of Glory" is one song that draws on a country feel, "it was going to be a country, bayou kind of song - it sounded great in my living room but as soon as you give it to a group they kind of look at you and say, 'are you kidding? we're not doing that'. That was the feeling that I had for it and it still maintains that feeling. Lyrically the images are a lot of evil worship stuff ... all the things that I love about *Dr John* and the *Neville Brothers*... witchdoctor kind of stuff. I even tried to do that with the vocal when I sing [sounding evil] "snake poison eyes", trying to get a little bit of *Captain Beefheart* out of my voice."

"It's all sort of backwater stuff... like Tasmania, that's the imagery I wanted." Joe always goes for a 'bare bones' approach to lyrics, "you just have to put little drawings and squiggles around it to make it look big. Everybody has their

an idea. It still might only be a fragment of a song but there is a germ there, a germ that's saying, 'I should have used a rubber' .... bad joke."

"I'll write 30 to 40 songs before I get to record and good or bad I'll have to choose the best I've got. Then I'm going to work them until I know that I can't do any better.... I'm going through that process now [for an album next year]."

"I love the music that I play [because] it's a vehicle for me to play to people... that's the benefit. [Working] live is immediate, you're either getting across or you're not getting across.

"It doesn't matter what time of day it is I have to play with a feel, music has a feel, it's a lifeform in its own right. The studio to me is just a matter of getting a good feel, and if the song is good enough it'll stand up by itself... I always wanted to have a band that rocks out. Not only [one] that rocks out but one that has artistic integrity."

"*Australian Crawl* spent more money on sushi and taxi fares to the Japanese restaurant than I spent on the "Dear Children" album and it shows in the record that they made. I'm not putting the record down, 'hey, don't get me wrong', but if you have a bit of depth you always win out... you don't really need that much money."

Playing live is obviously important to the *Black Sorrows* and Joe Camilleri, it provides a feeling of reward and immediate satisfaction that chart success can't always give.

"I get embarrassed for about the first five minutes... but after that it's like a chemical that goes through your head, and you cook away... it shows you for what you are. People appreciate [the music] stripped down [to the basics], they realise that you have a bit of talent. It's the same as *Crowded House*, 'let the songs speak for themselves'."

If you thought that Joe Camilleri is a wild card you're right. The only certainty is that he won't be following the mainstream. "I'd be hopeless trying to fit into a modern world in some ways because it doesn't suit me. Even when I buy clothes I go and buy clothes from the forties, fifties and sixties. In the jazz world of the forties and fifties [there was] phenomenal stuff happening all the time. Now everything goes back, you walk down the streets and find retro clothing, retro music... there's more cover versions on the charts now than there ever was... that's the state of the music industry. I always feel that there was a better time for me to be a player than now."

Although closely identified with the saxophone, Joe isn't as confident as a player than one might assume. "I wish I was half as good as people think I am on the instrument because [then] I'd feel great. I feel embarrassed about it sometimes. I'm one of those 'all rounders', I can play bits of everything but I'm not good at any one thing. I love playing the sax, the saxophone to me is like an extension of my body. I've got a nice tone and a nice attitude, I think that's maybe what people like about me, a good attitude towards the instrument. Rock 'n' roll? I dig in like a big rodent, stand there, feet apart and away I go... honing in on the track."

"I don't try to play 'Joe Camilleri playing with some act'. Like when I worked with *Chisel*, I listen to what they're doing and understand it - I play within it. The same with *Icehouse*, I played within the track, tried to get the right sound and the right attitude. I think that's the difference."

own [interpretation]... I hate people talking about 'lyric content' and why and who and who's up who and who's paying the rent ... if it feels good, it's good.

"I think I'm a real oddball cat because I've got this really good 14 track studio at home and I never use it... I'm always recording on this piece of shit cassette player. I just yabba-dabba a bit, say that's my idea, come back to it, yabba-dabba a bit more, get on the piano and maybe have 4 or 5 things working at the same time, and that in itself becomes a uniform thing... it's just what you're thinking at the time. That's the only way I can work... just daggin' around."

Camilleri has been prolific over the last twelve months, writing in collaboration with Nick Smith. "Nick comes 'round to the house and we do the same thing. We never, ever do any demonstrations. CBS say, 'do me some demos', I say I'm not doing demos, I don't do demos, demos are a waste of time. I play, I make the music and I make it for real." Rather than recording demos Joe and Nick prefer to craft songs in the rehearsal studio. "I'm going to start working on a couple of tracks tomorrow. I'm just going to put a [blank] cassette out the front and just let it roll. I've got 90 minutes and I'm gonna say 'listen, let's play this feel'. If you've got a feel then you can hone in on

# A SLICE OF DAVE DOBBYN

*On Dit* got a slice of heaven recently when Dave Dobbyn came to Adelaide Uni. **ANDREW MARSHALL** reports.

Having just returned from a "bit of a stint around the world", Dave Dobbyn sat in the office of *On Dit* with the satisfaction of knowing that five years of continuous work in Australia had finally paid off.

His new single, *Slice of Heaven* with its infectious calypso feel and singalong melody had captured the hearts of Australians, as it had done with a loyal New Zealand audience a few weeks before.

A bonus was provided by news from the Cannes Film Festival (Dobbyn had attended in early May) that the producer of the animated movie *Footrot Flats*, which boasts a score composed by Dobbyn, "is doing some deals with England, the Europeans and the Scandinavians", a step toward releasing "both films and music worldwide."

All of this good news has thoroughly vindicated the decision by Murray Ball, the producer, to use the multitalented Dave Dobbyn as the film's composer and lyricist.

*Slice of Heaven*, the first release from the soundtrack album, was awarded Song of the Year at the 1986 New Zealand Music Awards, and was number one on the charts for over six weeks, a success emulated in Australia.

Dobbyn, not without doubts about his ability as a film composer, spent 14 months working on the soundtrack. He wrote six songs, the signature tunes and themes for each of the characters, an overture, a finale and the incidental music.

Dave Dobbyn spoke to *On Dit* about his music, success and forthcoming tour;

**OD:** How did you get the job as the film's composer and did you balk at all at the prospect of writing music for a cartoon?

**DD:** Yes, I did. The producers just approached me, they were familiar with my music from New Zealand... they're based in Wellington and Murray Ball was into keeping the creative side of things as Kiwi as possible so they just gave us a call and I choked and said yes! The traditional classical score didn't seem to suit the strip or the script of the movie, and they also wanted some "hit records" [laughs].

**OD:** Given that you had to work to a script, a storyboard and eventually a video timecode, did you find that these constraints actually helped or hindered the creative process?

**DD:** They helped. I loved it, cause it got me into the technical side of film and looking at the animation process... getting into the "filmees" jargon. Having an overview of that was really exciting, getting technically proficient at working to the video time code and sync and eventually getting into the process of Dolby stereo which is a different thing again. So I had my work cut out but it did help creatively.

I bought a little studio, or I should say the bank bought a studio [laughs] of sorts... an eight track [recorder] and an Emulator [sound sampling keyboard] - that was a lot of fun, getting a library of sounds together so I had a lot to choose



PHOTO: Alex Hancock

from and work with.  
**OD:** Did you find it was good for discipline as a songwriting exercise?

**DD:** Yeh, I was getting up in the morning, putting in a full day, which I found quite easy, just coffee after coffee, and doing some really odd things. I was playing with some African percussion sounds and mixing them with grand piano or didgeridoo, all sorts of odd combinations of instruments; because it was an animated movie I could get animated with the music [now is that a quote or what]. I had a lot of freedom that way which was handy.

**OD:** On the record you are actually credited with the writing, producing and arranging of all but the *Herbs* track, you also played all of the instruments. How important was the Emulator and sampling technology to what you did?

**DD:** Oh, very important. I had the option, I could have worked with an arranger but I don't read or write music very well. It'd take me a month of Sundays to read one page, so I work by ear.

Working with an arranger seemed a bit daunting and orchestras are enormously expensive; they tend to take tea breaks when I want to work [laughs].

With the Emulator it was good to be able to play and arrange things directly the way I wanted to.

There are limitations with dynamics [and other things] using machinery but it was great to be able to play the saxophone or the bango on a keyboard... that was neat.

**OD:** What's that glissando sound on *Slice of Heaven*, it sounds like a wind instrument?

**DD:** Yeh, it's a Japanese flute called a shaku-hashi. I sampled it and put it across the keyboard so I could play chords and it'd sound like a couple of them playing, plus I could bend it with the pitch bend. So different instruments adopted different dynamics just from the mere fact that they were translated to the Emulator... it was good fun.

I had a library of discs that a friend had and it just happened to be on one of them... he's credited on the album, Bruce Lynch is his name. He introduced me to the Emulator II and has a studio in Auckland. He interfaces his with a Macintosh... you can merge different sounds... I had lots of fun sampling voices, violins, pots and pans and God knows what else.

**OD:** There's a distinctive bass sound you use through a few of the songs...

**DD:** There's a particularly nice African drum called a jembé, I think it's from West Africa, and it's quite long. It's the one they hold under their arm like this, and it's got a bent stick [demonstrates], but just on its own it's got a lovely quality to it and it's really good to follow along with the bass. It gives a nice woody texture to the sound. Being able to do that these days, your imagination's your limit.

**OD:** The *Herbs* feature in the video and contribute one track to the album, how far back does that collaboration go?

**DD:** When I'd just started writing for the movie the *Herbs* were in Sydney on the tail end of a Pacific Island tour. I went and saw them at the Tivoli [inner rock city venue] and just loved their harmony, real Maori harmony which is unique. You can hear it cold, out of context and it sounds great. They break the rules with chords... it's almost jazz chords and they just throw it together by ear. So I heard that and I thought "great", this is the vocal group I want to use on ["Slice of Heaven"] 'cause it needed something

like that with its vaguely calypso feel. I'd always loved records like Ry Cooder's "Bop 'til You Drop" .... the harmony groups used on that were fantastic, I just love that soul harmony.

So from there I got to a production meeting [in New Zealand] and we were going to release "You Oughta Be In Love", which is a ballad as the first single, but the animation wasn't ready. So I breathed a sigh of relief and said, "get a dance song out there". We recorded "Slice of Heaven", the film clip and everything in two days at a studio in Wellington. We flew the guys down and they sang backing vocals. The song "Nuclear Waste", a great song, was off their album and I just got the tape and put it straight on [the soundtrack]. So the collaboration started there, we hadn't played together or anything, we just got together and sang... I'd done all the backing tracks and we got them in and filmed it at the same time .... a 35mm film crew running everywhere while trying to mix the record... it was really odd.

**OD:** You mentioned the follow up single earlier...

**DD:** "You Oughta Be In Love" is a ballad, in the movie Wal sings to Cheeky Hobson but it's just a love song, that I

happened to have... around [laughs], it's entirely different to "Slice of Heaven" in that it's a 6/8 ballad an overtly romantic song. That's been added by radio stations all 'round the country already and we only gave it to them last week, so things could happen with that one too [chuckle].

**OD:** Turning back to *DD Smash*, do you think that you'll have any trouble reconciling the work you're doing on "Footrot Flats", and I understand that you've already been asked to work on the next release, with your previous work in *DD Smash*?

**DD:** No, because along with doing the music for the movie I took a break halfway through and *Smash* had been playing around Sydney as a four piece last year... just pubs and some clubs, some pretty sleazy dives. But the band *DD Smash* [no longer] exists as such.

The nucleus of the drummer, Peter Warren and Ian Balton the bass player and myself [are going to do] a tour with *Crowded House* in July and as soon as we've done the tour we're going to do an album in August .... I've already written most of the songs. That will be a progression and assimilation if you like of what I've done on this [as well as] the

best of what we did with *Smash* ... there's a volume of material happening at the moment and I'd like to experiment with a different line up and a different style.... I feel happy about playing live again, now that there's an audience there [laughs].

**OD:** What can audiences expect at the Adelaide show, in terms of instrumentation, are you going to use the Emulator?

**DD:** Yeh, I'll probably have one lying around but we won't be slaves to it. I'm looking at a new gadget that takes it's time from the drummer. More and more the instruments are becoming slave to the musicians, so we won't be using too much sequenced stuff at all, as it should be.

I'll be taking care of the guitar, we'll have a keyboard player to help us out and a female singer [supplementing] the basic rhythm section. We'll be doing some *Smash* material from the "Optimists" album, a couple from the current album and a bunch of new stuff as well.

[It'll be] a 40-50 minute set. I feel privileged to play in that line-up with the *Black Sorrows* and *Crowded House* ... it'll be wonderful.

We've played with Neil [Finn] before, we did like a *Party Boys* thing through New Zealand when Neil had some downtime, so we got to know each other quite well. It should be quite an incestuous concert [laughs].

**OD:** Have you got your own theory why there are so many successful New Zealand bands in Australia?

**DD:** I think it's just a natural progression... NZ performers, players and writers tend to come over here or go to England because you run out of room over there, you run out of room to move and you get to the point where you can't make a living out of it anymore. You've gotta make that break - you come over here, bust your arse, lose your shirt and be prepared to go without for a long time to do it. I suppose it seems disproportionate that there are so many Kiwis doing good things with [such] high profiles but I don't see that as an indictment on what Australia has to offer.

**OD:** Any favourite tracks on the album?

**DD:** I like the two singles [laughs]. I'm fond of "Horse's Beat" 'cause that was the first one that I wrote for the movie... it fits the character [the cat] so well. I also like "Cooch" and "Lost at Sea" because they're kind of melancholic little surprises, they were real easy to record too [laughs]. The other character stuff [only really works] in the context of the movie but [my favourites] tend to stand up on their own.

**OD:** How far has the new album developed?

**DD:** It's going to be called *Loyal* and a few songs have already been recorded [as demos]. Some of it's kind of edgy and "guitary" and powerful but there's also a lighter side, which is reflected in [the current] album. Expect a really positive album, nothing too blue and nothing too angry. At the same time, not too resigned... just excited 'cause I'm much more excited about things these days. You can expect an energetic album.

**OD:** Are you going to revert back to the use of more traditional rock instruments?

**DD:** Yeh, but I'm kind of excited about what you can do these days with the machinery. You can MIDI [Musical Instrument Digital Interface] up a guitar to a keyboard and have a favourite sampled sound on that keyboard ... [so] you can have a Steinway on your bottom strings and the guitar [sound] on the top... [the idea of] bending a piano note [on stage] excites me. It won't be all that high-tech in terms of what comes at you from the stage, it'll appear a very traditional line up.

"I like using "good feel" sounds", some of the synthetic sounds I try to nudge away from if they're a bit edgy and sizzly and thingy and bongy and poppy. I tend to like traditional sounds, doing weird things with piano and orchestral sounds as well.

**OD:** Is Dave Dobbyn still going to be making hit records in ten years time?

**DD:** In ten years time, if I'm playing live for part of the year, and writing some film or television music for part of the year, and I'm writing an album for part of the year as well as some travelling for part of the year, I'll be happy. If I'm doing that in ten years time I'll be very happy, content to just work.

• Dave Dobbyn will be performing with *The Black Sorrows* and *Crowded House* at the *Apollo Entertainment Centre* on Tuesday, July 21 (sold out) and Wednesday July 22.



## NOISEWORKS



### PROMISING LIVE FEEL

**NOISEWORKS**  
- SELF TITLED  
Noiseworks

by Gavin Williams

The self-titled debut from *Noiseworks* has certainly delivered what their first two singles promised. The album is a showcase for the not insignificant talents of the individual members, most of whom have been playing in various groups for a number of years and have played together in various forms since 1982.

This shows not only in their excellent live performances, but also in this album which is tight and cohesive. One of the major qualities the LP possesses is its live feel due to the production of Mark Opitz.

Upon listening to the album for the first time the two standout tracks are quite obviously the singles, *No Lies* and *Take Me Back*. The other tracks do not initially appear to have the same immediate appeal and it takes a couple of listens before the songs begin to sink in. While *Noiseworks* certainly can be classed as a guitar based rock group, they rise above 'run of the mill' groups of this sort. This

is due mainly to the talents of each member. Particular mention must go to Jon Stevens. Stevens, the vocalist, has one of the finest rock voices in Australia at this point in time. Also worthy of note is Stuart Fraser who is a fine guitarist having played for many years in erstwhile Australian groups such as *Rose Tattoo* and *Swanee*.

Most of the issues dealt with on the record are concerned with love and falling out of love, but in *Welcome to the World* the lyrics deal with the hopelessness of children being born into a world filled with violence and the threat of nuclear war. For me this is by far the best song on the album, building up from a slow start to a thunderous crescendo. The song shows off Steven's voice to perfection and is the highlight of their live shows. Other good tracks include, *Burning Feeling* and *Love Somebody*.

Already *Noiseworks* have built up a good reputation through their live performances and the two Top Ten singles and this album can only enhance such a reputation. If you liked the singles, the album is well worth a listen for even though it may take a while it soon grows on you.

### FOLKIE ANECDOTES

**SOLITUDE STANDING**  
Suzanne Vega  
Festival

by Richard Wilson

*Solitude Standing* is the follow-up to Suzanne Vega's classic self-titled debut album of 1985. Containing 11 songs, this album sees the Greenwich Village folkie develop her storytelling style further. As she admits, "I like to tell stories. I have a lot of stories in my life, and I tend to shape everything into an anecdote immediately."

Virtually all the songs are "point of view" pieces, being written from the viewpoint of the characters mentioned in the songs, the only exception being *Ironbound/Fancy Poultry*. *Ironbound* is an actual town in New Jersey, and the song revolves around the meaning of the work "ironbound". *Fancy Poultry* is the coda to *Ironbound*, and is described by Vega as "like reading a butcher's sign, in kind of a waltzing ¾ time."

The album contains a lot more instrumentation than the first album, which was mainly acoustic guitar, vox, and keyboard. The inclusion of drums

and percussion generally on this album gives the songs more depth and appeal than they would have normally.

Apart from the title track and the single, 'Luka', one of the best (and most interesting) pieces is the opening track, a short acapella song called 'Tom's Diner'. It was written from the point of view of a photographer friend of hers who had inspired her when he made the comment that, as a photographer, he saw his whole life through a pane of glass, and he always felt like he was a witness to a lot of things, but was never really included in them.

This, in a way, is how one feels listening to the album. We hear and witness a large segment of life in New York City, while never actually being there ourselves.

And the reason for the song being acapella? Says Suzanne, "I originally heard it with piano, but I don't play piano, so its acapella."

Suzanne Vega is indeed a master storyteller. This album is only the second of what will undoubtedly be a brilliant career.

### A MUST FOR FANS

**DEAD LETTER OFFICE**  
R.E.M.  
(IRS THRU CBS)

by Richard Wilson

The wonderful thing about REM is that whenever you are about to hear a new song of theirs, you (1) have absolutely no idea what its going to sound like, but (2) will almost certainly like it.

This 4-piece American group is renowned for their unpredictability, not being bound by any constraints of 'style' or 'sound'. Indeed, the 'REM sound' is whatever the particular song happens to be that's playing at the moment.

On the last album, we had everything from roots rock'n'roll (*These Days*), through melodic ballads (*Fall On Me*), harmonic 60s covers (*Superman*), to a 90-second samba track, with vocals delivered through a megaphone. (*Underneath the Bunker*).

Thus, when REM releases an album of it's outtakes, experiments, and rarities, you know you are really in for an interesting 45 minutes of music.

Dead Letter Office is no disappointment. Bill Berry, Peter Buck, Mike Mills and Michael Stipe have released 15 pieces that are as varied as our winter has been wet.

As guitarist Buck writes in the sleeve notes "I've always liked singles much more than albums. A single has to be short, concise and catchy, all values that seem to go out the window as far as albums are concerned. But the thing I like best about singles is their ultimate shoddiness. No matter how lavish that packaging, no matter what attention to detail, a '45 is still essentially a piece of crap purchased by teenagers. This is why musicians feel free to put just about

anything on the B-side; nobody will listen to it anyway, so why not have some fun. You can clear the closet of failed experiments, badly written songs, drunken jokes, and occasionally, a worthwhile song that didn't fit the feel of an album."

Dead Letter Office contains at least one song from each category, and includes their version of the Pylon song 'Crazy', as well as three Velvet Underground covers (*There She Goes Again*, *Pale Blue Eyes*, *Femme Fatale*) recorded live onto two-track.

The inclusion of the sleeve notes by Buck is much appreciated, and is fascinating reading as he writes about each song.

"Sometimes you write a song without even trying to. Sometimes those songs are the very best ones. That's not quite the case with this one however," on *Burning Hell*.

"I suppose that if we had any shame we would have never allowed this little gem to see the light of day. This was recorded at the end of a long alcohol soaked day, and I can barely remember cutting it. If there was any justice in the world, Roger Miller should be able to sue for what we did to this song," on *King of the Road*.

While only a few of the songs are actually good enough tracks to fall in love with, nothing on the album diminishes one's view of the band as innovative and talented musicians.

A must for fans of the group, if for nothing else than to gain an insight into the band's psyche. For those of you unfamiliar with the group, take my word for it, this is NOT the album for you to start your collection with. Try "Life's Rich Pageant" or "Fables Of The Reconstruction" instead. At least they're predictable in their unpredictability.



**MEET US INSIDE**  
Spy Vs Spy  
WEA

by Mat Gibson

Spy vs. Spy's re-release five song mini L.P. *Meet Us Inside* is a work which has 'Australian' stamped all over it in bold, proud colours.

Their music has that uniquely Australian characteristic which thunders out from *Midnight Oil*, independent labels and pubs in every city; sparse, urgent and bound by rhythmic tension generated by their prominent bass and drum work which is very much their trademark.

The three member Sydney band make

no concessions to the eighties industry. The album contains no obvious 'single' material, no drum machines, no synthesizers and no escapist lyrics. It would be inconceivable that they could forget their own Glebe slums background or the plight of their own class and generation. Although they lack the incisive political punch of the *Oils*, they nonetheless make their commitment to peace very clear with *Voice of the People*.

"A hundred thousand on Sunday

Got together as one

This is our calling

For Something

That's got to be done!

In every way a first rate effort and not something to be missed by The Spy's live fans.

# RICH AND RUGGED — A SCINTILLATING BLEND

LET ME UP (I'VE HAD ENOUGH)  
Tom Petty and the Heartbreakers

by Mat Gibson

The music of Tom Petty and the Heartbreakers is one of the most distinctive sounds in contemporary rock and *Let Me Up (I've Had Enough)* is testament to their ability to channel elements of blues, country folk and soul with consummate ease and success.

Following the success of *Southern Accents* and the magnificent live set *Pack Up The Plantation*, the Heartbreakers backed Dylan on what has become an immensely successful world tour. Whilst there is no obvious influence of Dylan in the music (Petty's work had already been favourably compared to the master's) we cannot discount the effect of Dylan as a catalyst for greater output upon the normally deliberate Petty. Over a period of one month or so, the band compiled more than 30 songs from which the new album was taken.

From the stories-like blast of the opening *Jammin' Me* to the wild and deperate concluding title tune, *Let Me Up* is a rich

and rugged amalgamation of variously influenced rock tracks.

The highly atmospheric *My Life/Your World* follows the mandolin based folk-rock of *It'll All Work Out* and a brief, untitled wholly acoustic blues interlude. The rollicking *Think About Me* and mix of antisocial guitars and genteel harmonies on *The Damage You've Done* contrast against the alternations of country verse and rock chorus on *Self Made Man* whilst the Petty/Campbell collaboration *Runaway Trains* is a scintillating blend of "eighties" sounds and blues-rock.

Through it all Campbell maintains his dusty blues licks alongside Tench's classic rock piano, Petty's smouldering vocals and the whirling Hammond organ which is something of a trademark with the band.

This album captures some of the best moments of their brilliant *Long After Dark* and platinum *Southern Accents* albums without pretensions or an overworking of past successful methods and sounds.

# UM, ERR..., WELL, UM...

EVERYMAN  
Drum Theatre  
CBS

by Richard Wilson

Drum Theatre is composed of three gentlemen, two black and one white. All three are obsessed with drums and rhythms, though only two write the songs.

Compared to the glut of brilliant releases in recent months, this album is mediocre and plain, and has been treated by programmers and consumers as such.

Only the single *El Dorado* holds any promise. It's a nicely crafted pop song

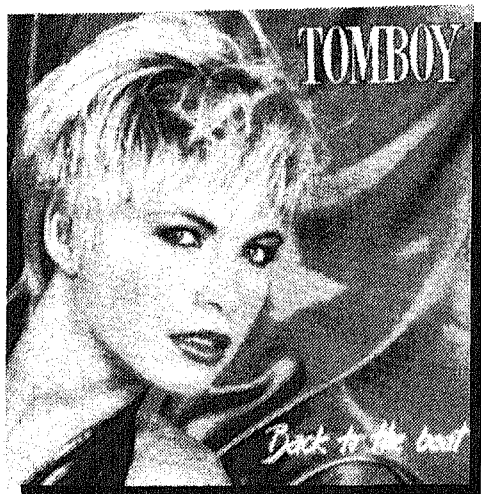
with a real Top-40-style hook. Of the rest, um, err..., well, um ....

*Home* has a few glimpses of class, while *Wide Sargasso Sea* displays a nice use of percussion, but really the whole thing gets rather tedious after a while.

Innocuous background music for those who like innocuous background music. For anyone else, forget it.

Moreover, someone should tell vocalist Gari Tarn that the best Boy George impression is done by the Boy himself. For a start, Gari's the wrong colour. And anyway, at least the Boy could keep it going long enough to write a whole album of catchy Top 40 schlock, not just one song.

# NEVER HEARD OF THEM



DANCE TO THE BEAT  
Tomboy  
CBS

By Andrew Marshall

Ja, Ja, another Svedish dance band. Well, Scandinavian actually. *Tomboy* bears more than a passing

assemblance to *Trance Dance* and their 1986 release, *Do. Back To The Beat* opts for silkier production and thankfully gives the electronic handclapper a rest, but what results is an album that teeters dangerously close to the mindless American MOR favoured by the likes of *Jennifer Rush*. This may be a little harsh but a band that dedicates one of its songs (*Back To The Beat*) to "the mothers and fathers of soul" while playing sequenced dance music is asking for a rap on the knuckles. Dance music (with the odd ballad chucked in for good measure) does have a legitimate role, but when it implies a comparison to trad soul music, it's dance music for all the wrong reasons.

Having said that, *Back To The Beat* is not a bad album. Although sickly sweet, *People Get Moving* has a tasty funky swagger, *Danger Of Love* would be a great single for the American market and the understated "Islands" provides an atmospheric finale. Alas, the seven other tracks on the album really only rate as fillers. Wait until sale time....



# WELCOME TO THE DARK SIDE

HAPPY PLANET  
Wall of Voodoo  
CBS

*Happy Planet* is the Voodoo's fifth album, the second since the departure of Stan Ridgeway. There is a marked change of style from "7 Days in Sammystown", yet the group still remains in the no-mans-land between underground and commercial music.

The songs are still about the dark side of the American Dream, but this time, they are written from the viewpoint of the characters concerned. The album is like *True Stories-on-vinyl*, with most songs concerning the unusual things that have happened to real-life people the band knows.

Despite the changes, the album still contains the definitive Wall of Voodoo riffs and percussion rhythms, not to mention a host of unusual noises.

*Do It Again* is a good choice for the first single, being the most accessible track on the album, though *When The Lights Go Out* and *Joanne* are also both excellent songs.

*Country of Man* is vintage Wall of Voodoo, drawing heavily on their country influences. The pick of the album however, is Andry Prieboy's powerful and haunting *Hollywood the Second Time*, which instantly found itself in my collection of all-time favourite Voodoo songs.

The lyrics for the most part are witty and cynical, though, just occasionally there are snatches of early Voodoo-style nonsense, such as in *Country of Man*



# "DEDICATED TO OUR BANDS"

PRIEST ...LIVE  
Judas Priest  
CBS

by Mat Gibson

One of the veterans of the *Heavy Metal* scene, *Judas Priest* have released a double live album of their successful '86 tour season. Like any live set "Priest...Live!" is a bevy of the band's greats from *Love Bites*, *The Sentinel*, *Living After Midnight* to a blasting version of *You've Got Another Thing Coming*, all performed

before what can only be described as an enthusiastic crowd.

The material puts to shame much of the eighties Metal with a tunefulness and originality which is a best copied at a time when this style of music suffers as much from repetitiveness as its pop counterpart.

In the concert series described by them as "dedicated to our fans", Priest do more than deliver, and the release of these quality recordings are some consolation to Australian fans for having bypassed them.

## WEIRD OR WHAT!

**ANDREW MARSHALL** traces the Resident's journey from obscurity to (semi) stardom.

"Once upon a time there were four people who had eyeballs instead of heads. There really wasn't much they could do, so they decided to form a rock and roll band. That was a wonderful idea, except that none of the four knew how to play any instruments.... knowing how to play instruments was fine for the average musicians but it just got in the way of the truly great. The eyeballs decided that they would prefer to be truly great."

(Australian Tour, August 1986)

You are excused if you haven't heard of *The Residents*, most people haven't. Of those that have, most wish they hadn't. That is because it takes a little more effort to appreciate the esoteric music and obscure philosophies of this American art-rock band, a band dedicated to absurdity and ridiculing everything possible. Well, almost everything.

"*The Residents* is a musical group with a profound respect for music as content as well as form. If that is a difficult concept, think of a film director making a film about making a film. Happens all the time. Making music about music is nothing new either, but at least every stupid band in the world isn't doing it, which gives *The Residents* some dubious claim to fame."

(sleeve notes - "Stars and Hank Forever")

Obscurity is a word often applied to *The Residents*, probably because it's one of the few words in our language that describes them. The only language of *The Residents* is their music, the band never talks to the press and they preserve anonymity by keeping oversized eyeballs firmly attached to their heads. So what do we know about *The Residents*? They were born in Louisiana "some years ago" and are now based in San Francisco after migrating to California during the 1967 "Summer of Love". *The Residents* did their bit for the Psychedelic Revolution with tape recorders and a distinctively different approach to making music. To accommodate the subsequent flood of material, Ralph Records was formed.

"There are two kinds of persons who like *The Residents*. No 1 kind of person - 'doesn't like the Residents, but is too insecure to say so'. No 2 kind of person - 'has never been particularly able to relate to anything'. The No 1's are a small group, but there are gillions of No 2's. *The Residents* like No 2's. After all, it takes one to know one."

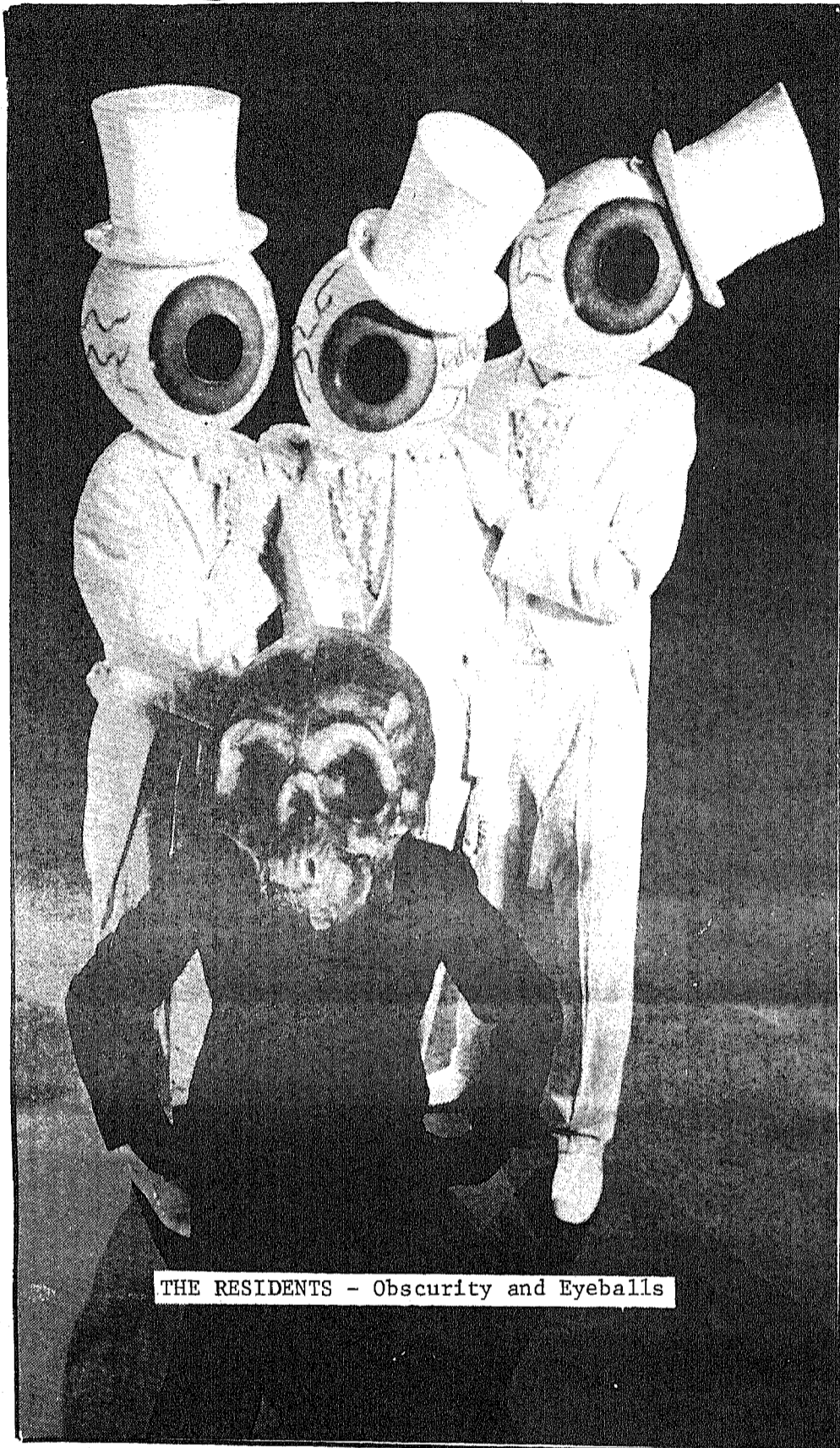
(excerpt - "The Complete Residents Handbook")

The traditional audience of *The Residents* has been the "weirdest kid in every American High School", but things are changing. The Australian tour last year saw the bizarre quartet (with the addition of offbeat guitarist *Snakefinger*) performing in crowded inner city venues. "The Residents 13th Anniversary Show" was good. Boy, was it good. The band came on to stage with lots of costume changes, two Emulator keyboards (the only musical instruments) and 11 inflatable giraffes. During a quiet patch someone behind me shouted out "uuuuun-belieeeeeeevable". Lots of people laughed because that's what it was.

"The Residents think the music rules book is funny. They sometimes read it when they go to the toilet."

(excerpt -

"The Complete Residents Handbook")



THE RESIDENTS - Obscurity and Eyeballs

*The Residents* have been going for 14 years. They've recorded 22 albums, 7 singles (including a version of "Satisfaction" from the "Third Reich and Roll" album) and 3 videos. The videos are in the permanent collection of The Museum of Modern Art in New York.

"Eskimo" took four years to record. After that the record company suggested that *The Residents* might try to be a little more 'commercial'. The result was the "Commercial Album", a collection of 40 one minute songs, all of which were played in 40 one minute ad spots on the local Top-40 radio station.

"The Residents record buyer is more like a friend to *The Residents*. Two people will listen to a Residents' record. One will say, 'this is crazy and makes no sense'. The second will say, 'I have found a friend.'"

(excerpt -

"The Complete Residents Handbook")

The suits of *The Residents* aren't the only nice thing about them, they have nice theories too. Take the theory of obscurity, you see *The Residents* think that for an artist to be totally pure in approach to their work, it has to be as obscure as it can possibly be. Articles like this one meant that the theory had to be disregarded - how can you be

obscure if your records are being reviewed? So, the 'new improved' *Residents* are slowly becoming more accessible - take the current project.

*The Residents* are "deeply indebted to the American composers for the spunk they have given the melting pot." To show their respect, a series covering the work of not less than twenty composers to be recorded in the final sixteen years of the 20th Century (1984-2000) has been undertaken by the band. The work as a whole will not be available until 2001. Until then you can indulge yourself with the first two records.

"Stars and Stripes and Hank Forever!" is the latest release, the second in the "American Composers" series. It is, perhaps, the most accessible record to date. Side one features the music of C and W King, Hank Williams, "Hey Good Lookin'", "Ramblin' Man" and "Jimbalaya" are, as usual, turned inside out by *The Residents*. Slowed down, sped up, cut to pieces, crudely re-assembled, left out in the sun; growling vocals, mocking rhythms, mutated melodies, *The Residents* don't just cover songs, they write new ones around the originals.

"The vocals of someone who simulates the pain of a mouthful of carpet tacks and bullet through the kneecap"

(Melody Maker, October 25, 1986")

But the real achievement of the album is "Kaw-liga", the closest the awesome foursome has come to a dance song. Beautifully moody, surprisingly psychotic, *The Residents* "Kaw-liga" happens to be one of the best songs recorded in the history of man. Well, in the history of *The Residents* at least. But don't take my word for it, listen yourself.

For all the atmosphere of the big American parade slip on a pair of headphones and spin the second side. The jostling crowd, the distant sirens, the out of tune trumpets, it's all combined in a twenty minute appreciation of *John Philip Sousa* and his internationally famous marches. The bands swagger through the stereo spectrum like a bunch of demented aardvarks, the music sounds as though it were played on a tape player that had been dropped from a second story window, and the record's cover is a truly disgusting affront to aesthetics. But it's different, and that's great. So no matter how bad a *Resident's* record sounds, it's great. You see, *The Residents* are the only band around that are trying anything new.

Some people will still remember a band called *Devo*, though some probably won't. *Devo* was the only innovative band in that cultural desert we sometimes call "the seventies", the only band, besides *The Residents*, to try something different. Well, almost the only band. But why bring that up?

*Devo* (the De evolution band), as with many other bands in our popular culture were heavily influenced by the freaky foursome, though few would admit it. A massive propaganda machine, a mutated version of "Satisfaction", and very strange costumes all point to the *Devo/Residents* similarity. But there are two important differences - one, *The Residents* are still around, and two, while *The Residents* shy from commercialism, *Devo* made a similar point by using commercialism to a ridiculous extent. Their records included catalogues of *Devo* fashions, hatpins, posters, postcards, 3D glasses, T-Shirts and suits to "stay cool during meltdowns". Of course the distinctive *Devo* energy dome was also available, they even recorded and sold "MUZAK" versions of their own songs!

There was always an uneasy ambiguity surrounding the image of *Devo*, one that often turned to contempt. Many of those who failed to catch the very subtle ironies in everything they did labelled them as fascists, few knew how seriously or lightly to take them. But beneath all the overstated hype, crass commercialism and prolific propaganda were some great songs. Just listen to "The Best of *Devo*: Volume One" (Warner Bros./WEA, 1986) to find out.

"At this moment *DEVO* is in the lab preparing its next MUZAKILL assault. The evil energies of Big Business, the endless supply of so-called "popular music", and the disc jockeys who live in the past along with out country's leaders, have kept the spudboys working overtime. But for now *DEVO* has whipped it!"

("From The Desk of General Boy"  
- press release, 1981)

*The Residents* have no such problem, but then again, they don't sell a whole lot of records.

"Whereas musicians have long been suckered into performing according to the demands of their audience, *The Residents* isolate themselves from the audience to assure that the works are a product of their own desires."

(excerpt -

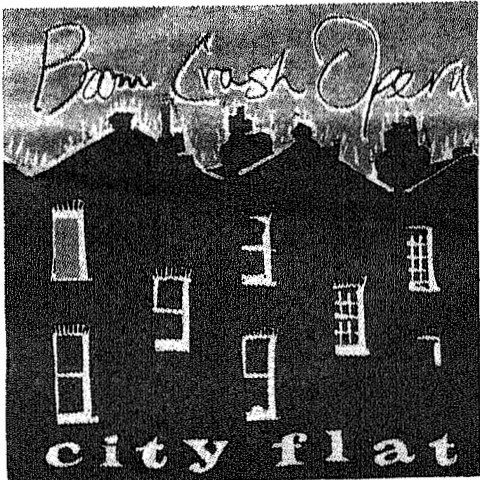
"The Complete Residents Handbook")

# Single Slaughter

**Obnoxious as ever, GAVIN WILLIAMS and ANDREW MARSHALL round up and cull the latest bunch of 45's.**

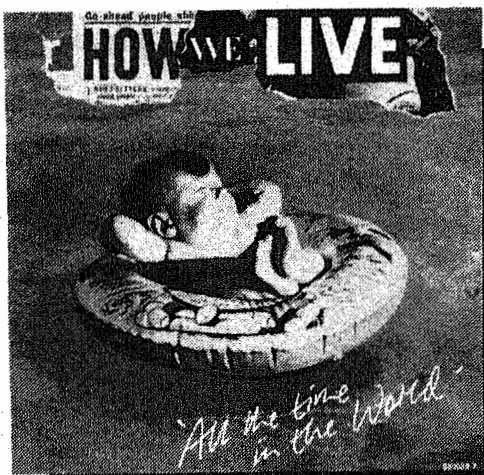
**"Bootsy", A Certain Ratio (Factory)**  
A smooth marriage of pop and funk, heavy on bass and tight on arrangement. "Bootsy" is an edited version from the album "Force" that was released with "The Old And The New" compilation as a double set earlier in the year. It features backup vocals from the lead vocalist of *Swing Out Sister*, Corinne Drewery.  
My only bitch with ACR is a tendency to lapse into bland repetition, both songs on the single lack the variety needed to make them interesting enough for this reviewers less than subtle taste. What it does lack in variety, "Bootsy" makes up for in muscle. Slap that bass....

AM



**"City Flat", Boom Crash Opera (WEA)**  
Yes, yes, yes, it's a very nice entrée, but when do we get the main course? Out of the ashes of the *Serious Young Insects* arose a band that floored the punters with an energetic live show, killed the A & R men with the "Cooking With George" tapes and finally screamed up the charts with the gutsy debut single, "Great Wall". Twelve months later, and no album.

AM



**"All The Time In The World", How We Live (Portrait)**  
Har, har, har. What a fuckin' funny cover, worth buying the single for that alone. The song is a bonus, brash, bright, with an uplifting chorus, *How We Live* sounds something like *Simple Minds* on heaps of speed. A little too slick, a little too over-produced, but who cares?

AM



**"He's Just No Good For You", Mental As Anything (CBS)**

A far better effort than the last single, "Lets Go To Paradise". It is obvious that the *Mentals* are having trouble following up the huge success of "Fundamental", but thanks to a great chorus, this song has immediate appeal. Should create plenty of interest for the new album "Mouth to Mouth".

GW

**"Ordinary Girl", Alison Moyet (CBS)**

Capitalising on the success of her current album, "Raindancing", Alison Moyet has released the pleasant but forgettable "Ordinary Girl". While it has become almost compulsory to comment on her voice, it is impossible not to mention it here for it is her voice alone that saves the song. What is disappointing is the 12" remix which is exceedingly dull.

GW

**"Weapons of Love", The Truth (IRS/CBS)**

An odd little single, "Weapons of Love" combines a great guitar sound with a catchy chorus, but is let down by a weak verse. Incidentally, the vocalist sounds remarkably like Paul Rogers from *Free*.

GW

**ABC - "When Smokey Sings" (7" and 12") Polygram**

tain. Martin Fry's voice is, as always, silky smooth and saves a rather blank song from total ruin. The 12" features an extended mix and should do well in the clubs.

Look of Love" but this has changed all that, having already gone Top Ten in Britain. Martin Fry's voice is, as always, and saves a rather bland song from total ruin. The 12" features an extended mix and should do well in the clubs.

GW

**"I Want Your Sex", George Michael (CBS)**

In a major departure from the simple pop of *Wham*, *George Michael's* current release is heavily influenced by *Prince*, a fact highlighted by that limpid funk feel and lyrical preoccupation with, you guessed it, sex. Unfortunately for *George*, *Prince* can do this sort of thing far, far better. A lacklustre, vapid effort with very little to recommend it, depressingly, it is going to be huge.

GW

**"Lil' Devil", The Cult (Beggars Banquet)**

Always a sucker for good marketing ploys, I couldn't resist this double single pack, including "Revolution" from the previous album. Disengage brain, turn up the volume and get down to the acceptable face of heavy metal.

AM

**"No Sleep 'Till Brooklyn/She's Crafty", Beastie Boys (DefJam/CBS)**

An absolute scorcher, this double A single is a breath of fresh air after the stagnant synth/pop mush usually crowding the airways. Ignore all the media bullshit about the *Beastie Boys* and you'll find some fun music.

GW

**"Boy Toy", Tia (Liberation)**

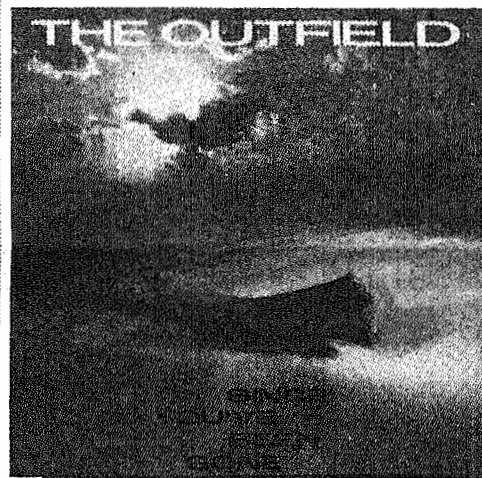
Sexual innuendo set to music. This is the sort of crap that gives *Stacey Q* a bad name! Factory synth sounds, tacky sampling effects and about as much originality as a re-run of the "Brady Bunch". The second side is an even longer version of the same thing. But why?

AM

**"Maybe Tomorrow", The Black Sorrows (CBS)**

One more reason to buy the excellent "Dear Children" album. Although not as strong as the two previous releases, "Maybe Tomorrow" does warrant more attention that it will ultimately get, especially with the title track on the B side.

AM



**"Since You've Been Gone", The Outfield (CBS)**

Very slick, very American, very *Bryan Adams*, very boring.

AM

**XTC - "Dear God..." (7" and 12") Virgin/EMI**

"Dear God" is the latest in a long line of superb singles from XTC and is one of their strongest songs of recent times. It wasn't included on the current album, "Skylarking" and was only released after American radio picked it up. "Dear God" deserves to be a hit, but unfortunately XTC seems doomed to remain the sort of group that gets widespread critical acclaim without selling many records - BUY THIS SINGLE.

GW

**Robert Cray - "Right Next Door" (7") Polygram**

There is not a lot more to say about Robert Cray that has not already been said by his adoring critics and fans. This is a good solid single taken from his current album, "Strong Persuader" and should provide some exposure for his upcoming show at Thebarton Theatre.

GW

**Zodiac Mindwarp and The Love Reaction - "Prime Mover" (7" and 12") Polygram**

With tongue planted firmly in cheek, (I hope!), Zodiac Mindwarp have combined all the best bits of "Billy Idol" and "The Cult" to produce a deep, meaningful song about intrasexual relationships. The lyrics are hilarious, "Sex Fuhrer Baby/I'm the Love Dictator/Blitzkrieg Romance, I'm the cool dominator." Impossible to take seriously, but I love it.

GW



**"Just Around The Corner", Cock Robin (CBS)**

Sensual production and smooth vocals make this an impressive offering from the three piece American group *Cock Robin*. If you like your music mellow you'll like "Just Around The Corner".

AM

**"Fake", Alexander O'Neil (Epic)**

What can I say? Dance music production team Jimmy Jam and Terry Lewis apply the familiar formula of snappy snare and 'nasty' bass to yet another mediocre artist, a formula already exhausted by *Janet Jackson* and *Herb Alpert*.

AM

**"Mixed Up World", Timex Social Club (BodyBeat)**

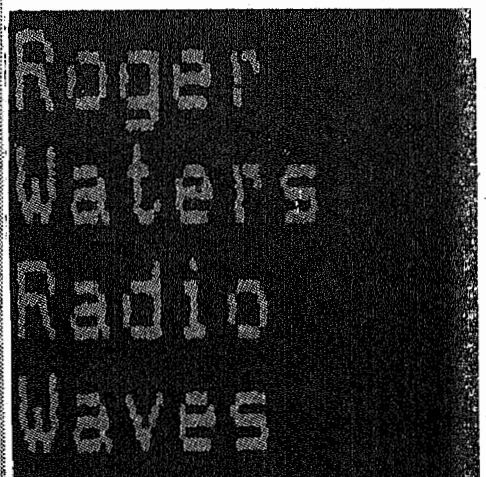
For a record that meditates on how "mixed up" our world is, this single is awfully laid back. A nice groove and some novel synth work makes it a little more original than the usual deluge of carbon copy dance songs.

AM

**"Hold Me Now", Johnny Logan (Epic)**

1987 Eurovision song contest winner. MMMMmmmm, if I can't say something nice I won't say anything at all....

AM



**"Radio Waves", Roger Waters (CBS)**

Good ol' Roger baby is back, without his "mates" from *Pink Floyd* (who should be releasing a new album by the end of the year). Sounding as dated as ever, *Waters* shows that you don't have to be trendy to have a hit record. "Radio Waves" really shows what a pop craftsman *Waters* is, heavy on guitars, light on message, this single is the best release from the *Pink Floyd* camp since *David Gilmour's* brilliant "Blue Light".

AM

**"All That Easy", Allniters (Mushroom)**

*Martin Plaza's* production work has brought out the best from a catchy verse and a reasonable groove but there is really very little here to excite. The flip, "The Party", an instrumental dance song shows where the band's strength really lies.

AM

## VOODOO'S HAPPY PLANET

by Richard Wilson

**Wall of Voodoo? Where did the band get its name from? ON DIT spoke with founding member Chas T. Gray and found out more than that.**

**DATELINE:** Los Angeles, 6 pm [local time] - Wall of Voodoo keyboard player and founding member Chas T. Gray [the T stands for Thomas] sits in his room trying to be interesting as he ploughs his way through 16 phone interviews around the world, in order to promote the group's new album, *Happy Planet*.

**DATELINE:** Adelaide, 10.30 am [local time] - *On Dit* reporter sits, listening pensively as two phone operators have an around-the-world argument as to whether said reporter gets to talk to Chas or not.... "Ah'm sorry, but the cawl was booked for half an' hour ago". "That's because we were waiting for Mr Gray to finish his previous call..." "Ah'm sorry..." Eventually the drawl down the line relents, and after a few clicks, the voice of Chas comes through - "Hi, this is Chas Gray..." And so began the conversation with *Wall of Voodoo*.

**OD:** *Where does the band get it's name from?*

**CTG:** It was kind of a joke, I guess. We were trying to do some demo tapes, and produce a wall of sound, like Phil Spector used to do, and somebody said "It doesn't quite sound like that - it sounds more like a wall of voodoo. We thought "great, yeah, we do sound like that. We'll keep it."

**OD:** *How important do you think a band's name is to a group these days.*

**CTG:** I think its all what you make of it. We've had a lot of fun having the name Wall of Voodoo - we think its great. Its kept us off a lot of commercial radio stations in America though, because a lot of people get freaked out by having 'Voodoo' in your name - they don't know what to make of you.

**OD:** *I notice that some of the songs from the last album, like Room With A View, and quite a few on this Happy Planet album sound a bit like the famous Akron, Ohio group, Devo. Would you say your music has been influenced by them in any way?*

**CTG:** I don't really think so. I mean they're not like really anybody we've been big fans of or anything. I know why people compare us to them sometimes, it's just because of the rhythms we use and stuff, but I don't think we sound anything like them.

**OD:** *Well, what has influenced the Wall of Voodoo sound?*

**CTG:** Things like Daniel Marconi, Johnny Cash and Hank Williams senior....? Things like cartoons - cartoon music has influenced us a lot, and stuff like that... really weird stuff now, I mean Andy (lead singer Andy Prieboy) listens to a lot of crazy Bulgarian folk songs or something.

**OD:** *OK, its probably a stupid question, but I'd rather have you suggest a label than me - how do you describe the Wall of Voodoo sound?*

**CTG:** Er, thats a good one. I think Ned (drummer Ned Leukhardt) calls it [pelge].

**OD:** *Sorry?*

**CTG:** He calls it [pelge].

**OD:** *How do you spell that?*

**CTG:** I don't know. I don't know what it means either. I always call it... our version of Top 40 music. We describe it as Wall of Voodoo most of the time.

**OD:** *What do you think of the current music scene over there in the States at the moment?*

**CTG:** I think the last couple of years it's gotten really boring. It sort of has its ups and downs, and the last few years with just like an over abundance of things like Whitney Houston and Madonna and all that crap - its just really boring I think... In cities like this, if you go out to the clubs, there's some interesting music going on, but nothing really unique.

**OD:** *If we turn our attention to the new album, its a lot more sombre than "T Days", or any of the earlier albums for that matter. Was it a conscious change in direction to produce Happy Planet like it was, or was it just a natural progression?*

**CTG:** There was a conscious effort to do something we hadn't done before. We purposely wanted to do some songs that weren't like any other thing we had recorded. The rest of it just flowed naturally - I guess where we're at, at this point of time.

**OD:** *Why the choice of Beach Boy's cover (Do It Again) as the first single?*

**CTG:** I don't know exactly. The record company wanted that as the first single. We recorded it just for the fun of it because we had a great time doing it. We thought it was, like, a real wrong song for us to do a Beach Boys song, like something Wall of Voodoo would never do, so we thought "great - lets do it". We had a lot of fun making it....

**OD:** *... Do it because you're not supposed to do it?*

**CTG:** ... Yeah, thats what we try to do all the time. "Shall we do this?" "No" "Okay, lets do it then!"

**OD:** *The video is amazing. I imagine the beach landscape is meant to be the Voodoo's Happy Planet?*

**CTG:** Yeah, thats sort of Voodoo Beach, part of the happy planet. It's like our version of a beach - its where we would be hanging out.

**OD:** *I suppose with the change in style, we've seen the last of wagon wheels and tumbleweeds in the stage shows?*

**CTG:** Oh, there'll still be some cactus laying around, but now the live show has moved into the Las Vegas nightclub, so you'll be seeing that this time around.

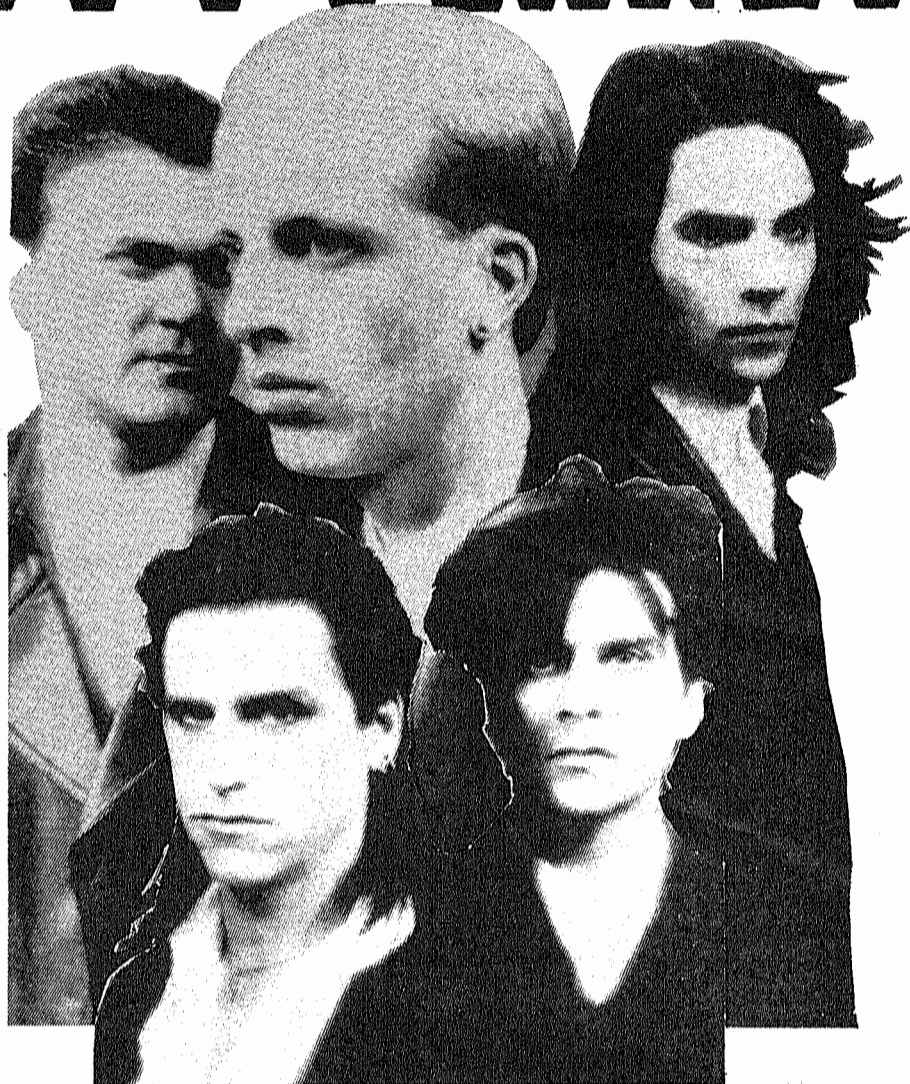
**OD:** *Las Vegas nightclub?*

**CTG:** A bad Las Vegas nightclub act. Just picture that, and that's what we'll be this time.

**OD:** *One last question, what's your favourite colour?*

**CTG:** Mine, er - this week its purple.

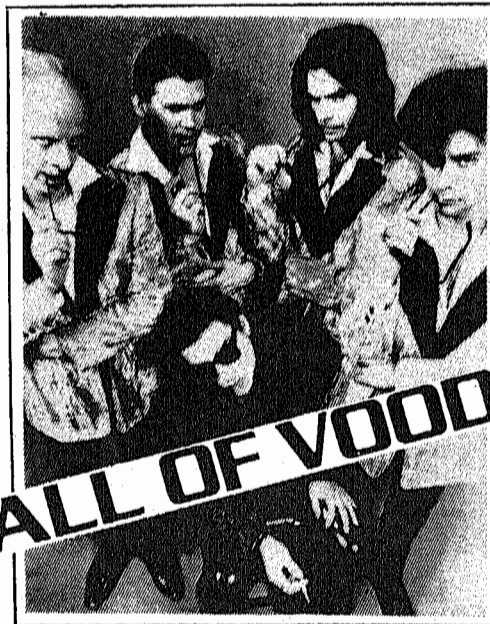
*Wall of Voodoo play Le Rox, July 28 and 29. Tickets \$14.70 from Le Rox or CC Records.*



**VOODOO'S HAPPY PLANET**

**LE ROX** IN ASSOCIATION WITH **SA FM**  
STEREO 107

PRESENT



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# LIMELIGHT

## Be-bopping along—Vince Jones—the man who put jazz back on the pop agenda.

Vince Jones is the man credited with putting jazz back on the mainstream musical agenda in Australia - and he's done it his way. YOAM ODD reports.

For a young band on the verge of a record contract, Vince Jones, the man who put jazz on the pop agenda, has a word of advice.

"Do it yourself," he says.

"I took out personal loans to do it. My first album cost \$2,500, my second one cost \$5,000. And I own them."

Vince Jones is above all an individual, and funding his own albums until he was in a position to choose the contract he wanted (he eventually signed with EMI) was just one way of showing it.

After five successful albums (they're still selling), the man credited with almost single-handedly putting jazz in front of Australian pop audiences can afford to take stock.

"Someone's got to speak," he says.

"Idealistically, I dream about a world of individuals. I don't think there's enough. We're all following what big brother says."

As a singer, he is recognised as one of Australia's best jazz exponents, and in the last couple of years he has made his mark as a writer of songs as well, with a lot of original material appearing on his albums.

"I think the [last] record marked for me the start of a more original character. More and more original stuff will come out," he says.

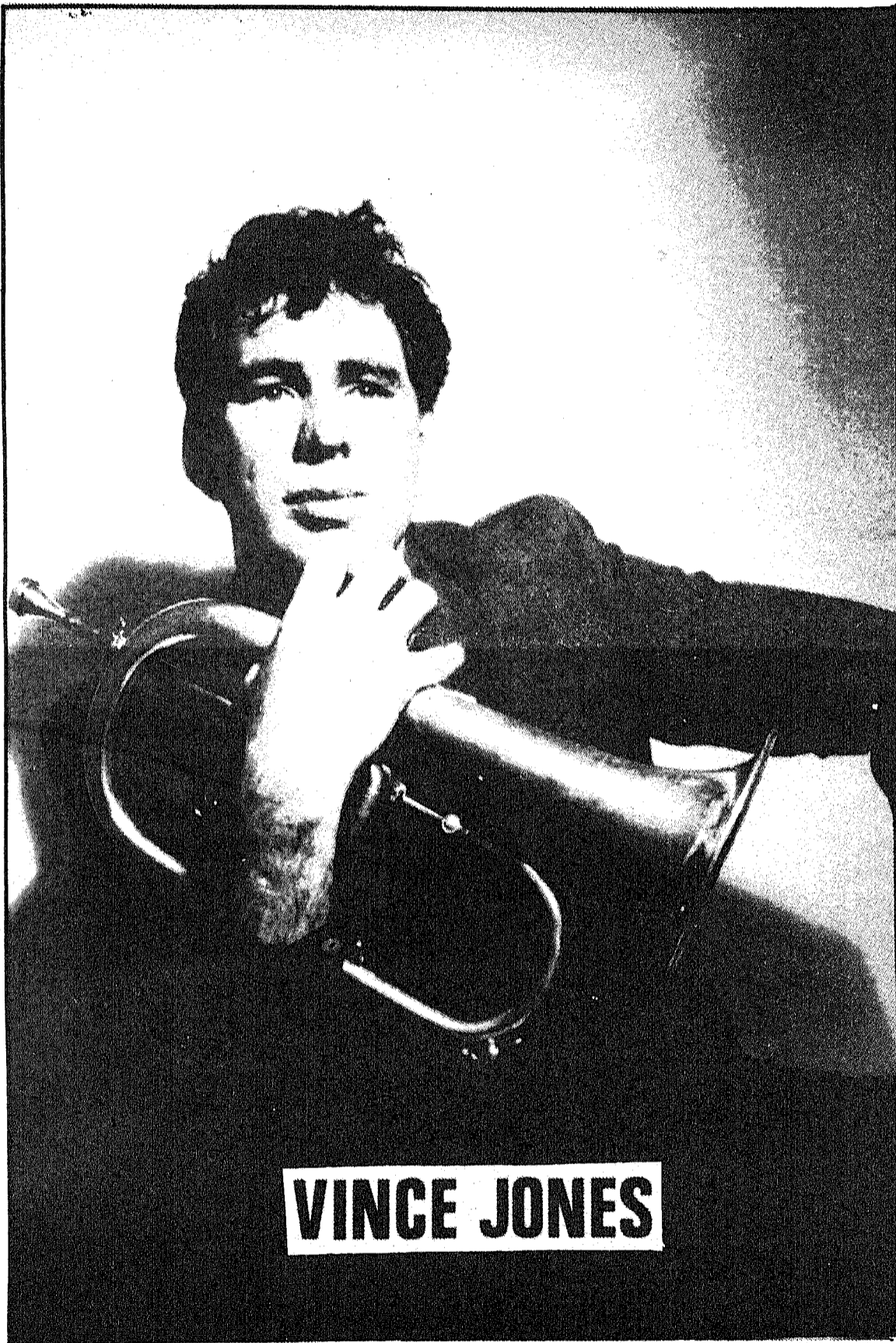
Writing, for him, is more than just an exercise in creating nice sounds with nice words. It is a journey, a search for the expression of beauty but also the expression of anger. To this extent, his song lyrics are very important. On his last album, it took almost as long to read the sleeve as it did to listen to the album.

"It's a phase, you know," he croons. "I was reading all these great books on French poets... I started sitting up at nights, and your mind gets on a tangent."

"Sometimes I don't use any, or very few lyrics. It's just a phase."

"I don't think you've got to look and sound angry to be angry. I think you can be saying pretty angry things ..... in a beautiful way. You don't have to be aggro."

"Kids today are gettin' a bit out of hand, gettin' too much up-front anger. You can boil underneath and still have beauty, and that's the thing I love about the



VINCE JONES

blues. There's a polite anger in there. It's a beautiful anger. It's dignified, it gives you the opportunity to get to people who would be turned off by the audacity that you have when you get tough."

For Vince Jones, being in the music industry doesn't mean pandering to the popular taste in search of a number one hit. His own judgement of his product is more important than that of the public. He writes and plays to please himself, and oozes confidence that plenty of others will like it too.

"Making a living never really appealed to me," he says. "It didn't even interest me. I was a drifter, I used to love that...."

"There is no pressure from the [record] company.

"I'm one of the only bands in Australia, probably Australian history, whose first album is still selling, and selling as much as the new one, which is pretty incredible."

"It's because our directions have been so strong, it's never gone off track. And therefore what we were doing in the first place is pretty close to what we're doing now."

"It's because our directions have been so strong, it's never gone off track. And therefore what we were doing in the first place is pretty close to what we're doing now."

"We're really into playing music, not orchestrating a career like *Duran Duran*." He nods toward a grotesque poster

on the wall of the record company office.

"There's twenty guys giving them advice, their heads are so screwed up, they don't know where they are. We don't have that."

He insists that it is not his music that is changing to suit the public stomach, but the listening public's taste which is changing.

"*Don't Worry About A Thing*, that song was written in the fifties, that's a Mose Allison piece. It's people who are coming around, not us," he says.

"And the company sees that, and have enough insight to realise this guy's got a back catalogue, we'll work on him, we won't tell him what to do. They know I can produce

quickly and cheaply and they know I'm working every week of the year. We work to people. We're part of Melbourne's folklore in a sense, we're there every week."

So why was it Vince Jones who succeeded in attracting popular attention, and not any one of the dozens of other jazz and blues singers in Australia? He admits it is partly his age; he's 32 but doesn't look it. Pop audiences consist mostly of young people and they like to hear other young people. But he says the more important thing about helping young is that his musical influences are coming from the right era.

"It's not like I'm 45 and coming back and singing blues. I can sing jazz, but I've also got rock in there, because it's around me," says Vince.

"There is a reason why people are into jazz: because they're connecting. Now with the young rock bands, in my eyes, they're getting further and further away from the blues. And the blues is rock. Blues is the source and folklore of their music. Jazz is only blues sped up, really."

"The public are starting to go back and want to hear the blues again."

Meanwhile, his records continue to sell. And one reason, he says is his emphasis on the sound of the band itself, rather than a lot of studio production to create a sound which, in reality, never existed.

"We're a one-take outfit. Most of the things on the records are first-take. And we do it altogether, there's no overlapping, it's all done there on the spot. We do three takes of each and pick the best."

"I'm the producer and I'm pretty vague at producing. I just produce a band, I never really produce an album."

His experiences in the music industry have made him glad that he avoided the traps that so many young musicians fall into over record contracts.

He speaks bitterly about the business morality of some in the industry who sign up young bands for fear of competition and never record them. They give them a few thousand dollars, which they write off as a tax dodge, and own all their material.

"They don't know what these sharks are going to do to them," warns Vince. "The industry has been riddled with shysters...."

"Again, I'm an upstart and they think I'm a smart-alec because I've done it myself. But you can do it yourself. You don't need these people."

"You can't really lose. I could make an album in one day, easy. What you've got to do is look at the music and the band. Make the music hot, you walk in [to the recording studio] and band."

## Williamson's 'city' a gem

**EMERALD CITY**  
At the Playhouse  
Season Closed

by Sonia Birkett

Beware! This is David Williamson's best yet! *Emerald City* is a brilliant piece of writing in which every Australian can find something of a gem that they can relate to. Williamson's latest play involves not only much criticism of the producers and financiers of the Australian Film Industry but also a melting pot of dilemmas and insights that confront both the characters and the audience as well.

*Emerald City* is about a professional couple who decide to leave their cultural life in Melbourne to live in Sydney - *The Emerald City*. Colin, played by John Bell, is a script-writer with the best reputation in the film industry and his wife Kate, played by Robyn Nevin, is in the publishing business. They move to Sydney because Colin's desire to relive his childhood visions of an exciting and exotic city of jacarandas, ferry-rides and the emerald harbour.

The predominant image of the harbour is expressed in the iridescent blue/green modern setting. By use of a revolving stage, the design of the set works well to keep a pace with the dialogue, combining office, apartment and cocktail party scenes.

The Sydney Colin finds is one sparkling with affluence, success and champagne hedonism. Yet this city of opportunity also conceals the "Port Jackson hustler" in the midst of corruption and hypocrisy. Mike, played by Drew Forsythe, is unashamedly Australian, possessing all of our worst traits. Mike



moves in on Colin at a cocktail party and quickly takes him in with the ease of a self-assured con-man. Mike is on the way up and readily uses Colin's talent. Soon Mike is controlling millions of dollars in the film industry. He also fools "Elaine" (Ruth Cracknell) who is Colin's agent, to get the financial backing he needs. Ruth Cracknell's part is not large but David Williamson has given her some important prophetic lines that came across with authority, as Elaine is one of the stronger realists in the play.

The dialogue contains many "asides" that effectively give a depth to each character and an extra dimension to the plot which contribute to the play's fast paced brilliance.

Robyn Nevin's performance as Kate is strikingly real and Andrea Moor's role as the 1980s "upwardly mobile" female, Helen, is also a

very vivid portrayal. These two women's performances are equally strong as their male counterparts: John Bell and Drew Forsythe.

Colin, Elaine and Kate all compromise their principles, submitting to the financial realities in exchange for their own beliefs. Colin, in particular is lured into believing for awhile that "making it big" is all important, as he falls prey to Mike's own essentially materialistic ethics. The illusion, Colin sees living in the eastern suburbs is one of the people around him all clamouring to own a harbour view as if it is their freedom from suburban anonymity.

This play is a feast of middle-class dilemmas from the private school education to politics. Colin, who becomes disheartened by the ethics of the "emerald city" is shown by Elaine that the "demon" is only found within one's own self.

## Catch some soul

**SOUL MAN**  
Space Cabaret  
Until August 1

by Fran Edwards

Soul is one thing this show has definitely got. It also has energy, vitality, gospel, blues and rock, not to mention talent.

Doug Parkinson is not everyone's idea of a hit singer. He has had his share of hits, though not recently, but his name does not instantly spring to mind when you think of rock, rhythm and blues or soul.

Doug's distinctive gravel flavoured voice is complemented by the two female vocalists and the band. The previous show which I attended possessed a few technical bugs which will have to be ironed out. Everyone on stage was enjoying themselves and that sort of enjoyment is infectious. The girls captured and sizzled their way through the early numbers. Doug downed a white Kaftan and had the entire audience shouting "Praise the Lord" (albeit tongue in cheek!)

The most memorable moments come in the second half, particularly Doug's rendition of "He Ain't Heavy, He's My Brother" and Elizabeth Lord's version of "River's Deep Mountain High".

The girls were good. Maggie McKinney is a very raucy lady and Elizabeth Lord is a wisp of a thing but oh what a voice.

Musical Director/Guitarist Terry (Bullet) Murray kept a watchful eye on the proceedings and managed to show some style, although a few numbers could have been a bit tighter. Given that this was the first time this particular mix of musicians and singers have performed together they did very well.

This is a great show, fully of talented people and although it may not have the same widespread appeal as the revival of the girlie groups, it will appeal to many who enjoy a good beat and remember the gospel greats.

So - if you enjoy foot tapping music combined with raw energy and talent, go catch some Soul and the Space Cabaret.



## Sweet and sour

**SUGAR BABIES**  
Festival Theatre  
Season Closed

by Graham Lugsden

Peter Brook once said that our need in the post-Brechtian theatre is to find a way forwards, back to Shakespeare.

This is not it.

*Sugar Babies* never pretends to be anything more than old-fashioned, rip-roaring, foot-stamping, eyeball-popping, shamelessly down-market, arrogantly independent, thumb-its-nose-at-Art entertainment, and as such it succeeds admirably.

It isn't *Hamlet*, but no one wanted that. Adelaide had paid its money to see the collection of classic burlesque comic routines, chorus production numbers and popular songs of the era, and artistic pretension went out the window.

The gags went at a rate of knots, the costumes were dazzling and the sets dripped with money. Eddie Bracken, as the lead comic, carried the show with effortless delivery and timing. Garry McDonald revealed in the chance to free himself from Norman Gunston and Maggie Beare, and Marty Coffey stole the show with a juggling and comedy routine that is almost worth the price of admission alone.

That said, all the abundant zest good humour could not overcome the feeling that it was all a shade insubstantive. Fair enough, it was fairy floss, but after two and a half hours, even the best confectionery is a little sickly. Moreover, it was apparent that the two best performers in the show were American.

Bracken with his perfect timing (all of his jokes, though often more than fifty years old, worked, whereas many delivered by the others creaked embarrassingly), and Coffey with his quite brilliant juggling (which was, at one point suspiciously similar to the clown's juggling routine in *Tonight We Improvise* - perhaps he saw it). Of the rest, Peter Regan stood out for his fine voice, and the Babies themselves did all the right things.

However, Joan Brockenshire as the prima donna is out of her depth. She can sing, but her tap-dancing is only fair-to-middling and her screeching, breathy voice is intensely irritating. Worse, in one skit, Bracken's hat fell off and he put it on back to front, so that the hair attached to the brim covered his face, and Brockenshire broke up into hysterical laughter. This was grist to the mill of an old pro like Bracken, but we were robbed of an exquisite ad-lib by Brockenshire's uncontrollable laughing. There was no doubt who appeared the more professional.

Of the routines themselves, the best is the finale to Act I, billed as "a tribute to the banjo" but, oddly, minus a single banjo, closely followed by Coffey's juggling. The punchlines in the skits can be seen a mile off, and the curious Australo-American schmaltzy production number at the end is bizarrely inapt, but it doesn't seem to matter, as everybody enjoys themselves regardless. Perhaps this *Sugar* was just a little too sweet, but what the heck, indulge, and to hell with Jenny Craig.

## The Misanthropist

Directed by Christopher Bell.

Written by Moliere.



Adelaide University,  
Little Theatre. 8pm.  
JULY 16-18, 22-25,  
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\$8.50 Adults, \$4.50  
Concessions.  
Bookings: 228 5999

THEATRE  
GUILD  
GUILD SEASON 1987

## STAGE LIGHTS

GRAHAM LUGSDEN

### BEGINNETH ANON:

**Autumn Manoeuvres:** A Dame of the Empire, a brigadier and some elderly lodgers wage a campaign of terror over much of southern Britain, in order to buy a flat. The revolutionaries crash Royal cruises, meet pop stars and kidnap dogs. Tea Tree Gully Players, July 24th - August 8th.

**Zoo to You Too!:** The second ABC family concert for the year, and it's a ripper, including "The March of the Toreadors" from *Carmen*, Rimsky-Korsakov's "Flight of the Bumblebee", Saint-Saëns "Carnival of the Animals", "If We Could Talk to the Animals" from *Dr. Doolittle*, and even the theme from *Skippy*. Alright, so it's not strictly theatre, but who cares? Don't waste a seat on the kids, take yourself instead. Festival Theatre, July 24th.

### STILL AROUND:

**The Winter's Tale:** Shakespeare in the autumn of his life and in the summer of his ability. Playhouse, until August 1st.

**Soul Man:** Doug Parkinson's tribute to the soul greats, from the people who brought us *Stop! In the Name of Love*. Space Cabaret until August 1st.

**When We Are Married:** Three respectable couples, who were married on the same day, by the same vicar, get together to celebrate their silver wedding anniversaries. They discover that the vicar had no authority to marry them, and so they have been living in sin for twenty five years. A J.B. Priestly comedy classic. John Edmund Theatre, until August 8th.

### NOT STILL AROUND:

**Sugar Babies:** Glitter and sparkle and fun and movement and colour and laughs and dancing and songs and I kept looking at my watch.  
**Yeomen of the Guard:** Aaaaaaaagh!

### THROUGH THE KEYHOLE:

**Bolshoi Ballet:** The Russians are coming, and even the RSL is pleased. Festival Theatre, August 10th - 18th.

**Here We Come Gathering:** A domineering mother, henpecked husband, subservient son and their friends are trapped in a country cottage. Probably a murder mystery. Tea Tree Gully Players, September 4th - 19th.

**The Importance of Being Earnest:** Auditions for Oscar Wilde's priceless comedy are being held on Thursday 23rd July at 7.30 pm in the Lentara Community Centre, Magill. All roles are available, and call 264 3550 for more information. Burnside Players, October 10th - 24th.

**Butterflies Are Free:** La Mama is now incorporated, so Bruno Knez is now officially the 'Artistic Director' but everyone still calls him La Papa. La Mama, August 5th - 22nd.

**The Club:** David Williamson peers into sweaty football jocks and comes up smelling of raw guts. John Edmund Theatre, August 29th - September 26th.

### GOING, GOING....

**Flexitime:** See the Public Service in inaction. La Mama, until Saturday.

# 'Nunsense' makes sense

Nunsense  
Thebarton Theatre  
Season Open

by Graham Lugsden

Oh dear. The convent cook has accidentally killed twenty two of the Little Sisters for Sans Souci by food poisoning, and the remaining nuns only have enough money to bury eighteen of them (partly because the Reverend Mother bought a video recorder) and has to store the other four departed sisters in the convent freezer. How can those who were mercifully spared raise the money to raise their Sisters' souls? Hold a musical!

Thus Nunsense is a play-within-a-play. The 'deaths' of the other nuns is the pretext for a musical revue of comedy, songs and dancing, all of which are loosely based on, and entirely performed by, nuns. Catholicism kicks up its heels.

The songs and skits are hilarious. Nunsense is one long laugh, from the opening number, "Nunsense Is Habit-forming", through a ridiculous quiz with prizes of "the Pope's Visit to Australia Souvenir Handbook" for audience members, a very professional tapdance routine, a nun who gets high on amyl nitrate, impressions of Katie Hepburn, Princess Leia and Attila the Nun, a glorious short film about an ecclesiastical bushranger called Nunsmoke, a sparkling satire of cooking programs called "Baking With the B.V.M." which gives religious recipes, such as Devil Food Cake and Holy Hot Dogs, and a double rip-off of both the dying swan scene from *Swan Lake* and *The Flying Nun*, by Sr. Mary Leo, called "The Dying Nun", which brought the house down.

Before the show proper begins, part of the cast guide people to their seats and chat about the show in



character, helping to convince us that the Little Sisters are "real" people. The skits themselves, and the banter between them, further establish the Sisters' personalities. Reverend Mother is a pompous but lovable windbag, Sr. Hubert wants her job, Sr. Robert Anne wanted to be Judy Garland, Sr. Mary Leo wanted to partner Nureyev and Sr. Mary Amnesia can't remember who she was or what she wanted.

The all-female cast of five is

versatile and extremely talented. All can sing, dance and tell jokes. Maggie King as the Reverend Mother is a bustling dynamo of energy, Lois Collinder as Sr. Hubert is suitably prissy and pedantic, Robyn Arthur as Sr. Robert Anne is very good in all departments, Geraldene Morrow as Sr. Mary Amnesia is delightfully absentminded and a superb singer, and Georgie Barker as Sr. Mary Leo is full of zest and a very good dancer. Director Barry Creyton (he of

Blankety Blanks) keeps everything zipping along apace, contrasting monologues with full-cast numbers and comedy with the occasional ballad.

Nunsense is the best laugh that you will have had in ages. There is no swearing, no sex, no violence and no heavy message. It is entertainment spelt F-U-N, a bloody corker (hail Mary, hail Mary, hail Mary) of a show that will leave you yelling for more. Nunsense makes very, very good sense.

## At last!

# A cure for insomnia

Yeomen of the Guard  
Gilbert & Sullivan Society  
Scott Theatre  
Season Closed

by Graham Lugsden

It is quite extraordinary how attractive the word "Exit" can be; the way out, the channel to the outside world, our escape from a confinement. The word hangs there, suspended in darkness, glowing greenly and beckoning seductively. Stuck in a darkened building for two and a half hours and fighting to remain awake, the word's attraction only increases.

For there was little to distract one's attention on stage. There is a persuasive theory in the theatre that says that opera and operetta should be staged thus: find a powerful pair of lungs, wrap it in gaudy costume that was once the tent belonging to the Russian circus, plonk it out the front of the stage, light the blue touchpaper and retreat five rows. This is the way that it is done, and anything else, anything even faintly innovative, is an offence against tradition.

Such is *Yeomen*. Most of the problems of the production stemmed from its crushingly heavy-handed direction by Helen Ellis.

This was museum theatre at its very worst. Principals were left stranded in the middle of the stage, without gestures or movements, and recited slabs of text at each other until the next song came round, which they then insisted on singing either to the stage crew or the backdrop. The chorus, on the rare occasions that they were sighted, were crammed against the set at the back and told to be quiet. (One chorus member was consistently told off during rehearsals for "acting too much".) When they were allowed to sing and move they added a spark of life, but usually they were as stolid as the leads. They had to be squashed at the back, though, as the set took all the room. It featured not one, but two revolves, each swamped by a life-size replica of Windsor Castle. Each could be swung around to present different faces, but they were similarly painted, and often they were hidden by flats dropped from above. The 'action', such as it was, staggered on despite the set, and despite Helen Ellis' blocking, which was either awkward or non-existent. Even the levelling of the chorus (making the tall ones stand at the back) was wrong. All these indicate either very poor or negligent direction.

*Yeomen* was a change of tack for W.S. Gilbert, as he hoped to write a serious libretto, after the light heartedness of *The Mikado*,

*The Sorcerer* and the like. Sullivan matched the potentially tragic story with some of his finest music, but nonetheless, the show still feels similar to a standard G&S musical comedy. Although the story is built upon a near-beheading in the Tower of London, it still employs a love triangle, broken romances, infatuations and disguises, and any hint of tragedy or sadness is hurried over to get back to the comedy.

Of the performers, only two deserve mention. Sandy McKinnon was a bright and breezy jester, and battled valiantly to leaven the choking stodginess of the main action. Maurice Howie displayed a fine comic awareness as the Head Goaler and Assistant Tormentor, and two or three of the twenty strong chorus actually managed to maintain character throughout. The rest were largely forgettable. The sergeant, John Turner, could not hit the top notes, Jeanette Drake lacked projection, John Randells ummed and erred embarrassingly through his opening speech, and a *capella* foursome would have been good if one of them had not been badly off-key (forcing the rest off-key as well), the orchestra lacked practice, the violins were out of tune all night, and at one point the whole chorus raced ahead of the musicians and had to wait for them to catch up.

Indeed there were problems wherever one cared to look. There was no choreography (or almost none - halfway through Act II, the chorus were allowed to hold hands and circle for about thirty seconds: that was it); the flats were often left suspended in mid-air, neither up nor down; there was a gaping hole in the action at the very beginning, when the orchestra played for ten minutes while a woman weaved on stage; and there was another at the

end when the central character failed to re-appear; worst of all, it was almost impossible to hear the lyrics of the songs, either because of poor diction or bad positioning, thus losing the beauty of Gilbert's lyrics and the plot. The appeal of G&S is

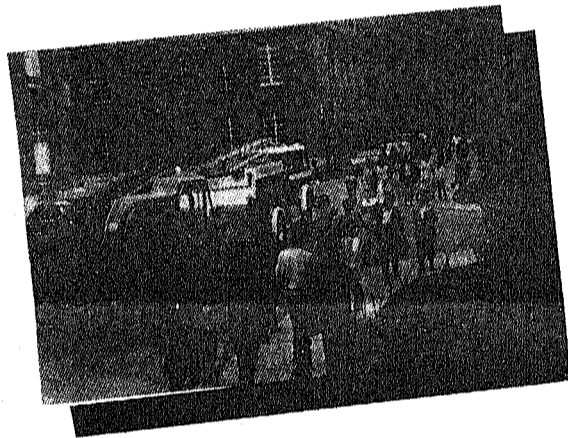
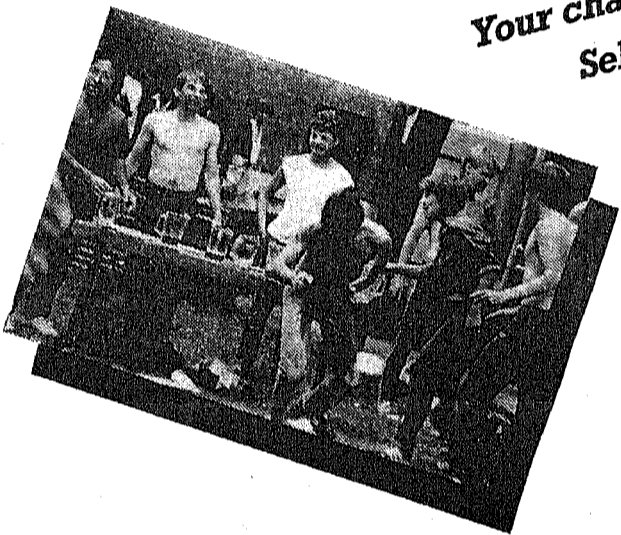
the clever lyrics backed by catchy tunes, and a production stands or falls on the successful execution of these.

Afterwards, an insider confided that many of the cast still considered it a good show. That is truly sad. Someone else said that the G&S Society have been doing shows exactly the same way for years, and so because of the old guard in the society, they are likely to continue doing shows the same way in the future, and never know any better. Please, please, please: Let's update G&S and bring it into the nineteenth century.

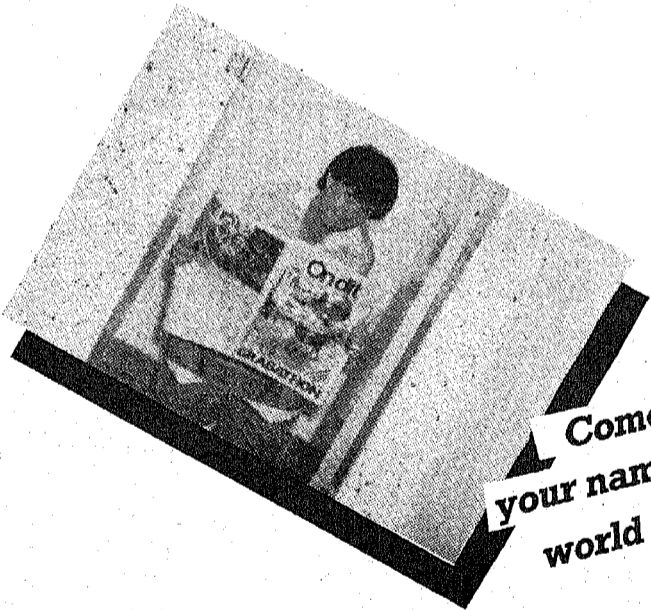


# PROSH 87

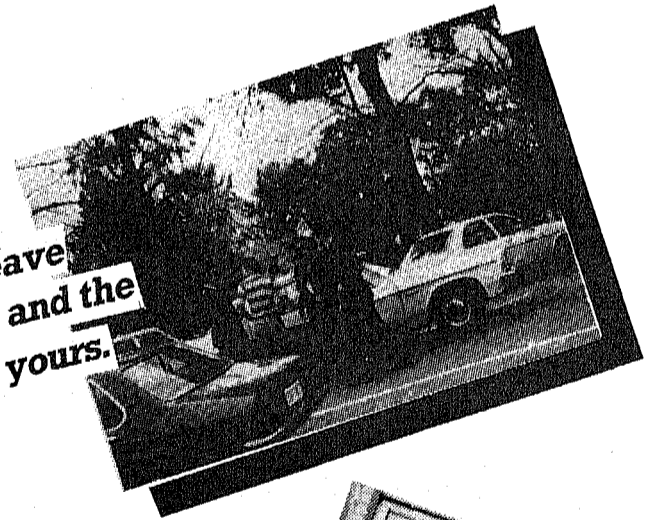
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Sell your soul to good times  
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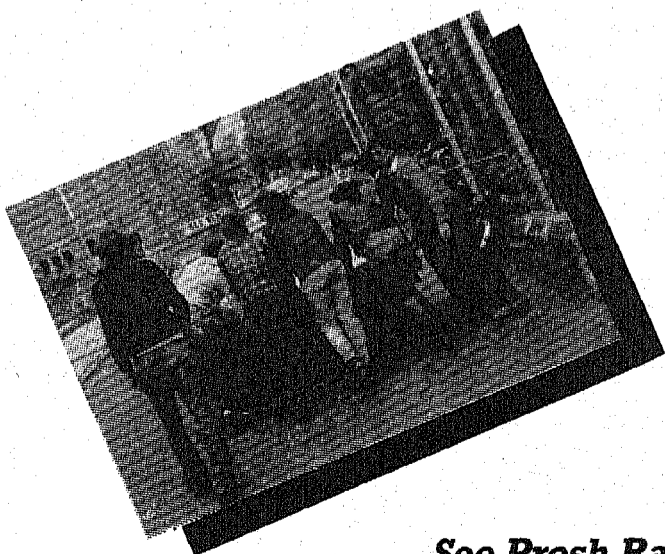


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See Prosh Rag Editors David Israel or Jamie Skinner NOW!

# Moorhouse at his mordant best

**ROOM SERVICE**  
Frank Moorehouse  
Penguin, \$8.95

by Dino Di Rosa

Much of Frank Moorehouse's latest volume of short prose, *Room Service*, originally appeared as travel pieces in the *Bulletin* and *Business Review Weekly*. Written via his itinerant alter-ego Francois Blase, these pieces can be accepted loosely as examples of New Journalism - detached, immediately amusing and bemusing, ironic, almost disposable literature. But when they come right down to it, after they have done with their Australian abroad easy-naturedness, they conjugate in all their moods, tenses and inflexions themes with which Moorehouse's work has always been concerned - in short, a sense of environmental isolation in the so-called global village.

Whether he is at home or away, Francois Blase makes his second home Hilton Hotels, "that one long foyer which stretches around the world". One day, he suggests, "people will visit the ruins of Hiltons." In New York, true to his blase name, he would rather stay in his hotel room and watch TV, or play cards with the janitors, always drinking Heinekens, a Dutch beer that can be found anywhere in the world and is a "familiar thing in an unfamiliar environment." He drives along the long and winding European roads they call autobahns, where one can fall in love with "the back of a head" as in one's school-days, using blinkers, headlights and horns instead of passing love notes.

Blase becomes a "cultural delegate" in Shanghai, wearing a Mao jacket and cap he picked up where

else but in Melbourne, showing a thing or two to his drunken Guide, who is given an inexplicable 'Chinese burn' along the way. This is pure larrikin wit: China is the last place one would find this juvenile form of torture carried out, but here it is in all its Australianess. Our nowhere man has a wonderful talk about movies and books with a couple of guys in an American bar, a story that bears the potential of life in much the same way that Hemingway's famous story "The Killers" bore the potential of death. Blase has a candid conversation with a black prostitute in New York that makes a similar scene in Paul Hogan's *Crocodile Dundee* redundant as Australian humour:

*She told me how in the 1930s and 1940s coloured people couldn't kiss on stage or screen because it showed they had real emotion. I said that in Australia men were still not allowed to kiss sheep on stage and screen. She said that she thought men were not allowed to kiss sheep on stage or screen even in New York! The conversation had that relaxing frankness you get with a stranger when you're feeling low and don't give a damn. However, I did keep an alert nerve near my wallet.*

The middle section of *Room Service* "Oral History of a Childhood", which remembers things past in Moorehouse's wholly normal Nowra, NSW youth, has not much to do with the collection's living-in-a-suitcase world view, but it does not much matter and justifies the volume.

Blase or Moorehouse soon enough check back into a Hilton, ordering a Heineken from room service, when



not on a road to nowhere in Australia: "Aimless country roads driving is good for you. I sometimes throw the shotgun into the back, camp at night, and shoot a rabbit or quail to cook on the campfire. You get to pretend you're Karen Blixen." Elsewhere, Blase laments the death of the telegram, never mind that of the novel, in a throwaway bit. "The economy of telegrams can produce ambiguity. A journalist telegraphed the actor Cary Grant, 'How old Cary Grant?' Grant telegraphed back 'Fine how you?'" Moorehouse longs for a world where laundromats will be centres of the global village: "... laundromats should be nudist so that one could wash everything. Laundry is a metaphorical shedding of skins."

That last passage is, I think, a weak metaphor, but it is the thought that counts. And thoughts abound in Moorehouse's world-weary prose, there to be found in the languid

Aussie wit. Sometimes, after a few Heinekens, these thoughts speak up seriously for themselves, as in the definitive following passage:

*There is then the negative experience of looking in the rear-vision mirror of your life - and you learn by travelling just how anxious, alone and defenceless you are. Who wants to learn that? Travel is for me incapacitation and disorientation. I think that at first I hoped that travel would chase away the overcast cloudiness of my own personal preoccupation. Staying at home was more distracting in that sense. I usually find a circle of self inflates around me like a space suit, which prevents the experience from touching me. I bob along. Maybe in recollection - by story telling - the experience of travel comes alive. I find essence through repetition, not from incessant newness.*

## DOG EARS DINO DI ROSA

The Melbourne Age, in recognition of the rise and rise of short prose in this country, is now reviving its short story competition. Conducted in association with the Victorian group of the international writers' organisation P.E.N., the Age is granting a handy \$3 500 prizemoney: \$2 000 for the winner, \$1 000 for the runner-up, and \$500 for the next best story. Perhaps better, the winners' stories will be published in the Saturday Extra edition. Competition closes on November 30, 1987, with the winners to be announced in January. Entries are to be no more than 3 000 words, typed and double-spaced, previously unpublished, by writers living in Australia. Send your entry, with a self-addressed envelope, to: "The Age Short Story Contest", c/- The Literary Editor, *The Age*, 250 Spencer Street, Melbourne, 3000. There's no need for an entry form. Get to it.

The highly autobiographical work of George Johnston appears also in the newly published *Penguin Book of Australian Autobiography* (\$12.95). Edited by Adelaide's John and Dorothy Colmer (lit students will know the former as the Jury Professor of English Language and Literature at this university), the collection features the transparent life stories of writers as far back as James Hardy Vaux in the early nineteenth century, to those of Lawson, Franklin, A.B. Facey, Herbert, Hal Porter, Waten, White, Bernard Smith, Donald Horne, David Malouf and dear old Clive James. Money for jam, really.

## DREWE DRAWS LINES

**FORTUNE**  
Robert Drewe  
Picador \$9.95

by Dino Di Rosa

When the former newswriter Robert Drewe's third novel, *Fortune*, first appeared last summer its release coincided approximately with that of radio journalist Derryn Hinch's first, *Death at Newport*. Both books were about hard-boiled journos who had to traverse rules and boundaries in pursuit of hard facts and truths, and both were more or less concerned with the whys and wherefores of the "news that's fit to print".

Both were very different, however, as different in manner and attitude as a tabloid and a broadsheet. Hinch's shallow, macho tome had to do with the kind of "ballsy reporters" who knew they could write and "cut through as many layers of bullshit as necessary to get the story", and it was merely laughed off as being as "slow and painful as a retreat from Moscow", amongst other insults. (Perhaps a novel to be read on the bus or the beach, a novel one cannot put down but throw away.) Drewe's serious, remote account (newly published in paperback), which as a fine story to tell but takes great pains not to actually tell it, instead digressing with solemn questions like "Does it matter whether you believe in an editor's view of events or in the larger truth of a chaotic universe?", was to all intents and purposes lauded by the critics, who cited it as an example of "the kinship between the best skills of the reporter and those of the novelist".

I happen not to agree with this pretty academic view. The hallmark of books which have to them a journalistic base, from the Woodward ad Bernstein exposes to the recent "magic realism" of Marquez and Fuentes and the rest, is the writer's passionate but detached nutting out of facts to find the truth or perhaps



a larger truth, however which way in action and style. Drewe (whose best work remains his collection of stories known as the *The Bodysurfers*) has this at heart, his un-named narrator is indeed passionate and detached in his searchings, but the author labours too much with abstract ideas and a multi-linear, elliptical story-line to convey his themes, and the merging of character and plot suffers from being suspended in the unrealism of the telling. Cause and effect, the journalist's if not the novelist's bread and butter, are blurred by philosophical diversions such as this:

*It occurred to me that investigative reporting, or indeed writing a traditional novel, is also largely a matter of attaining a continuous line, of making the connections, of maintaining the flow of narrative. It's rather like joining the numbers one to two to three and so on in a child's dot-to-dot puzzle and discovering a giraffe.*

The novel commences promisingly with the tale of Don Spargo, a legendary diver who some years before found the wreck of the Dutch treasure ship *Fortuyn* (hence the title) off the Western Australian coastline (often an imposing

metaphor in Drewe's work), and who protects his interests by hook or by crook. Spargo, fully realized, could have been a classic Australian folk hero, yet Drewe goes for all these dud subplots, well-written but still dreadful, of cartoonists (why not photographers?) with the confoundingly coincidental names of Leon Lawson and Leon Levinson, of a Perth millionaire's wife who gets involved with Spargo, of a female dick in San Francisco named Linda Silver. Somehow, in Drewe's jumbled card index chronicles, they all at some time or another find their way in Perth, the City of Light Drewe knows and landscapes so well. The over-lapping of the subplots, particularly the narrative coincidences, are unconvincingly related, and are on occasions embarrassingly tenuous (witness the American Lawson's fondness for the state emblem of the swan as a reason for being and staying in the West).

Meanwhile, the character and adventures of Spargo, hitherto so keenly sketched, are jettisoned, only to return belatedly towards the end in order to have him meet a fate that remains a mystery even in the fact-finding narrator and author. Spargo's time of troubles, intriguingly racked throughout the book, merely peter away in the conclusion, and the hero is found hung in a gaol cell. Big deal. Word for word, however, there is a crystal clarity in Drewe's prose, which no doubt maintains within it ulterior motives other than spinning a good yarn, and which is redoubtable despite the indifference it ultimately conjures for itself and in the reader. Make no mistake, this is a distinguished fiction from a distinguished novelist, perhaps so distinguished that he nevertheless makes a botch of the genre. A critic has described Drewe's "giraffe" rather as being a literary animal designed by a committee - a camel - and this novel is just as operosely slow and noble.

## On the edge

**EDGE OF REALITY**  
Dawn Hill  
Pan  
\$8.95

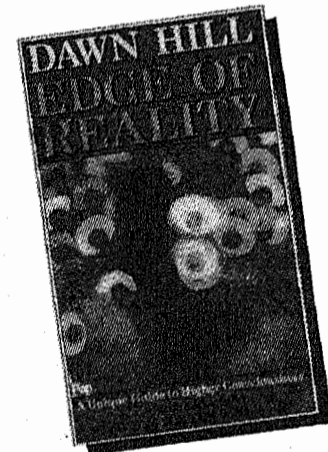
by Robert Dvorak

If you're a sceptic who believes in the physical world and nothing else, then you probably won't give this book a second glance. However, if you're an uninformed agnostic when it comes to the supernatural, then *Edge of Reality* will give you a broad introduction into the spiritual world.

*Edge of Reality* is the second book by Dawn Hill, an Australian psychic. This book is an expansion and continuation of her first work "Reaching the Other Side". Both books carry the theme of spiritual awareness and development.

According to Dawn Hill's spirit guide, (no psychic should be without one), the Human Quest boils down to these three questions: "Where do I come from?", "Why am I here?", "Where am I going?". Dawn Hill's message is that these questions can be answered by an increased spiritual awareness, which will ultimately lead to enlightenment. To become spiritually aware we must first discover our own aura, and the first half of the book is spent on this topic. Exercises to cleanse the aura, protect it from those nasty dark entities, and strengthen it are given in clear step by step instruction.

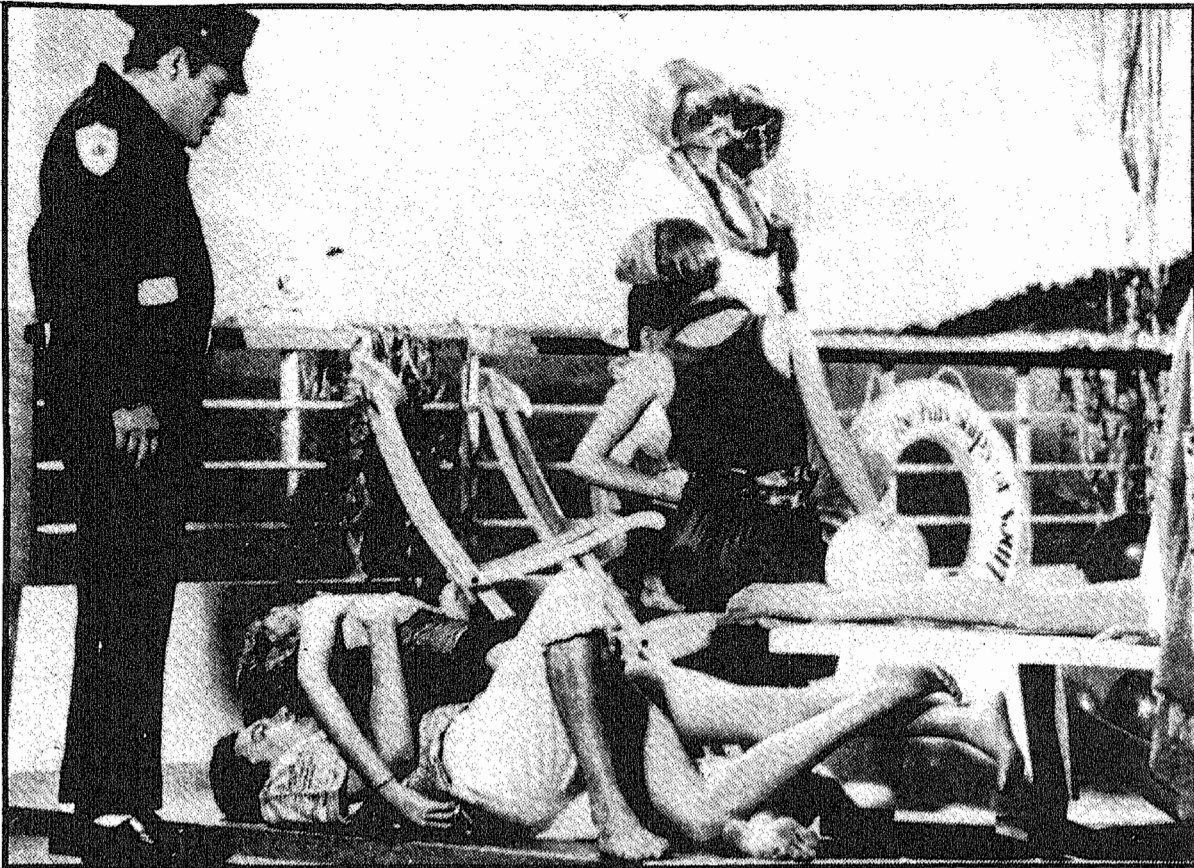
This is followed by a discussion of the aura itself. The aura is explained to consist of seven chakras, of energy centres, which are located along the spine and in the head. Corresponding to each chakra is one of the seven colours of the rainbow, as well as one of the planes of spiritual existence. Coincidence? In her explanation she also ties up the four components of Man, (physical [n.c.], emotional, mental, and spiritual). To illustrate; the Root



Chakra is found at the base of the spine, it contributes to the red component of the aura, and represents the Physical Etheric plane of spiritual development or the physical component of Man.

The style of the book changes after the discussion of the aura, and instead of the "How To..." approach, Dawn Hill relates her experiences to us, especially in the chapters on communication with spirits, psychic attack, the "Lost Soul" syndrome and psychic rescue. For a person looking for step by step instruction on how to communicate with a dead relative, they won't find it in these chapters. The latter chapters are a blend of narration of both her own experiences and of others, as well as a presentation of a philosophy which is drawn from the essence of most religions. To stress and clarify points the author uses analogies related to everyday life, as well quoting from a diversity of sources such as John Lennon and St. Francis of Assisi.

Overall, *Edge of Reality* is written with clarity and accessibility. As yet no one can validate or refute the concepts put forward by Dawn Hill and other psychics, however it makes absorbing reading.



## Plastic necrophillia

MANNEQUIN  
Hoyts Regent Cinemas

by Jenny Turner

Ever wondered how shop window displays are dreamt up? Well, if *Mannequin* is anything to go by, there should be a great rush of window dressers belting down the doors at Myers, asking to dress a "Kim Cattrall look-a-like".

Ki, of *Porky's* and *Big Trouble in Little China* fame, plays Emmy, the stunning shop mannequin that Johnathon (Andrew McCarthy) falls madly in love with. Much to Johnathon's delight, Emmy comes to life, and boy is she ready to party!

This sets the scene for some great laughs; especially because

Johnathon is the only person able to see Emmy alive. After their first night together, when the two combined to produce one of the most spectacular window displays ever seen in America, Johnathon is promoted from a lowly merchandise boy to Chief Window Dresser. Because of this hidden talent, and his ability to draw people to the department store, a typical American GOOD GUY vs. the BAD GUYS battle breaks out between his employer and the rival department store, Illustra. Both want him to rejuvenate their dwindling sales figures.

Illustra, the baddy of the film, unsuccessfully tries to lure Johnathon away from his job. In failing, they decide to find out what his secret is. This process gets to be

a real laugh when the somewhat psychopathic Vietnam veteran nightwatchman, Felix, (Captain Mauser from the *Police Academy* series), is assigned to watch over Johnathon during the night to see where he got his inspirations. As you can see, imaginations run wild when Felix walks into a room to find Johnathon rolling around on the floor with Emmy, (who by this stage has returned to her mannequin state).

Through numerous car chases, store demolishing sprees and classic one-liners *Mannequin* cleverly weaves the viewer into the story and around some of the biggest department stores in America. Highly recommended light hearted comedy - if you want an easygoing film to see, this is it.

## Depressingly believable spy flick

THE FOURTH PROTOCOL  
Hoyts Regent Cinemas

by Jon Nolan

In this tense and gritty production, Michael Caine who plays a British spyhunter and Pierce Brosnan as a KGB superspy, slug it out, in *The Fourth Protocol*, a definitive melodrama.

*The Fourth Protocol* uses scenery to great effect, evoking the Russian and British characters comfortably well. The film's denouement owes its ring of authenticity to its realistic background. It is its settings and the accompanying moods as much as anything that helps set this film far above the James Bond kind of picture. Michael Caine who has been seen in a legion of films is never more at home than playing himself. His relaxed professional dialogue between real people breathes life into his embattled character.

As usual in modern British films, a good supporting cast of Shakespearean-repertoire actors from the BBC give a range of versatile performances. Pierce Brosnan is a scene-stealer, because he plays the monstrous Russian to the hilt. Brosnan's charisma and his character's *sang froid* makes a great combination.

The assembly of what is literally a "plot device" is fascinating, as the top-secret plans that the KGB don't know about take effect.

Britain's nuclear culture is examined in this film, adding another thread to the weave. One is shown ugly Americans at their imperialist best, peace demonstrators, career secret servicemen and (of course) the S.A.S. Frederick Forsythe's style of espionage is also faithfully recreated: his spies and spymasters on the whole are depressingly believable.

"Quite simply overwhelming ... at the pinnacle of great drama." - Los Angeles Times

"Powerful and magnificent ... it moves us profoundly." - New York Times

"Hoffman's performance is nothing short of a revelation ... he plays with demonic ferocity." - Time



## Dustin Hoffman in DEATH OF A SALESMAN

Arthur Miller's Pulitzer prize winning classic of modern drama

With Charles Durning • Kate Reid • Stephen Lang  
John Malkovich and Linda Koslowski

Written by Arthur Miller • Directed by Volker Schlöndorff  
A Hoyts/Ronin Release

On Dit and Wallis Theatres have 25 double passes to giveaway to the new screen version of Arthur Miller's *Death of A Salesman*. To collect a pass, just drop into the On Dit office, down On Dit lane from Tuesday and tell us three films which Dustin Hoffman has starred in.

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# Never work with children or animals!

**PROJECT X**  
Hoyts Regent Cinemas

by Chip Monk

*Project X* (which is appropriately re-titled *Top Banana*) is a film that deals with the delicate issue of the use of animals in laboratory experiments.

The story begins at the Wisconsin University where a postgraduate student played by Helen Hunt is given a baby chimpanzee called Virgil for use in her cognition experiments.

A strong emotional bond grows between them but this is abruptly broken when their research funding is cut.

Virgil is supposed to be sent to the Huston Childrens' Zoo but somehow is sent to an army airforce base

in Florida to be used in an experimental airflight navigation program.

Virgil is assigned to a young trouble making airforce pilot, played by Mathew Broderick who was kicked out of the airforce school for running an illegal booking agency.

The late great W.C. Field's once said "Never work with children or animals", the reason being no matter how temperamental they are in the final cut they always manage to steal the hearts and admiration of the audience. In *Project X*, the chimpanzee's got all the laughs and good lines. What could be more humiliating for an actor to be upstaged by a dumb animal?

The chimps even manage to put to shame Tom Cruise's glorified exhibitionist interpretation of an

airflight pilot as their rendition seems more authentic.

The only fault that *Project X* has is Virgil is not only taught American Sign Language but is also capable of communicating with humans and even able to teach his fellow chimps. This is something that has been dismissed by most linguistic experts. The animal "language" in *Greystoke* was co-ordinated by Biologist Jane Goodall and was a more accurate demonstration of the communication skills of lower order primates.

While *Project X* is essentially a child's film, its adult appeal is enhanced by the social statement that it makes on the use of animals for "experimental" purposes and the value of their lives.



## SUPER TURKEY

**THE SUPERGRASS**  
Academy Cinemas

by Jonathon Hainsworth

If you enjoyed the British Show *The Comic Strip Presents* then this is a movie for you. These young British comedians also put together *The Young Ones* and two of them, Nigel Planer and Adrian Edmonson appear in this movie.

Edmondson [Vivien] plays Dennis, a dim-wit who tries to impress the girl he fancies that he is a big-time drug dealer. Unfortunately he is overheard by an off-duty policeman (Michael Elphide) who promptly arrests him. It happens that a few of the details of a real drug shipment are co-incidentally the same as Dennis' story.

After interrogation in which Dennis' utter stupidity further convinces the police that they are dealing with a master criminal, he is asked to become a police informer - "a supergrass".

Dennis finds that the perks of being a grass outweigh trying to prove his innocence. The police want him to rendezvous with the drug-dealers. They give him a jaguar, hotel accommodation, three thousand pounds in cash, and a beautiful police officer (Jennifer Saunders). They are also accom-

panied by a plains clothes, and plain personality policeman, Harvey (Peter Richardson).

This unlikely trio speed down to the coast. Of course, by coincidence, there really is a huge drug deal going down that weekend.

*The Supergrass* is simply an extended *Comic Strip* episode. It has a fine, unhurried pace, and the confidence to go for small quirky detail rather than the big crude laughs.

My only criticism of Peter Richardson's screenplay and direction is the way he has written and directed himself. He plays Harvey and for three quarters of the story he remains an unsmiling, stoic nothing. His change to a nice guy at the end comes a little late.

The ending is a little rushed and unsatisfying but the sight of Nigel Planer [Neil] disguised as a woman more than makes up for this lapse.

Mussolini's look-a-like, Alexi Sayle turns up briefly, but hilariously as a motorcycle cop. In this sequence a four-letter word is used to superb effect. It's refreshing in an age of the easy laugh, of crude language and violence, to be entertained by a new generation of talent that is trying to gain laughs by dramatizing absurdity rather than nude pie-fights.

## Life's afflictions

**THAT'S LIFE**  
Piccadilly Cinema

by Arthur Kavooris

With all the funny and hysteria surrounding AIDS in the last few years the public has almost turned a blind eye to one of society's oldest afflictions, cancer.

*That's Life*, Blake Edward's latest film deals with this not-so-fashionable disease and its effect on a middle-aged woman Gillian Fairchild, played by Julie Andrews.

As she awaits her lab test to see whether her cancer is malignant or benign, she must contend with and solve the problems of her family. Her three children, Josh played by Chris Lemmon (Jack Lemmon's son); Megan played by Jennifer Edwards (Yes, his daughter) and Katie played by Emma Walton (Julie Andrew's daughter) arrive to celebrate their father's (Jack Lemmon) birthday.

Megan gets the pregnancy blues as she has isolated the affection of her husband played by Hollywood loverboy, Matt Latanzi. Katie has just left her boyfriend, Steve but doesn't know why. Like a good mother and friend, Gillian doles out the advice and emotional comfort while she secretly ruminates in agony on the outcome of the lab test.

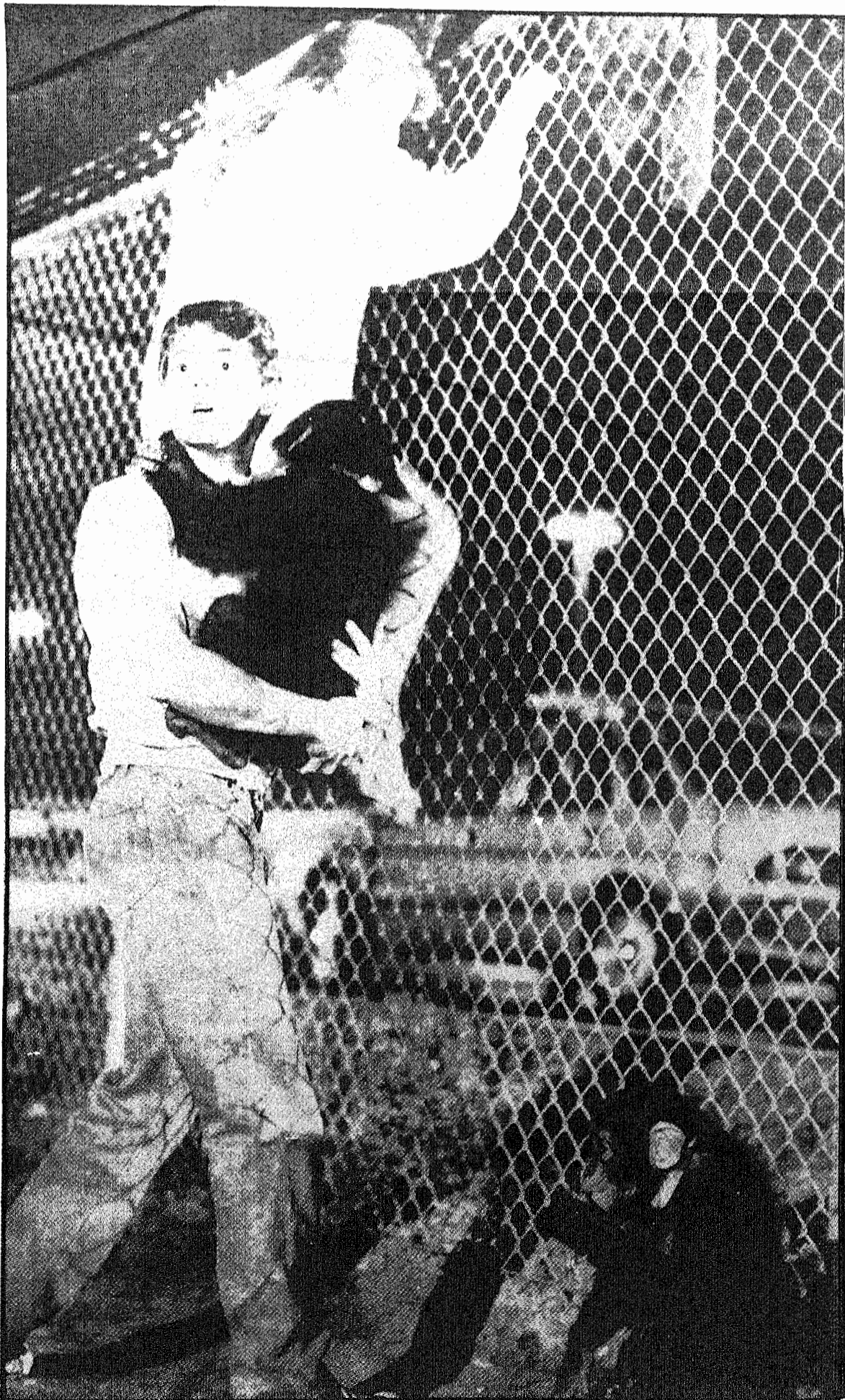
Gillian is not only a mother to her children but also to her husband Harvey, played by Jack Lemmon. Harvey has just turned 60 and is suffering from the "mid-life crazies".

He is a successful architect but is upset that his body and mind are falling apart because he still hasn't accomplished what he wanted to do.

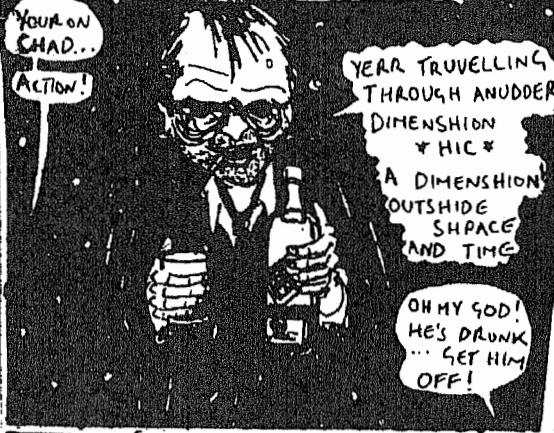
Blake Edward's (*Blind Date*, *Pink Panther*, *10*) has had a patchy if not successful career making satires and light breezy comedies. He has rarely ventured into the realm of serious drama except for *The Tamarind Seed* and *Days of Wine and Roses*. *Days* was a drama about a middle-class couple who descend into alcoholism. That film featured Jack Lemmon at his dramatic best and 25 years later he is equally as effective in *That's Life*.

His co-star Julie Andrews is equally as good under the direction of her husband. She has successfully managed to break out of her Mary Poppins persona and flaunt her acting talents. The natural performances are believable and it is a privilege to watch acting of this calibre. Not so surprisingly they were over-looked by the Academy at Oscar time, a testament to the Academy's consistent bad judgement and penchant for splashy performances.

In the 70s, Blake Edward's career was ruined by meddling studio executives. With the success of *10* and *S.O.B.* he has bounced back better than ever. Now well into his 60s and aware that his career is coming to a close, he is obviously angry (like Lemmon's character) for the time wasted during the past decade.



LADIES AND GENTLEMEN... YOUR HOST  
- CHAD CAMUS



YOUR ON CHAD... ACTION!

YEAH TRAVELLING THROUGH ANOUDER DIMENSION & HIC & A DIMENSION OUTSIDE SHPACE AND TIME

OH MY GOD! HE'S DRUNK... GET HIM OFF!



A PLASHE OF SHADOW BUT \*VAARRR\* BUT NOT SHUBSTANSH. NEXT SHTOP DIE TWIIIIASHHH!

THE TWILIGHT ZONE WILL CONTINUE IN A MOMENT

THIS SPACE SPONSORED BY SWAN LAGER

# THE TWILIGHT ZONE

EPISODE FOUR: LAST TIME EVERETT WAD WAS PHYSICALLY BASHED WHEN CLASS WAK ERUPTED IN ADELAIDE UNI CAF. THIS WEEK WE FND EVERETT RECUPERATING ON THE CONCRETE LAWNS.



THESE PEOPLE WITH HEAVY IDEOLOGIES ARE REALLY DANGEROUS... IF ONLY I COULD MEET SOME SIMPLE FUN LOVING PEOPLE

HEY LETS GO TO HINDLEY STREET

GREAT IDEAL! ARE YOU GUYS STILL GOING TO JULES TONIGHT?

NO MAN WE'RE HEADING TO ST PAULS!



HI I'M EVERETT WAD. CAN I COME ALONG WITH YOU?

SURE MAN! BUT FIRST WE GOTTA GET YOU SOME BETTER CLOTHES!



WONNA HAVE A GOOD TIME TONITE ROCK'N' ROLL MUSIC...

AND SO THE GANG DRIVE ON TO HINDLEY STREET



FANTASTIC! IT'S YOU!

YEAH MATE... ITS REALLY MEGA! YOU LOOK LIKE PRINCE!

CEE THANKS

IS THERE A NOTE OF SARCASTIC IN EVERETT'S VOICE?



WELL WE'RE OFF TO SEE 'ABSOLUTE BEGINNERS' WE'LL CHECK YOU LATER!

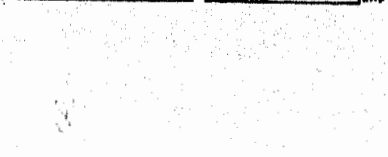
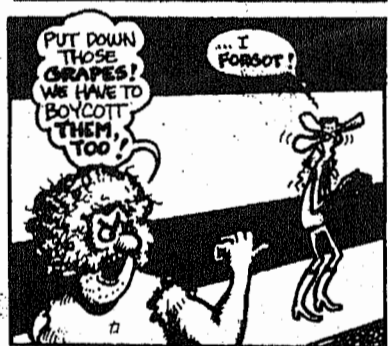
YOU CAN COME WITH US EVERETT! ME AND VINNY ARE GOVNA CRUISE FOR CHICKS AND THEN HIT THE BRIDGEWAY

SOUNDS GREAT

CAN EVERETT 'MAKE IT' IN THIS SCENE? FIND OUT NEXT TIME!

## FABULOUS FURRY FREAK BROTHERS

IT'S TIME FOR OUR WEEKLY GROCERY-SHOPPING TRIP!



# JULY

THE UNIVERSITY OF ADELAIDE  
ELDER CONSERVATORIUM OF MUSIC  
ELDER HALL CONCERT CALENDAR

- Monday 20** 8 p.m. admission \$6, \$3  
University Music Society Concert  
**UNIVERSITY OF ADELAIDE BRASS & PERCUSSION ENSEMBLES**  
Directed by Standish Roberts & Richard Smith  
Kraft - Theme & Variations: Hovhaness - October Mountain:  
Beck - Concerto for Timpani & Percussion:  
Jindrich Feld - Konzertanti Suite for Percussion  
Khachaturian - Sabre Dance  
plus works by Gabrieli, Nelhybel, Copland, Chavez & Payson
- Tuesday 21** 1.10 pm admission free  
**JIM REDGATE & MARC SHAW (Guitars)**  
Beethoven - Sonata: Poulenc - Valse: Albeniz - Tango Op 165, no 2  
Farrauto - Morenita Do Brazil: M. Shaw - Premiere of a new work for solo guitar
- Wednesday 22** 8 pm admission free  
**MARIE-LOUISE SLAYTOR (Violin)**  
**MERRYN BROSE (Piano)**  
Schubert - Duo in A: Saint-Saens - 3rd Concerto (mvt 2 & 3)  
Vitali - Chaconne: Massenet - Meditation: Bartok -  
6 Rumanian Folk Dances
- Thursday 23** 1.10 pm admission free  
**CHAMBER MUSIC ENSEMBLE**  
Students of the Elder Conservatorium will present a programme of chamber music for wind and strings
- Thursday 23** 7.30 pm admission free  
**ALEX MILLER (Clarinet)**  
**PAUL RICKARD-FORD (Piano) & CHRISTOPHER HANDLEY (Cello)**  
Norbert Burgmuller - Duo in Eb, Op 15: Alban Berg - Four Pieces Opus 5: Malcolm Arnold - Sonata: Karlheinz Stockhausen - In Freundschaft: Johannes Brahms - Trio for Clarinet, Cello & Piano Op 114
- Friday 24** 8 pm admission free  
**DONG BINH TRAN (Piano)**  
Bach - Fantasia Con Fugua: Chopin - Nocturne in Bb minor, Scherzo in C# minor: Beethoven - Appassionata (F minor), 32 Variations in C minor: Schumann - Fantaisiestucke: Rachmaninoff - Prélude in G# minor: Tchaikovsky - Barkarole Op 36 No 6, Un Poco Di Chopin Op 18: Hyde - Valley of Rocks Liszt - Gnomenreigen
- Saturday 25** 8 pm admission free  
**JOSEPHINE GILLESPIE (Piano)**  
Bach - Toccata in G major: Beethoven - Sonata in Ab major, Op 110  
Brahms - Six Piano Pieces, Op 118: Liszt - Legend No 2  
Debussy - Prelude VII (1er livre): Ravel - Ondine (from "Gaspard de le Nuit")
- Monday 27** 1.10 pm admission free  
**JUSTIN POSA (Piano)**  
Bartok - Sonata (1926): Chopin - Ballade No 3, Op 47:  
Liszt/Paganini - Etude No 6

## MEETINGS

**Meeting for Women:** to discuss The Left Chapter and Women organising politically. Wednesday July 29, 7 pm, Women's Studies Resources Centre, (49 Flinders Street, Adelaide). ALL WELCOME.

**A.U. Palestinian Students Association:** Inaugural General Meeting: PALESTINIAN STUDENTS ASSOCIATION. 31st July, 1 pm. At the Little Cinema, Level 5, Union House. All interested in membership welcome.

**EVANGELICAL UNION:** PRAYER MEETINGS 8.30 am, Monday EU Room, Tuesday EU Room, Wednesday North Dining Room, Friday EU Room.  
**Cell Groups:** 1-2 pm. These are small Bible study and discussion groups. You're welcome to come along to which ever one you like - the faculty groupings are just for convenience.  
**Monday - Arts:** 207 Napier, Engineering: Eng. tea rooms (see map in EU Room)  
**Wednesday - Music:** EU Room  
**Thursday - Science II:** Chapel  
**Friday - Science I:** Chapel, Maths Science: EU Room.  
**TUESDAY MEETING 1 - 2 pm,** Tuesday (hardly surprising really) North Dining Room. Back to the Old Testament for the rest of the term. John Dunkley will talk to us about the Servant Songs in Isaiah.  
**Brekky:** 7.30am - 9.00 am  
**Thursday, North/South Dining Rooms.** It's the uni's earliest A.G.M. Come along and be in the Guinness Book of Records (well not quite but if all members make an effort so that we could get a quorum it would be nice.)

**Adelaide University Biology Society:** Presents... A Wine and Cheese Evening. Featuring Steve Dinnellan from the SA Museum Evolutionary Biology Unit, speaking on BIOLOGICAL EXPEDITIONS IN NEW GUINEA. Come and hear this fascinating talk in Zoology Department Tearoom, 4th Floor, Fisher Building, on Wednesday 22nd July, beginning at about 6.15 pm.  
**Cost:** Members \$1.50, Non-members \$2.50, Membership \$2.00 (a bargain). See you there.

**Touch Footy:** Wednesday, 22nd July the Touch Footy Club will be holding a Quiz Night. Keep that night free. More details will be announced next week. The University Games aren't far away now. All those going please pay deposits as soon as possible. There are still vacancies, if you are interested in going. For more details contact John, Phone 239 0435.

**Anglican Tertiary Students:** Please join us every Tuesday lunch at 1.10 pm for an hour of worship and fellowship in the Chapel, (1st floor Lady Symon Building, opposite the Union Office). All are very welcome. We look forward to seeing you there!

**Social Justice and the Law:** Greg Mead, Lawyer (presently working for Legal Services Commission, active member of Lawyers for Nuclear Disarmament), will be giving a talk to the Broad Left Law Group on the topic of Social Justice and the Law. At 1.10 pm in Room 2.17, (Ligertwood Building) on Monday 20th July. ALL WELCOME.

**A.U. History Club Seminar:** Peter Donovan will give a talk on "The Professional Historian". Wednesday 29th July, 1 pm, History/Politics Common Room, 4th floor, Napier Building. Wine and Cheese will be available afterwards.

## NOTICES

**Activities Week beginning Monday 20th July, 1987:** Friday 24th July, 9 pm - FREE entertainment in Union Bar with "No U Turns". Saturday 25th July, 8 pm - 1 am - Student Talent Night featuring Best and Worst acts from Adelaide Uni. Free to AU Students. Guests \$3.

**Entertainment coming soon to Adelaide Uni:** "Big Black" (from USA). Prosh After Dark with 6 bands: "Stems", "Suburban Bears", and "Exploding White Mice", "Hip Pockets", "Every Brothers" and "Very Sances". Students \$6, Public \$8. Proceeds to Red Cross.

**Icehouse:** Student tickets to see "Icehouse" at Flinders Uni on Friday July 31st now on sale in the Adelaide Uni Students Office for \$7 inclusive. Public tickets \$10. Show starts 8 pm support act "Tu Tu Z". (tickets also available at SAIT, Sturt and Roseworthy).

**Adelaide University Touch Football Club:** A QUIZ NIGHT has been organised for Wednesday, 29th July, 1987 at 7.30 pm in the Upper Refectory. Admission will be \$3 for members, \$4 for Non-Touch Uni Students and \$5 for non-university students. BYO food and drinks.

Please come along with friends. A fun evening is guaranteed for all. Proceeds will assist the intervarsity touch football team going to Brisbane for the student games. To book a table please ring Kit Dyer, phone 389 8384.

Intervarsity players are reminded that training is on each Wednesday night. Deposits for Brisbane should be paid ASAP to Ursula Winfield.

Sunday morning competition is being enjoyed by all. The uni has one Division I team, "The Untouchables", which has put in a creditable performance thus far with one win, one draw, and three losses, putting them in fourth place. "Like wow wipeout" one of our Division II teams has scored 9 points with 2 wins and 3 losses. The "Wowly Whoopies" our other Division II team has scored the same result in its games.

Our Division III team "Kentish Army" are also on 9 points with 2 wins and 3 losses. The "Spuds" our Division IV team has been 'mashed' in the early part of the season with 4 losses scoring 4 points. Any budding touch players please contact J. O'Brien. Phone 239 0435.

**Adelaide University Rugby Union Football Club:** Students are cordially invited to celebrate the 55th Anniversary of the A.U.R.U.F.C. with current club members on July 18, 1987 at Waite Oval. The day will commence with three matches against Woodville: 3rds - 12.30 pm; 2nds - 1.45 pm; 1sts - 3.15 pm. A BBQ will be held after the matches, followed by a social gathering featuring: Wine and Cheese, Rugby Videos, Displays of A.U.R.U.F.C. memorabilia and photos.

## FOR SALE

For Sale: Golf clubs, ideal beginners set with bag, \$80, Chris 295 6645.

Student notices are published free on this page, subject to space. Lodge your notice at the On Dit office, south-west corner of cloisters or drop it into one of the notice boxes in the SAUA office or refectory. Deadline for notices is 12 noon on Wednesdays prior to publication.

## MISC

**Tuition:** Artist offers individual tuition in understanding and practising Art. \$6 per hour. Neil Huggett, PO Box 183, Christies Beach.

**Human Rights Protest:** A nine hour vigil will be held outside Singapore Airlines (38 Currie Street) in protest against the recent detentions without trial of twenty-one people in Singapore (see On Dit Vol. 50 No. 10). All concerned with the absence of human rights in Australia's near neighbour are welcome, and are invited to participate (anytime between 9.00 am and 6.00 pm).

**Students Working Abroad Programme - "SWAP":** Want to go overseas and work for a while. Come and hear Pia Sutcliffe from London talk on students working overseas. Wednesday 22nd July 3 - 4 pm. North Dining Room, level 4, Union Building. Organised by Student Services Australia.

## ACCOMMODATION

**House to Share:** At Edwardstown - near train and 10-15 mins to city. 3 bedrooms with or without your own furniture. \$40 per week plus phone and food. Phone Carol on 297 4798.

### STUDENT CONCESSION

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## Noni Hazelhurst Graeme Blundell



At last... a simple story about normal, decent suburban life... about a butcher with a steak in the future and the chance to hop in for his chop... and about all that stands between him and his dream of political power... a wife with a typewriter and erotic fantasies, a male stripper who is lean but far from tender and a nice night around the barbie that could really put the fat in the fire.



## Australian Dream

a prime cut comedy

A RARE EXPERIENCE  
 Get your friends and see a comedy that doesn't make you cry.



NOW SHOWING!

SEE REVIEW IN THE LAST EDITION OF ON DIT

**CLASSIC AT THE FAIR LADY**  
**128 HINDLEY ST. 231 0752**

# PSYCHOSOMATICS AND THE EXHAUSTED FISH episode 12

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO BACK TO THE UNIVERSITY.

# ELECTION WEEK



# STARBUCKS WALK

## Just when you thought you'd had enough of Federal and Student elections.

### You, you, you, you, you.....

The following list of words have all been used by the man "they say" caused the conservative parties to lose the election, Sir Joh Bjelke-Petersen. Simply, just string them together to make an intelligible Sir Joh sentence, punctuation is optional. Send your entries into the *On Dit* office and we'll print the best ones next week.

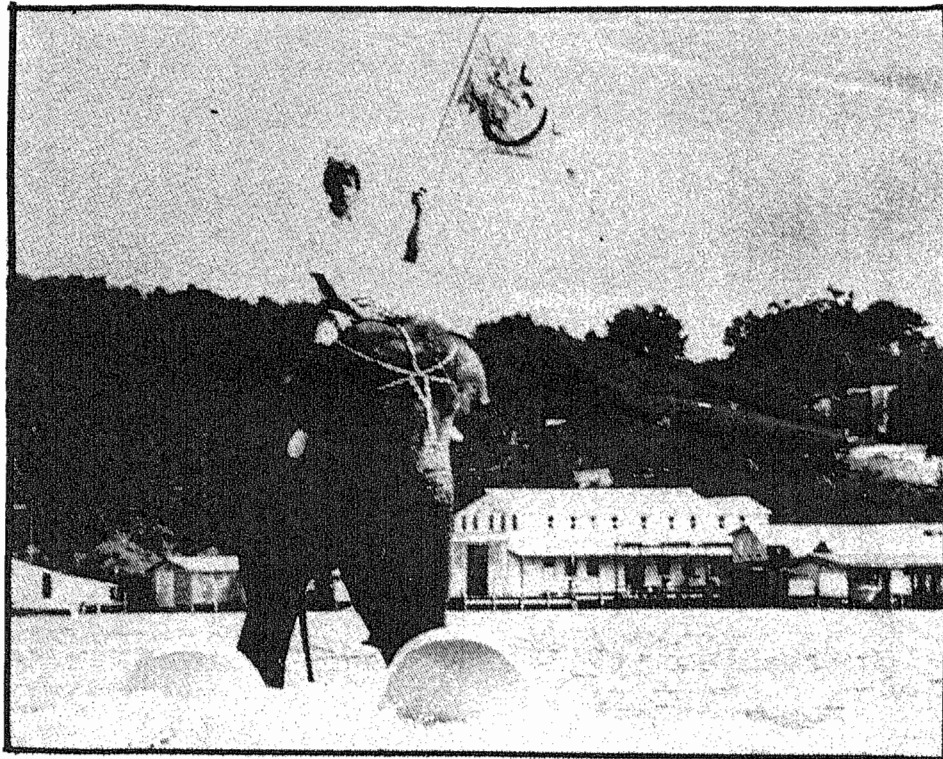
You, you, you, you, you  
 Goodnes gracious  
 Up here  
 Down there  
 Over there  
 Look you  
 Don't you worry about that  
 When I am out of the country  
 You can't win races with losers  
 Why, why, why  
 Canberra  
 Little Johnny  
 I, I, I,  
 that

And they make a decision like that dingo  
 Why don't you get off the bandwagon  
 My only regret  
 We, we, we, are meeting at the moment  
 Those, those Communist radical university students  
 Andrew, Andrew  
 Why, why, why don't they get a job Flo

### Cash is better than a Cheque

Wimbledon winner Pat Cash was asked an odd question in his victory press conference. An American newshound inquired: "Were the Abos watching in the pubs back home and rooting for you?" The tennis star gave a puzzled look for a reply, so the reporter repeated the question. Cash answered with his typical sense of decorum: "I bloody hope so." What a bizarre question, thought an Australian observer, who was dying to ask his American counterpart the meaning behind it. The American did not really think twice about it,

The new candidate for the 1988 Student Elections. The Warmer Weather Party will do anything to get elected



as Cash used the term "Abos" himself. (Little does he know of the Australian slang term "rooting") Cash was in fact referring to his future retirement, when he would get fat, drink lots of beer, get a sun tan on the beach and become a real "yobbo".

### Tough Titties

Born-again Christians, it would seem, are everywhere attempting to undermine the hard-won virtues of rationality and intelligence. Just when you thought it was safe to think and feel again, after the demise of such Bible-bashers as Jimmy and Tammy Bakker, a new Christian group has come to prominence right here in Australia. They're called the Ministry of the Ten Thousand Men, a sort of ultra-Fundamentalist gathering of masons who are heavily into conspiracy theories. They get together and pray and will away pernicious (i.e., left-of-centre) figures and trends in society, naturally with the backing of the infallible Bible. They claim to have gotten rid of Neville Wran, Lionel

Murphy, Don Chipp, et al. Recently they prayed for the demise of the Right Honorable Prime Minister, Mr. R.J.L. Hawke, at the general election. After all, the agnostic P.M. had at least once used the name of Jesus Christ in vain when a camera flash unexpectedly exploded at an ALP National Conference a couple of years ago. Well, the Ministry of the Ten Thousand Men, we don't need to tell you that Hawkie's back and he's angry. Tough titties, as they say in the classics.

### Blah, blah, blah

It's been said that the only people who read editorials are the editors themselves. They take great pains to come up with their thoughts or orders of the day, invariably at the behest of their superiors, while everyone else turns instead to the sports pages or the funnies. This was shown recently in the offices of *The Advertiser*, the Adelaide broadsheet lately appropriated by Mr. Rupert Murdoch. In the 11th hour before the general election which gave the Hawke Labor Government a convincing mandate

for an historic third term, the editors at the *Tiser* were deciding over whether to go against the editorial flow and endorse Howard's Liberals.

Meanwhile the Melbourne Age was gathering and publishing editorial opinions on the election from papers around the country. Their Advertiser colleagues, as it turns out, had mistakenly sent them a penultimate draft of their piece, which stated with finality that "the Liberal philosophy is now the correct one for Australia." The Age published the extract as such, from *Tiser* managing director David Smith and his staff, who had already decided upon not publishing their editorial, believing that the Liberal Party perhaps need one more term in opposition to get its act together.

An honest mistake you say. But peruse, if you haven't already (and you probably haven't), the kind of hyperbole without which a "Dirty Digger" editorial cannot be written.

The Advertiser spewed: "Mr Howard has struck a chord in the national psyche, with many people craving a return to the sunnanned dream of tough individualism on which such early poets as Henry Lawson' based their visions of Utopia . . ." Blah, blah, blah.

### A waste of public money?

The Canberra Department of Health is conducting a survey on public waste. Well not exactly. The department is investigating the opinions of public servants on (of all things) toilet paper.

The *On Dit* hobbit could not find out much more information but memorandums were sent to staff explaining that a "new toilet system" had been installed in the washrooms.

Public servants were asked to answer a few questions such as "How would you rate this toilet tissue?" on a scale of (1) Excellent to (5) Terrible. The government toilet tissue was put to the test on strength, softness, thickness, size, convenience, hygiene and dispensing ability.

### Sailor! Sailor!

The Sydney gay newspaper, the *Star Observer* recently sent a list of questions to election candidates in the inner-Sydney-city electorates. It asked questions on the subjects of AIDS, the Gay Mardi Gras and discrimination of gays in the workplace.

One question posed was "whether a person's personal sexual preference or orientation should be a factor in his or her joining the defence forces?"

Liberal Party candidate for the seat of Sydney replied: "Not really. If we removed all the homosexuals from the defence force, we'd have a very meagre defence force...."

ALRIGHT, IM GOING TO STOP ALL THAT JUXTAPOSITION OF UNRELATED MATERIAL JUST TO FILL SPACE AND GET ON WITH FINISHING THIS STORY... (THEN WE CAN ALL GET SOME SLEEP)...

## THE VOYAGE TO TREVOR'S HOME

Part 12

TREVOR, HIS DAD AND OTHERS TOO INSIGNIFICANT TO MENTION ARE IN THE UNIVERSE'S RANDOM EVENT GENERATOR CALLED "LIFE", BEING CHASED BY THE MEANIES OF "LIFE"...

