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THE GREAT NEWSPAPER MAN

CENTRE PAGES



Robert 87
Tomlinson

Educating Ryan

DONALD HORNE examines the prospects of an Australian education at a tertiary level.

How would you like a more confident Australia? An Australia whose technoculture is modernised? A more adaptable Australia? An Australia developing new industries? An Australia of greater community understanding?

A convincing policy that might meet these objectives was put forward during the recent election campaign. Did you notice it? That would be unlikely. So far as I can make out, only one politician, Senator Susan Ryan, as Education Minister, made any reference to it. It came in the report, released during the election, of a three-person committee appointed by the Hawke Government to review Australian content in tertiary education.

The committee has produced 33 recommendations that, if put into effect 50 years ago, might have along since got us into the habit of looking for Australian answers to Australian problems. That the report is concerned with the kinds of things that, in more general terms, I put forward in *The Lucky Country* nearly a quarter of a century ago did not prejudice me against it. My argument in that book was that our derived education system was one of the most important factors keeping Australians provincial-minded.

What the committee suggests is that we should "Australianise" the curricula of all the tertiary education institutions. Not just by popping in bits of "Australian studies" here and there (although there should certainly be more of that) but above all by trying to ensure, as happens in most advanced industrial societies, that almost every subject is taught in a way that makes sense in the context of that society.

It is a matter of being prepared to open your eyes and see where you are, for a start. This is the opposite of provincialism. Provincials see the centre of things as existing somewhere Out There. The committee understands that if you want to be aware of where you are, you must be aware of where you come from. But it also knows that this awareness should be self-assured, not self-denying.

The committee has ended up with detailed recommendations that, if carried out, would change the infrastructure of Australian tertiary education. There are proposals for establishing new centres, new directions, new chairs; proposals for strengthening data bases, professional journals, in-service courses; proposals for improving teacher training, staff appointment policies, trade training, international cultural relations.

But from now on these proposals should not get lost in detail. They will need a co-ordinating political hand. Above all, what must not get lost is the committee's one big idea. It began with the proposition that an education which cannot provide Australian students with an understanding of Australia will fail.



It will fail in three ways. Intellectually, it will remain narrow, fragmented and divorced from the perceptions of ordinary life. Socially, it will not produce citizens sufficiently familiar with their own society to be active in it. And it will fail economically because a flexible, productive and intelligent work force demands people who know what their work means in the society and the economy, and how these connections have developed and will change.

The report offers an enlivening range of benefits, from how to improve cultural tourism to how to have more independent formulations of foreign policy. What particularly attracted me was its concern with encouraging Australian creativity.

It said something that I have kept in mind for a long time: "As long as Australians suspect that we have little creativity, we will more readily succumb to external economic controls because we won't believe that we can manufacture cars or lasers." (This is connected with one of the subsidiary benefits of a successful government arts-support program.)

The report is filled with ideas for change in Australia but since the economic is our principal mode for measuring what matters at present, I will take an example from that field.

The committee recognises that shifting away from our reliance on unprocessed commodity exports is essential to Australian prosperity. But that's easier said than done. In manufacturing, we have been the most unoriginal of all the prosperous industrial societies because our business managements (not high taxation or protection or trade unions) have made us that way.

We have relied on the originality of more innovative societies. For some time we haven't had business managements who could encourage us to think up things for ourselves or

who could manufacture what Australians did think up.

The ludicrous and humiliating disasters of our business management schools provide perhaps the supreme example of this enervating derivativeness - although their failures can be matched by those of the economic profession, with its equally disastrous obsession with imported models.

Take the related case of science. Just as our manufacturers have been among the industrial world's worst performers, our scientists have been among the world's best. But the industrialists don't know how to use the scientists. When we think of Australia, we don't think of our scientists. We are taught about the achievements of failed explorers or passing sporting stars but not about the great contributions to human achievement of Australian scientists. Science does not seem to be part of Australian society.

There is a lot of tough talk at present about how we must make our education system more useful but there is always the danger that the main thing wrong with a pragmatic policy can be that it won't work. If carried out with the pragmatism of the economics and management schools, all that one might achieve could be to reduce Australian scientists to the mediocrity of so many pragmatists.

To be "useful", education must be "theoretical". To make any sense out of "practical" subjects you must conceive them in terms that make sense in the surrounding society. That means more concern, not less, with the kinds of pre-occupations that are supposed to be found in the humanities - pre-occupations about what humans are, and how they got that way, in our case, as Australians.

Donald Horne is chairman of the Australia Council.

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Toohey's new media cyclops

JAMIE SKINNER spoke to former National Times editor, Brian Toohey about Media laws, the Times, leaks and The Eye.

The new media ownership laws have made journalism crusty in this country, according to Brian Toohey, former editor of the *Times on Sunday*.

Toohey has left the *Times on Sunday* to set up a quarto-sized journal called *The Eye* aimed at printing "the stories the big boys won't print."

He sees the print media in Australia dominated by Rupert Murdoch's News Corporation and the John Fairfax organization.

"I think that's a very bad thing for Australia," he said.

"[The newer media laws] have essentially given Murdoch and Packer a great deal of money because the government changed the ownership rules to television which allowed the creation of networks.

"Both Murdoch and Packer sold off their television stations at very high profit.

"Murdoch is now concentrating on the print media. He now owns 60% of the metropolitan newspaper circulation [in this country]."

The big fear with "networking" is the lack of diversity in opinion, the smaller number of journalists needed to write for the newspapers and the power of each print organization in setting the political agenda.

Toohey left the *Times on Sunday* earlier this year dissatisfied that the paper had abandoned the hard-edged journalism with which the original *National Times* had built a strong reputation.

But why did the original tabloid *National Times* change to a Sunday broadsheet late in 1986?

"I think it was an attempt to get a larger audience which I think was a good thing. But I think in the process they've not managed to keep its reputation going which was characterized by the original *National Times*."

Toohey's new baby is *The Eye*, a mini-magazine not dissimilar to Britain's *Private Eye*, a sort of semi-underground rag which digs up the dirt that the big newspapers would never print.

"I am trying to provide an alternative in some way to [the mainstream press] and trying to print things which normally wouldn't get printed, often doing it in a satirical vein.

"Some of them will be *secret stories* and other things which appear

will be what should be appearing in the mainstream press and are not."

The first edition of *The Eye* came out this month. At \$2.50 a copy, it is an expensive purchase for a publication which was only 16 pages long. Toohey hopes that subsequent editions will be bigger and better.

"We wrote a story in the first edition of *The Eye* where Bob Hawke donned a t-shirt for the Private Blood Bank in Sydney. It was used as a promotion for investors in that the Blood Bank and subsequently its president were were up on charges from the CAC.

"Now normally in the United States or Britain, journalists would question the wisdom of a Prime Minister or President getting involved in promoting such an enterprise, especially as the Labor Government would not be expected to be in the business of supporting a profit-making body out of the sale of blood."

The Eye, which is owned, as well as edited, by Toohey, ran a story called "The Death of Labor" in the first edition. The story was originally written for the *Times on Sunday* but, as the footnote reads, "under heavy pressure from Paul Keating, Editor-in-Chief Chris Anderson [of the *Times*] refused to publish the article. The editor, Robert Haupt, resigned as a matter of principle."

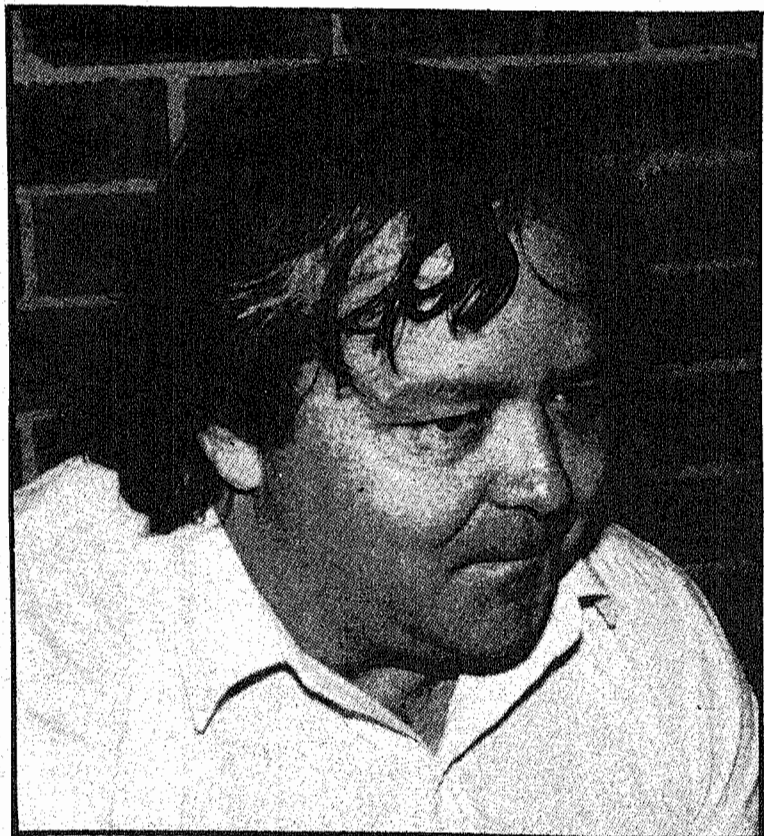
Toohey is also co-author of *The Book of Leaks*, which is about exposés in defence of the public's right to know.

"You hope that people who think something is wrong because they know about it will come forward and tell you.

"Ministers leak things which they want to either block someone else from doing or public servants leak things which they don't want to happen.

"Politicians sometimes leak proposals to see what the reaction is and if it is a bad reaction then they don't go ahead with them."

Toohey says that the very senior ministers are the worst offenders. He says that "whistle blowers" come forward because they feel something is a major waste of money or some policy is wrong, often at considerable risk if they get caught.



Choral Society concert

by Rosemary Clancy

Those of you who attended the Adelaide Uni Choral Society's last triumph are no doubt waiting with baited breath for the second-term concert. It's this Saturday, 1st August at 8 pm at St. Peter's Cathedral.

The choir will perform a cross-section of the greatest 20th century English Church Music. Rarely, if ever, will you hear such a diverse

range of compositional styles at one go, from soaring choral works by Stanford, lyrically and musically bizarre works by Britten, to Tippett's lively negro spirituals.

The conductor this term is Hilary Weland and the organist is Ashleigh Tobin. Tickets are \$7, \$4 and can be bought at the Students Association Office and at the Cathedral door on the night.

The choir is also planning to blast

everyone's eardrums in third term with Carl Orff's *Carmina Burana*, so if any of you ever fancied yourselves bellowing out the Nescafe theme, join up next term. The rehearsals will start September 9th at the SACAE concert room, Kintore Avenue, and we want, literally a cast of hundreds for this one, even shower singers will do...

Drama at Uni A.N.Z.

by Sam Jinna

On Friday July 17, the University Security Staff were run off their feet with an attempted misdemeanour at the campus branch of the ANZ bank.

A person is alleged to have broken into an academic's house, collected a bankbook and documents and subsequently tried to withdraw money.

However, he was recognised as not being the holder of the card [who was actually in the bank at the time] and Brian Johnson, ANZ Bank Manager then locked the doors to the branch.

The person got nervous, and jumped through the window of the bank. An eyewitness to the event said he threw a chair at the widow and came crashing through. "There was blood and glass everywhere," she added.

The person ran to the Law School and to the Law Library where he escaped from four AU Security Guards via the emergency exit.

The four security men with two way radios eventually cornered him at Mechanical Engineering after a harrowing chase. Peter Turnbull, Security Superintendent said he bit Bill Angel [one of the security guards] on the arm and hand and took some skin out.

The bank manager caught up with them, sat on the man and said: "You're not bloody going anywhere!"

The man, who is well over six feet tall, well built and in his late 20s was later questioned by South Australian police, arrested and is now in custody awaiting trial.

Peter Turnbull said that as yet they haven't recovered any of the money the man is alleged to have taken out before.

"They had to call up a special van to pick him up because [at the time] the police thought the man was an Hepatitis-B-carrier," he said.

"The man cut himself badly when he went through the window [and] he cut himself on the hand in the Law Library to get the fire-exit key."

"Our security staff went way out of their normal line of duty to heroically corner the suspect and the four of them made a 'citizens' arrest", Peter Turnbull added.

Turnbull said that Bill Angel had a couple of days off over the weekend. "He's alright now! He had a day or so off nad his injuries one healing." Peter Turnbull



Vigil held protesting Singaporian detentions

by Joel Magarey

On Tuesday a nine-hour silent vigil was held outside Singapore Airline's Currie Street offices in protest at the detention without trial of 22 Singaporean social and community workers.

The detainees were accused of involvement in a Marxist plot to take over power in Singapore.

Prime Minister Lee Kuan Yew said, in defence of the detentions: "It is not a practice, nor will I allow subversives to get away by insisting that I've got to prove everything

against them in a court of law."

A spokesperson for the group said "some of the detainees are known to Adelaide people as gentle, compassionate people struggling for social justice. The idea that they are violent revolutionaries is laughable.

"But regardless of their activities or personalities they should be given a trial.

People passing were asked to sign a petition. They were generally sympathetic, while the Singapore Airline management, although refusing to comment on the politics

of the issue commented that the demonstrators had been "very well behaved."

This protest was part of a larger campaign in support of the detainees. Bill Hayden has raised the issue with his counterpart in Singapore, Amnesty International has adopted their cause, and the International Jurists Convention in Geneva has also been active on behalf of the detainees. Various ad hoc groups around Australia have also been tagging protests outside the Airline's offices.

Hawke's media merry-go-round

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.



Hawke has bent over unconsciously backwards in, for example, turning a blind eye to the multi-billion dollar media musical chairs six months ago.

But whether the Labor Government of the 1980s has been or will be on the left or the right, not much would be different. It might have held out longer against uranium, certainly would be more antagonistic to the US, and hopefully much less so toward Aborigines. But the economics are in command, and in this area, there is little room to move. And because the Hawke Government has been as successful as it could be under circumstances, and in the absence of a credible opposition, it has won the support of business both here and abroad.

Certainly, since the disasters of Whitlam, the ALP has sought to present itself as economically responsible. At the same time the class identification of Australians - and especially working class Australians - has declined as living standards have risen and work patterns have changed. Demographically, too,

Labor has benefited most from the baby-boom generation, many of whom came into maturity during the social convulsions of the sixties and the seventies and, middle class and educated, tend to favour the ALP.

So from this Labor Government we can expect more of the same, with economic problems a priority. Most interestingly, however, will be moves to deregulate the two-airline system - a tricky one for Hawke, given his close friendship with joint Ansett chief, Sir Peter Abeles.

Which is not to write off the Liberals. As a party which traditionally has formed itself around a single, strong leader, the battle in Canberra could be galvanised overnight by the accession of one of the many pretenders such as John Elliott or Ian McLachlan.

In the meantime it will be Hawke, a friend of business and unions, presiding over the well-tuned ship of state, with first mate Keating navigating the dangerous shoals of the international economy, occasionally asking Bob if he's had enough.

UK campus in strife for uni recruiting ad

by Cathi Walker

A warning has been issued about a british correspondence college offering university degrees.

Somerset Univeristy, which is not listed in the Commonwealth University Yearbook, has advertised for students in Australian magazines and metropolitan newspapers.

The "university" advertisements claim to offer first and higher degrees. But the Victorian Ministry for Consumer Affairs has warned against having anything to do with the institution.

The Victorian Minister for Consumer Affairs, Mr Spyker, said that

the college's degree courses were not recognised.

Degrees were obtained by correspondence. A prospectus could be ordered for \$9 and gives information on the courses, "... including the fact that a first degree can be completed in one year at a cost of \$3 000," said Mr Spyker.

Students needed no formal entry qualifications, were given credit for past work experience and sometimes were able to finish their courses in even less than a year.

Although this sounded attractive, especially when compared with entry requirements for Australian universities, the proposition was

totally misleading.

Mr Spyker said that under Somerset's continuous assessment method, no student could ever fail a course.

He said that the Australian Vice-Chancellor's Committee, Britain's Department of Education and Science and other education authorities had voiced concern about the "so-called university".

"I most definitely share these concerns and advise anyone who may have considered applying for a degree from 'Somerset University' to sever all connections with this organisation.

Down and out at Beverly Hills High

The Australian last week reported that the University of Beverley Hills is "Deeply rooted in the basic operating principle at the university is that life experiences and professional knowledge provide learning that is valid, and in many instances more useful than traditional textbook lecture sessions."

The concept behind the uni is that: "The University of Beverley Hills degree offerings encourage the student to form a fusion and coalition between professional goals and academic projects."

A publication claims that the university can objectively quantify professional growth and "so award its maximum academic equivalency."

It says: "For all, university experience brings recognition in the life-long forms of greater peer respect, and personal feelings of self-esteem and empowerment."

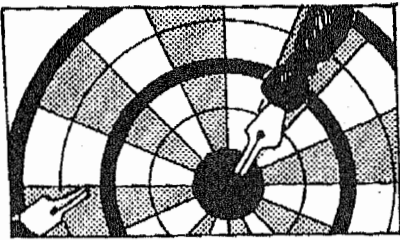
A publicity brochure for the University of Beverley Hills says that a degree "can advance your career goal." It continues:

"As a qualified international busi-

ness or professional person, you can now earn a recognised American university degree without leaving your own country."

Foreign students will have to raise a hefty \$US 2 650 for a bachelor's degree, \$US 2 950 for a master's ad \$US 3 550 for a doctorate.

Is Beverly Hills "a leader and pioneer in alternative higher education programs?" All that is said is, "From its inception, we pursued establishment and maintenance of the highest standards of excellence."



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

Where is the Labor Club?

Alas! what happened to the left? A divided effort, preferences flying everywhere! John Ridgway, "a fitting candidate!" claims that, "Labor students run for cover: when national A. L.P. policy is criticised!" Since when? The Labor Club endorsed John, to what effect? A feeble effort of three on the SAUA Council and a minority on the Union Board. Is the Labor Club a lazy hoard, being fucked by any interest group on campus, that can use it for its own ends? What of the integrity of the club? What of a truly coordinated proletariat student movement in general? Is the petty anarcho-syndacalism on campus strangling the club to death?

So the Liberal's Wallbank is the orientation coordinator! Pray for a good time next year students and pray for accessible education and the broader issues that effect us all; because prayer is the only thing to protect you from the "yuppie" student executive you elected on SAUA and the Union Board this year! What of the Labor Club executive screwing sheep, photographed all over campus, and the campaign committee ignoring Labor Club directives and deciding, ala Stalin, to write its own ticket.

Students attend Labor meetings, join and have a say! Snap out of apathy and at least join up and note when the Labor Club delivers the current mandate that, for example John Ridgway needed to secure the presidency.

The next Labor Club meeting will be Wednesday next week. Come one and come all and preside over the post mortem of the Labor Club campaign.

The truth is, a concerted ticket, combining independents and Labor Club candidates, endorsing each other on a single sheet of paper, could have romped it home during these student elections, but too many candidates saw it all as a silly game and refused to cooperate. Why?

Anyway, an inert student "body politic" suits everybody, except students, doesn't it? When will the left on campus wake up and act in tandem to improve entertainment facilities on campus and form a national student body, solve the real issues instead of sabre-rattling flag-waving bullshit! When if ever?

Randall Adams
Labor Club Member

Cottontail, Mopsy and Flopsy

Dear Sir,
I was very interested in Vivien Hope's article on multiculturalism and wish to add a few comments of my own. One of the more recent definitions of multiculturalism described it as "that state of perception which allows the individual in any given culture the greatest choice of take-away diaphers" (*Flopsy*, 1985), while it has also been said that it is "a valid expression of a multi-dimensional values set" (*Mopsy*, 1986) although arguably it were better left unexpressed in order to save the world's forests. The last word should belong to *Cottontail* (1987) who has extolled multiculturalism as one of the world's great "isms", "second only to Communism, Socialism, Feminism and Rheumatism." My first act of multiculturalism will be to explain Vivien's article to those overseas students who might be a little mystified by her use of big words.

Peter Rabbit

Habitual hysteria

Dear Editor,
I feel obliged to respond to Mr Brander's groundless letter pertaining to my previous letter.
Once again Mr Brander uses illogical arguments and factless statements to support his racist campaign.
Firstly, I was not advocating the use of immigration as a means of increasing domestic demand, a Mr Brander feebly asserts.
Secondly, the Asian immigrants lacking in capital and skills are mainly refugees, which - Mr Brander clearly states - only account for about 15% of our total immigrant intakes.
Thirdly, despite Mr Brander's claims to the contrary, these refugees are hardly likely to take the place of Australians because - as Mr Brander rightly indicates - they lack both skills and the English language.
Australian employers are hardly likely to employ illiterate, unskilled labourers when there are plenty of Australians who at least can speak English.
Finally, Mr Brander is unable to

respond to my previous criticisms of *National Action* pertaining to the organisation's stance on protectionism and the New International Economic Order.
Mr Brander's impotent attempts at concealing the racist philosophy of *National Action* only serve to underwrite the organisations's true nature. He uses absurd propositions and groundless statements in a feckless effort to deflect the enormous opposition his organisation generates. If Mr Brander was sincere, he would have at least used factual material instead of trifling nonsense to support his views. He is, however, forced to use this nonsense, as his racist opinions constitute the antithesis of unemotional, factual debate.
I am not an "anti-racist guilt merchant" as Mr Brander labels me. I am merely one of the majority of people who believe in our Multicultural Australia, and vow to fight neo-fascist groups such as NA, who threaten to divide our great Nation.
Jim Peters

NA - "neo-fascists"

Dear Editor,
I am astonished that Michael Brander has again reared what could only be described as his horrifically ugly head. I am once again amazed by the dexterity of his forked tongue, spouting right wing racist views from one fork and left wing "protect the worker" views from the other in the same sentence.
Michael, you have come up with some excellent contradictions! Risking another fit of habitual hysteria which all of us anti-racist guilt merchants (ahem again) are prone to I will ask this: "how do you propose to 'advance Australia'?" Perhaps economically? Yes, that's a good idea. Where do you think our export industry would go? Maybe in your mouth with your foot? Perhaps we are to advance socially? No, that can't be right, as you've closed your mind to too many types of people to advance in this way. But I suppose it all depends on your definition of the word 'advance', doesn't it?
This poses another question. You say it was not your intention to defend NA from being labelled 'racist'. I forced myself to wade through your shallow article several times, but other than spouting numbers and multiple adjectives, I couldn't really find one. Was there one? Mine is this: I have no desire to change your mind, since I know you never could, and I have many more worthwhile and interesting things to do with my time than try.
Indeed, I really have no desire to change anyone. I would like everyone to think through the idea of "nationalism" for themselves in its entirety, as I have done, and come to their own conclusion. I have decided racism is selfish, jealous and hating that merely

creates barriers where there are none. I have chosen not to surround myself by these barriers as they serve not only to keep others out, but to fence us in.
While I'm on a roll, I've got two more questions for you:
"I'm Australian by birth and an Australian citizen. So I'm Australian, whatever that means. Would you stick up for me if I got turned away from a job because I was given to (say) an Asian, even though I despise, NA, their gutless tactics and their hopeless desire for a miscarriage of justice?"
My second question is this:
"I wonder what the Aborigines, whose family trees go back further than the history of 'White Australia', think about European vs. non-European immigration?"
Just one more question to finish off while I'm on the idea of spray painting. Last year one or more of your very low, more gutless NA members (I suspect) sprayed their 'Asians Out' and NA symbols in a number of places around the university, some of which still remain. If, as you say, the vast majority of Australians are against the present immigration policy, then why were there a dozen letters condemning *National Action* and their policies in the next two-or-so issues of *On Dit*?
Once again, Michael, I find your ideas old and outdated, and frankly, quite boring. In the worst tradition of Mussolini, Hitler and Bruce Ruxton, I suggest that you fill in the holes in your argument before the entire Asian population falls through one of them and lands all over your front garden.
Justin Adams
Electrical Engineering

Reading room usage questioned

Dear Editor,
I was surprised to read the article about the student reading room, *On Dit* dated July 20th. I was in the reading room at the time, and immediately made a rough count of the number of students there. It was approximately twelve. This may be only 24% of the room's capacity, but it is still somewhat more than the figure of two given in the article.

I am a regular user of the room, but have never seen the Security staff doing their four-hourly count. I don't know the times which they do this, but in my experience there are rarely as little as two students in the room, except after five o'clock (and probably early morning). "Peak Hour" is usually between two and four or five, and sometimes the room becomes crowded enough for people to walk in and straight out again because there is not enough desk space. I notice "two" is referred to as an "average"; if this is the total hours the study room is open, then it is probably correct; nevertheless, account should be taken of particular times when usage of the room is high.

There is a disadvantage with increasing the number of students. This is the noise level. The room was basically intended for study. It is also necessary to discuss work with other students and I am not complaining about this - if I wanted a silent atmosphere I could go to the library. However, with a large number of students, the situation could get out of hand. As well as this, the room with its large desks is designed for sitting in

groups, and not for fifty students wanting to work on their own, so if there are not groups of six or eight wanting to sit together, the room will not be fully used. Also, the graffiti in the individual carrels can be off-putting, and many people prefer the desks.

As it is now, the study room has a pleasant, not-too-quiet, not-too-noisy atmosphere, I think enough students use it for it to be worth continuing with and I and several other "regulars" would be disadvantaged if it were closed. It is often more convenient from the library, and preferable in other ways. I would be disappointed to see it go.

Yours sincerely,
Susan Legg

Dear Editor,
Having used the reading room frequently during the last few weeks, I am surprised to read in the article "Student Reading Room Marred by Lack of Student Use" that the room was threatened with closure. The observations that only 2 people on average were seen to be using it seem strange to me. At 8.00 am on Wednesday morning, there were 11 people in the room. At 4.05 pm on the same day, there were in excess of 25 students using the room. Perhaps Mr Turnbull could monitor the room a little more closely. Four hourly checks could not possibly reflect an accurate measure of usage.

Craig Bourner
Maths Science

Mick hits back at Liberals

Dear Editor,
Memories of election week are fading fast. There were, however, several claims made against me by the "Real Independent" (Liberal) candidates that require comment.
Claim 1: John Ridgway and I spent \$15 000 on travelling to Brisbane and back for the National Free Education Conference in April.
The biggest lie in all the campaign. John and I received \$353.26 from the SAUA. We ended up out of pocket, and I had missed over a week's study. Delegates from other campuses caught planes and laughed when told of the wages the SAUA office-bearers receive. Anyone who has travelled this vast land would know that \$353 is a minimal amount to spend on two people travelling to Brisbane and back whilst eating roadhouse crap.
Claim 2: I should have left the University by now.
I first enrolled here in 1985.
Claim 3: I'm an "ageing hippy".
We're all ageing, aren't we? If anyone has a remedy, please inform the WHO. Having assumed office at the age of 25, I should be 26. I feel 29 at this point in time. As for being a hippy, I eat meat, smoke, drink, play hockey and do not live in Ninbin. It seems some people use the word to describe anyone who has an interest in the future of society and a concern for the underprivileged.

Claim 4: SAUA Activities have suffered during the last year.
Too right they have. This was one of the reasons why I successfully moved to have the Finance Vice-President, Mr Chris Pyne's \$20/week suspended for neglect of duty. The Activities Standing Committee did not meet between October 1986 and June 1987 and the A.S.C. is the direct responsibility of the F.V.P. Four of its six members are prominent Liberal Club members.
I could go on, there is more, but I think I've made my point.
Last year I ignored a similar hate campaign against me by the Liberals. This year I have not been so patient, and I resent the distortions, deceptions and downright lies that seem to be the norm during student elections. (Some "Socialist Alternative" candidates weren't much better).
I therefore apologise to those present for my emotional outbursts during the Presidential Debate in the Mayo Refectory on Thursday, July 9th.
I do not, however, apologise to the seven Liberals who subjected my political girlfriend to verbal abuse and harassment whilst in the Union House elevator on Friday, July 17. Gutless Creeps.
Yours sincerely,
Michael Fox
Education Vice-President



Michael Fox

SAUA EDUCATION Michael Fox

With mixed emotions, I fade out of the student body politic, but I would lastly like to thank the people and organisations that have helped me over the last 2 1/2 years.
I have most likely forgotten some, and also must overlook others too numerous to mention eg. those who helped during enrolment week this year.
Good luck to the new SAUA Council and Union Board in the important year ahead.
Thanks to:
A.U. Hockey Club, AUSRML, BP Willows (Wayville), Richard Branford, Kathleen Brannigan, Narelle Bremner, Cathi Brown, Anthony Button, Edwina Cadd, Monica Carroll, Nicola Chynoweth, John Cirillo, Clubs Association, Michael Corcoran, Sue Coles, Margaret Colmer, Craft Studio, Jim Craig, Sathish Dasan, Moya Dodd, Kathy Edwards, Sarah Finlay, Linda Gale, Gallery/Coffee Shop, Eddie Greenaway, Alex and Ian Hancock, Chris Hannaford,

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OnDit

ADELAIDE UNIVERSITY STUDENT WEEKLY

At last! It is finally happening. A meeting last week between the Students' Association and the Adelaide University Union staff comfortably agreed that in 1988, a network of (possibly Macintosh) computers will be set up between *OnDit*, the A.U.U. and the S.A.U.A.

This move has come at long last - the Adelaide University S.A. and the Union have clearly been behind the times. *Tharunka*, the University of N.S.W. newspaper has had the facilities and benefits of computer typesetting and layout for the past few years. An article in *Australian Student News* recently showed how computers were becoming prominent in Australian Student Newspapers. The first edition of *OnDit* next term will publish a feature on computers in Australian Student Newspapers.

It is clear from some of the stories which have appeared in *OnDit* this year, like this editorial or part of the "Candidate for Hawker denies ballot rigging charge" story, if it was not for computer typesetting, then they could not have appeared in *OnDit* when it was published.

Subsequently, many of the box diagrams and charts which have appeared in *OnDit* this year (eg. the Campus Census this week) would have been very difficult and time consuming to typeset via the traditional methods *OnDit* has been using for over ten years. A computer did it in 10 minutes!

Much thanks goes to S.A.U.A. President David Israel, for his determination in getting computers into the S.A.U.A., A.U.U. and *OnDit*. This student newspaper urges a re-allocation of funds from internal typesetting to external computer typesetting for the rest of 1987.

OnDit has been budgeted for internal typesetting for half of the year (ie. 26 weeks) and we only come out for (an average of) 21 editions. Constitutionally, we only have to come out for 18. So that's 8 weeks of typesetting pays that *OnDit* will probably never use.

At the beginning of the year, *OnDit* pledged that it would only never come out due to "typesetting problems imposed by others". Clearly, that has been the case for the past two editions where *OnDit* (breaking tradition!) has not come out on a Monday).

This has caused much inconvenience to the printers of *OnDit*, Bridge Press Ltd, and readers who regularly look forward to picking up *OnDit*. It is not the fault of the Students' Association staff, who typeset and put many hours into *OnDit*. The tended resignation of one of the staff this week, is an unfortunate casualty in the progress that the university in general is making towards computer technology. It is also untimely considering that the 1987 *Prosh Rag* is due out next week. The editors promise (hope?) that it will be out on time this Monday. This year's *Prosh Rag* and *Prosh* proceeds will go to Red Cross.

OnDit sincerely apologises to readers for the lateness in coming out over the past two weeks. But we have aimed to give you "bumper" issues this year. Every edition for the past seven editions has been over 24 pages or bigger. Many have been 28, and the first 32 page edition (for as long as we can remember!) was published this year.

But come rain or hail (as is the case with the Winter Blues where everybody seems to suffer the 2nd term panic), *OnDit* still makes it to the stalls.

OnDit

ADELAIDE UNIVERSITY STUDENT WEEKLY

Australia being strangled by the grip of a US alliance?

In the prime minister's Federal election policy speech of the 23rd of June, we were told that "We stand together on the threshold of the third century of one of the most remarkable experiments in nation building ever attempted in the course of human history."

If you weren't too dazzled by these glittering election promises, then we may have noticed another, more disconcerting statement.

"Our alliance with the United States, whose close and constructive nature has been reaffirmed in the past two days, has given us a position of influence from which to work positively for peace."

Traditionally, isn't the Labor Party than their so-called (more conservative's opposition? It seems that any hope we may have had of seeing Australia become a neutral zone, like Switzerland, is being strangled by the grip of our US alliance. There are inevitably screams of "We Need America!" and "They will protect us!". Protect us from what may I ask? The only place these hordes of invaders exist, bent on possessing our dear Australia for their own devious purposes, is in our overactive imaginations. Why do we need another ANZUS treaty, and who will give us a 100% guarantee in case of foreign aggression.

When Australians rushed headlong in a suicidal fashion, to aid the "Mother Country", during World War One, they set up an altern for Australian foreign policy. We have a small population, poor defence, and intense national paranoia stemming from our isolation.

This perception of threat and concept of fear led us to aid Britain in WW1, in desperate hope of protection, and is leading us now to beg for American aid. The "great and powerful friend" rhetoric remains the same - only its recipient has changed.

It was Australian initiative which pushed the ANZUS alliance onto the Americans, who were not overtly enthusiastic about the idea. The US bases, *Pine Gap*, *Nurrungar*, and the *North West Cape* pose a risk to Australian security, and are a direct result of our American alliance. We have to ask ourselves, are we paying too much for our American 'insurance'? Insuring a car worth \$5 000 and paying \$10 000 dollars in insurance premiums would be stupid, but, we could be selling Australia in exactly the same way.

At the moment, our present government is unwilling to allow Australia to "cut the apron strings", grow up, and become an independent nation. We want defence and seeing that we are not prepared to foot the bill to arm ourselves, we expect other, more powerful nations to do so for us. The US tried to make an example out of New Zealand, when David Longi's government withdrew permission for Nuclear-armed US warships to come into their harbours. It was comparable to an aggravated parent smacking a naughty child. But New Zealand is surviving without its American sugar daddy. No one has attacked her yet, and more to the point, would any one want to?

It is quite possible America would

still come to the aid of New Zealand and Australia in the event of such an unlikely occurrence as invasion.

If Australia refused to renew or update its alliance with the US, and they threatened us with economic sanctions, it would only mean that now, the sanctioning would be maliciously intentional. At the moment, America sells subsidised wheat to our traditional markets, very apologetically undercutting our prices and crippling our primary export industry, so the threat of sanctions would be a hollow one.

The US views Australia as a stable, western-oriented ally. A challenge to our orientation would require a response from the US. An assessment of Australia's strategic value to the US and also an assessment of our potential value to an adversary power would have to be carefully considered by the US, as such a challenge to our orientation would have direct ramifications to the S/E Asian balance of power. The 'loss' of Australia would result in repercussions to America's other alliances, and a failure on the behalf of the US to uphold Australia's security would cause severe damage to US credibility internationally.

A decision to reach towards independence in our foreign policy would be part of a more general decision to "come of age" as a nation and give up our semi-parasitic attitude which we hold towards America. It may even lead us to see ourselves as part of the Asian community in the not-too distant future.

Collegiality in the whole uni's interest

POSTGRAD

AFFAIRS

Mark Leahy

This University is an extremely democratic administration, encouraging the active participation of staff members, postgraduates and undergraduates in all levels of the decision-making process.

Adelaide is a unique campus. The Vice-Chancellor has indicated that he is keen to reinforce and strengthen this sense of academic community and collegiality. This is highly desirable. Obviously, universities are comprised of diverse groups with very different interests and goals, however, while these differences should be encouraged because of the benefits to research and teaching which result from this

diversity, there nevertheless needs to be some sense of university community if we are to have strength as an institution.

It is important to realise that we are all doing our different things within the same academic community, rather than simply existing as disparate groups competing and fighting among ourselves.

Obviously this sense of collegiality is in the whole university's interest. However, specifically for postgraduates, it ensures that we are valued as a major component of this institution's research/teaching work and that we continue to have an effective input into the decision-making process.

There is progressively mounting pressure on universities to exist on less funding, with more "accountability" and with increasing competitiveness. If we are to successfully protect the interests of all groups throughout the university and if we

are to protect ourselves from further financial cut-backs, we have to have a sense of community identity.

Universities divided among themselves will not be effective in protecting themselves from Government onslaughts and will add fuel to arguments that universities are inefficient and, therefore, should have less control over their budgets.

It is very difficult for postgraduates to perceive this sense of community identity, scattered, as they are throughout the university in isolated groups. Obviously, an association like the PGSA plays an important role in creating and maintaining a 'global' view, by providing a central focus for postgraduate issues and by being able to campaign on behalf of all postgraduates, whichever region of the university they inhabit. This is one of the reasons why an active participation in the PGSA is strongly encouraged.

SAUA

FINANCE

Chris Pyne

Australian Equal Opportunity Act 1984 both make it illegal to discriminate against people by refusing them admittance to an educational

institution, or refusing them specific benefits or subjecting them to detriment on the grounds of sex. (This does not apply to institutions which cater for one sex only).

These acts also make sexual harassment, which is defined as any unsolicited and unwelcome behaviour of a sexual nature between people, illegal.

University policy also covers these areas. Such policy, which is outlined in the *University of Adelaide: Handbook of Administrative Policies and Procedures* includes sexism in university teaching, sexual harassment, sexist language and the formation of an equal opportu-

ity board.

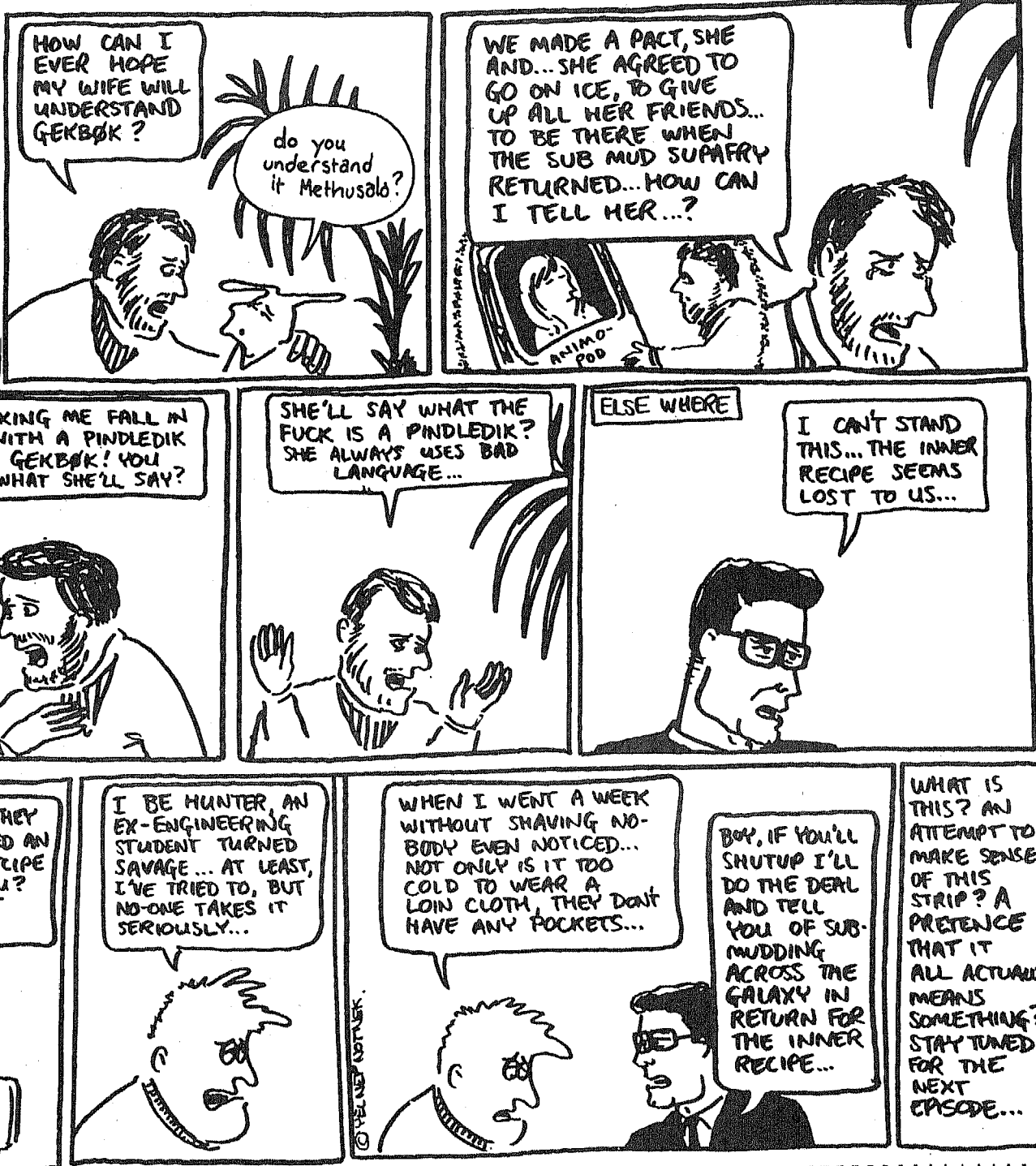
Recently, it was decided that the SAUA should also adopt its own

When writing the policy I decided that it was important to cover both what is known as "direct" and "indirect" discrimination. Thus the first part of the policy deals with "direct" discrimination, or that which is covered by legislation and occurs when people are excluded from known benefits. In this regard I decided that it should be SAUA policy to condemn discrimination on the grounds of such factors as sex, race, physical disability, age marital status or sexuality (etc.)

Some of the most harmful forms of discrimination which exist on campus, however are those of an indirect, or hidden nature. Hidden dis-

CONT P. 8

SUB-MUD SUPAFRY AND THE INNER RECIPE OF GRISTLENT



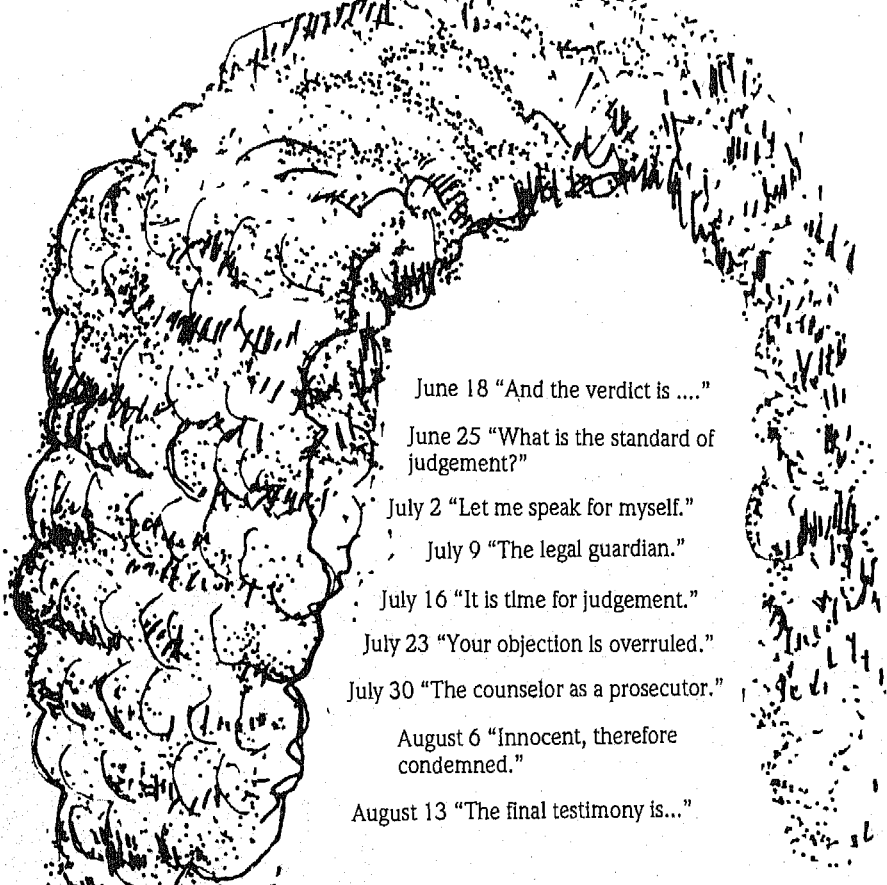
Student Wanted for POSITION OF PROJECT OFFICER

To assist in the organisation of a National Conference of Students to be held at Adelaide University To commence as soon as possible For further information contact the President at the Students' Association.

Student Wanted For POSITION OF REGIONAL CO-ORDINATOR

To assist in the co-ordination of the FREE EDUCATION CAMPAIGN and the organisation of a NATIONAL CONFERENCE of STUDENTS to be held at the University of Adelaide. To commence as soon as possible For further information contact the President at the Students' Association.

THE CASE BY JOHN

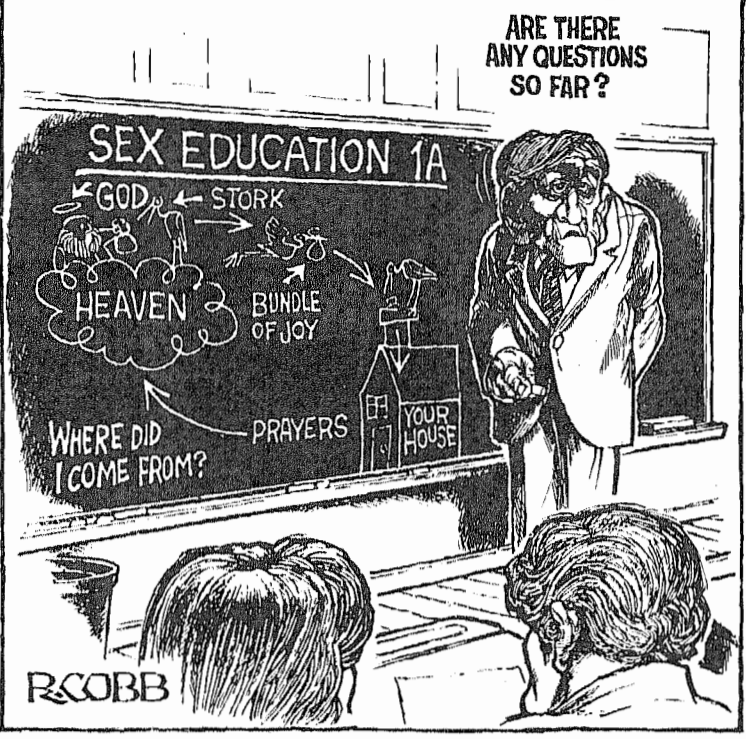


- June 18 "And the verdict is"
- June 25 "What is the standard of judgement?"
- July 2 "Let me speak for myself."
- July 9 "The legal guardian."
- July 16 "It is time for judgement."
- July 23 "Your objection is overruled."
- July 30 "The counselor as a prosecutor."
- August 6 "Innocent, therefore condemned."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

An informal discussion on the Book of John

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

 **THE ADELAIDE CHURCH**



ARE THERE ANY QUESTIONS SO FAR?

Biology, alcohol & bowling balls

What motivates people to find a partner at pubs and clubs? SANDY JOHNS sent us this hilarious report.

What makes people go week after week to the same pub or club alone. What drives them to try repeated to convince the same people to dance with them and those same people to turn them down? Oddly enough a little research shows that the answers are not self evident, the people are not really the same people and all is not in vain.

The most important thing to remember about Adelaide is that it is small. If you know a person who has lived in Adelaide for at least the last ten years then they know almost everyone you know. Admittedly there will be some exceptions, the people you don't want other people to meet: the offspring of your parent's friends and the little goober who took up Eastern Religion when he left school would rate high in this list. The result of knowing everyone is that you have to be very careful about who's toes you step on, it also means being careful about which of the aforementioned individuals you are seen alone with.

So why do people go to the same place week after week? To hunt in packs. You see them in the carpark, regrouping after a minor defeat (no doubt a school girl out under age who has just had a sex-ed lesson on A.I.D.S.) and are planning their next assault. This daring attack will be launched against a defenceless young thing with only fifty of her closest-best-friends-in-the-entire-world (that she also went to school with and tells everything to) looking on, giving moral support and bashing any non Catholic heathen bastard who looks at her. Obviously the cards are stacked against our eighteen year old Romeos.

Added to these problems are the liberal covering of people who have committed the gravest sin in the entire city of Adelaide: they aren't at Adelaide Uni. These people have two problems: they are either desperate to be seen with an A.U. person, male or female or they hate A.U. student's guts, badly. This can be a social setback, cute one liners don't sound laid back when breathing through a throat tube fitted after intercepting a knife with your neck, so steer clear of scum and their friends and their second cousins twice removed on their father's uncle's side.

What are the things that really turn people on and off? That's like asking what colour is blue. Firstly you must know what you're doing. Are you after a one nighter in the carpark or are you looking for someone to spend at least the next month with? That approach is different in each case and the outcome just as important. It is vitally important you play your cards right the first time, you don't get a second chance if things don't turn out right.

Like selling anything, selling yourself is a finely calculated art. If the packaging is wrong the product

doesn't sell. If the product is rotten you don't get any repeat business. This is important because the repeat business is everyone who was pissed off the first time and their friends and anyone who knows their friends and so on. Packaging is more easily fixed than many people realise. Be sensible in what you wear and how you wear it. Only the really trendy look like nerds, ordinary people have to make an effort. Of course sometimes mistakes are made and an absolute nerd is mistaken for one of the trendoids. If this happens to you keep your mouth shut and your carkeys in your hand. As long as nobody exciting or even in the back of someone else's car with several exciting people. Of course the chances of doing this are rather like the chances of winning the Keno Jackpot at the Casino but everyone has a game don't they?

Other problems that arise over social interactions are caused anywhere where biology, alcohol and bowling balls co-exist. If you've decided to go clam digging on Friday night try to be sober enough to remember how to use that cute little piece of rubber Ita has been telling us all about. Frangers are brilliant if you remember to put them on, not only do they keep your parents from becoming grandparents, they also stop you scoring several nasty diseases that could make more than your appetite drop off.

So you're ready to try and score. If you're a lady your job is easy, sit back, relax and let the world come to you. Of course sometimes it goes wrong, the guy who wants you best friend when you want him, the stupid little simmian who doesn't understand what you mean when you drop your keys in his lap and suggest he might like to make sure you get to your car alright and the stupid blob who hasn't caught up with the news that it's hip to be hip and if he doesn't get his butt off your lap you'll bust his nose. These problems don't have easy solutions but if you must make threats at least ensure you can carry them out. (Yes guys there are girls out there who won't stop when they've broken your nose, they'll move on to your kneecaps and your jaw before getting to your neck).

Guys, just forget it, go home, turn on the electric blanket, find a good book and go to bed. You've got as much chance scoring on Friday night as you have of surviving a night at Jules without getting broken by a Juzzy-girl's brother's best friend for looking in her direction. If you really must try, pick a sensible venue and go with your friends. Dress nicely, take lots of money, don't buy girls drinks, they resent it unless you know them well and don't do stupid things on the dance floor, like dancing.

CONT P8

REVIVE THE RAGE!

The OnDit Guide to Drug Use



DRUGS

In the latest OnDit road test, we look at drugs and which ones not to touch.

Cannabis: (Hash, Dope, Grass, Marijuana, Pot)... The most widely used illegal drug Cannabis comes in two basic forms, either as hash (which looks a bit like brown putty) or in deals of dried up leaf and heads. It can be consumed in a number of different ways, smoked in a joint or bong, either by itself or with tobacco or peppermint tea (for those who do not like tobacco). Grass can also be made into tea or baked into biscuits or cakes. Hash should not be catens as the making of it is somewhat unhygienic. Marijuana has different effects on different people, contrary to popular belief it will not turn you into an axe-wielding maniac. Marijuana generally makes you feel relaxed and giggly, sounds and colors and touch are accentuated. It can also inspire your creative thoughts, but alas you might not be able to get out of the armchair to write them down. Marijuana also makes you more sensitive to touch thus sex with or without a partner is a very pleasurable experience.

But if over-used it can make you feel unmotivated and lethargic and people who smoke heaps of dope can be as interesting as a street directory. Sometimes it can also make you feel paranoid. It also gives you a uncontrollable urge for chocolate. Dope smokers probably keep 24 hour shops in business with chocolate sales.

Cocaine: Cocaine is the wonder drug of the rich and famous, it seems very fashionable to be a cocaine user especially if your a Hollywood star. It causes a euphoric sensation a feeling that everything around you appears crystal clear your senses on the edge but not menacingly. Cocaine can be snorted or injected and costs heaps beyond most of our meagre budgets.

If you are interested in this drug make sure you get good cocaine or else you might find yourself sniffing a nose full of sucrose and nothing else. Long term effects of cocaine sniffing causes nasal membrane damage. Regular use also causes anxiety, confusion, insomnia and paranoia.

Speed: (Amphetamines) This drug by prescription is legal, otherwise is illegal. Amphetamines are a synthetic stimulant which is commonly found in weight loss tablets and certain cold tablets. It comes illegally in a powdered form and can be injected, sniffed or swallowed.

As the name suggests it makes you feel 'speedie' it makes you think faster, talk faster, and dance for hours on end. It makes you feel very intelligent and confident and happy. It is a great party drug, it makes you feel assertive and open to conversing with total strangers. It makes you fee as if you are saying very intelligent things which to other people might sound like nonsense. It can make you chain smoke furiously and makes your mouth become very dry and claggy.

Coming down that is when the drug starts to wear off at 6-12 hours can be a little depressing, so speed with friends for mutual support. It also suppresses your appetite. Speed is quite addictive perhaps more so than Heroin. If overused it can cause acute liver damage, and generally ages your internal organs.



Lack of sleep can result in paranoia and hallucinations.

LSD: Acid comes as postage stamp sized pieces of paper. Tripping makes you feel like speeding with the added bonus of hallucinations. It can heighten your perception of colors to seeing things that are really not there. Trips last for a few hours and are best appreciated with a group of people.

LSD can result in "flashbacks" tripping for a short while at anytime. Some people describe tripping as a profound/enjoyable, spiritual experience that opens previously unopened doors in their minds. Others have had a disconcerting time. Too many trips have taken a few people on long journeys that they have never returned from.

Magic Mushrooms: There are two varieties in this state - gold tops, and blue meanies. they can be 'dropped' (eaten) or made as tea. Mushrooms make you trip but not as intensely as acid. Mushrooms are very cosmic, they are free, only require a journey to the country and come out once a year. Mushrooms give you stomach cramps. Make sure you take an experienced mushroom spotter when collecting them. Beware of toastools.

NitrousOxide: Comes as little green bulbs that are designed for whipping cream. It is an instant rush that lasts for about 30 seconds. Sounds are intensified and makes everything appear wavery it gives you an instant feeling of all your muscles losing control. This drug is popular amongst dentists.

Amylnitrate (Rush): Rush is a liquid that comes in little brown bottles. It gives you a rush for about 30 seconds. It makes you feel very good, it relaxes your muscles and is popular amongst gay men.

Alcohol: Most socially acceptable drug. 90% of Australians have consumed alcohol at sometime in their life. 5% of adults are believed to be alcohol dependent. At least 500 000 adults are believed to drink alcohol in quantities large enough to risk damaging health. Alcohol is also the largest contributor to road

accident deaths. The short term affects include a feeling of being relaxed and uninhibited also causes a loss of co-ordination, slow reactions, and often aggression. Long term use of a lot of alcohol can result in loss of appetite, vitamin deficiencies, sexual impotence, liver damage, brain damage, loss of memory and depression.

All this and its Legal. **Heroin:** (Smack) Comes as a white powder that is injected or snorted. It makes you feel relaxed and carefree. When stoned some people become a lot more attuned to their feelings and become more open. It also makes people lethargic and very boring company if you are unstoned.

Contrary to urban myth not all people who take Heroin are addicts some people use it occasionally without it taking control of their lives. But it is physically addictive and if used frequently Heroin in a ruthless foe. Ignorance of the quality of the deal (remember Heroin is 'cut' to varying degrees depending on its source) over dosing is a risk resulting in possible death.

Long term effects are liver disease, brain damage, constipation, lack of sex drive and appetite. Once addicted, getting off Heroin is a painful and emotionally exhausting process, which can take a year or two to get over. If considering a taste of this drug, have a good think, most heroin addicts started out as occasional users.

Cigarettes: Are disgusting, even smokers admit it themselves. They are expensive don't get you stoned just dependent on the nicotine hit. However their good for constipation, but bad for the lungs. Women on the Pill can experience blood clots, cigarettes cut off your blood circulation, your toes can drop off, and they make your clothes smell. Cigarettes cause anti-social behaviour like pulling cigarette butts out of the rubbish bin and smoking them. Cigarettes kill more people than heroin and yet their still legal.

Thanks to Rabelais, La Trobe Uni.

Making room at the top

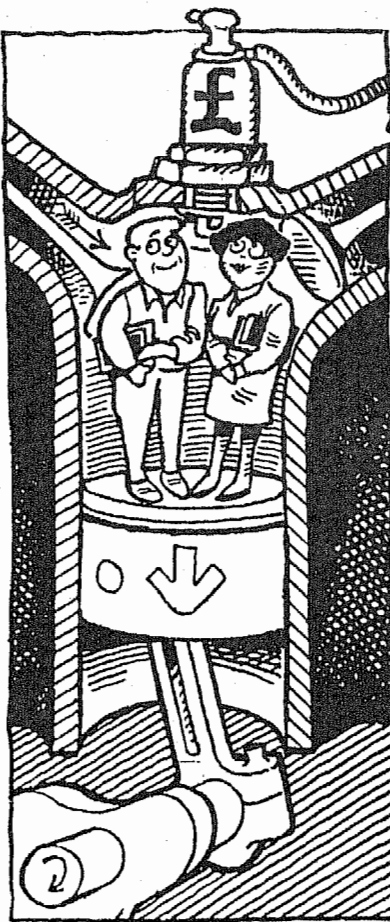
In Britain, there is a great need to increase the number of students in higher education. But this raises many questions, as **MAUREEN O'CONNOR** reports.

There was one educational point upon which the political parties agreed as they went into the election campaign: Britain needs to expand the number of students in higher education. Now, as the new Government settles into office, the follow-up questions begin.

Who are the new students to be, as the number of eighteen-year-old school leavers continues its inexorable decline? Where are they to study? And most crucially of all, the question untouched in Mr Kenneth Baker's April White Paper which committed the Conservatives to an expansion of some 50 000 students, how are they to be funded?

The problem of roofs over heads is generally agreed to be the simplest. There is some slack even in the public sector, which has enthusiastically crammed more students into its polytechnics and colleges since the universities were cut back hard in 1981. But the empty polytechnic places are relatively few now and are generally in science and engineering departments which have failed to recruit to capacity because of the shortage of qualified school leavers with the right A levels.

And that implies that in the short term, at least, expansion of student numbers will have to be in the arts and social sciences, and in vocational courses which do not require maths or physics at A level. According to the new Polytechnic Central Administrations Service, the pool of qualified applicants for science and engineering places has virtually been eliminated and, even more ominously, there are signs of sixth



Induction

formers with the right A levels opting for law and accountancy courses rather than technology.

And although expansion plans assume more recruitment from mature students, especially women and ethnic minorities, those are groups even less likely to be qualified in the "hard sciences" than school-leavers are.

If the public sector were to take its share of extra students over the next few years, the National Advisory Body says, money would be needed to convert spare accommodation and, to a much greater extent, to modernise and re-equip departments. The public sector needs investment of about £50 million a year for three years to make good the gross under-provision of equipment.

In terms of surplus space, the universities are more fortunately placed. Student numbers have not yet risen back to pre-1981 levels, and so expansion could, in theory, be initiated quickly, especially in the relatively cheap areas of arts and social sciences where the need for new equipment is less of a problem. Current UGC plans only propose a modest expansion of 0.6 per cent in numbers by 1989/90 on the 1984/5 total, leaving the universities still 21 000 below their peak of 300 000 students in 1981.

But as the Association of University Teachers pointed out very shar-



Compression

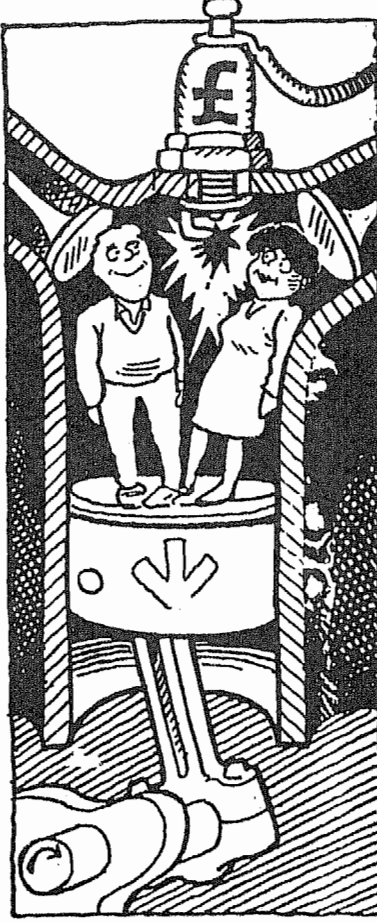
ply in response to Mr Baker's White Paper, it seems odd to be talking of expansion at all at a time when the universities are producing academic plans which have as their central focus the contraction or closure of many departments and the further reduction of academic jobs.

The rise in student numbers by 85 000 since 1979, and the rise in the age participation rate from 12.4 per cent to 14.2 per cent has been achieved by a reduction in unit costs and "additional effort and sacrifice by staff in colleges, polytechnics and universities."

Planners and academics alike are unanimous that if the APR is to rise to 20 per cent, as the Baker plan proposed, then it cannot be achieved in the same way as the previous rise, by a squeeze on staff-student ratios.

That message was clear in a survey of academic opinion conducted by Mori for the *Times Higher Education Supplement* before the election. While the majority of academics agreed that student numbers should rise, almost 80 per cent said that numbers could go up to without an increase in funding.

Feelings were strongest in the Colleges of Higher Education where only three out of every hundred staff felt that expansion could be achieved at present costs without a loss of quality. And as far as the public sector is concerned, that is a



Ignition

warning which has already been given by the NAB and the Council for National Academic Awards, which has watched the falling unit costs in the public sector with some alarm.

In the last analysis, much will depend on how extra student numbers are allocated between England and Wales and Scotland, which has longer degree courses, between part-time and full-time provision, between the university and public sectors of higher education and between different subject areas, science and technology always being much more expensive to provide than arts and social sciences.

Dr Ray Rickett, chairman of the Committee of Directors of Polytechnics, says that if a push for more vocationally qualified graduates continues, then the public sector has a case for taking the lion's share of the expansion because vocational courses are what it does best.

And if there is genuine commitment to recruiting more students who do not come straight from school with traditional A level qualifications - and as we move into the 1990s that is the only realistic way of keeping student numbers up - then again the polytechnics have exceptional experience of dealing with their special needs.

"But if we are to do any of this,



Exhaustion

there must be proper funding, and above all no further reduction in the unit of resource per student. Students without standard qualifications are very demanding in teacher time. We will need funding for buildings and equipment and staff," Dr Rickett said.

To which university academics argue that if expansion is to follow demand from 18-year-olds and many mature students, then it should be in the arts and social science courses which arguably they do best, for which applications are most buoyant and whose graduates are snapped up by industry and commerce just as enthusiastically as those from technological and vocational courses.

But the message from the universities is also that numbers cannot be increased without the funds to maintain the unit of resource and enable them to recruit - or in the universities' case retain - the staff they need to teach the extra students.

The Minister of State for Higher Education has clearly got a lot of horse trading to do, not least perhaps with the Treasury, before we see expansion plans for higher education fulfilled.

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FROM PAGE 7

What's left for the desperados looking for a nice little conversation and a chat? Are all these problems enough to keep the toffy girls from sitting around waiting for Mr Perfect-ex-captain-of-Pembroke-First-Eight to ask them to dance and the sleezy little not-much-better-than-Engineers from trying to deter the toffy girls from their dreams? Of course not! But it's not easy unless you're playing the game by the right rules.

Rules One: Don't ever go out alone. Nothing turns people off worse than a lone jerk who no one is talking to. People look ten times better when their mouths are speaking; you don't notice their acne for starters.

Rule Two: Don't say stupid things. Gigggle, HI! Gigggle is a stupid thing. Hello, how are you, how've you been all require you to know the person in advance, but then you've been working on them for at least a month before you actually talk to

them, haven't you (you bet you have: no one talks to strangers). Lines that everyone uses are going to get you belted in the face so don't try, be imaginative, innovative and clever. Here's one as an example: Hi, I bet you're a model.

Rule Three: Pick your venue. Don't even think of going somewhere where there aren't at least three hundred other Uni students. There is strength in numbers and numbers are going to protect you. Don't waste your time in places which charge more than a couple of bucks to get in, you don't want a high class crowd if you're looking for living electric blanket and you want another slack, free thinking person like you.

Rule Four: Stay relatively sober. Don't do drugs when you're trying to score flesh unless the person you're trying to score is loaded already. It's trendy to clean stains off your sheets in the morning but spew off your bonnet is definitely unstylish. Of course once you have met Mr or Miss Right-for-the-night you can get as KOed as you like but remember the golden rule of alcohol: it does funny things to your whistle, all piss and not much tickle.

Goodluck, happy hunting and see you at wherever's hip this Friday.

FROM PAGE 5

policy, to show its commitment to equal opportunity. This task was given to me, as Women's Officer, discrimination occurs when women are discriminated against, not by direct means, but by situations which apparently allow for equal access to education, (etc), but which provide circumstances which makes this access, in reality, impossible.

For example, it is almost a pointless exercise to legislate to allow women to participate in tertiary education, if many can not do this because of child-care responsibility. Sexism in academic curricula also constitutes an indirect form of discrimination. This occurs when courses and teachers ignore the role and situation of women. For example many history courses totally overlook the significant contributions that women have made to our history, similarly and many literature courses ignore the works of

women. This has the effect of alienating female students, and making them feel invisible and unimportant.

The effects of these practices can be seen in the fact that women are severely under-represented in academic positions. Nearly every department in the university has more male staff than female, and senior academic positions are almost inevitably occupied by males. This is detrimental not only because it denies women post-graduates the chance for equality in employment, but also because it denies all female students role models.

In recognition all these factors I have suggested that it be SAUA policy to:

- support the rights of students to childcare facilities
- recognise and condemn sexist curricula, teaching practices and language
- support any university initiative to include gender and minority inclusive curricula
- recognise the need for the Research Centre for Women's Studies
- recognise the need for Affirmative Action policies, and to support the university's initiatives in this area.

The issue of sexual harassment is also covered. In this regard I have suggested it be SAUA policy to condemn sexual harassment, and also to assist the university in its endeavours to create an environment free of sexual harassment.

This represents only a brief synopsis of what amounted to a twenty page report. The report also included sections regarding discrimination on the basis of physical disability and race. It is available in the Students' Association office for anyone who wishes to read it - Hopefully it will be presented, and accepted as SAUA policy at the next SAUA meeting. Anyone who wishes to know details of the time/place of this meeting should contact the Students' Association for details.

The university's equal opportunity office has also been doing much to promote equality of opportunity on campus. Their latest project is co-ordinating a newsletter called "Women's Network", copies of which will be available in the SAUA office. This newsletter will help create a campus network. Submissions from students are welcome, and can be given to either myself, or sent directly to Helen Pickford or Kay Rollinson in the Equal Opportunity Office.

FEATURES

Church, State and 'communism' in Singapore

Many Singaporeans have been left shocked by the recent series of detentions without trial in Singapore. JOEL MAGAREY reviews the situation and speaks to Edgar d'Souza, a catholic priest who knew many of the detainees.

The recent swoop of twenty-two detentions without trial of community and church workers in Singapore highlights the increasingly dictatorial character of Lee Kuan Yew's regime. It accentuates the problems that may be experienced by churches or church groups attempting to take more active roles in society or politics - especially the Catholic 'option for the poor' - when they are faced by intolerant government regimes.

Prime Minister Lee Kuan Yew wants to make clear the limits of dissent he will allow in his republic, and to signal to the Catholic Church that he is prepared, as one report says, to "take on [even] the church" if they "make too much noise".

Over two months ago, sixteen arrests were carried out under the Internal Security Act (ISA), the detainees being accused of involvement in a "Marxist Conspiracy" to revive "class hatred and antagonism" and to take over power in Singapore.

The detainees are expected to be held for at least a year. Vincent Cheng, former executive-secretary of the Catholic Archdiocesan Justice and Peace Commission, will be held for at least two.

The Internal Security Act, a remnant from British rule in Malaysia, allows for indefinite detention without trial of those whose actions are judged prejudicial to the security of Singapore. A number of ISA crackdowns have occurred on left-wing or anti-government groups since 1963. One member of the opposition party, Mr Chia Thye Poh, has been in detention under the act since 1966.

A 1980 report Amnesty International documented widespread use of torture and coercion against people under the act by Lee's government. 'Confessions' by some of the detainees of their communist involvement (televised from the government owned Singapore Broadcasting Corporation) have been analysed at length in such terms.

The Ministry of Home Affairs accused the detainees of using the people around them and the organisations in which they were involved as tools of communist subversion, including an eventual takeover of power in Singapore.

Father Edgar d'Souza was the press liaison officer of the Singapore Catholic Church and editor of its weekly newspaper *Catholic News* before the arrests. After they occurred, he, and three other



priests in important church positions, were threatened with detention, so he fled the country, travelling via New Zealand to Australia, where he has relatives. I asked him about the pre-detention activities of the detainees.

He told me that some were involved in a drama group performing plays which were often social critiques of Singapore. Their plays had to be cleared by the government. They had been financially subsidised by Lee's government; "This is now one group that is supposed to be overthrowing the Government" was d'Souza's comment.

The other organisations whose workers were detained, and examples of their activities were:

- the Young Christian Workers, eg. surveying the twelve-hour shift system.
- the Catholic Students Society, eg. helping students "be critically aware of issues" facing all Singapore, and especially "the poor".
- the Catholic Centre for Foreign Workers, providing aid for emigrant workers
- the Justice and Peace Commission, whose offices have been placed under Internal Security Control eg. "to help people realise the implications of the Church's social teachings" through seminars and publications.

D'Souza had close contacts with most of these Catholic groups, as chaplain to some and as editor of *Catholic News*. Had he, then, come across evidence of a "Marxist conspiracy" such as the government report on the detentions claims?

"Certainly not. If I did I would have certainly done something to stop this as a priest because I believe Marxism is something that is contrary to the church's teachings. It's a Godless ideology and philosophy" D'Souza said he felt sure that this was the feeling of the detainees

also.

But Lee's choice of organisations for the swoop is seen by commentators as significant.

In 1974 the Federation of Asian Bishops' Conferences adopted a 'preferential option for the poor', following Pope John Paul's call, in *Laborem Exercens*, for the Church to become increasingly a church of the poor, and in the wake of the 1985 Synod's affirmation of this option as one of the four major pastoral priorities of the Church throughout the world.

Much of the activity of the church organisations involved reflect this option. And thus Lee's government's actions are being taken as a warning to the Church that Lee will not tolerate this option too far in Singapore. *National Outlook*, an Australian Christian magazine, has this analysis: "The Church can educate the children of the rich, or remain in the sacristy. The message is clear, and is directed beyond Singapore to Asia as a whole..."

Singapore's Archbishop, Gregory Yong, seemed to originally interpret the detentions in a similar light. So he stressed in a letter to his archdiocese: "*The Catholic Church is totally opposed to Marxism/Communism ... The Catholic Church, however, must continue its mission of spreading its teachings on matters pertaining to justice as they apply to social, economic and political issues.*"

The Ministry of Home Affairs' statement chooses to identify such an option for the poor with Marxist subversion. For example, one detainee was proved a Marxist because he "exaggerated disparities between the upper- and lower-income groups." Again, by like actions the group "distorted religious doctrines to suit their own objectives... they... incited the Christian activists to fight for the

'oppressed'".

Archbishop Yong, after originally expressing doubt about the government's claims, turned around and justified the government's actions after a meeting with Lee, at which he was shown signed 'confessions' by one of the "ring leaders". In its report Amnesty details procedures used to obtain such depositions from detainees. Catholics queried the Archbishop's lack of suspicion. D'Souza said: "I can only guess that he was under severe pressure, which somehow forced him... to back down."

This "pressure" is claimed to have been threats of detention made to Yong against other members of his Church. He has reportedly been visited constantly by members of the Internal Security Department.

(The Archbishop has prohibited even prayers of the faithful for the detainees).

Feeling betrayed by their leader, the families of the detainees have written to the Pope, asking for help. But Lee's government had, in the absence of the Singapore Vatican Ambassador, asked a vatican embassy secretary from Bangkok to come to Singapore. D'Souza said that the embassy secretary had been briefed by the government, had met for ten minutes with the Archbishop in the presence of the Prime Minister, and had left the country immediately afterwards.

Both the Australian Government, through Bill Hayden, and the Australian Bishops have made protests about the arrests, which "encouraged" d'Souza. I wondered whether Singapore Catholics were quieter now than they were before the two series of detentions?

D'Souza said that besides the letter to the Pope, there had been a spectacularly large mass held for the detainees.

"After the first sixteen arrests, a number of church organisations had

written appealing to the Minister, a number of [members of] the Law Society had appealed to the Minister... now after the second swoop of arrests on June 20th I do not know of any letters of appeal."

Are Catholics feeling badly about this - are they feeling attacked by Lee?

People were "shocked, puzzled" at the arrests, and later confused about the Archbishop's stand. Information had only come from the Government; there has been a virtual news blackout, and the *Catholic News* issue reporting the detentions had been withheld by the Archbishop.

Prime Minister Lee seems to object to any political involvement by religious bodies. Typically the Ministry Statement says: "*These publications had little to do with religion but concentrated primarily on socio-economic issues.*" Lee sees the Church being used as an "umbrella" for political 'agitation', when it should be a purely 'religious' body.

D'Souza, a priest involved with Catholic social justice organisations, said: "I think the gospel applies to life: *all dimensions*... The people of a given place need to look at their reality... and then to look at the gospels and say 'What does the gospel say to me in this situation?'" and then... apply these values to the practical, concrete situation they're in."

On the relation between Christianity and *Capitalism*, he said; "to promote the tenets of Christianity means that the church has to be critical of any system, any aspects of which it finds to be contrary to [its] teachings," Marxism and capitalism alike.

"She [the church] has... not necessarily to throw them out entirely as she has (not) done with capitalism, but to point out the dangers and the pitfalls of capitalism, and be very strong in her criticism of capitalism, where the gap between the haves and the have-nots can be increased, where there exists a system of multi-nationals which can be really undermining society in the long term."

But the gospels must be *applied* to have political implications; "The people of Nicaragua have to [apply the gospels], and how they see the gospels applying may be quite different from the people of South Korea, of Australia, of Singapore."


So what sort of protest action are the Singapore people taking, and what sort of protest actions could we, if we so desired, take?

"In Singapore if you want to protest, you need a license from the police... There has been no 'protest'. I believe on one Saturday... the opposition member and two other members of his party... were arrested for attempting to demonstrate [outside the president's residence]. As for what other forms of protest can be done in Australia, it's not for me to say. It's for Australians, who have the information, to decide what they want to do."

(UPDATE: The ABC reported on Wednesday that Lee's son, who is already headed towards the Prime Ministership, made a broadcast in which he claimed that "criticism" in Singapore must come only from political parties and not from "pressure groups", and that the "communist threat" was still alive in Singapore).

10th Adelaide Film Event

WARNER BROS. presents
A film by
Luchino VISCONTI



Dirk BOGARDE

DEATH IN VENICE

with Mark BURNS · Bjorn ANDRESEN

Guest starring **Silvana MANGANO**

Screenplay by Luchino VISCONTI · Nicola BADALUCCO
From the novel by Thomas MANN
Music by GUSTAV MAHLER

Produced and Directed by **Luchino VISCONTI**
Executive Producer: Mario GALLO

NOT SUITABLE FOR CHILDREN

"DEATH IN VENICE"

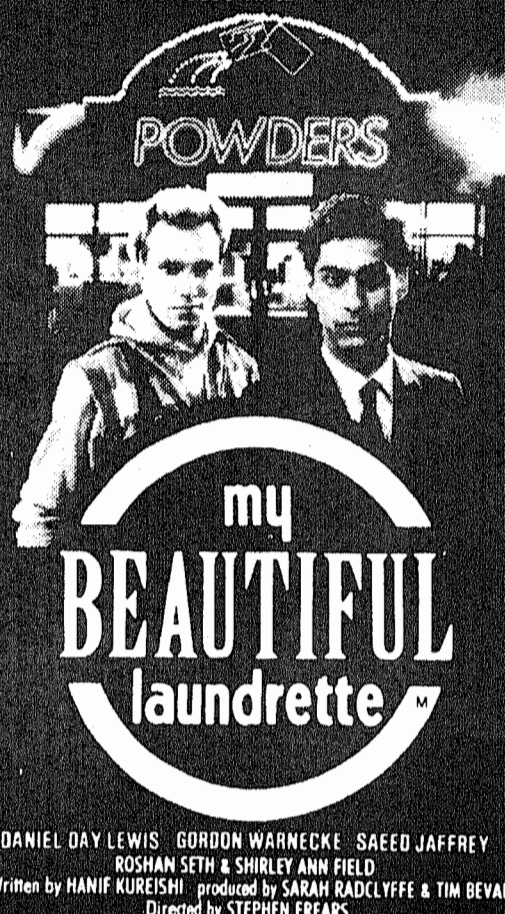
August 6-21 at 3 pm

"THIS YOU MUST SEE . . ."

groundbreaking, extraordinary, intriguing,
controversial, audacious, entertaining, startling
AN IMPORTANT NEW BRITISH FILM GUARDIAN

"A sharp, sophisticated, funny, sexy,
compassionate picture." NEWSWEEK

"Rambunctious, juicy, richly entertaining . . .
A WORK OF SUBSTANCE." NEW YORK MAGAZINE



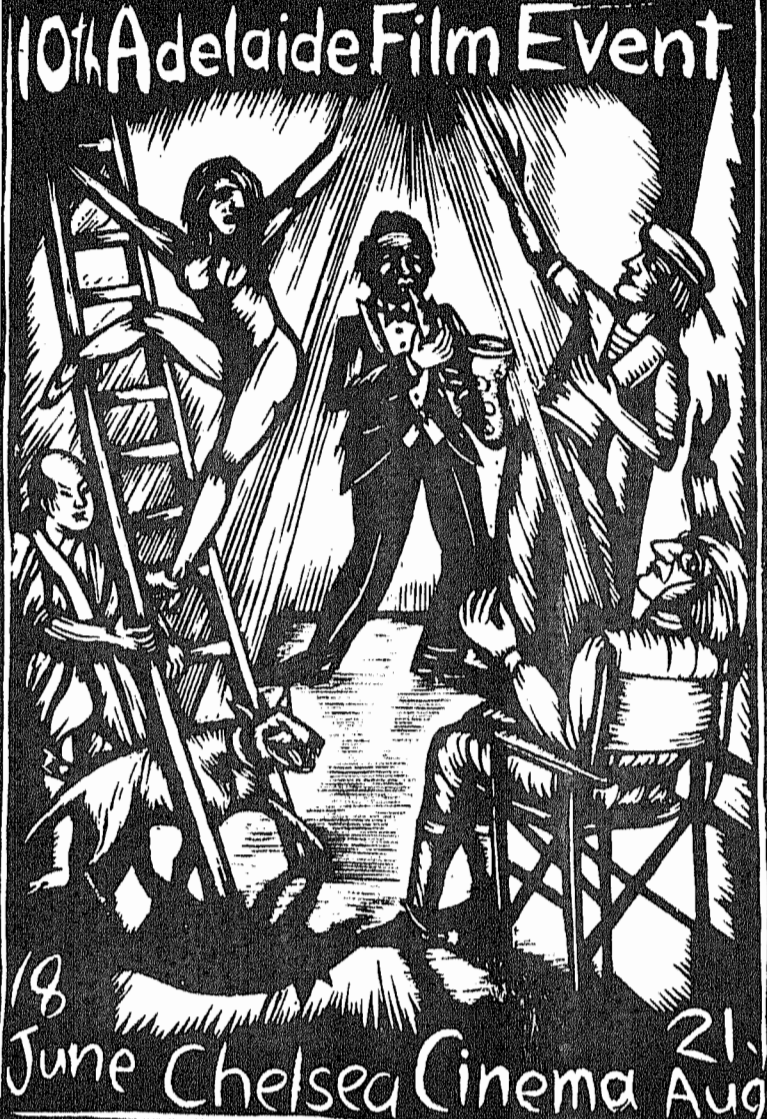
my BEAUTIFUL laundrette

DANIEL DAY LEWIS · GORDON WARNECKE · SAEED JAFFREY
ROSHAN SETH & SHIRLEY ANN FIELD
Written by HANIF KUREISHI · produced by SARAH RADCLYFFE & TIM BEVAN
Directed by STEPHEN FREARS

"MY BEAUTIFUL LAUNDRETTE"

August 6-12 at 7.30 pm
August 13-21

10th Adelaide Film Event



18 June Chelsea Cinema Aug 21

"BACKLASH"

July 30-August 5 at 9.15 pm
August 6-12 at 5.30 pm

Argentina, 1938.
A family with too much money, power and beauty, fighting to stay sane in a world going mad. Nothing could ever disturb this kingdom of privilege. Until SHE arrived.

JULIE CHRISTIE

MISS MARY

The passion of MARIA LUISA BEMBERG, acclaimed Argentine director of 'CAMILA'


The magnetic screen presence of international film star JULIE CHRISTIE.
The film that will touch you in some very secret places.

"MISS MARY"

July 23-29 at 9.15 pm
July 30 - Aug 5 at 5.30 pm

"The most engagingly eccentric comedy since Bill Forsyth's 'Local Hero'. With allusions to everything from Ozu to Spielberg."

—Rick Lyman, PHILADELPHIA INQUIRER.



CIM PRODUCTIONS PRESENTS
DIM SUM PG
a little bit of heart

AN AMERICAN INDEPENDENT FILM BY WAYNE WANG

LAUREEN CHEW, KIM CHEW, VICTOR WONG, IDA F.O. CHUNG, CORA MIAD in DIM SUM
Music by TODD BOEKELHEIDE Director of Photography MICHAEL CHIN Edited by RALPH WINKLE
Based on an idea by LAUREEN CHEW, TERREL SELTZER and WAYNE WANG Screenplay by TERREL SELTZER
Associate Producer EMILY LEUNG Executive Producer VINCENT TAI Produced by TOM STERNBERG,
WAYNE WANG and DANNY YUNG Directed by WAYNE WANG

"DIM SUM" July 23-29 July 30-August 5 at 7.30 pm

ALBERTO GRIMALDI PRESENTA
FEDERICO FELLINI
GINGER E FRED (PG)



MARCELLO MASTROIANNI GIULIETTA MASINA

August 6-21 at 9.15 pm

"GINGER AND FRED"

CAMPUS CENSUS

OnDit is 55 years old this year. Our mystic genius, Abstract AI has devised this Campus Census to find out what you, the reader of *OnDit*, thinks about your student newspaper. After all, you pay for it out of your Union Fee.

We've devised the most soul-searching mind-bending campus-generated hand-tooled questions to find out a bit about our readers.

In attempt not to embarrass you about your sex, marital status and level of income, we have decided to just ask about the bare facts.

We're asking you questions about *OnDit*, what you would like to see more (or less) of, where you pick it up and if you really do use it to wrap up fish and chips.

As an incentivation (Oh! no - not that word again!) for you to actually return this campus census, we're giving away 200 passes to the 10th Adelaide Film Event (notice that big ad on the next

page!) The first 199 students to return the questionnaire (yes - I am going to go to the flicks next week), will receive a pass in exchange for you selling your soul to *OnDit*.

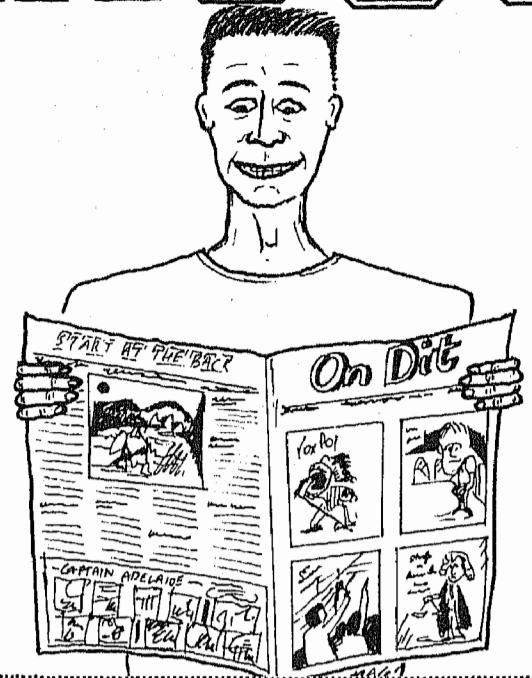
Please! Only one reply per person per day or we'll get Abstract AI to come after you with a chainsaw.

Naturally, all personal information will be given away to anyone who asks for it and all details will be given to our advertising manager so he can attract esteemed advertisers and make lots and lots of money.

So please, don't take this seriously but do drop it in to the *OnDit* office, down *OnDit* lane and you'll be off to the movies for free.

Non-student readers or those who can't be bothered coming to the office, can send it to us via P.O. Box 498, Adelaide University, 5001.

So go on, give it a go!



Question One: which of the following *OnDit* sections do you read:

Never Miss It Sometimes Never

- | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| Forum | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Women's Space | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Captain Adelaide | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Start At The Back | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The Box | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Stage Lights | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Psychosomatics | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Sub-Mud Supafry | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Film Reviews | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Band Interviews | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music Reviews | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Theatre Reviews | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Feature Articles | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| News Stories | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Lifestyle Features | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Travel Articles | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Campus Page | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <i>OnDit</i> Classifieds | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visual Arts Reviews | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Limelight Lead | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Book Reviews | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Computer Column | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| WineColumn | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Letters to the Editor | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Question Two: Do you take *OnDit* home with you? (Please circle)

YES NO

If yes, who else reads it?
(Please specify)

Question Three: How long do you keep your copy of *OnDit*?
(Please specify)

Question Four: Where on campus do you pick up your copy of *OnDit*?

(tick as many as you like)

- Student's Association Office
- Mayo Refectory
- The Bar
- Wills Refectory
- The Bookshop
- Medicine
- The Law School
- The Union Cellar
- The Chancellry
- Hughes Plaza
- Outside *OnDit* office
- The Barr-Smith Library
- SAIT
- Napier Complex
- Dentistry
- The Upper Refectory
- Near the Health Centre

Question Five: Where do you usually read *OnDit*?
(Please tick one)

- At home
- On the bus/train
- At Uni
- Other (please specify)

Question Six: What is the composition of your household?

(Please tick one)

- Sharehouse with students/friends
- Live at home with members of your family
- With your spouse/defacto friend
- Live alone
- Other (please specify)

Question Seven: Which of the following do you own or are thinking of buying:
(Please tick)

- | | | |
|--------------------------------|--------------------------|--------------------------|
| | Own | Want To Buy |
| Personal Computer brand: | <input type="checkbox"/> | <input type="checkbox"/> |
| Camera | <input type="checkbox"/> | <input type="checkbox"/> |

Question Nine: How often do you go out during term time?

- | | | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | 3 times a week | twice a week | weekly | monthly | less than monthly | never |
| to the Uni Bar | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to the Little Cinema | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to nightclubs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to the Casino | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to a restaurant | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to the theatre | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to the movies | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to visit friends | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to discos | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to the Little Theatre | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to listen to a band | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to pubs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to concerts | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to classical performance | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to the Bistro | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| to Art Galleries | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Question Ten : Of the following issues, which are you concerned about?

- | | | | |
|--|--------------------------|--------------------------|--------------------------|
| | very concerned | interested | don't care |
| National Student Organisation | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Who is running the Students' Association | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Who is on Union Board | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Privatised Universities | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The \$250 fee | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The OS Student Charge | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The Australia Card | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The Union Fee | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Student Loans | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| AUSTUDY | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Higher Education Funding | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Marijuana Laws | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Trade sanctions | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Prostitution | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Third World Issues | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Government in Australia | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

THE GREAT NEWSPAPER MAN

THE HAWKE GOVERNMENT'S NEW MEDIA OWNERSHIP LAWS HAVE CHANGED THE SPECTRUM OF MEDIA OWNERSHIP IN AUSTRALIA. RUPERT MURDOCH'S TAKEOVER OF THE HERALD AND WEEKLY TIMES THIS YEAR HAS ADDED EVEN MORE NEWSPAPERS TO HIS STABLE. JAMIE SKINNER REPORTS ON THE TAKEOVER, THE EFFECT OF A CONCENTRATED PRESS OWNERSHIP AND TALKS TO PROFESSOR ALEX CASTLES, LECTURER IN MEDIA LAW AT ADELAIDE UNIVERSITY ABOUT RECENT DEVELOPMENTS.

In January of this year, media magnate Rupert Murdoch finally swooped on the *Herald and Weekly Times* with an \$1800 million takeover that made him the world's biggest newspaper owner.

Since that time, he has added more mastheads to his stable, most recently the purchase of the seven-days-a-week full colour paper *Today* in London.

Mr Murdoch's News Corporation now owns around 60% of print media in Australia, 40% in the United Kingdom as well as having interests in newspapers in the United States.

His overwhelming interests in newspapers across the globe begs the question: does Mr. Murdoch have too big a monopoly on newspa-

pers?

It is important to note that the power of the press is staggering when you consider that it is the media which:

- selects the facts to be reported and decides which way they will be presented;

- determines what the public should know and how they will perceive

this information;

- sets the political agenda which can make or break a government;
- is responsible for the public at large which needs it to be kept up to date on information and public affairs;
- is responsible for acting as "watch-dogs" in the community.

A 1947-49 U.K. Royal Commission said that the big danger was that the very few may influence the outlook and opinions of a large number of people in such a way that they may project a specific view of the world or support a particular policy.

A 1961-62 Royal Commission said: "The obvious danger of concentration of ownership lies in the possibility that variety of opinion may be stifled if one proprietor

comes to control a number of newspapers which formerly presented varied and independent views."

"The greater the number of newspapers which are governed by the same editorial policy, the greater the danger: the risks is yet more serious if any of the publications is associated in some way with the potential influences such as television. The real danger may not lie in the active propagation of one-sided views, but in the conscious or unconscious suppression of shades of opinion which ought to have a voice."

Professor Alex Castles, lecturer in Media Law at Adelaide University whose hobby is reading and collecting newspapers, told *OnDit* that there were two sets of problems with the takeover of the *Herald and Weekly Times*.

"It raised questions under the Commonwealth restricted trade practices law as to the extent to which there might be monopolisation of ownership of the print media in various parts of Australia," he said.

"The trade practices authority indicated that there would have to be some divestment of newspaper interests under the trade practice laws."

Professor Castles said that the HWT as well as Mr. Murdoch had a conglomerate of interests in the electronic media. Under the existing laws (at that time) on the ownership and control of television stations and under the proposed laws which had already been announced by the Labor government, it wouldn't be possible for all the stations to be owned by the one conglomerate.

The new media ownership proposals which now have been made law by the Commonwealth Parliament indicate that cross-ownership of major media outlets in particular markets would also not be permissible under the new rules.

This meant that the ownership of a large newspaper interest in one city as well as a major commercial outlet would no longer be permitted for those who tried to engage in takeovers after the law came into effect.

Under the previous media ownership laws, the control of the electronic media did not take into account the print media. There were limits placed on the number of T.V. and radio stations that could be owned.

media conglomerates basically running the print media and other groups running the electronic media."

"There are some exceptions to this, Northern Star Holdings which took over the Channel 10 Stations in Melbourne and Sydney from News Ltd., owns and operates not only T.V. stations now but in addition to its Country Newspapers and its interests in media in Queensland, also has the Brisbane *Sun* and the Adelaide *News*."

"There was some controversy over some of the ownership of control of the Channel 10 Stations held by the Murdoch interests," he said.

"Once Mr. Murdoch became an American citizen, these seemed to be largely resolved. But they were also being discussed."

Professor Castles notes that there have always been some overseas groups that have had interests in the Australian Media.

"Associated Newspapers of the U.K. has long had interests in Australian electronic media."

The question lies in that whether a foreign citizen should be able to have a monopoly on Australian print media interests?

Mr. Murdoch is clearly not the owner of any television stations, he sold his Channel 10 interests earlier this year.

"Nevertheless the notion that you can separate the legal ownership of a corporation from those who are shareholders in the corporation from those who are shareholders is one which provides argument."

"The break-up in all the media ownership as one of the most dramatic things that has happened in 50 years in media in Australia, has essentially meant that the longest media conglomerates (particularly now with the sell-out of its T.V. stations by Fairfax) has left the large

"Going back to the 1930's, the large newspaper groups in Australia regarded it as almost their right to be involved in the electronic media as well as the print media and this can be seen going right back to the early days of radio in Adelaide with the *Advertiser*. Broadcasting Network was tied in with the *Advertiser*, the *Advertiser* then moved in and took significant shareholding in ADS7."

The John Fairfax Organisation last week sold its Channel 7 station in Melbourne.

"Fairfax was faced with a complex situation because of these new laws. They had to sell either the *Age* or Channel 7. Time was running out for them and they obviously had to [sell one of the other]."

In Adelaide, *The Advertiser* and *The Sunday Mail* are now owned by Murdoch.

"The *News* is an interesting situation. [Only] the masthead of the *News* was sold to Northern Star Holdings. I don't know the full ramifications of the arrangements but the actual printing of the *News* is still being carried out by the News Corporation facilities."

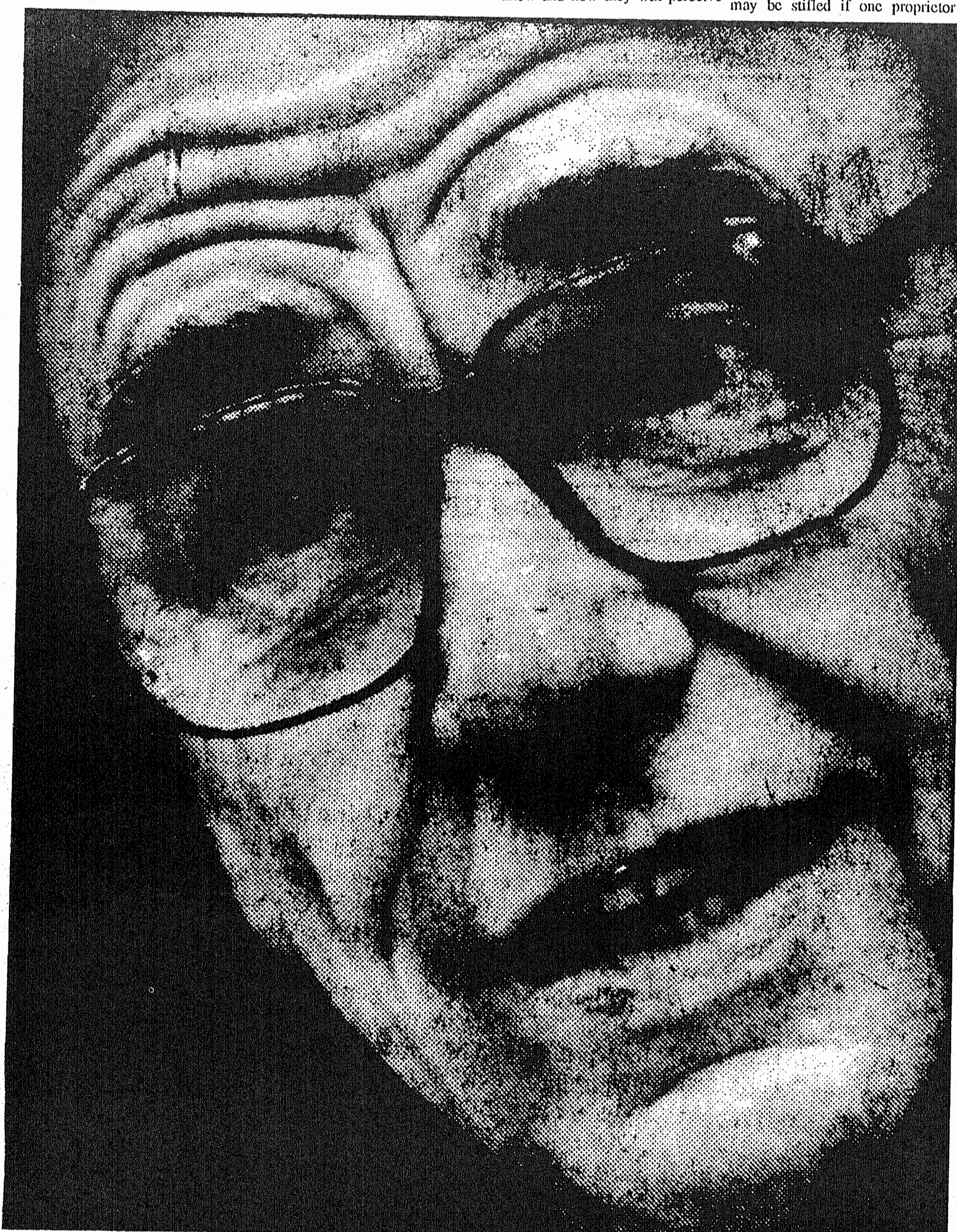
The *Sunday Mail* was previously half owned by both HWT and the Murdoch organisation.

"While it still may be published by the Advertiser-News weekend publishing Corporation, both sides of it are now owned by Mr. Murdoch."

Professor Castles recently interviewed on radio the new editor of the *Advertiser*, Mr. David Smith.

"[It] would seem to be his understanding that part of their arrangements with the Trade Practices Tribunal that the (afternoon) newspapers that he was divulging himself of in Adelaide and Brisbane (i.e. *The News* and *The Sun*) more 'commercially viable'."

Castles believes that this is a difficult concept to come to grips with because of the general failing circulations of afternoon dailies around the English Speaking world.



Castles sees Murdoch as a great newspaperman though.

"I think he sees opportunities for running newspapers and at least in historical terms there has been an enthusiasm and excitement with so much of what he has done."

"Despite his critics, some of the remarkable things he has done has been to turnaround papers like the *Sun* in London into the largest selling tabloid."

"The interesting thing he has created on his own terms is maintained a plurality of newspapers in particular markets. He argues, for right or wrong, that that might not have been possible without single ownership."



PROSH AFTER DARK

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plus classic films continuous
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**Saturday August 8th
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Union Complex**

Tickets: Concession \$6; Public \$8 Available at Students' Office or door
Licenced show: No drinks to be brought in
Food Available

DIMMELIGHT

Steamy
interview
in crowded car;
Seymour
speaks!

After the split with the Enz in 1984, Neil Finn and Paul Hester spent the summer of '85 in Sydney, auditioning members for a new band. Finally in June of the same year, the band emerged on their debut tour as The Mulcans, consisting of the two Enzers, ex-Reeler Craig Hooper and Nicholas Seymour.

By 1986 the original line-up had already altered, as Craig re-joined The Reels, and hence Crowded House was born. Keyboard players have come and gone, the present being "The Stallion"—Eddie Rayner, another ex-Enz person, having been with with band since the end of '86.

1986 was the year the "sleeper" debut album *Crowded House* was released, which took at least six months to gain any real status. But in 1987 everything came up roses for Crowded House, with *Don't Dream It's Over* reaching number two in America and the Australian recognition well overdue at the *Countdown* Rock Awards. Crowded House has scooped four awards: Best Debut Album, Best Songwriter (Neil), Best Video (*Don't Dream It's Over*) and naturally Debut Group. Neil Finn says: "Anyone who's been in a band too long out there, form a new band and you could win too."

So who is this Nick Seymour fella anyway? Well, firstly, he belongs to the Seymour clan of fame—having big brother Mark in Hunters and Collectors. Nick has been around for a while, playing in numerous little bands around Melbourne, such as Plays With Marionettes, and Bang with Carol Hitcock. (The 'Get Ready' girlie with the cold head) and Richard Pleasant (of Boom Crash Opera).

As one might have guessed by Nick's artwork for the band (he painted the album cover, made the performance jackets and stage backdrops), he is very talented in this field. Nick Seymour graduated from the Caulfield Institute and is doing post-graduate work at the Victorian College of Arts. Nick has had his work exhibited at Melbourne's National Gallery in the "Emerging Victorians" show and at the Stephen Mori Gallery in Sydney. Griffith University in Brisbane and the Benalla Gallery have also purchased pieces of his work.

We found ourselves waiting backstage at Apollo whilst Dave Dobbyn was playing above us. Next minute:

in the cold, dark, muddy "backyard" of the Apollo, our suspicions rose as he 'forced' us into the interview room?! A hired blue Ford—mmmm...!! The windows fogged up, things got heated, and what ensued was this rather insane interview...

Nick Seymour toured with Dave Dobbyn in 1985 and now in 1987.

He says: "There is a bretheren in the Australian music scene that basically is based on familiarity and personality—familiarity of personality rather than a kinship musically and Dave Dobbyn is into a totally different thing to what Crowded House are into... There's a bond between us that, you know, is based on personality and I mean that's the same anywhere in the world. Dave's a really nice guy... You can go and have a drink with him basically—that's what it's based on. There's a whole list of bands and musicians that I'd like to work with that probably I'd hate if I knew them in person."

Much of the publicity Crowded House has received here has been concentrated on their joint success as Australians overseas, with John Farnham, Mental as Anything and INXS.

"Only Australia lumped us in with John Farnham and Mental as Anything—anywhere else we went in the world we were Crowded House. We didn't even know they were going to be there.

"It was very excitable, it was television... What the Swiss-French would think is totally glamorous and they really got off on the playback—that's what it was—it wasn't live."

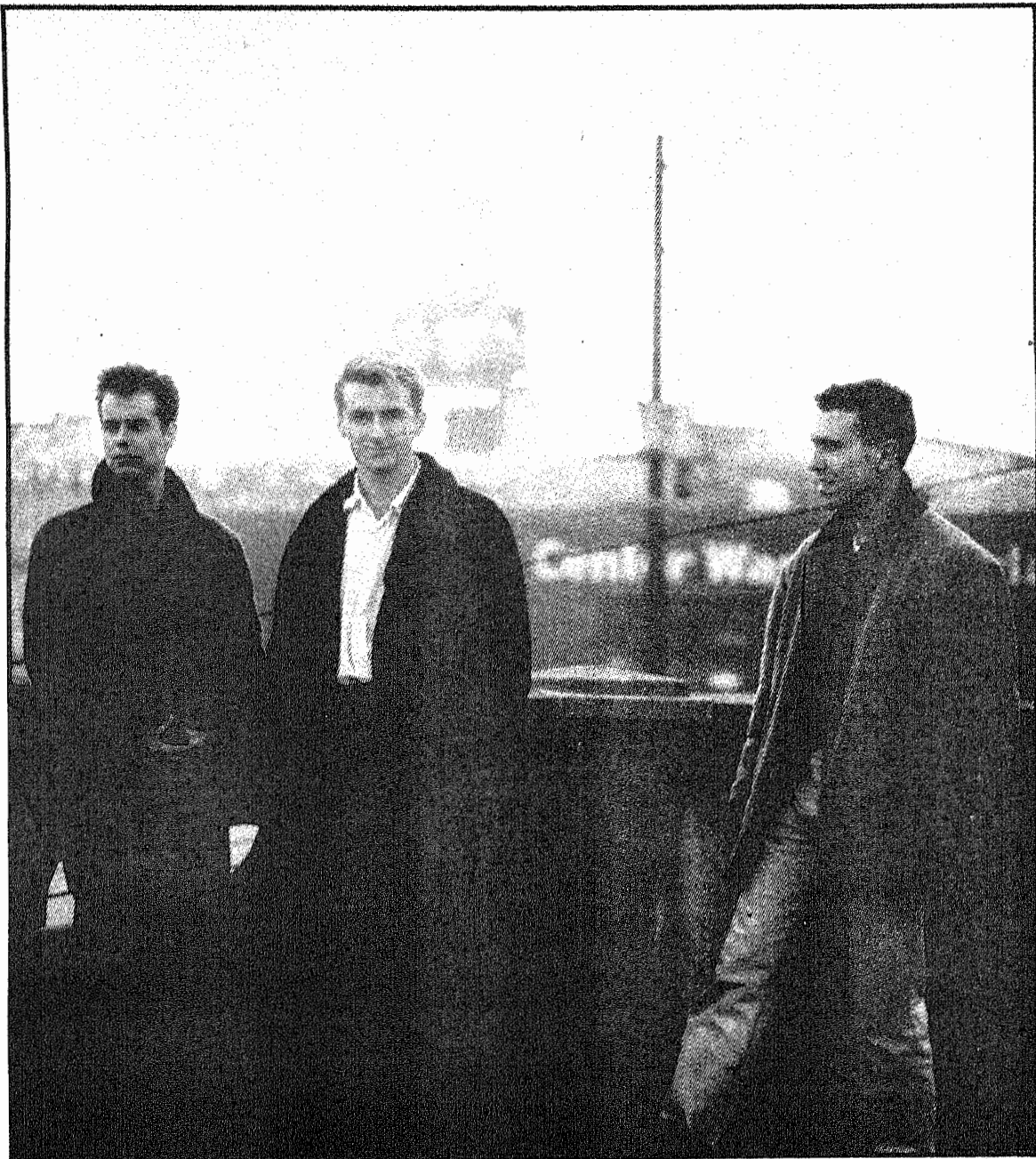
Neil Finn and Dave Dobbyn played in the Party Boys in New Zealand, but Nick doesn't believe in touring just for fun.

"I don't do those things. I won't do those things. I just think they're a waste of time. I don't get enough time privately any more... to go out on the road for the hell of it... I don't understand it. Half the time I go out on the road it's like a job."

Does this mean Nick's not really attached to touring in a big way?

"Not really, no. I don't have anywhere to live... It's incredible. I just live out of a suitcase and have been for the last year."

The appearance of the keyboard wiz Eddie Rayner on the live scene has made a considerable difference to Crowded House's sound.



CROWDED HOUSE

"He's not a member of Crowded House, but he's a permanent affiliate. He costs us a lot of money. We really like him. He's a likeable guy."

Crowded House's greatest success to date has come from America. It certainly was for Nick, who promptly set the record straight about what he considered most important, his new girlfriend from America.

Nick says jokingly: "Friends from Los Angeles, you know! She's going over. Watch out! She knows the bass player from Public Image! He lives in L.A."

And on stardom?

"Being a star... the main thing that stuck in my mind about America is that they've a much more cartoonist type aesthetic appeal in a band like Bon Jovi than a real Australian association of what rock'n'roll is to Australians, which is a kind of sweaty, loose-fitting clothing, angst appeal."

"Australians are much more into an organic form of rock'n'roll than Americans are [which is] the corporate push of what the idea of corporate rock'n'roll is: four guys with just the right proportioned legs, just the right proportioned neck to lower abdomen size [all this in a crowded car with actions to boot], the right hairstyle, the right clothing and a contrived public speaking persona."

These writers didn't hear about Crowded House dropping their dacks in America in front of a posh restaurant which thought the 28-year-old drummer Paul Hester was under age.

"Rock'n'roll has gone full circle in America. They invented rock'n'roll and yet their understanding or rock'n'roll is like Bon Jovi. He's just a

cartoon, he's a parody of what rock'n'roll was.

"Americans are decent people, they're not all kind of toran-hating, crazed, warmongering blood thirsty race. On the other hand [they are] quite a warmongering blood-thirsty sort of people."

Nick Seymour has no illusions about Crowded House's success in America.

"The kids write to our fan clubs, you read the letters and they just say that their lives are just so incredibly boring and sterile. By way of saying how fresh they think Crowded House is, how new sounding. We're not new sounding! We're just as straightforward as any kind of band that is influenced by the sort of music we are influenced by."

"Australians are used to us. Americans think 'Oh my God, this is so incredible, so exciting!' Basically, what the kids are into in the States has become so manipulated by the media and shopping mall mentality that they're actually getting to an altered state situation where kids are really into drugs."

"I'm not talking about cocaine or pot or heroin. I'm talking about things like ethyl nitrate, nitrous oxide, glue sniffing—chemicals you can buy from the supermarkets. Middle class kids are just wasting themselves on it, getting into all sorts of trouble, and the cops are everyone are so worried about these kids 'cause they don't understand it at all."

Viewers of MTV in Australia were subjected to a totally impromptu hosting by Crowded House earlier this year.

"But you can't do that in America."

It's not as crazy here. If you do that in America on American TV they think, one, they wouldn't let you do it unless they've seen you do it before. I don't know where or how we did it first, but now everyone wants us to do it.

"When they interview us they say

'I'll feed you a line, right, and then, like, you just go crazy, just take it any way you want.' You sit there and say, well we don't want to be wacky, we don't want to be crazy all the time. Let's just see what happens. And normally their personalities are so banal that it just won't happen."

Crowded House spent much time in America negotiating with Capitol Records over recording their now hugely successful self-titled debut album, and chose to record there. Their next album will be recorded, again in America, in December.

"The media might turn around and say Crowded House hasn't really paid its dues, but what sort of country makes you totally burn out any sense of self-respect in pubs for five or six years before you get any media attention? You go over to America and go to number two because Americans respect musicians and you come back to your home country and it's 'your huge' because the media have got behind you because you're big in America."

"It's even worse in New Zealand. Our record was in bargain bins something like two months after it was released because 'they're not Split Enz'." It's just disgusting because there are so many fantastic New Zealand musicians that are totally ignored by the media there because they're not making it big in the States. And that's really strange!"



Unpretentious rock'n'roll

GAVIN WILLIAMS bagged this exclusive interview with Noiseworks after spending two days on the road with them.

It has been five long years since Noisework's lead singer, Jon Stevens and guitarist Stuart Fraser met by chance in a Sydney hotel and got absolutely legless. With the addition of ex-Adelaide boy Kevin Nicol on drums 'The Change' were formed who, in turn, were to become 'Noiseworks'. Since then a group who consider themselves nothing more than a good time rock and roll band, have released two singles and an album, all of which have raced to the Top Ten, but this transition from relative obscurity to major label, chart success has defi-

nitely not changed their attitudes toward each other, even though they have spent the last six months in each others hip pockets.

OD: Do you still consider yourselves as close friends, as well as working partners?

SB: We all decided that we weren't gonna play the traps and slog ourselves away touring the country.

OD: Would you have been prepared to do 300-350 shows a year to ensure lives as close friends, as well as working partners?

Jon Stevens: Shit yeh, if we didn't we couldn't continue as a group...

Steve Balbi: As soon as we stop laughing together we'll stop and call it a day.

The fact that they spent several years after the inclusion of bassist, Steve Balbi and keyboard player, Justin Stanley in rehearsal and development shows their desire not to rush headlong into the famous (infamous?) Australian pub/club circuit.

JS: What we set out to do first when we decided to start playing as Noiseworks was just to do some real small gigs, just to play [live]. When the album's success - like *The Radiators* do?

JS: No, you might as well get a job.

SB: It's not right [to do it] just to keep a wage in your pocket.

Stuart Fraser: A lot of times the musicians are working too hard, [they're] slaves to the money (sings) 'Slave to the Money...'

OD: What would happen if touring got to be a real chore?

JS: We'd stop, simple as that, stop. When it stops being enjoyable, get the f...k out.

OD: Do you see yourselves as having a long term goal to be successful?

JS: Yeh, we do. Most successful groups do see it like that, otherwise they wouldn't be successful.

OD: It's only been in the last six months you've had chart success. There must have been considerable financial pressure before that.

JS: There still is, just 'cause we've

got an album in the Top Ten doesn't mean we're rich, [in fact] we all still qualify for the dole.

OD: Is it possible to make money purely by touring?

JS: Yeh, if you're Midnight Oil or INXS [because] even though it costs them a lot to tour, they can make a lot of money. They've had years of touring to built it up.

After having a major success with the debut singles, 'No Lies' and gaining rave reviews for their live performances, Noiseworks set about recording the album. For many new groups the initial foray into the studio to cut the first record can be daunting, not so in this case. They hired veteran Australian producer, Mark Opitz (knob twiddler for Hoodoo Gurus, Chisel, Angels, INXS etc.) and recorded and mixed the album in two months.

OD: Is it true you enjoy doing live shows more than making records?

SB: Making records is good fun too, [but] they're two different mediums....

JS: Working live's instnt, but making records can take anywhere from two months to a yar depending on how meticulous you are.

OD: The studio wasn't a strange environment to all of you was it?

JS: No, not at all, everyone's worked in the studio before.

OD: But you still enjoy it?

SB: Shit yeh, we love making music and immortalising it, putting it on a record, that's [something] special.

OD: When did you decide to use Mark Opitz?

JS: He's the only producer in this country we wanted to work with because of his experience with good bands, Angels, INXS, he knows how to work with groups.

OD: What role did he take in the studio?

SB: He bought out the sounds, [after] he'd listened to the group in a rehearsal situation, he said you guys sound big - [therefore] so does the album, it's natural, it's honest, it's us.

JS: It's a very raw album, just us playing the songs. It's just like playing live in the studio. All Mark did was press record when we were performing, he's able to sit outside and watch, and say OK, nows the time.

One of Noisework's major assets is their ability to appeal to a widely

divergent crowd. They pull everyone from young girls to macho guys in flannelette shirts.

JS: We can get up in front of an Angels crowd and play and get a great response, even though we're a totally different group. We can also play in front of Paul Young and get a good response.

OD: When you supported Paul Young you got a good response, were you surprised?

JS: Sure, I mean it was his crowd [but] our audience is wide ranging, this is what we want. To survive we need a wide audience from young to old [so far] we get allsorts.

SB: Both the sexes support us as well, which is good.

At the moment Noiseworks are experiencing a dream run with the Australian music press, with the odd exception they have received good reviews for the album.

OD: Do you let bad reviews worry you?

JS: No, you look at them, the reviewers, and say well what have you done pal?

SB: The guy's that write the bad ones, they say "This band is great, if you like MOR stuff [but] there's nothing in it about the band. What they mean is you're not Talking Heads, you're not far out and arty. We could sit down in our rehearsal room and conjure up something new and incredibly different and shitful, [but] that just wouldn't be very honest."

It is refreshing in these days to see a group who genuinely enjoys what they do. It would be easy for them to be cynical and wary of the entire music scene for most of them are veterans of the business, but there is a sense of purpose and commitment to ensure that Noiseworks make it big. They are not naive about their chance of success in America and plan only to tour if the album evokes some interest, unlike innumerable Australian groups who rush over on the first plane available, get their photos taken and then come back saying how big they'd be only if radio in New York would pick the single up (where are you now Kids in the Kitchen?). But until America beckons, as it soon will, Noiseworks will continue to play melodic, unpretentious rock and roll to a gradually increasing audience.

Let's go crazy

From Flowers to Icehouse, JOHN CIRILLO spoke to Andy Qunta, Keyboard player from Icehouse which play at Flinders this week.

It has been a few years down the track now since Iva Davies sang David Bowie and T Rex covers with his original Icehouse band, then known as The Flowers late in the 70s. From the first album titled 'Icehouse', emerged the band Icehouse. Iva Davies still sounds like a mix between David Bowie and Lou Reed but he's writing his own music and playing with a whole new band lineup. Asked why he changed the name from The Flowers to the title of their first record and the answer is that there was another band already formed in America known as The Flowers. The band name Icehouse has now been firmly established with their last three quite successful albums, 'Primitive Man', 'Sidewalk' and 'Measure for Measure'.

Andy Qunta, the present keyboards play for the band when interviewed commented about the establishment of the band name, "Yes, he still called it Icehouse. He wanted to keep that sort of image of the band, but in fact at that point, around the time of the 'Primitive Man' album it

was really only him [Iva], but then of course a band has developed again.

"I'm from London, and still based there and I was playing over there with various bands who were big at the time in England, including a girl called Hazel O'Connor. She was a big star in 1980-81 and Icehouse were actually over in England supporting us in a few shows so that's when I met them. It was a years later when 'Primitive Man' was about to come out that I got this phone call asking me if I would like to join Icehouse. Ten days later I was in Australia.."

Andy now lines up as a member for Icehouse playing keyboards. Even though he is still a resident of England and based there he spends approximately 3 month blocks in Australia with Icehouse. Last year when he was just establishing himself with the band Andy spent half his time here.

"Well, the weather here is certainly different! The general lifestyle is a bit more relaxed you know. I do enjoy being here. But as much



as the music scene is concerned, the main difference is that there are so many places a band can play live, you know all the pub scenes and that. You never get that much in England and you certainly never make any money out of it in England.

"Here, there is always plenty of work if you look around. England used to be big, but its not really now, I mean people aren't to interested anymore in seeing bands so if you're a band starting off its really very difficult to get work. Whereas you get the situation here where bands develop and through time get recording deals and they can play because they have had alot of experience in front of audiences. In England they just might have a

fancy hairdo and play in a studio a couple of times."

Icehouse now are touring to promote their hit single 'Crazy'. The song 'crazy' has jumped form number 30 to number 20 on the charts and is Top Ten nationally. Icehouse seem fairly hopeful about this single and in turn from their forthcoming album which is still to be released locally and nationally.

"Well, we're very hopeful. I mean we're really going for it in a big way. We've always been fairly consisten in places like Australia, New Zealand and places like that and even overseas, but we've never really had the big sort of singles overseas.

So thats what we've been working on this time. There are a lot of strong tracks on the album includ-

ing 'Crazy' and so, as I say, we have got rather high hopes for it in that it will do something."

Just by going from the sound of the released single 'Crazy' we can tell what the new album will sound like.

"Well there are a couple in the crazy type of vain, we've got another song with a track (I shouldn't be really telling you this seeing as though the album isn't out yet) but we've got a track that has been co-written with John Oates from Hall and Oates. That's a very strong track and its a good track. So that would be similar to 'Crazy'. I would have thought. We've also got other tracks that obviously won't be singles but then again will be

A top concert!

CROWDED HOUSE
supported by
THE BLACK SORROWS
and
DAVE DOBBYN
Apollo Entertainment Centre
July 21, 22

by Tracey Grad.

The night of the first Adelaide Crowded House concert was full of vibrant energy, resounding enthusiasm and plenty of good fun (not to mention plenty of screaming schoolkids).

Joe Camilleri's Black Sorrows opened the night with the raw, solid rock sound which is truly their own. They started off a little slowly, but quickened their pace as they were carried along by the overly enthusiastic audience, setting the mood of the night appropriately.

Unfortunately such a band as the Black Sorrows is relatively unsuited to a venue of the magnitude of Apollo Stadium; they are more at home in the pub or nightclub scene, where they would probably show their true colours in a more appreciative light.

Dave Dobbyn was the second support act for the night. This was his first appearance in Adelaide since 1985, when his band D D Smash toured, supporting The Mulcane (aka Crowded-House-plus-one-member). There is but one word to describe this man: *Charismatic!* (although "dynamic" is a pretty good adjective to use, too).

The best bands are always the ones who really have a great time and make sure that the audience knows about it. Dave Dobbyn and his backing band certainly fall into this category. Dobbyn, who hasn't broken much ground in Adelaide until recently, performed a wide range of new material, as well as some old D D Smash favorites, such as the very haunting *Whaling*.

Dobbyn produced plenty of driving energy and rhythm, which was well received by the capacity crowd. If the performance of this Kiwi veteran is anything to go by, then Dobbyn is definitely a strong musical force to look out for in the future.

Crowded House certainly lived up to their reputation as being the silly-buggers of the music industry. Their lively, ridiculous antics, including cartwheeling and bull fighting on stage, and accusing each other of an array of embarrassing habits, are just a few examples. One of their more common habits was to stop playing right in the middle of a song, especially if someone had just made a mistake, for which they would all point at the culprit and scream "Aaaarrghh!"

Much credit must go to Eddie Rayner, touring keyboard player, for keeping up so well with Neil Finn's habit of fluctuating between songs at any given moment.

From the minute they came on stage, Crowded House set the pace for what was to be a very laid-back but fun performance as they got everybody jumping with the familiar *Mean to Me*.

During the course of the night they played many other favorites from their repertoire, as well as dusting off some old Split Enz material, such as *Sandy Allen* and *This is Massive*—a fundamental part of Crowded House concerts! As well as this they launched into versions of other songs, such as big brother Finn's *Fraction* *Too Much Friction* and big brother Seymour's *Throw Your Arms Around Me*, keeping it in the family, of course!

Apollo Stadium was packed to capacity on the night, brimming with masses of screaming fans. This made a major difference from previous concerts by Crowded House, which were performed to relatively more mature audiences. It is unfortunate that Apollo Stadium (oops!—Apollo Entertainment Centre) was chosen as the venue, considering that the acoustics of the large hall leave much to be desired—the sound is good until halfway back, whereupon it deteriorates rapidly and is no longer clear.

CALIFORNIA CONCRETE

ALEXANDER GROUS in Adelaide spoke to Jim Monkey in a Californian recording studio about his latest success, *Concrete Blonde*.

Concrete Blonde is a raw, tight band who hail from Hollywood, California.

Fusing an "underground" type sound with creative lyrics, they bridge the gap between "alternate" music and "mainstream" music. An unpretentious band who will be coming to Australia in the following months, success is already engraved in the band's simple, yet direct approach to music.

On Dit: *What were you doing prior to the formation of Concrete Blonde?*

Jim Monkey: Well, prior to the formation of the band (before 1980), I was working in a recording studio for Leon Russell, and before that for the Beach Boys in a recording studio, and before that in a recording studio, and as you can guess I like recording studios, which is why I like to spend so much of my time there! The other members of the band sort of evolved from there, with Johnette also working at the studio, and our drummer Harry somehow ending up as our drummer!

OD: *So Concrete Blonde was born out of that?*

JM: Yeah, Johnette Napolitano sings and plays bass, while I play guitar and Harry drums. Sort of a simple lineup. Originally we called ourselves Dream 6, but later changed our name to *Concrete Blonde*. Just like the dirty Hollywood sidewalks that infest the area we're from [laughing].

OD: *How hard was it for a more alternate band to sign on a label like CBS?*

JM: Well, we originally did the scene, you know, sent the tapes to all the record companies, and nobody wanted us, but CBS eventually did so here we are! CBS seem to sign up alot more of independents over here than some of the other major labels.

OD: *It would be hard for people in Oz to know much about the band and its sound without having heard much of them, so what kind of sound (or category) would you put yourselves in?*

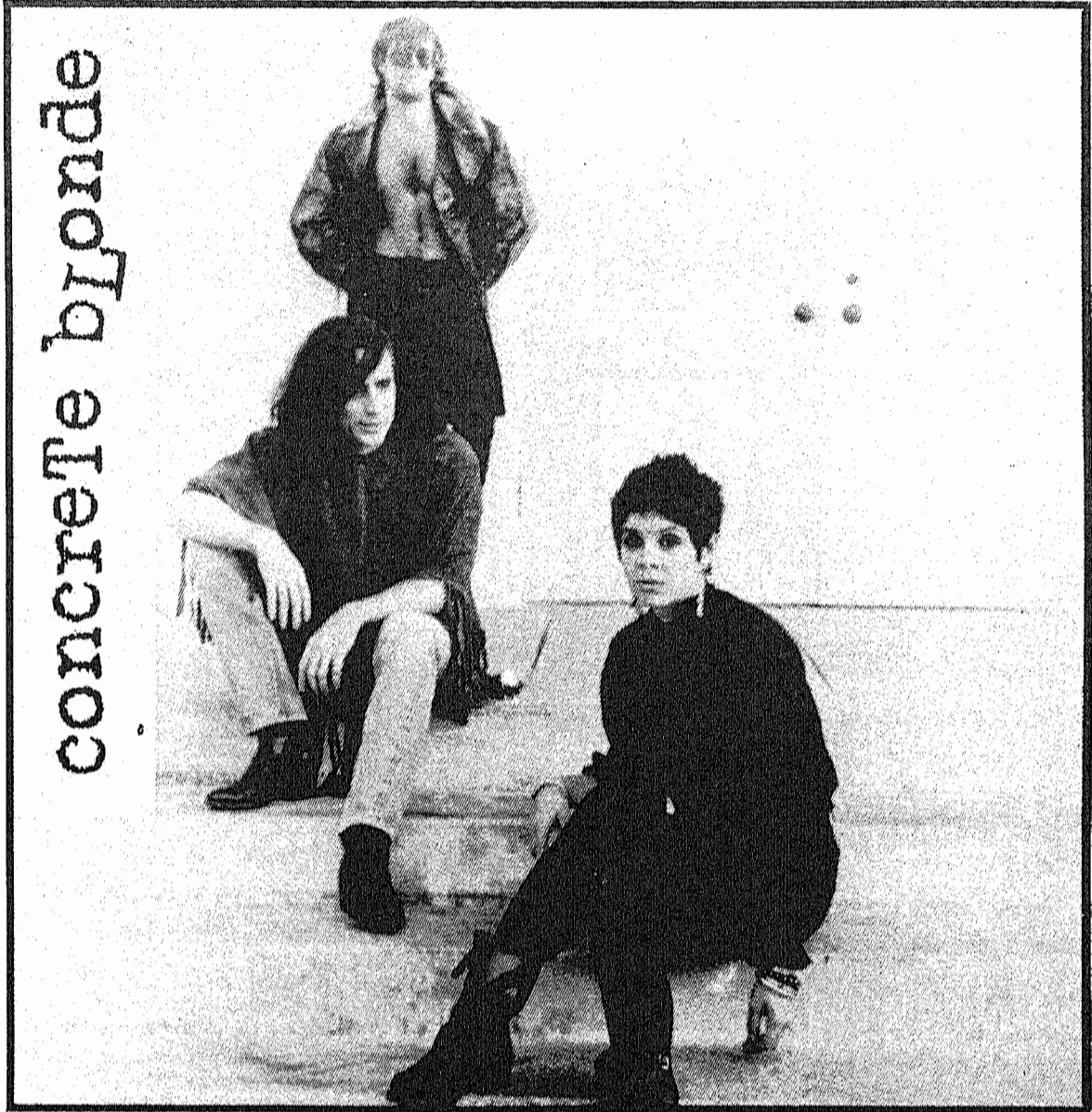
JM: Well, its hard for me to put a label on the bands sound, because you never really think about that. We enjoy our work, and hope to God we never have to get day jobs again, as any musician can tell you. I guess we would hope that middle of the road audiences will enjoy us, and that the crowds who enjoy alternative music can also get enjoyment from seeing and hearing the band.

OD: *Are you more of the 'mega crowd' band, or do you prefer smaller pub like gigs?*

JM: Our audiences vary between five hundred and four thousand when we're on our own, but to tell you the truth we don't really mind whether its a huge crowd or a smaller one. The hype and the feedback you get is only intensified if the crowd is bigger - and hopefully well behaved.

OD: *Have you done much touring in the US?*

JM: We sure have! Across the length and breadth of this country many times over! We never seem to end the constant cycle of touring, and when we're not touring on our own, we're playing at gigs with Cindy Lauper, Eddy Money, Dave



Edmond and other 'celebrities'. This is quite an educational experience, [somewhat cynically], and now we play more on our own than with anyone else. We enjoy playing with other bands similar to ourselves, and recently played a gig with the Dickies, which was a great buzz.

OD: *Prior to Concrete Blonde's first album, True, which has been released here only recently, have you done any other recording?*

JM: When we were Dream 6 we brought out an EP, but this was with another drummer. It was a six song EP, but since then [two and a half years ago], our only full album has been the current one. As we speak however, a new album is being recorded, which should hopefully not take longer than the three months our first one took to record.

OD: *Where was the album recorded?*

JM: The recording was made at my brother's, Earle Mankey, studio and he produced the album as well. He is also producing the new record.

OD: *I believe you are coming down to Oz very, very soon; what prompted the move to come to such a desolate corner of the Earth?*

JM: [laughing] Well, you know, personally I've always wanted to visit Australia, though I don't know if I would have ever said, "Hey, there must be a vast untapped audience in Australia," lets play there. I think that management thought it would be a good idea, and hey, we were all for it!

OD: *Getting back to the album, True, who does the songwriting, and how do you go about writing the music?*

JM: It is pretty well a collective effort, but Johnette does all or most the writing of the words, and a good part of the music. We all then get together and give our input, hoping that the outcome sounds like we want it to. With Harry now with us, I think its made quite a change to our sound: We are a lot heavier and more solid in sound, and although it is still the same general music, it is much more powerful.

OD: *The 'bullshit' question of influences on the band escapes my lips, so perhaps you could elaborate.*

JM: Good question. [trying to suppress laughter]... I suppose any influences we might have are unconscious ones in our writing, but the inevitable Hendrix, Zeppelin, and childhood favourites probably influence us more than anything that's out now. It gets to the stage however, that when you're involved with your music so much, its about the only thing that you hear night and day, so everything tends to become pretty oblivious.

OD: *What are your attitudes on videos and singles? Some artists refuse to release either, claiming that they do nothing to promote the merits of the work?*

JM: I don't really think that there is anything wrong with releasing videos or singles, provided that they convey a feeling of what the band is actually like, and not some boring, ridiculous film clip. We ourselves have released three videos, *Still in Hollywood*, *True*, *Dance Along the Edge*, and they are all mainly the band just playing. I personally find most rock videos quite boring to watch, and watch very few of them. I do like however to see a band in a clip and not some elaborate film production. As for singles, not every one likes an entire album or might not have the cash to buy the entire album; here singles help.

OD: *Aside from working together, do you pursue individual projects?*

JM: Yes, we have had a couple of soundtracks we have worked on, and two of our songs were on *Texas Chainsaw Massacre II*, [laughing] that's a 'nice' little movie. Johnette had a song earlier this year in the movie *Echo Park* and lets just say that you could be seeing her in a movie soon, which we can't say much about at present, but it should help fuel her 'artistic' creativity. And Harry, well I've got a feeling he is headed for the screen very, very soon.

OD: *You've left yourself out. I believe.*

JM: No way man, that's not for me, I'm not an actor; I'm just the guitar player, those other two I think you'll see somewhere. In Harry's case in particular, I think its a good thing he started to play the drums, for it probably helped to keep him out of trouble. He was a bit of a juvenile delinquent in his youth, and I think that music has kept him out of trouble, and more importantly, out of jail.

OD: *Do you plan to record any of your Australian gigs to have a live album maybe?*

JM: We haven't thought about that actually, but a live recording sounds like a pretty good idea. I'll have to get onto some people about that one.

OD: *Will you tour alone?*

JM: No, we will be with *Wall of Voodoo*, but some of our gigs will be just us.

OD: *As a final point, the track Song for Kim, seems to be more poignant and deeper cutting than some of the other tracks; is this song about a personal friend of the band, or is it purely a more emotional piece of songwriting?*

JM: *Song for Kim* is about a personal friend of Johnette and mine, and the song is meant to be a message to other people out there like Kim, who was the unfortunate victim of child abuse, and who was never really happy with her life. It's a sad story, for she did herself in in the end, and we hope that the song will get across the message to other people who may be in her situation that there is a reason for going on, for a lot of people feel that there is no reason; especially here in Los Angeles! It is my favourite song on the album, for I like songs that really hit you in the heart - the ones that make you think.

OD: *If the reaction to the band in the US is anything to go by, you should not have any problems quickly building up a following in Australia.*

JM: Well, we hear that you guys down there are a pretty good crowd to play to, and we are certainly looking forward to coming down.

Weepy European immigrant and teenage boys in a whorehouse

OUTRAGEOUS FORTUNE
Hindley Cinemas
by Michelle Chan

Outrageous Fortune is Bette Midler's third, and possible funniest, comedy film for Walt Disney Studios (after *Down And Out In Beverly Hills* and *Ruthless People*), although this time she must share the limelight with a delightful Shelley Long.

Long is Lauren Ames, a prim, devoted aspiring actress whose participation in ballet and fencing classes so overly-enthusiastic as to render her both envied and despised by her classmates. She is determined to one day play Hamlet, and accordingly auditions for lessons with Stanislav Korzenowski (Robert Prosky), the indomitable but revered actor extraordinaire.

It's there that she meets her antithesis Sandy Brozinsky (Midler), who has never even heard of Hamlet and who is a jewellery junkie's dream. It's hate at first sight (but then it usually is in these "buddy" movies), and the personality clash makes for some very funny moments.

Then the two learn they have been romanced by the same tall, dark (and loathsome) guy, the pithy charmer Michael (Peter Coyote), when they go to identify his body at the morgue. To their mutual relief they discover that the corpse can't possibly be their man's because that piece of anatomy most certainly



isn't his.

So the great man-hunt is on, requiring the two to become reluctant allies as they seek their disingenuous lover to find out which of the two he really loves. Along the way there's plenty of scope for the two actresses to strut their stuff, feigning everything from weepy European immigrants to teenage boys in a whorehouse for their first time. One of the film's comic highlights is when Lauren, until now restrained to Sandy's raunchiness, uses all her theatrical skills to impersonate a loud-mouthed undercover cop.

When they discover their beloved Michael is an unfeeling, slimy

sleazebag of a spy, they have to decide whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or whether to seek all-out, the latter, and are joined by the CIA, KGB and some local Indians for a cliffhanger high on the New Mexican desert mesas.

The film succeeds mainly because of the talents of Long and the Divine Miss M in evoking their two-dimensional characters. The refreshingly funny script means the two continuously compete for the best lines and the most outrageous gags, though neither is allowed to upstage the other. The result is a highly entertaining, hilarious comedy that actually works.

Williamson provokes laughter & tears

TRAVELLING NORTH
Academy Cinemas
by Jenny Turner

Travelling North is another in a line of brilliantly written Australian movies which have recently appeared on our screens.

Starring Leo McKern (from *Rumpole of the Bailey*) as a grumpy yet loveable retired engineer, and Julia Blake as his main supporter, the film tells the story of how Frank (McKern) deals with his inevitable state of declining health, and how Frances (Blake) has the courage and love to stay with him.

The story revolves around Frank, upon his retirement in Melbourne, opting for the much more peaceful lifestyle of the Queensland tropics. Dearly wishing Frances to come with him, he manages to whisk her away with him into the beautiful surrounds of the Queensland coast, much to the disgust of her two married daughters who believe their mothers' place is looking after her daughters and her numerous snotty-nosed grand-children. Nevertheless, Frank and Frances head off to begin their new life together in the beautiful cottage Frank purchased in Port Douglas.

After settling in, with the help of the typically-Aussie-neighbor played by Graham Kennedy as only he could, Frank discovers that the chest pains he has been having are due to angina. The local doctor, Saul, gives Frank only a few years to live. As you can imagine, this is a bit of a shock for the old guy so he

demands numerous pills and stimulants to "pep" him up a bit for a few more years. While all this is going on Frances longs to return home to Melbourne to see her two daughters.

As Frank's condition worsens, his eyesight and hearing deteriorates and he becomes even more stubborn and unreasonable to live with. Frances gives up on him and goes back to Melbourne, pronouncing him to be the "stubbornest old bully she had ever known".

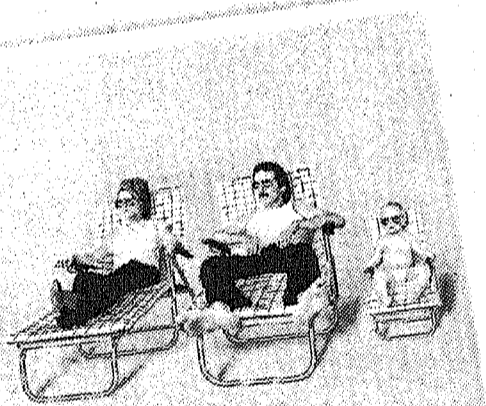
All is reconciled when Frank rings and apologises to Frances. Despite his failing health, he proposes to her and, upon her return, they jet off to Sydney for a night on the town, staying at the Regent. The love they have for each other shows through, along with some great scenery of Sydney and the idyllic surrounds of their home in Queensland.

Once back at the cottage, Frank's love of Beethoven and Mozart brilliantly fits into the end of the story. A content, happily married man who wants no tears when he dies, but simply a magnum of champagne to be drunk in his honour. In his own words, "An ordinary bottle won't do; I'm worth a magnum!"

Many of us will see parts of our fathers' in Frank. Leo McKern portrays perfectly an independent old man who is not ready to give the game of life away just yet.

Travelling North provokes a mixture of laughter and tears. Writer, David Williamson of *The Club* and *Don's Party* has outdone himself here. An absolutely brilliant film; well worth a night out.

Their lawless years are behind them.
Their child-rearing years lay ahead...



RAISING ARIZONA

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DIRECTED BY ETHAN COEN · FILMED BY JOEL COEN

STARTS JULY 30

On Dit and Fox/Columbia Film Distributors have 25 passes to see the new offbeat comedy, *Raising Arizona*. To collect a pass, drop into the On Dit office, down On Dit lane on Tuesday and tell us the name of the cult movie that Joel and Ethan Cohen made last year.

Western hero fit for the 80's

EXTREME PREJUDICE
Hindley Cinemas
by Mathew Loury

At first glance, it seems nauseatingly familiar. Another of those superficial movies characterized by one-dimensional killing machines commanded by ruthlessly evil bad guys.

They have fell on us like a flood in recent years, machine-guns and machetes vomiting out of the screens like a right-wing bubonic plague.

Nick Nolte is the good guy, his friend of his youth is the bad guy, and there is a team of military commandos sporting the latest killing equipment chucked in for good measure.

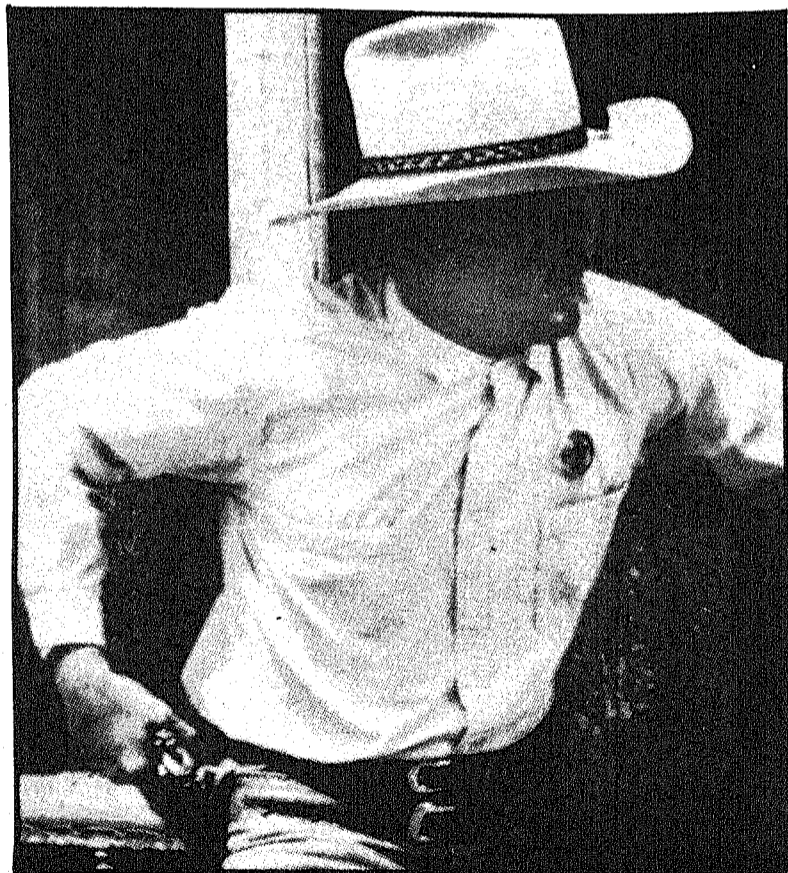
Nick Nolte (*48 Hours*) is a 3rd generation Texas Ranger trying to stem the flood of drugs flowing over the Mexican Border. His character, Benteen is a classic Western Hero thrown into an 80s scenario, yet played without the sympathy necessary to make such a character likeable.

Benteen's job is made difficult by the fact that most of his enemies were childhood friends, farmers driven to drug-running so as to hold onto their lands. But he kills them anyway, outnumbered and outgunned as he is.

His real enemy is Cash Bailey, played by Powers Boothe, who was his very best childhood friend and who controls the powerful drug running empire from south of the border, complete with private army.

The plot thickens to include a "super-army", a covert military commando team on classified government business. This effectively expands the cast of main characters by seven and multiplies the killing by ten.

Their story makes up half the movie, and provides the necessary twists in the plot to keep things interesting. However, the director



keep the audience in the dark about them longer than necessary, making the storytelling flow unevenly.

This movie has a strong Western feel despite the modern setting, but the amalgamations sits uneasily. Also disorientating is the lack of overlap between the two plot lines, Benteen does not meet the military team properly until halfway through the film. Director Walter Hill (*48 Hours*, *Southern Comfort*, *The Warriors*, *Crossroads*) tries to develop a plot in parallel, but loses the buildup of tension he needed for the finale. Indeed the relationship between Benteen, Bailey and the inevitable woman torn between them slows the movie down.

Nick Nolte drags a bit, but Powers

Boothe, who debuted in Hill's *Southern Comfort*, plays a great role as the man driven by power, lust and material gain, contrasting sharply with Benteen. The rest of the cast is competent but are forced into stereotypical roles typical to this genre.

This movie tries hard with a better than expected plot, but suffers from a lack of fine performances and direction. The blood letting is pretty extreme, with the finale a sequence of non-stop carnage, obviously inspired by producer, Buzz Feitshans (*Red Dawn*, *First Blood* and *Rambo*, to name a few). Audiences must be getting sick of this form of "entertainment" by now, one only hopes Hollywood realises it.

CELLULOID

JANE EVERETT

Outrageous Fortune

The brilliant and eccentric Bette Midler teams up with the equally funny Shelley Long for this female buddy-buddy picture involving the search for an American spy. Apart from the laughs it is notable for the portrayal by John Shuch (Enright in *McMillan and Wife*) as a good-guy CIA agent. (Hindley)



The Fourth Protocol

Michael Caine's 19th film in six months. He plays a British spy embroiled in a KGB plot to explode a nuclear device near a US base in the UK. Pierce Brosnan, who fortunately missed out on playing James Bond, is quite wooden as the Russian super-spy. A fairly pedestrian thriller based on Frederick Forsythe's pedestrian novel. (Hoyts)



A Clockwork Orange

Stanley Kubrick's entertaining, controversial movie of Anthony Burgess' fantastic novella. Malcolm McDowell is superb as Alex, a delinquent who loves ultra-violence and Beethoven. Though made in 1971 it has not dated in either its techno-punk style or its theme of the state's role in dehumanization. The biggest shock is how funny it is—in the style of *Dr Strangelove*. It's a real horror show. (Classic)



Project X

The engaging Matthew Broderick is outclassed by the clumps in this story about ecology vs technology. NASA comes in for some heavy criticism for exploiting and then killing these highly intelligent creatures. Probably the most realistic account of man's inhumanity to ape since President Reagan learned his political skills from a simian in *Bonzo Runs for President*. (Hoyts)



Travelling North

David Williamson's finely crafted weepie play has been turned into an even weepier movie. Leo McKern and Graham Kennedy are pleasures in this Aussie *On Golden Pond*. At least in this film about the twilight of love the old man has the decency to drop dead. (Academy)



Death of a Salesman

The over-rated play by Arthur Miller becomes the over-rated movie starring Dustin Hoffman as Willy Loman. The only reason for the existence of the movie is as a record of the successful Broadway revival of a couple of years ago. Hoffman is technically brilliant but so what. (Piccadilly)

Extreme Prejudice

Walter Hill, the director of *48 Hrs*, *The Warriors*, *The Long Riders* and *Southern Comfort*, makes yet another homage to action director Sam Peckinpah. Nick Nolte, a fine actor, does his best trying to resurrect the charisma of John Wayne. He plays a Real Man Texas Ranger who takes on a gang of ex-Vietnam vets in a bloody story of drugs and violence. (Hindley)

Hoffman "technically perfect" a small man in a big world

DEATH OF A SALESMAN
Piccadilly Cinema

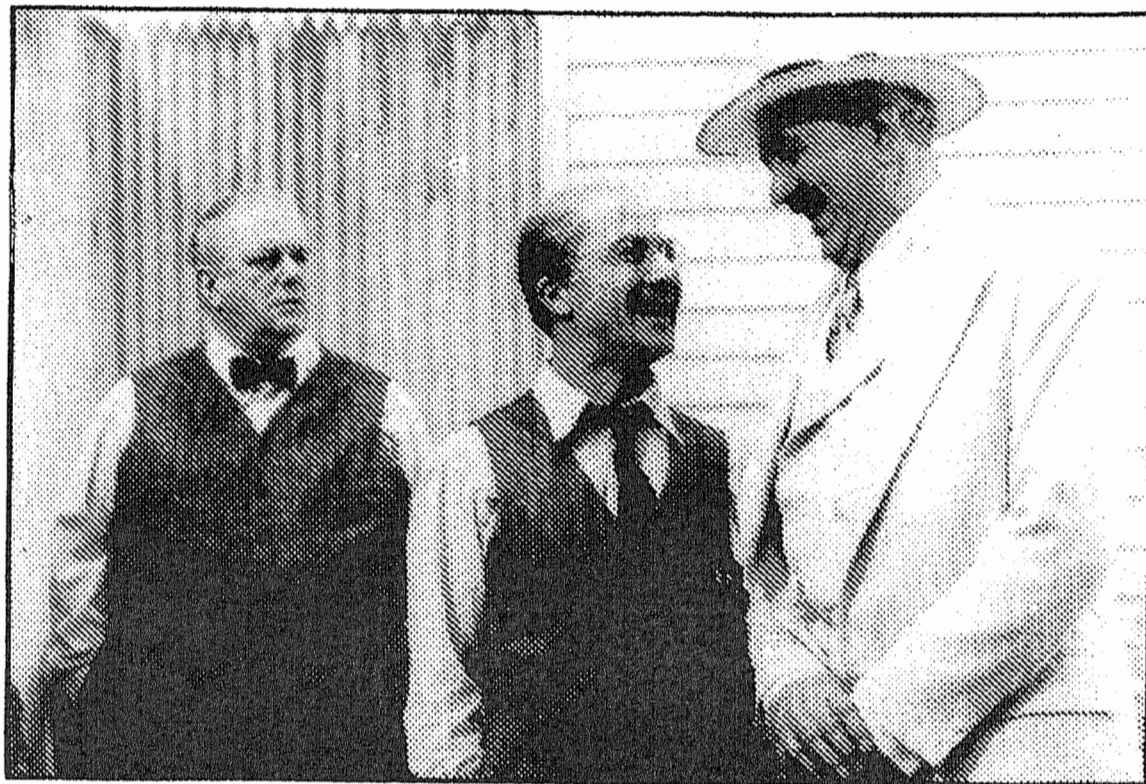
by Dino Di Rosa

The reason for *Death of a Salesman*, and particularly Willy Loman, having reached such a central position in the American culture, (apart from Miller's relative nearness to the Establishment) is the tendency of audiences to recognize in themselves certain of its characters, who spell out the themes loud and clear: everyone is a Willy Loman, a no-one who wants to be someone, a small man in a big bad world where it's not what you know but who you know.

Schlöndorff's version of *Death of a Salesman*, which is intended as an appropriate and lasting record of the version successfully performed on Broadway a couple of years ago, is not the first time it has been filmed. Along with cinema adaptations of Miller's other, still lesser works, *All My Sons*, *The Crucible*, *A View From a Bridge* and his screenplay of John Huston's *The Misfits* (which managed poetry for reasons other than the writing), *Death of a Salesman* was first made into a film by producer Stanley Kramer and director Laslo Benedek in 1951, two years after the play's premiere run in New York. It was directed by Elia Kazan, then or since perhaps the most adept director of stage-based films along with Robert Altman.

Kramer's picture was criticized for its melodrama, particularly that of Frederic March's miscast Willy (March played him as if soused), and for a static approach forced by faithfulness to the play's still-new reputation. The fine film critic Robert Warshaw, writing of the film, highlighted the play's dramatic shortcomings as well: "Miller offers us not the fact but the atmosphere of thought. Pessimism is the basic appeal of the play to those weary of the cheap optimism of 'official' American culture, but pessimism is not a measure of seriousness."

The current picture is much the same, worse in some respects and better in others. The text has been opened up a little more with the kind of surreal touches that Altman gave Ed Graczyk's *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*. But in this case they're not nearly so transcendental. Shot grainily but vividly by Michael Ballhaus, with purposely theatrical staging and lighting that shows in the background two painted graveyards—one of tombstones, the other of the New York City skyline—the picture lacks the kind of dynamism needed in a cinema



release.

From Miller's own screenplay, Schlöndorff's occasional stabs at visualizing moments in Willy's one-track mind work well enough on screen, but they're as vacant as the character's dreams. Willy's brother Ben, a self-made man in white, walks in on his exhortations for greatness, offers him advice about getting out of the jungle early, and walks out again into the heavenly white of Success,—hey, big Vision Splendid! There are flashbacks to Willy's unseemly unfaithfulness with a brassy blonde in Boston, and to happier years with his family and Chevrolet, seen outside in the fake light and with that fatal background, when those empty dreams seemed nearly possible—for them too probable.

The themes are written on every surface, enunciated in every line, but they don't come naturally from the drama—there's sentiment rather than satire, hysterics rather than catharsis, some things which Miller only rarely could muster. (The less said about Alex North's music the better.)

As Willy Loman, Dustin Hoffman has been made up to look ten years older than he really is, with a face job that appears to be the half-way stage of the one he had as the old Indian in *Little Big Man*. Short and thinning on top, wearing a cheap three piece suit and granny glasses, he walks around in his Bronx weatherboard in his own

Cliff Young shuffle, wishing and cursing, talking to himself, shouting at his wife Linda, crying and grinning, conjuring up the past, seeking out those who made it successfully to the present and future, a hard worker misled by his empty dreams.

Times are so bad for Willy as a salesman, family man and "human being" that his job selling merchandise for a firm in New York no longer allows him the benefit of a salary. He feels now that he has no friends in the world (least of all in his family, disillusioned and dissonant), that his life has been one big missed opportunity, that his two grown-up sons Biff and Happy will not follow in his footsteps in his pursuit of happiness. Somewhere in there is the thought of suicide, but as Warshaw explained, "Miller offers us not the fact but the atmosphere of thought," and such a thought of Willy's is left to the tensions wrought by the other characters around him.

Hoffman is as always a technician as much as a performer. His performance is seamless, technically perfect, but part of the art and fun of acting is bearing witness to an actor who does not mind showing the seams of his role and method, who instead rips them apart, transcends them to force his own image and vision. Hoffman's image is probably closest to Miller's (though his Loman is too evidently portrayed as a Jew), it is a

textbook approach and result, but my reaction and the reaction of the audience was one of indifference—we could not wait to get out of that house and its damned icons. From pictures I have seen of him in the role, with his shirt sleeves rolled up and head in his hands, the late Lee J Cobb, who was the first actor to play Willy, would have been bigger and sorer, more pathetic, tragic—a true American dreamer.

Outside of Hoffman's heroic non-heroics, the performances of the principals are fine. Kate Reid is bloated and wasted as Willy's drudge of a wife. John Malkovich (*Places of the Heart*) as Biff, the play's epicentre,

and Stephen Lang as Happy, though not as strong as the brothers in O'-

Neill's *Long Day's Journey into Night*, are capable and maybe more

watchable than Hoffman (Lang even looks like the young Orson Welles,

only he has a fraction of the great man's command). Yet what remains is

Miller's broken old man, lost to death for what he sought in breadth and

lacked in depth, seen up suffocatingly close here as Dustin Hoffman acting.

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Of no disappointment

EL AMOR BRUJO

Love Bewitched
10th Adelaide Film Event
Chelsea Cinemas
Season Closed

by Lisa Hancock
and John Ridgway

For those who enjoyed Carlos Saura's *Blood Wedding* or *Carmen*, *El Amor Brujo* (*Love Bewitched*) will be no disappointment.

Although Mennel de Falla's score for *El Amor Brujo* cannot be compared with Bizet's masterpiece, the Flamenco guitar is as good as in *Carmen*, if not better, as it weaves in and out of the orchestral music.

The film opens as the huge door of a film studio slams shut. The camera pans upwards to the scaffold of the lighting grid and down to the set of a gypsy settlement on the outskirts of town.

The tale begins as two fathers arrange the marriage of their children, Candela and José, while the betrothed

Carmelo looks on.

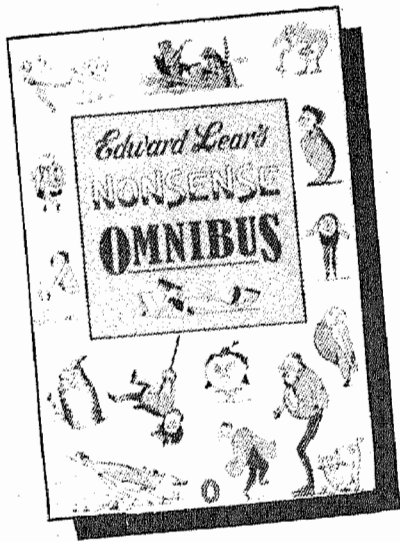
Years later, the wedding goes on, even though José now desires Lucia, his latest conquest, and Carmelo falls in love with Candela. José's infidelity draws him into a knife fight, in which he dies and Carmelo is wrongly imprisoned.

Candela is tormented by the memory of her husband and every night returns to the scene of his death to call up his spirit.

Years later, Carmelo is released from prison and he returns to find Candela and declare his love. However, José's ghost keeps them apart. By the black of night, under the spell of Candela's call, the ghost appears and the four characters are submerged in the final dance which will decide their destinies.

Love Bewitched is a traditional Spanish folk story brought to life. Although the plot and dialogue is at times disappointing, the rhythm of the music and the intensity of the dance make the film a vibrant experience.

Nonsense verses & witty limericks



**EDWARD LEAR'S
NONSENSE OMNIBUS**
Edward Lear
Penguin, \$11.95

by Rob Dvorak

Edward Lear, although an artist by profession, is best known for his 'nonsense' verses and caricatures. The *Nonsense Omnibus* contains all the works from Edward Lear's nonsense publications *Book of Nonsense*, *More Nonsense* and *Nonsense Stories and Alphabets*. These publications form the four chapters of the book.

The first two chapters contain limericks, with the first chapter were written to amuse the younger members of the Earl of Derby's family. This chapter is representative of Lear's early limericks, while the second chapter contains his later ones.

In total there are about two hundred limericks. The limericks are neither vulgar nor cynical, as are today's counterparts, but are indicative of a dry sense of humour, both of the author and Victorian society. Although Edward Lear wrote 'nonsense' as an escape from etiquette-orientated Victorian society, his works were widely applauded by the press and general public.

The chapter "Nonsense Songs" contains 21 songs, including Edward Lear's best-known nonsense song, *The Owl and the Pussycat*. The last chapter contains only two stories: *The Seven Families* and *The Four Little Children*.

The book is illustrated throughout with Edward Lear's witty and expressive line drawings. Each limerick has its own accompanying drawing—usually the two were penned at the same time. If you're unfamiliar with Edward Lear's art works you shouldn't judge him by these burlesque drawings. He made his living from painting, and at one stage was drawing master to Queen Victoria.

After the publication of his *Book of Nonsense*, controversy relating to the content of the book began to circulate. Analogies were made with public figures, rhymes and drawings were believed to have symbolic meaning, the possibility that the author was using a pseudonym were all reported. Edward Lear answered all these reports in his second book, *More Nonsense*, by saying "nonsense, pure and absolute, having been my aim throughout."

FROM PAGE 16

interesting as album tracks, you know, it's a fairly strong album I think."

The film clip promoting the song 'Crazy' is different to the last Icehouse film clip. Mark Joffe produced it and the clip features some of Australia's top stuntmen performing crazy stunts!

"There's two ways you can look at that song [Crazy]. You can either take it seriously and have all the love songs sort of thing or else you can have it tongue in cheek, you know. We decided to go with a tongue in cheek approach... just... to make something lighthearted but also mainly we wanted to have something that was interesting and slightly amusing for people to look at. So there is always something going on in the film clip. A lot of it was done by stuntmen from Mad Max films and people like that.

"Yes, there are no real messages in it, it was basically just a bit of fun." Icehouse have been renowned in the past for the use of computer based fairlights in their music. In the making of the current single 'Crazy' they have been used and also in the production of the forthcoming album.

"Yes, well there is another member of Icehouse at present. Simon Lloyd [saxophone] who is also very big on the computer side of things, while, I'm more on the playing side, so we go together quite well. But we do, yes, use fairlights as a base for things. You know, work things out on it and then we might even use it as a base, even though in the final mix we might take it away, but it's always there as a base to work around."

If the success of their current hit single 'Crazy' is anything to go by, Icehouse seem poised for a successful release of their new album. You would be crazy to miss this band next Friday in a joint campus show at Flinders Uni Refectory on Friday, July 31st, 1987.

A one semester course in zoology

BIOLOGY OF ANIMALS

Fourth Edition

C.P. Hickman

L.S. Roberts

F.M. Hickman

Times Mirror/Mosby

\$52.50

by Andrew Gaffey

The 4th Edition of this one semester introductory course in animal biology or zoology contains far more relevant material than could possibly be covered in a half-year course.

The biological picture is presented in easily digestible packages allowing the tutor or student to select appropriate sections of study from the overall text as required.

The book is sensibly divided into 4 parts, with part 1 elaborating the basic principles of biology and chemistry then moving through genetics and evolution. Part 2 deals with animal form and function including principles of bodily organisation and architecture, then digestion, nerve conduction and reproduction. Part 2 finishes with a fine chapter on the understanding of simple animal behaviour. The authors, to reduce the complexity of this area of study were perhaps forced to limit the examples used in explaining inate animal behaviour, but in doing so clearly communicated the principles.

Parts 3 and 4 elaborate the diversity of invertebrate and vertebrate

animal life. I was especially impressed with the chapter in part 3 dealing with the classification system of animals. Many students find the science of taxonomy incomprehensible and boring. However, as a good working knowledge of taxonomy is central to success in biological studies, the authors have rightly placed this section in a position of importance and stressed the significant stumbling-blocks in classification.

Part 4 is a snack for the student after digesting the previous 3 parts with the chapter on birds a particular highpoint. The book finishes with a comprehensive glossary of terms for ready-reckoning and a standard index.

Further on the credit side is the inclusion of marginal illustrations and notations which elaborate more complex parts of the text without interrupting the narrative flow. Valuable help for the student is found at the end of each chapter with a list of selected references followed by ten to twenty review questions.

On the debit side, the fact that the book was written and set up in North America is somewhat reflected in the authors' choice of marginal illustrations which seem to use a disproportionate number of North American examples.

Overall, this book is a fine introductory text which uses simple unambiguous language, is very well organised and successfully keeps the student in mind in its presentation.

NEW WRITING

by N. KEYS

All the dogs have gone mad
Revolting violently against their role
They bite viciously at anyone
Who comes near them

People live in fear
And that fear
Is the fear of pain
And the fear of death
But they cannot let fear
Overpower their emotions
So they band together
To fight against it

The people have the guns
But the dogs have the tactics
And there are many of them
A person has little chance alone

The species is threatened
It's a fight to the death
Someone must die
The strong will survive.

A FUTURE REVOLUTION

Modern MAN

The hum of machines in the dead of night
Like the chant of a thousand priests
It cuts into his sleep with a surgeon's precision
Leaving him restless and brooding

Factories breathing fire against an open sky
The feel of cold hard steel against the skin
Nothing more from week to week
It puts a chill into his heart

He's a modern man
Teeth are in decay, guts rotting away
Leaves him cold and grey

Waiting for a sign of weakness
With cool calculating eyes
He looks around him.

A smile of scorn adorns his lips
As he sees his chance

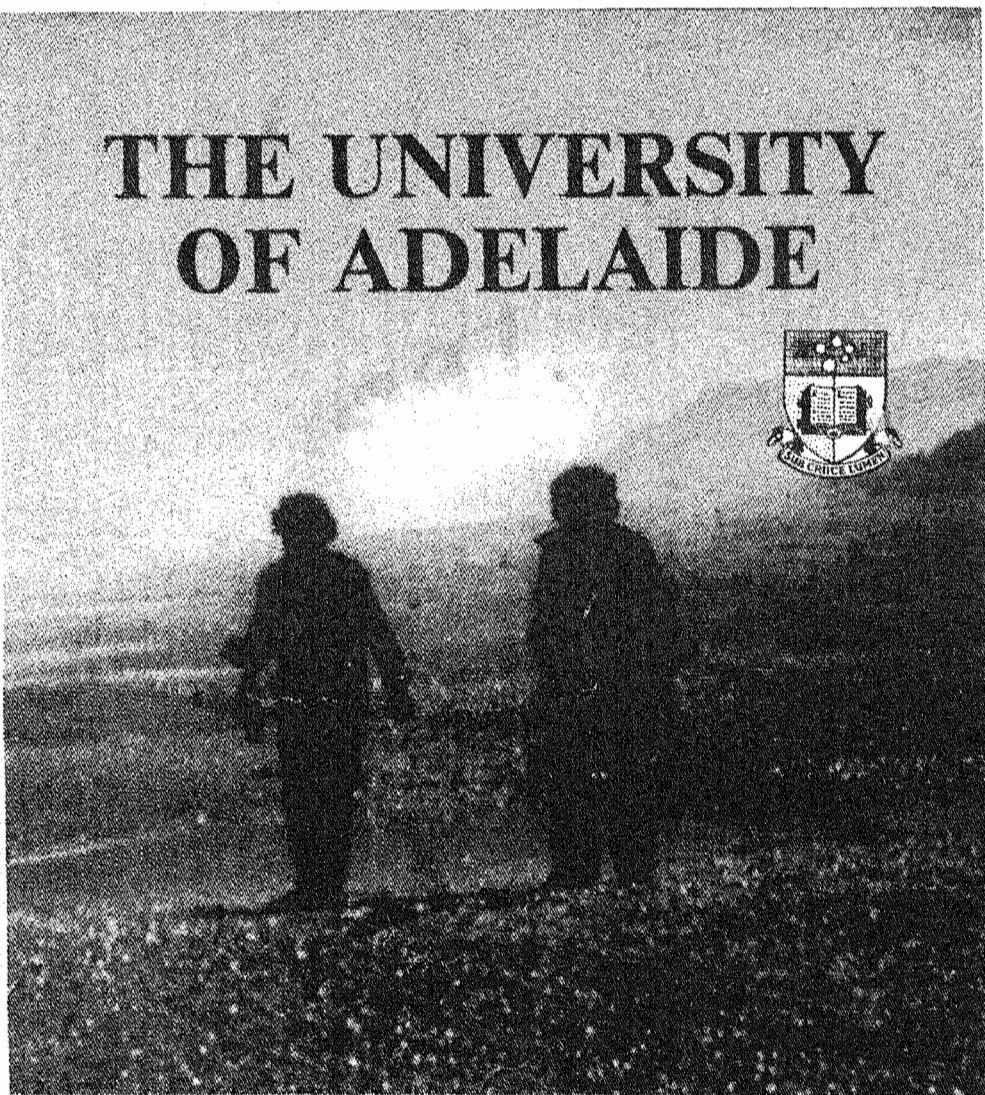
His chance

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1666 and all that

STAGE LIGHTS

GRAHAM LUGSDEN

BEGINNETH ANON:

Electra: Unhinged daughter exhorts long-lost brother to kill their mother, who killed their real father for killing her other daughter (and their sister). Step-father takes over the kingdom, marries the mother and ignores the (surviving) daughter. Third daughter sits on the fence and watches. Brother returns with a Cockney accent. If Sophocles were alive today he would be writing for *Dynasty*. A ripper show performed by the second year Drama students and the Elder Conservatorium's composition class, that will shake you up and wring you out. Elder Hall, July 30, 31 and August 1st.

Bolshoi Ballet: This is them; the biggie; culture with a capital K. What a shame that they happen to be on at the same time as *Big League Replay*. Festival Theatre, August 10th - 18th.

Ditto: The Unley Youth Theatre take a look at what it means to be a twin, "a lively collection of stories and styles about a fascinating subject". Troupe, August 5th - 8th.

Six Shorts: Six one-act plays in two different programs by the STC, who seem to have the Midas touch this year. The first three are Stoppard's *After Magritte*, Chekhov's *The Proposal* and *Blonde on the Beach*, by new Aussie playwright Linda Neil. The second three are Marivaux's *The Legacy*, James McClure's *Lone Star* and *Fishbein vs. Leihowitz* by local playwright, Darrelyn Gunzburg. Each program is a full evening's entertainment and concessions are available if both programs are booked. Playhouse, August 25th - September 19th.

Blood Relations: David Malouf is perhaps Australia's best-known "new" writer, and this is his first play, after writing many novels and the libretto to Patrick White's *Voss*. The really good news, though, is that this marks the return to Adelaide of Jim Sharman, who is directing. Many remember him fondly for his years with Lighthouse, but everyone knows of him as the director of *Rocky Horror*. Throw toast and wear fishnets. Playhouse, August 8th - 29th.

Ain't Misbehavin': There aren't enough o's in "smooth" to describe this. Its black, mean and s-o-o-o-o-cool. Opera Theatre, August 12th - 28th.

The Stronger: Strindberg's play about two women who discover that they each have a relationship with a domineering man, presented by the third year Magill Drama students. Its only one hour long and its free, so go along or they will all slash their wrists. Adelaide Uni Centre for the Performing Arts, (ring 228 5829 for directions), Thursday 30th, 3.15 pm.

STILL AROUND:

Nonsense: Those who miss it deserve to be ex-communicated. Pope Stop-It-Or-You-Know-What-Will-Happen II has seen it and thinks that it is "heavenly entertainment". Thebarton Theatre.

When We Are Married: J.B. Priestley gently exposes some of the hypocrisies of modern, married, middle class respectability. A comedy classic. John Edmund Theatre, until August 8th.

NOT STILL AROUND:

Emerald City: David Williamson tried terribly hard to be both stubbornly bourgeois and relevant, but only managed to look tired and self-centred.

GOING, GOING.....

The Misanthropist: Moliere meets the Beatles and rails against the establishment. Little Theatre, until August 1st.

The Winter's Tale: A pox on all those who miss Bill S. and the STC at their best. Its worth the price of admission alone to see the most amazing bicycle this side of a Lamborghini. Playhouse, until August 1st.

The times they are a changing. Moliere's light social comedy *The Misanthropist* has been displaced to the tune of three hundred centuries in this highly ambitious interpretation by the Adelaide University Theatre Guild.

Gone are the moral questions Moliere examines in the original work written in 1666 - etiquette, honesty, gossip and truth in relationships. It's the sixties, man, and everything's groovy. That is, everything except the logic behind this play.

The Misanthropist opens with a blast from the Beatles and we are immediately flung into the world of Alceste - artist, intellectual and possessing a deep cynicism which irritates his Bohemian friends intensely. Their ideals and behaviour are violently attacked by Alceste, who finds the general air of love, acceptance and understanding quite farcical given the amount of petty gossip and backstabbing that goes on between the Bohemians. His lack of faith in the communal principle and his resentment of the experimental pop-art surroundings are intense. Alceste must overcome great internal conflict as his love for Celimene, a shallow, volumptuous widow whose liberal sexuality entertains numerous men, is incompatible with his misanthropy. He is forced to suppress his cynicism and accept the failings of Celimene to win her love. The struggle that develops both inside Alceste, and also between him and a fellow Bohemian fighting for the hand of Celimene, makes for compelling theatre.

Director Christopher Bell has not exploited the potential the production has. The theme of misanthropy is developed convincingly and Doug Robertson is always in control as Alceste, complementing the role's incorrigible sarcasm with a threatening and antagonistic stage presence.

This successful characterization helps intensify the conflict between Alceste's misanthropy and the easy-going attitudes of his friends.



Robertson injects great energy into his hatred of mankind and is complemented by a sound performance from Sian Pryce as the opulent and desirable Celimene.

Pryce and Robertson seem to be mannaed together as on-stage lovers, having now performed in four productions opposite one another. There still remains an uncomfortable tension which the audience detects during the couples more amorous moments.

With a sultry character such as Celimene, Pryce should make her presence far more sensual and definitely refrain from readjusting the shoulder straps on her dress as she so prudishly did throughout the performance. Apart from these lapses into conservatism the role was captivating and in keeping with the competent standard demonstrated by the cast.

In making such a precarious adaptation from seventeenth century French social comedy to the flux and experimentation of the 1960s, Director Bell has stirred up a hornet's nest of questions which the

audience struggles to understand. There seems to be no rational explanation for such sweeping alterations.

The irrelevance of the sixties to the themes Moliere discusses in *The Misanthropist* is obvious, so although these themes are present, the audience cannot fathom the incongruous nature of the adaptation.

The hippy philosophies Bell introduces are incompatible with the characters in the play. Alceste is a positively detestable individual who treats his peers with an aloof, ruthless, smug and insulting manner. Celimene is a self interested and mundane sexual dynamo. Apart from the flared corduroy trousers, jewellery made out of bird seed and the presence of the quintessential marijuana cigarette, there is nothing to suggest these character embrace the so called "hippy" values of peace, shouting understanding an a quest for harmony?

If Alceste was characterized as some kind of rugged existentialist

with a black polar neck jumper and an intense expression of repulsion at these hippy values, perhaps the sixties theme would have been justified.

Also, what are we meant to assume when a character pulls an old Twisties wrapper and then a news clipping from "le Monde" out of his trouser pocket? Where is this warehouse, and why all these allusions in the sixties?

Despite the significant problems, *The Misanthropist* is an enjoyable night of reasonably well performed drama. Ambitions adaptations do deserve some perseverance. It is worth enduring the confusion of *The Misanthropist*, particularly in order to see the closing scene which is immensely powerful. It demonstrates a combination of fine acting, direction and lighting. Such moments are not frequent in this adaptation of *The Misanthropist*, but I would recommend the play on its original and ambitious approach as a conservative theatrical work.

What a splendid way to spend winter!

THE WINTER'S TALE

STC, Playhouse
Until August

by Graham Lugsden

What a splendid way to escape winter. *The Winter's Tale* is one of the most popular in the Shakespearean canon, and rightly so. One of his last plays, belonging to the loosely defined 'romance' category, it is lyrical, beautiful, powerful and comical, and the State Theatre Company production brings out all of these. With some of the best characterisation that Shakespeare ever achieved, the statue that comes to life, the glorious bacchanalia of Bohemia and that stage direction ("Exit, pursued by a bear"), *The Tale* is the tonic that will sweep away colds, coughs and bus strikes.

John Gaden and Gale Edwards co-direct, and Gaden himself takes the central role of Leontes. Leontes, king of Bohemia and husband of Hermione, greets an old boyhood friend to his court, Polixenes, who is now king of Bohemia. Leontes, however, suspects Polixenes and his wife of infidelity, and imprisons the pregnant Hermione. To give away much more would spoil the enjoy-



ment, but suffice to say that after this dark beginning, the action switches to Bohemia some years later, and becomes a monument to revelry.

Everything about the production is just right. Gaden gives Leontes an almost Lear-like irascibility, but colours him with the humanity of a Hamlet. Jane Menelaus as Hermione has the perfect poise and

grace that is essential for the representation of royalty, and Barbara West as Paulina, Hermione's lady-in-waiting, is ironic and poignant. However, as good as these are, the highlight of the evening is Geoffrey Rush's portrayal of Autolycus, the thieving, roguish knave with a quick wit and a quicker eye for money. After stealing every scene that he appeared in during *Shepherd On*

The Rocks, Rush does the same again with *Autolycus*, proving that he is one of the nation's best young actors. It is worth the price of admission alone to see his demonstration of a bicycle filled with fake flummery to flog to gullible locals, surely the most extraordinary bike ever to cross a stage.

The bicycle is part of Mary Moore's design, which is sparse and remote for the Sicilian scenes, but dazzlingly colourful for Bohemia. Moore has updated the play superbly, giving it a stylish and attractive look that is very appealing.

The co-direction scheme has clearly been a success. The pair of Gaden and Edwards ensure that the action flows smoothly and that no flaws, which a single director may miss, are overlooked. The statue scene is exquisite, and the problem of the bear scene, always a tricky moment, is solved beautifully. Indeed the only possible fault of the production had nothing to do with the play: throughout much of the performance, Doug Parkinson could be heard next door in the Space Cabaret. However, the STC was strong enough to turn this potentially ruinous drawback into a minor irritation.

The Tale is seamless, timeless and flawless, and those who miss it deserve a winter of discontent.



A Taste of Adelaide

Sunday 9th. August, 1987
10.00 a.m. - 6.00 p.m.

Regency College of T.A.F.E.
Cnr. Days Road, and Regency Road, Regency Park

Sponsored By

ADLAIDE CASINO

QANTAS
THE SPIRIT OF AUSTRALIA

Douglas Hi-Fi
The audio-visual specialists

The Misanthropist

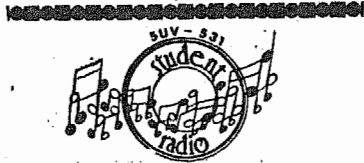
Adelaide University,
Little Theatre. 8pm.
JULY 16-18, 22-25,
29-AUGUST 1.
\$8.50 Adults, \$4.50
Concessions.
Bookings: 228 5999

THEATRE GUILD
GUILD SEASON 1987

FOR SALE

For Sale: Snow Ski's: Elan (F.A.S. Elite) Never Used, Ski's only. Sizes 195cm and 190cm \$135 o.n.o. Phone Kosta - 264 0062 after 7 pm.

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 refectories. Deadline for notices is 12 noon on Wednesdays prior to publication.



MEETINGS

AU Friends of the Earth: Wednesday 29th July, General Meeting, 1.10 pm, Little Cinema, 5th floor (opposite bar). All members are urged to attend. New issue of Chain Reaction will be available.

AU Friends of the Earth: Friday 31st July AU Friends of the Earth (and friends of Friends of the Earth) will be having a stall in the Cloisters (airport lounge if wet) with displays and stuff to buy - stickers, badges, windcheaters, t-shirts, posters, books, 'Chain Reaction' etc. etc. 12 - 2 pm.

AU Labor Club: Notice of 4th General Meeting of the AU LABOR CLUB. To be held at 5.15 pm, Wednesday 1st August 1987 in the 5th Dining Room (Level 4, Union Building). There are two election results to consider, and the Labor Club executive is very interested to hear from members, their opinion on how the election campaigns were, in particular the student elections. PLEASE COME. Tea and Coffee provided. Also there will be an Executive Meeting to be held Wednesday 29th July in the Jerry Portus Room, Lady Symon Building, 1 pm.

AU Chess Club: Attention all chess players. Our A.G.M. will be held on Tuesday August 4th at 1.10 pm in Meeting Room 1, Level 5 of the Union Building. We will be discussing our plans for the next season. All people interested in playing chess are welcome to attend.

NOTICES

Adelaide University Archaeology Society: We'll be taking part in an ARCHAEOLOGICAL EXCAVATION at the Burra Mine Site and invite all interested students to attend the briefing given by Justin MacCarthy of the D.E.P. during the Societies A.G.M. Wednesday 29th July at 1 pm in the South Dining Room, Union House. All Welcome - Free Booze

MUSIC

ACTIVITIES WEEK BEGINNING MONDAY 27TH JULY 1987

Friday July 31st, 8 pm - midnight - Student Talent Night Part 2 in Union Bar featuring "Crash Magazine", "Brave Faces" and "Contrapunktis and Undervided Attention". We pay students 2x to come and see the talent. Guests only \$2.98.

8 pm - midnight - Campus Activities SA presents "ICEHOUSE" and "Tu Tu Z" at Flinders Uni Refectory. Tickets selling fast now at the Students Office for \$7, all students, \$10 Public.

Saturday August 1st, 8 pm - 1 am - Student Radio 5UV Bar Night with "Big Black" (From USA) exclusive "King Snake Roost", "Mark of Cain" and "Fear & Loutling". AU Students \$5, Concession \$7, Public \$8. COMING ENTERTAINMENT

"PROSH AFTER DARK" on Saturday 8th August with "Stems", "Exploding White Mice", "Suburban Bears", "Hip Pockets", "Every Bros" and "Very Sane's" plus 4 hours of films, 6 bands on 3 stages over 5 hours of entertainment. Students \$6, Public \$8. Tickets from Students Office soon. Proceeds to Red Cross.

Tuition: Artist offers individual tuition in understanding and practising Art. \$6 per hour. Neil Huggett, PO Box 183, Christies Beach.

A.U. Literary Society:

Saki's play, "The Watched Pot", is about a rattle-nake in dove's plumage, her sleepy bachelor son, at least 3 scheming bundles of nastiness, and a travelling hedge.

It is also much funnier than 'Macbeth'. The Literary Society presents a playreading of "The Watched Pot" in the Gallery, level 6, Union House on Tuesday, July 28th, at 7.00 pm. Admission is \$2.50. Roll up!

Change of Venue: History Club Seminar, when Peter Donovan will give a talk on "The Professional Historian", advertised as taking place in the History/Politics Common Room, will now be located in Room 521, Napier Building at 1 pm, Wednesday, 29th July. Wine and Cheese will be available afterwards.

BAR NIGHT: The Official Adelaide University Monty Python Appreciation Association is holding its utterly official 2nd Bar Night on TUESDAY 28TH JULY at 7 pm in THE UNION BAR (obviously). Videos not being shown - "Brazil" and "Live At The Hollywood Bowl". It's FREE.

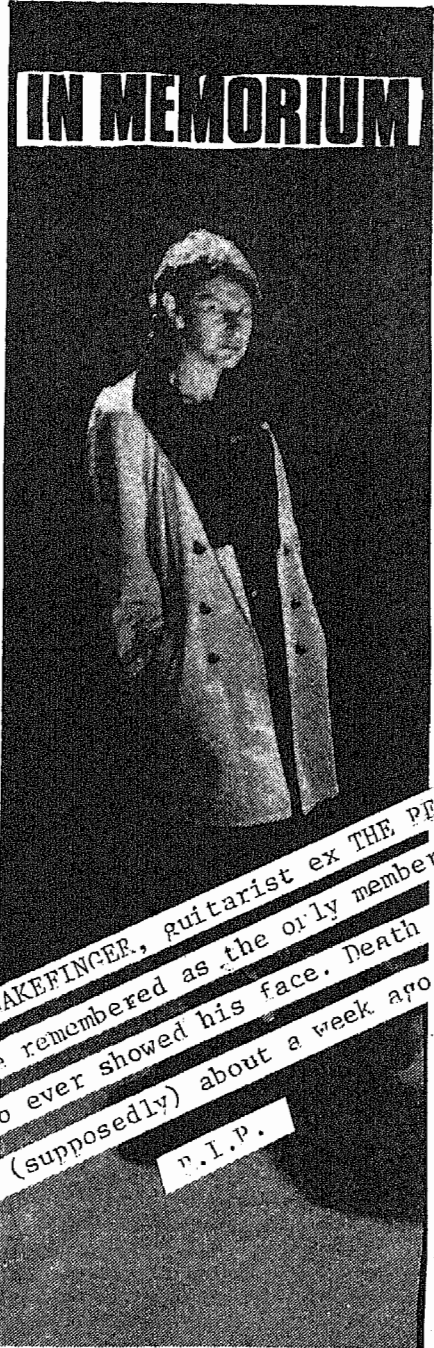
Big Black, probably Chicago's most internationally successful band, consists of two guitars, one bass, and a drum machine (Roland). Its three members, Santiago Durango (Guitar), Dave Riley (Bass) and Steve Albini (Vocals and Guitar) work together to form an amalgam of pummelling guitars with lots of feedback, electronic thudding drumbeat from 'Roland', and brutally direct lyrics.

Their sound has developed in an american punk rock inspired atmosphere that has also produced contemporary bands The Swans (New York), Sonic Youth, Butthole Surfers, Live Skull, Scratch Acid and Naked Raygun. Musical inspiration is gleaned from band such as Metal Urban, D.A.F., Killing Joke, Wire, Led Zeppelin, Suicide, The Stooges, MC5 and Husker Du.

In 4 years Big Black have produced 3 12" EP's, 2 singles and an album, 'Atomizer', which has sold 10 000 copies in the States alone. Steve Albini's scourging wit and intensity on stage form a sound which offers no subtlety either in the music, or lyrics. Songs tackle subjects concerning child abuse, murder, corruption and degradation.

"Everyone has the potential to go insane; one of the things about Big Black is that we're not pointing fingers, but rather saying everyone is vulnerable to their circumstances and their fears," they said in a recent interview.

Big Black are playing only one show in Adelaide at the Adelaide University Bar, for Student Radio. A show not to be missed, for who knows when this controversial trio will return to Australia??



IN MEMORIAM

DIED: SNAKEFINCER, guitarist ex THE PESTIFERITE
 Will be remembered as the only member of that
 band who ever showed his face. Death of a heart
 attack (supposedly) about a week ago (we think).
 R.I.P.

PSYCHOSOMATICS AND THE AVERAGE FISH

the 'It's been a Hard Week' edition

EPISODE THE THIRTEENTH



a comic strip that does not justify comment 1987.

by a nervous namechopper...

Library note: picture very faint on original

Punster of the Year

Mr. G.D. Swick, an advertising salesman and hopeful songwriter from Nashville, has won the American Punster of the year Award again. His winning topic, announced in Austin, Texas, was "Cities of the World". Here goes nothin': Question: What is a bovine made out of fungus? Answer: A Moscow. Question: What are you if you get your diploma in the second-largest city in Russia? Answer: A Lenin-grad. And if you take years to do it, you're a Stalin-grad. I was the only person to live through the Korean War. I was the Seoul survivor. I invested in some Irish real estate, and pretty soon I expect to be Dublin my money.

That's not punny, that's sick Swick!

Crash landing

An 86 year Italian mama was thrown out of her third story apartment recently. The reason: she had had a heated argument with her 62 year old lover.

The woman, who is reported to be in

a serious condition, was identified by the Italian police as Elena Buti. She landed on a parked car after being thrown out of a window by boyfriend Giuseppe Denaro.

"She really got on my nerves. I couldn't stand her anymore."

The car however, is reported to have been taken to the auto-care. The automobile which is in a critical condition, is reported to have needed a roof transplant, an aeriectomy and a lube transfusion.

Booby-prize

Radio stations in America, as suggested by a previous SATB article this year, are a lot more outrageous than their Aussie counterparts.

Radio stations always seem to go to great lengths to attract their listeners. But the stunts employed by a particular radio station in the USA make our ones seem harmless.

A station in Nashville, Tennessee has been offering a free breast-enlargement

operation as a first prize.

Melissa Whitaker, the radio station's promotions director told Associated Press that listeners wanting to be in the competition had to call a hotline number and leave their names.

Asked why they were involved in such a "cheap undignified publicity stunt," she replied: "We're just a fun outrageous station."

Joh Competition

You lazy bastards! We only received one entry for our Joh Com-

petition. Actually, we're not surprised to only get a single entry because as one student called Joh this "a dottering old fool" and after

all he did send the Federal Election right up the garden path. So Geoff Anderson of Chemical Engineering

fame (who isn't the same Geoff Anderson who runs Le Rox) gets all the freebies this week. You're a

A typical picture of a student's room, eh? Write 500 words on it and you could win a top prize for next term? Entries in by Aug 20!

funny boy Geoff, pity there aren't a few more of you at uni.

Here's Geoff's entry:

"Goodness gracious Flo, you, you, you, you, can't win races with losers, and they make a decision like that dingo, Andrew.... why, why, why?"

Aids Action

The A.C.T. Aids Action Council is taking the Campaign very seriously. They are distributing condoms around the Australian National University Campus in matchbox display packets of all things. The covers read "I want to screw you" and "Fuck me all night..." How enticing. Inside the satchel, it reads:

- Practise with a condom while jerking off;
- Don't give up after one try. It takes a while to get used to them;
- Squeeze air out of tip when you start putting it on;
- Play the field. Find out which condom works best. Only buy condoms made of latex;
- Use only water soluble lube, (K-Y, Lubafax);

• Hold it on as you pull it out. And on the subject of condoms, this advertisement was found in the American fashion magazine, New York:

CON-PAC CONDOM CASE

Actual size 2 1/2" x 2 3/4" x 3/4"

The safe, discreet way to carry condoms. Handsome silver plate or gold plate, brushed finish, designed to hold 2 standard size packaged condoms. Snaps securely closed. Tucks into velour fabric sleeve. The "safe sex" gift that says you care.

Specify silver plate \$18.95 or gold plate

Includes shipping and handling (RI Residents add 6% sales tax)



The best 10 captions to this photo will receive some freebie-prizes

THIS COMIC WILL SELF-DESTRUCT IN TEN MILLENNIA...

CAPTAIN ADELAIDE

THE SUPER-RACE IS ABOARD, SIR... WE ARE READY TO LAUNCH ON YOUR COMMAND.

VERY WELL, Z... WHA???

PUFF!

NOW... WATCH THAT FIRST STEP... IS THIS WHAT THEY CALL ROBOTIC?

YEAH... THE ATOMIC BLAST KILLED US ALL, THUS BRINGING US INTO THE REAL UNIVERSE... AND IF MY PLAN WORKED...

SMASH!

YUM YUM!

AGG!

GOBBLE!

AGG!

MUNCH!

THAT WAS BRILLIANT TREVOR!! WE'RE BACK... AND THE MEANY IS DESTROYING THE BUTTCKS' SUPER-RACE!...

YOU! I THOUGHT YOU WERE DEAD...

HE HAS WON NO VICTORY. THE TIME SUITS YOU HAVE BEEN WORKING ON... ARE THEY FUNCTIONAL?

EDEN. WHATEVER. B.C....

COME ON, EVE, I'M BORED. WE NEVER DO ANYTHING I WANT TO DO... YOU'RE ALWAYS TOO BUSY TURNING THOSE LEAVES INTO JOCK-STRAPS...

YES.

GOOD. WE'RE GOING TO TAKE A TRIP TO EARTH'S PAST.

OH REALLY? TO WHERE PRECISELY?

OH RIGHT, SURE... STICK TO THE BIBLICAL NAMES... THAT'S ALL YOU EVER THINK ABOUT ISN'T IT? "HOW WILL IT LOOK IN THE BIBLE". I WONDER IF IT'S TOO LATE TO GET MY RIB REFUNDED...

NO! IF ITS A BOY I THOUGHT CAIN OR ABEL...

GERALD.

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AH HA!

THESE DUMB WARRIORS; TWO ORDINARY DEFENCELESS HUMAN CREATURES... EXCEPT THAT WHEN WE DESTROY THESE TWO... WE WILL WIPE THE ENTIRE HUMAN RACE FROM EXISTENCE!!!

WEST.

MEANWHILE, EAST OF EDEN...

WE NOW RETURN TO EDEN... BY THE WAY, ADAM... I'M PREGNANT!

YOU'RE PREGNANT?? WHO'S THE FATHER?

YOU OF COURSE! YOU THINK I'M THAT FRIENDLY WITH THE SNAKE?

NO... I JUST THOUGHT IT MIGHT BE AN IMMACULATE CONCEPTION. THAT'S ALL. BUT THEN AGAIN, WHY WASTE A GOOD MESSIAH ON JUST TWO PEOPLE?

WHAT SHALL WE NAME IT?

GERALD.

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