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# On Dit



ADELAIDE UNIVERSITY

SEPTEMBER 19

## STUDENTS WHO FIGHT APARTHEID



A SPECIAL DISPATCH FROM INSIDE SOUTH AFRICA



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

**The soft-sell on self-regulation**

The Federation of Australian Commercial Television Stations (FACTS for short, and no giggling please) is the body which is supposed to regulate commercials. Morris Gleitzman, writing in *The Sydney Morning Herald*, composed a letter to ask them how they get away with it:

Dear Federation of Australian Commercial Television Stations, We're six-and-half and three-and-a-half and we're trying to find out how to get self-regulation, cause our Dad won't let us have it and we've noticed you've got heaps of it.

Did you use yelling and screaming and rolling on the floor to get yours? We tried that but it didn't work because Dad was watching Superstars of Wrestling and couldn't hear us. It didn't work for the people on Superstars of Wrestling either. They threw some of the best tantrums we've ever seen, and their sulky pouting was a joy to behold, but they still had to wear daggy underwear in public.

The closest we've ever come to having self-regulation was last Christmas. Santa brought us a two-kilo bag of licorice allsorts and when we started eating them Mum just said "Not too many," which is probably similar to what the Broadcasting Tribunal said to you when they let you decide how much advertising to have on TV.

We were very responsible and limited ourselves to 27 each, but unfortunately next door's cat ate 32 and was sick into Dad's new shoes. Mum had to boil them and they shrank. Did you have to stay in your room when people found that your prime-time programs had shrunk? At least you didn't have to lie there listening to next door's cat having its stomach pumped. (We think that's what it was - it might have been the Nana Mouskouri Christmas Special.)

Since then self-regulation has been right out at our place. We even drew

up a self-regulatory code listing bedtimes, bad language frequency and tonnage of licorice allsorts per week, but no go.

We got the idea from watching *The Investigators* and hearing them talk about your code, the one that says advertisements for alcoholic beverages shall not claim or suggest that drinking alcoholic beverages can contribute towards social, sporting or sexual achievements.

When Dad saw our code and we told him it was based on yours he gave a bitter and cynical laugh. (He's been a bit grumpy lately, Mum says it's from wearing tight shoes.) Then he sat us down and made us watch some of the alcohol advertisements you say comply with your code.

We couldn't see what all the fuss was about. *Nothing Breaks The Ice Like Smirnoff*, for example. We think it's a brilliant concept, repositioning vodka as a product for defrosting fridges. Of course everyone in the ad stands around looking tense until the Smirnoff arrives. They're worried about their freezers. That they then all relax and start touching each other is perfectly understandable behaviour by a group of people deeply relieved that their short cuts look like ending up in the oven.

Similarly the Malibu ad, the one where the chronic stammerer is transformed into someone who can mime old Deltones songs. There's nothing in the code that says alcoholic beverages can't cure speech impediments. That the three most attractive women in the room start following him around doesn't necessarily suggest sexual or social achievement to us. They're probably speech therapists overjoyed that months of arduous therapy can now be replaced by a glass of rum and coconut milk.

And there's certainly no desirable achievement being touted in the Cinzano ad. Less than thirty seconds after being offered a vermouth, the man is sliding between the woman's legs with his face centimeters from her rude bits. Trent Bishop at our school did that to Kylie Pearson and she poured superglue up his noes. He says "chin-chin" a lot now, but he's just telling everyone where the skin grafts came from.

Please please please write back and tell us (a) how you got self-regulation, (b) what time you go to bed, (c) are you serious about the "regulations are all subjective so lets abolish them all", gambit or was your bloke on *The Investigators* just bluffing.

Yours sincerely,  
Two Young Viewers.

**Top 10 albums to give to people you don't like**

- Toto's Greatest Hits
- The soundtrack to 'Howard the Duck'
- LRB and Glenn Fry: LIVE!
- The Best of Sade
- The soundtrack to 'Rambo 3'
- The soundtrack to 'Colors'
- REO Speedwagon's immortal classics
- The Best of Motorhead
- Anything by Bruce Hornsby
- Kylie

**Guess whose fleet's got a spyship**

Last week, this column reprinted the saga of how George Schultz came to write a press release for Bill Hayden - a saga revealed in Brian Toohey's *The Eye*.

Toohey's best-publicised revelation from the Foreign Affairs Department papers passed to him was Hayden's opinion of the Vietnamese government. But that wasn't the only mention the Hayden Papers gave to our northern neighbour. Toohey sports:

*The Australian* recently ran a breathless front-page report tagged "Exclusive" that Soviet trawlers had been known to engage in electric surveillance. Bill got an exclusive of his own in December 5, 1983, showing that our electronic spooks from the Defence Signals Directorate do precisely the same thing as excited and outraged *The Australian*. A Secret memo bearing the code-word SPOK informed him: "HMAS Cessnock carrying a team of DSD operators and equipment had sailed to the waters adjacent to the Melville and Bathurst Islands on December 1, 1983.

'The aim of the exercise was for DSD to monitor Indonesian Armed Forces Signals during the current operation in East Timor to provide a unique opportunity to establish the audibility in the Darwin area of Indonesia VHF/UHF tactical communications from Irian Jaya, the Aru Islands, Ceram and the East Lesser Sundas, including Timor, and thus their potential for exploitation for signals intelligence.'

"The cover story for the operation is that the ship is conducting enhanced surveillance operations in response to reports that illegal fishing has been in progress is the

approaches to the Joseph Bonaparte Gulf and the Margaret Harries Bank."

**The Returned Silliness League**

The writer of this column met up last week with a friend visiting from Sydney. The talk eventually moved around to politics, at which time I asked, "Did you hear what (new RSL chief) Alf Garland was saying last week?"

Garland wants "Australia for the Australians" - a code-phrase for keeping Asians out of the country, Vietnamese and Chinese in particular.

We had a bit of a chuckle about Garland - whose effect on the RSL will most likely be to strangle its so far articulate utterances on the subject of veterans' welfare. Then the conversation moved on.

It was four days later that I suddenly remembered my friend's mother was of Chinese descent (and the epitome of the Australian mum). It was only then that I realised why Garland's statement about "maintaining Australian culture" are so silly.

As a white Anglo-Saxon of Protestant upbringing, I have far more in common with my friend (and other Asians I know) than I have with Brigadier Garland. So do a lot of other people.

If the Brigadier wants an Australia united in thought and culture, he's going to have to deport Caucasians by the boatload as well as Asians, Africans and whoever else of whom he wants to rid the continent.

Or perhaps it's the Brigadier whose culture is outside the Australian mainstream...

**Less like us**

There are, however, arguments for reduced immigration from a particular area. One of the most provocative and intelligent of them is poet and conservationist Judith Wright's line of thought, expressed in the new Longman Cheshire book *How Many More Australians?*

We have already done away with a great deal of what would now be attractive tourist bait. The tall forests and the rainforests, the once marvellous coastal wildflower plains now gone under resort developments, the wetlands we have drained, the rivers we have turned into sewers, would all have been worth advertising to the world. We are even ruining the fishing by infill and clearing in mangrove areas. Much that tourist authorities would now like to see surviving has been turned to account in the short term as dollar profits. We may plead that we did not know what we were doing at the time. But the excuse is shallow, since practically all the despoliation is still going on, and even now when developers want a piece of land, its conservation value means nothing to shire councils and other authorities.

How many more Australians (if the world is appropriate) should we accept, if they are going to be like us? How many more can we stand, if immigrant spokes-people are egging on our politicians by declaring that even with 25 million of us the country will still be "empty"? Every politician and public servant's mental equipment should already have the facts, and figures, to which Griffith Taylor drew attention a generation ago. But our institutions and instrumentalities, from authorities dealing with water supplies, electricity, transport, education, to government departments and their ministers, are still working on the premise that this is really a big country full of

environmental goodies and capable of infinite expansion.

All this being so, any increase in our numbers should depend on what expectations, what demands, and what needs we ourselves must satisfy, and what further needs the increase will bring. The demands of Europeans are very high indeed. They are fed by attitudes supported by inbuilt arrogance and - as has often been pointed out - by religious authority as well as the profit motive. We do not willingly restrain our demands even when environmental limitations are obvious. It might be possible to imagine our encouraging a high intake of oppressed South African blacks, poor East Asians, Third World refugees whose demands might be better adapted to what the driest and most infertile of countries could support. We are very unlikely, however, to let in great numbers of people who might depress our standards of living. Nor, of course, would such people be willing to accept a place in our society that kept them low on the food chain, as it were, while we ourselves lived high on the hog. Nor is it a morally savory notion.

We have to base our forecast, then, on European expectations and European demands. This exercise will not be encouraging. This country has already experienced an invasion of rapacious immigrants, who saw "nature" as an object for exploitation, profit as the chief principle of value, the natural order as expendable in the interests of industry, and today as far more important than any consideration of posterity and the future. These people have already exploited the land and greatly lowered its productivity, its environmental amenity, its natural resources. They are, of course, ourselves...

...The few victories gained in earlier days - when the struggles for the dunes, the rainforests, the Tasmanian south-west, and the Great Barrier Reef were fuelled by quite other motives than the economic - may easily be the last such gains. As near-urban natural environments come under heavier and heavier attack, as populations leap and owners of motor transport and off-road vehicles demand access to every touted tourist attraction, we are simply wearing out the ecosystems that were rescued at such a cost from other forms of destruction. Tourism is essentially as manipulative, as lacking in sensitivity and respect as any other commercial enterprise.

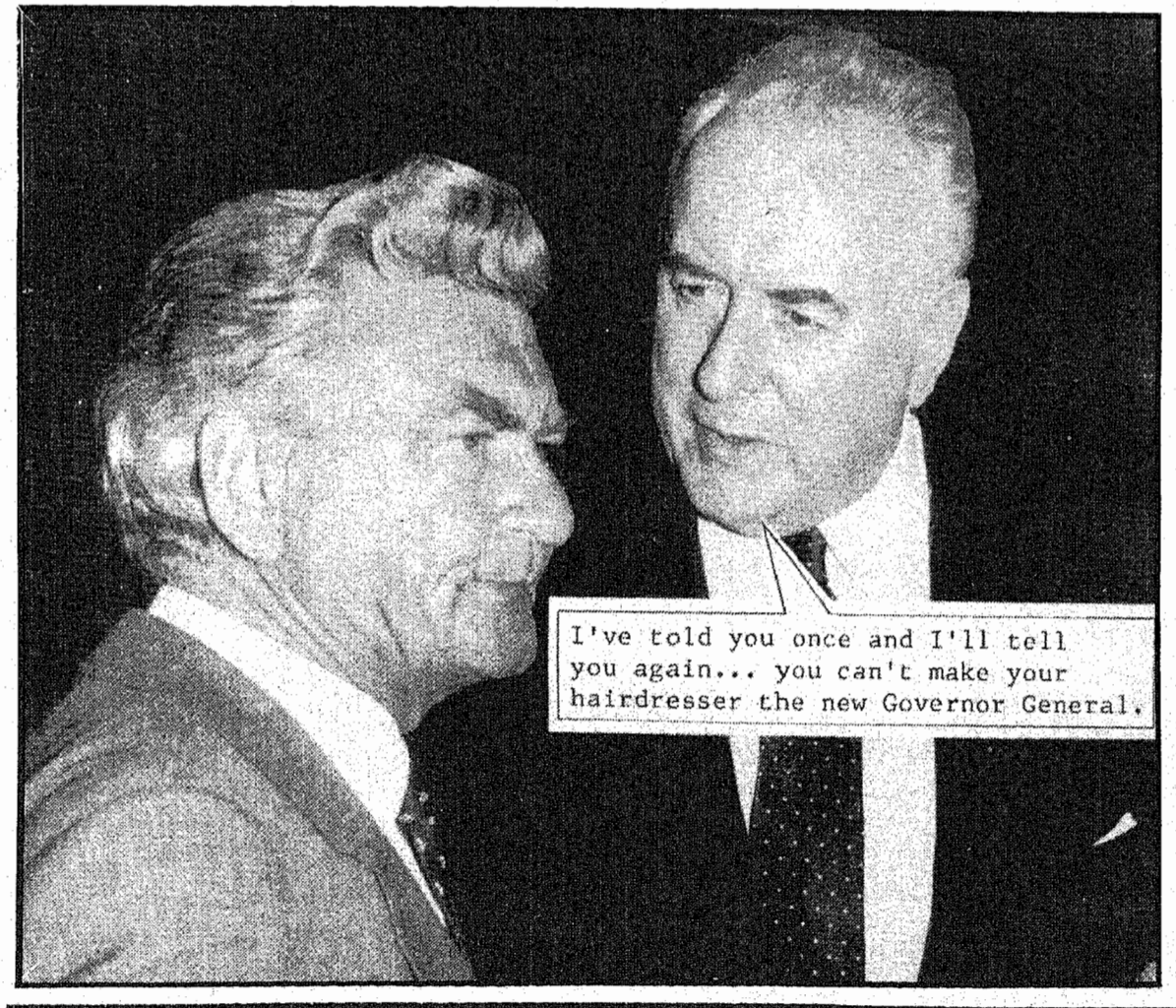
The answer to the question of how many more Australians we can afford, if we are to preserve environmental amenity, is unfortunately: None, if they are going to be like us.

This argument, of course, has to be weighed against the fact that Australian's policies on conservation of wilderness are fairly advanced by comparison with many of the places we take our immigrants from - especially Vietnam.

But then again, is taking a relative handful of Vietnamese - some of the best migrants this country's ever had - going to stop those who stay behind from wanting to chop down the few remaining rainforests of South-Ease Asia.

Yet then again, if we truly are concerned about Australia's natural environment, isn't there plenty we can do before we start linking conservation to immigration?

And most of all, why has Australia barely even considered, let alone embraced, the liberal ideals which have made the US a haven for immigrants; those ideals best expressed by Emma Lazarus's sonnet, inscribed on the Statue of Liberty in New York harbour?



*"Keep, ancient lands, your storied pomp!" cries she With silent lips. "Give me your tired, your poor, Your huddled masses yearning to breathe free, The wretched refuse of your teeming shore. Send these, the homeless, tempest-tossed to me; I life my lamp beside the golden door."*

## Hawke 'condemned' for dragging Australia's O'seas aid way down

by Richard Ogier

The Hawke Government "stands condemned" for its "abysmal" foreign aid performance, according to a spokesperson for Australia's leading aid body.

In a *Forum* article in *On Dit* this week (see page 5), Australian Council for Overseas Aid (ACFOA) education officer, Ms Janet Hunt, says it is hard to justify the aid budget running at its lowest level in 20 years when Australia is sitting on a \$5 billion deficit.

The Hawke Government has presided over successive foreign aid cuts with the biggest chop - 11.6 per cent - having come in 1986-87.

Speaking on the article last week, Ms Hunt said that cut was the biggest as a percentage of GDP that any donor country had ever dealt against the third world.

For the current year, Australian aid expenditure is put at 3.6 per cent of GDP, still well below the United Nations recommended amount of 0.7 per cent of GDP, as set down in the ALP platform.

"What we have to understand is that when the world economy is tightening up and we're having dif-

ficulties, people in developing countries are also facing extremely hard conditions because their economics are tightening up too," Ms Hunt said.

"What happens is that we get a vicious circle of economics basically closing down."

Ms Hunt said that the low level of aid was directly damaging to Australia because developing nations were less able to buy goods and services from this country.

"New Guinea is an excellent example there," she said. "A big part of their budget is made up of Australian aid and a big cut in aid means a drastic effect on how much they can trade with Australia."

A spokesperson for the Minister for Foreign Affairs, Mr Gareth Evans was not available for comment last week as the Minister was overseas. A spokesperson for the acting Foreign Minister, Mr Duffy, declined to comment.

However, a copy of Ms Hunt's article has been passed to the Australian Development Assistance Board (ADAB). An ADAB spokesman, Mr Billy Williams, said it would consider making a written response.

Table 12—DAC Member Countries: Net ODA as a Percentage of GNP<sup>(1)</sup> 1982-1987

| Donor Country          | 1982        | 1983        | 1984        | 1985        | 1986        | 1987        |
|------------------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Norway                 | 0.99        | 1.09        | 1.03        | 1.00        | 1.20        | 1.10        |
| Netherlands            | 1.08        | 0.91        | 1.02        | 0.91        | 1.00        | 0.98        |
| Denmark                | 0.76        | 0.73        | 0.85        | 0.80        | 0.89        | 0.88        |
| Sweden                 | 1.02        | 0.84        | 0.80        | 0.86        | 0.85        | 0.85        |
| France <sup>(2)</sup>  | 0.75        | 0.74        | 0.77        | 0.79        | 0.72        | 0.75        |
| Finland                | 0.30        | 0.32        | 0.36        | 0.39        | 0.45        | 0.50        |
| Belgium                | 0.59        | 0.59        | 0.57        | 0.53        | 0.48        | 0.49        |
| Canada                 | 0.41        | 0.45        | 0.50        | 0.49        | 0.48        | 0.46        |
| Germany                | 0.48        | 0.48        | 0.45        | 0.47        | 0.43        | 0.40        |
| <b>Australia</b>       | <b>0.56</b> | <b>0.49</b> | <b>0.45</b> | <b>0.49</b> | <b>0.47</b> | <b>0.33</b> |
| Italy                  | 0.24        | 0.24        | 0.33        | 0.31        | 0.40        | 0.32        |
| Japan                  | 0.28        | 0.32        | 0.34        | 0.29        | 0.29        | 0.31        |
| Switzerland            | 0.25        | 0.31        | 0.30        | 0.31        | 0.30        | 0.30        |
| United Kingdom         | 0.37        | 0.35        | 0.33        | 0.34        | 0.32        | 0.28        |
| New Zealand            | 0.28        | 0.28        | 0.25        | 0.25        | 0.27        | 0.21        |
| Ireland <sup>(3)</sup> | -           | -           | 0.22        | 0.24        | 0.28        | 0.20        |
| United States          | 0.27        | 0.24        | 0.24        | 0.24        | 0.23        | 0.20        |
| Austria                | 0.35        | 0.23        | 0.28        | 0.38        | 0.21        | 0.17        |
| <b>Total DAC</b>       | <b>0.38</b> | <b>0.36</b> | <b>0.36</b> | <b>0.35</b> | <b>0.36</b> | <b>0.34</b> |

Source: OECD 1988

(1) Deposit method of calculation

(2) Includes contributions for Overseas Departments and Territories (DOM/TOM)

(3) Ireland became a member of DAC on 22 November 1985

From the 88-89 Budget papers



Sculptor Frith: "movement implied"

## Winning art-piece adorns the Plaza

There was a lot of stopping, neck-cranning and thoughtful expressions on the Hughes Plaza last Friday afternoon.

The reason: an exotic new, if nameless, art-piece.

The colourful creation is the work of Adelaide sculptor Mr Clifford Frith. Mr Frith, fifty-fiveish and eccentric, was busy last Friday with a crew of ready helpers pinning it to the Hughes plaza.

Mr Frith was the winner of a competition - by invitation only - held by the University Fine Art Committee in June. Of four worthy

contenders, it was Mr Frith's unusual cross-hatching of mesh and colour that got the judge's nod.

Mr Frith says he conceptualised the work as soon as he saw the "drab" of the Hughes Plaza.

"One of the first things I thought it was important to do was introduce an arabesque structure. It doesn't actually move, but it implies movement.

Mr Frith says he sought to achieve the effect of a three-dimensional painting.

"When you move around it you get the sense of a moire", he says.

## Unemployment drops for Adelaide graduates

The unemployment rate among Adelaide University graduates is 5.5 per cent according to figures released to *On Dit* by the campus Careers Advisory Board last week.

The figure, based on information available up to April 30, represents a drop of almost two per cent on the rate of graduate unemployment at the same time last year.

The figure then was 7.2 per cent.

The statistics, compiled for the Careers Advisory Board's annual report, show that arts graduates of Adelaide University continue to find it hardest to get jobs, with an unemployment rate of 7.9 per cent.

However, this represents a significant drop on last year's figure of 12.3 per cent.

Second highest is science and mathematical science graduates, with an unemployment rate of 7.3

per cent, a fall of 1.6 per cent on the previous year's 8.9 per cent figure.

Among other faculties, all 88 medical graduates found employment this year, as did the 22 graduates of dentistry who registered in the survey.

In architecture, 36 Adelaide University graduates found work, although the survey was unable to account for 6, and one undertook further studies.

In agricultural science, only one graduate was unemployed as at April 30 this year, while the remaining 28 found work or continued their studies.

Of the 56 music degree students, 27 undertook further study, 7 were unemployed or in casual work, and the rest were spread primarily through the education and public service sectors.

Of 200 economics graduates, only

9 were unable to find work. Thirty-two undertook additional degree or honours courses.

The law school produced 131 graduates of which only 9 were unable to find work, while 87 undertook honours, higher degrees, or other full-time studies.

Of 92 engineering graduates, 3 were unable to find work.

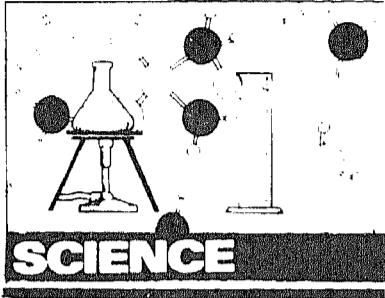
Adelaide University careers advisor, Mr Miles Kirby, said the figures followed broadly the trends set over recent years. He said extra effort needed to be made to assist industry, commerce and graduates to come closer together for the benefit of each other.

He said a closer interaction between universities and the private sector would assist in this "important task".



Human Rights lawyer, Geoffrey Robertson, best known for skewering various Australian notables on the points of their own logic in the mock-courtroom of the *Hypotheticals* television programme, had to deny a Broad Left Law Group request to speak on campus last week. But he made their Friday night party.

# A gadget man saves the 'black soup' river



## SCIENCE

Kym Lawry

Sewerage. There is no fear of the planet being short of it. Quite the opposite. To get rid of the stuff, we dump it in rivers and the sea. The resulting polluted and foul smelling waters are regarded as a fact of life that the surrounding population has to accept...until something really significant occurs, like a canoe race.

South Korea is a troubled place at present, and this is compounded by the fact that hoards of obscenely fit people are about to descend on it, to run, jump, cycle, swim and paddle about a bit. The last of these activities presented a problem for the Olympic organisers. Seoul's Suyong river has long been a smelly

black soup, but this escaped official attention until the river was viewed as a possible Olympic venue.

Enter Steve Gwidt, an eccentric inventor from Wisconsin, with his trusty Aire-O2 under his arm. The Aire-O2 is a water purifier, its effectiveness surpassed only by its remarkable simplicity of operation.

Cleaning up humanity's organic refuse is largely a matter of letting nature run its course, turning the refuse over to waste consuming bacteria. There is no shortage of these workers in the nutrient rich effluent, but there is a shortage of the oxygen they need to work quickly. Gwidt developed the Aire-O2 to supply the necessary oxygen. The *Christian Science Monitor* (not this writer's regular source of scientific information!) explains its operations as follows:

"The machine consists of an electric motor above the water which turns a propeller at the end of a hollow shaft underwater. The propeller pushes the water outward from the end of the shaft, causing a vacuum, so the air flows down the shaft, where the action of the propeller breaks it into millions of tiny

bubbles. Pushed away from the propeller, the oxygen-enriched water is distributed throughout the pond."

Gwidt's machine manages to increase the natural speed of decomposition up to a thousand times. It has been successfully used in many locations around the world, including the Suyong river, which is now free of odours and populated by fish and wildlife that have been absent for years.

Today, many people feel alienated rather than impressed by the profusion of "gee-whiz" technology. This machine's simplicity and effectiveness may help restore some faith in the fact that science can provide appropriate answers to real problems.

It is a sad comment on humanity's untamed desire to over-exploit resources that, rather than being used to clean up polluted rivers, most of the machines are being used in aquaculture. Fishfarmers have found that they can cram up to ten times the amount of fish into their tanks using the device. I suppose it is good enough for sardines...

# Uni students gaoled for pushing Marxism



## HUMAN RIGHTS FILE

### DETENTION, TORTURE

Indonesia  
Bambang Supono  
Isti Nugroho

Two Indonesian university students seized for selling a book containing Marxist-Leninist principles are believed to have been tortured.

They are Bambang Supono, 25, and Isti Nugroho, 26, both of whom were seized by the military in June of this year.

On June 8, the Indonesian Attorney General issued a decree outlawing a new book by Indonesia's best-known writer, Pramodya Ananta Toer, entitled *The Glass House*.

The following night, Bambang Supono, a sociology student at Gajah Mada University, was arrested while trying to sell copies of the book at a theatrical performance at the Kridsono sports hall in Yogyakarta, central Java.

The military officers who arrested him confiscated 20 copies of *The Glass House* and copies of other novels by Pramodya which have also been banned.

On June 20, Isti Nugroho was arrested at the physics laboratory of the same university by a group of military men in civilian clothes he was working with.

As well as possession of the banned books, he was detained for holding discussions without a permit from the authorities.

Human rights officials believe both students have been detained at the district military command headquarters at Yogyakarta. It is thought each was severely tortured after their arrest and the fear is that they will be further ill-treated.

When Isti Nugroho's family were allowed to see him - after two unsuccessful attempts - on June 22, his face was so badly swollen he could barely talk.

The author of the banned book,

Pramodya Ananta Toer, was detained himself without trial from 1966 to 1980 because of his links with the Indonesian Communist Party, Partai Komunis Indonesia (PKI). Every book he's ever written has been banned.

On April 27, 1988, he received the Freedom To Write award from the American branch of Pen, the international writers' organisation, in recognition of his work.

The banning of *The Glass House* comes at a time of intense and mounting discussion of the possibility of a PKI 'infiltration' of the Indonesian Government.

When the PKI was banned in 1965 at the time of a coup attempt, it was the largest communist party in the world outside the Soviet Union and China. More than 500,000 supporters were killed in the wake of the attempted coup.

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

# EDUCATION REVIEW

## Med Students respond

The recent Union Board decision to alter the fee-paying status of medical students, seems to have put more than a few medical noses out of joint.

According to Union Board president, Sathish Dasan, coverage of the new provisions to make medical students pay the full statutory fee in last week's *On Dit*, has sparked numerous inquiries to his office - and at least one arguably libellous letter.

At the moment medical students pay only half the statutory fee, even though they pay the full administration charge and will be taxed under the same graduate scheme as the rest of us from next year.

The reason for the current disparity: an anomolous decision at a Union Board meeting a few years ago. The med student argument in support of it: that they're not on the main campus using campus facilities.

## Flinders team ageing study

A Flinders University research unit is set to tackle an age-old mystery of science - the ageing process.

The four-member Centre for Ageing Studies plans to take a random sample of 3000 people aged 60 and above and follow their progress over at least five years.

The volunteers will be assessed and interviewed regularly by the unit on a broad range of areas including health, mental condition, social circumstances and behaviour patterns.

The director of the Centre, Professor Gary Andrews, believes the wide focus of the survey will make it one of the most comprehensive studies of ageing yet undertaken in Australia.

"The objective would be to investigate the process of ageing in a far more...accurate manner than you can possibly do by just surveying a group of elderly people in the community as a one-off exercise.

"Most of the work in Australia in the past has been done on that one-off basis," he says.

The centre has just finished a pilot survey of 178 people and will begin the major study next year.

## AU Snooker Champs

Adelaide University is Australian student snooker champion for the second time.

The campus team recently won the Australia-wide Intervarsity Billiards and Snooker Championships in Sydney, defeating Melbourne's La Trobe University in the final.

The team was comprised of Pasquale Razzino, John Macrow, Kenneth Soh and Stephen Woodland.

Pasquale Razzino was also a semi-finalist in the Individual Billiards

and runner-up in the Individual Snooker.

Adelaide University first won the snooker championship in 1985.

## Austudy changes 'misleading'

The value to students of the Federal Government's Budget decision to increase Austudy payments has been thrown into question by a Melbourne report.

The report, by Melbourne University's financial aid office, says "very few students" will benefit from the changes, even if it's true that they sound good.

The maximum payment to students on Austudy will rise next year from \$91.20 to \$97.70 for those 18 or older living away from home, while the amount a student can earn without the benefit being cut will increase by \$1000 to \$3000.

The Melbourne University aid office has calculated that the average independent student needs about \$10,000 a year.

The report says that the changes "do not remove the financial disincentives to studying full-time for those young people who are currently receiving unemployment benefits, but who are under 25".

Students would have to "continue to cheat the system or work in badly paid cash-in-hand jobs".

The report says that "even if a student passes through all the hoops in order to qualify for Austudy, the maximum allowance is still well short of social security payments".

Next year's changes to Austudy - and how the new graduate tax will operate - were explained in detail in last week's edition of *On Dit*, copies of which are available from the office.

## Accounting grads in short supply

The critical shortage of accounting graduates remains, and according to the major industry body, Mr Dawkins should shoulder a big slice of the blame.

The Australian Society of Accountants has hit out at the Education Minister for what it has called his "token" admissions that accounting education is in crisis.

The claim, made last week by ASA president, Ms Elizabeth Alexander, is backed by government figures which recommend to universities that accounting courses be accorded the lowest level of funding priority possible.

The so-called scale of "discipline mix factors" - a list of figures which uses historical profiles to help universities allocate funding - sets accounting at less than half the unit score of high-rating courses such as dentistry and veterinary science.

A key problem with accounting courses at universities and CAEs is the critical lack of staff. Attractive wage structures offered in the private sector are a major drain on academic talent.

## The Australian National University

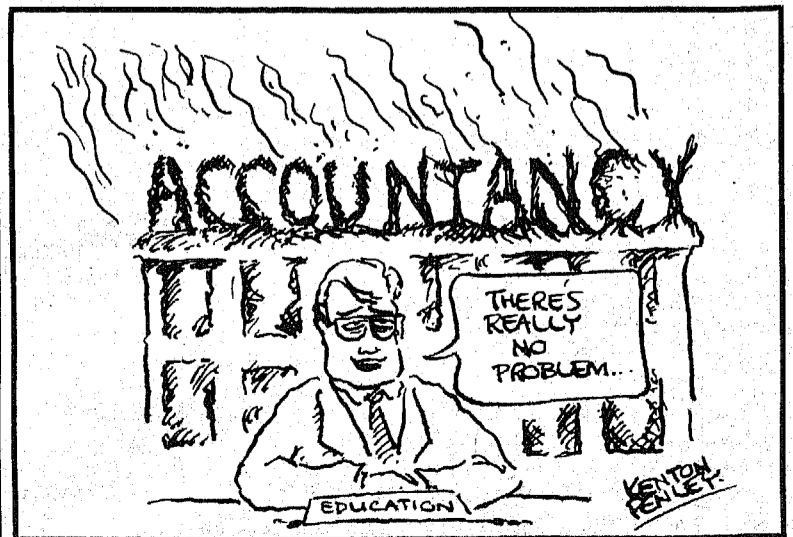
### Scholarships

The Australian National University offers PhD and Master degree scholarships over a wide range of disciplines in the social, natural, and physical sciences to persons who hold or expect to hold a bachelor degree with at least upper second class honours or an equivalent qualification.

Vacation scholarships are also available in a number of Research Schools and Centres to undergraduates students who are currently enrolled and who intend to complete an honours degree the following year; such scholarships are normally tenable for not more than twelve weeks during the December-February period.

If you would like further details about any of these scholarships please write to:-

The Registrar  
The Australian National University  
GPO Box 4  
CANBERRA A.C.T. 2601



# New consensus hides SAUA squabbles

We can be sure these are strange days indeed when we strike on the rare occurrence of the Liberal and left factions of the SAUA speaking as one voice - up in collective arms no less. However, the galvanising force is a meagre one: the suggestion last week in this paper's pinch-and-giggle gossip page that the recent SAUA "Retreat" to Victor Harbor may have been less than essential.

For about half of the select band of student polities involved, the idea that the SAUA should be doing all in its power to reign in the tentacles of administrative and financial excess, to trim all discernible fat, has long been a kind of bread and butter slogan, the stuff upon which (sadly) whole election campaigns have routinely been based.

For the other half, the self-considered "Left" (their term), ever-conscious as they are of the wider social role of the student movement (ahem), one would have thought the point a reasonable one: that the student-sponsored southern sortie could be construed as contrary to their usually sleeve-worn socialist ideals.

Apparently not. The pace at which once again our elected have rushed to the side-issues, the chinking and shadow-boxing of ego-baiting and the personality cult, is a sad reflection of the standard of debate stemming from the current crop.

Perhaps the starkest evidence of this is the

# On Dit

## EDITORIAL

extraordinary suggestion - surely the longest bow to be drawn - that the blurb in question was somehow a thinly-veiled, deeply personal attack on the until-now-unknown organiser. A remarkable assertion by any measure.

But there is a second, more serious side to this near-obsession with the trappings of office; namely, its near-sightedness.

When *On Dit* has sought this year to open up and tease out the handful of direly important issues facing the student movement, the silence from the SAUA has been deafening. When we've criticised the movement, its leadership, and thrown up its policy orientation for question, the response from the fray has been less than

overwhelming. When we've written of atrocities against students overseas, of the difficult topic of decision-making within the university about which there is widespread ignorance, about the direction and purpose of -union board, the letters page has been almost entirely devoid of SAUA comment.

Moreover, the standard of much of the material of the SAUA page over recent years has been less than satisfactory. Something to which, I think, many *On Dit* readers would readily attest.

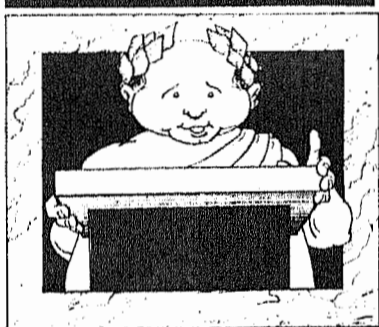
One final point. The great irony in the principled tone of much of this weeks SAUA correspondence is that it sits, to say the least, uncomfortably, alongside the (largely unreported) back-biting, back-room manoeuvring and childish tears down telephone lines of the recent student elections, about which some entirely interesting back-page items might one day be written.

My suspicion then is that the SAUA would work itself into such a lather as to ooze down the SAUA steps; my fear, that our illustrious leaders would converge on the *On Dit* letters page like seagulls to a bread roll.

More than anything else, however, the current uproar has shown the power of student politics to bore.

Richard Ogier

# Australian aid spirits away



## FORUM

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

**Australian aid to the third world is running at its lowest level in more than 20 years. And that's hard for the Government to justify, according to JANET HUNT, education officer at the Australian Council for Overseas Aid in Canberra.\***

In his speech on Budget night Treasurer Keating spoke of a "new age of Australian internationalism". When it comes to overseas aid the substance of that new spirit remains elusive.

This year aid as a percentage of GNP stabilised at 0.36%, still at the lowest level it has been in over 20 years. The unprecedented slashing of the aid vote of the previous three years has been arrested, albeit at an appallingly low level.

The UN target for developed countries to commit 0.7% of their GNP to overseas aid has slipped further and further from our grasp since 1983.

Yet if the Government had the courage to commit one fifth of this year's budget surplus to aid, Australia could have reached that target this year. Had we even maintained the 1982 level of 0.56% of GNP an extra \$470 million would have been available in this year's aid budget.

Australians are generally an ignorant bunch when it comes to the world they live in. A survey con-

Australian Official Development Assistance 1966-67 to 1988-89

|                       | Current Prices (\$m) | Constant (1987-88) Prices (\$m) | Change over Previous Year (%) | ODA/GNP Ratio (%) |
|-----------------------|----------------------|---------------------------------|-------------------------------|-------------------|
| 1966-67               | 125.7                | 751.5                           |                               | 0.56              |
| 1967-68               | 141.3                | 816.7                           | 8.7                           | 0.59              |
| 1968-69               | 148.0                | 822.2                           | 0.7                           | 0.55              |
| 1969-70               | 171.5                | 902.6                           | 9.8                           | 0.58              |
| 1970-71               | 180.6                | 903.0                           | 0.0                           | 0.56              |
| 1971-72               | 200.5                | 941.3                           | 4.2                           | 0.55              |
| 1972-73               | 219.2                | 965.6                           | 2.6                           | 0.53              |
| 1973-74               | 264.9                | 1022.8                          | 5.9                           | 0.53              |
| 1974-75               | 334.6                | 1058.9                          | 3.5                           | 0.57              |
| 1975-76               | 356.0                | 967.4                           | -8.6                          | 0.51              |
| 1976-77               | 386.2                | 935.1                           | -3.3                          | 0.47              |
| 1977-78               | 426.1                | 955.4                           | 2.2                           | 0.48              |
| 1978-79               | 468.4                | 982.0                           | 2.8                           | 0.45              |
| 1979-80               | 508.7                | 970.8                           | -1.1                          | 0.44              |
| 1980-81               | 568.0                | 977.6                           | 0.7                           | 0.44              |
| 1981-82               | 658.0                | 1017.0                          | 4.0                           | 0.45              |
| 1982-83               | 744.6                | 1037.0                          | 2.0                           | 0.47              |
| 1983-84 <sup>1)</sup> | 931.8                | 1215.1                          | 4.8                           | 0.51              |
| 1984-85               | 1011.4               | 1245.6                          | 2.5                           | 0.50              |
| 1985-86               | 1031.0               | 1187.8                          | -4.6                          | 0.46              |
| 1986-87               | 975.6                | 1046.8                          | -11.9                         | 0.38              |
| 1987-88 <sup>1)</sup> | 1019.5               | 1019.5                          | -2.6                          | 0.37              |
| 1988-89               | 1093.5               | 1031.6                          | 1.2                           | 0.36              |

ducted a few years ago revealed that half the population could not say whether Papua New Guinea (PNG) was a rich or poor country.

PNG, the recipient of almost one third of Australia's aid, has a Gross National Product (GNP) of per capita of \$720, compared to Australia's \$11 920. Australia is the twelfth richest country in the world, sixteen times wealthier than PNG. To argue "economic hardship" as a reason for reducing our aid must look to PNG as a lame and selfish excuse.

Moral questions aside, PNG buys more from Australia than we provide in aid seems also to be a blind spot. Cuts in assistance ultimately mean less buying power for PNG, and Australia itself loose out.

And "economic hardship" does not wash well when you have a \$5 billion surplus! In fact, \$5 billion is precisely the shortfall needed by African countries to fund their minimal requirements for a programme of recovery.

I wonder if Australians really realised the tragedy facing Africans, and the harsh circumstances of their lives, if they wouldn't be pleased to assist their African neighbours with some, or all, of that budget surplus.

An idealistic dream? Perhaps it is,

given the self-centred, consumption-addicted Australian attitudes which politicians seem to react to. It is high time, though, that they gave a lead to the community, to explain how well off we really are - and to ensure an equitable distribution of that wealth in Australia, so that no one can set poor here against poor overseas.

The fact is that since the early 1980s, the global nutrition situation has not improved overall, and in many countries it has worsened. The 1988 *World Development Report* wrote that:

*Poverty in the developing countries is on the rise. Between 1970 and 1980 the number of people with inadequate diets in developing countries (excluding China) increased from 650 million to 730 million. Since 1980 matters have turned from bad to worse: economic growth rates have slowed, real wages have dropped, and growth in employment has faltered in most developing countries.*

And while poor countries have been tightening their non-existent belts, net resource flows from developed to developing countries have dropped by 50% since 1980. Australia's poor aid performance contributes to this sorry story.

The African continent has been

worst hit. Since 1984, despite the inflow of aid funds in response to the 1984/1985 famine, more money has flowed out of African countries in debt service repayments and other financial transactions. In short, the poor of Africa, are contributing funds to the wealthy countries - or at least to their banks. We are not "aiding" them - they are "aiding" us.

In this absurd international economic situation, the Hawke Government stands condemned for its abysmal aid performance. The real growth of this year's aid programme barely keeps pace with GNP growth.

But would a coalition government have performed any better?

That's hard to say, when then-Foreign Minister Hayden announced a slight restoration of aid to Africa at the beginning of 1988, the Opposition were sharp with their criticism. Nor have they made any public commitments to restore aid to the 1982 level - the level at which Malcolm Fraser left it.

John Stone's ruthless championing of "small government" could lead a Coalition government to slash aid yet again, as a way of reducing public sector expenditure.

However, a repeat of the 1986/1987 cuts could be expected to generate an outcry from the non-gov-

ernment community. Aid and other groups have campaigned hard to achieve the Hawke commitment to maintain aid at 0.36% GNP for the next three years.

They have also argued strongly against the growing commercialism of the programme. At the 1988 World Development Debate this proved worthwhile when Mr Hayden announced a study of how to get an increased "poverty focus" into the aid programme.

Aid groups have also been successful in restoring aid to Southern Africa, and to a number of the United Nations programmes, especially to women, children and refugees, which were cut in 1986/1987.

Two welcome initiatives this year have been a special programme on health, including \$1 million to be provided to the World Health Organisation and UNICEF for an immunization programme, and a pilot equity-based scholarship scheme for poor rural students from Thailand.

As Gareth Evans takes over the reigns of Foreign Affairs one can only hope that he will take a stronger position in Cabinet to restore Australia's international reputation, and contribute a fairer share of our national wealth than we currently do to overseas aid.

Australia used to give well above the average for industrialised countries as a percentage of GNP, but now our contribution is below the average for other donors. Norway, the Netherlands, Denmark, Sweden and France have all surpassed the 0.7% target, and Finland, Belgium, Canada and Germany all give considerably more than Australia in percentage of GNP terms.

The 'new age of Australian internationalism' must not mean Australia ripping off Asian and Pacific neighbours in the quest for even greater wealth. It must mean a genuine commitment to turning round the worsening poverty in the developing countries, so that all our futures are more secure.

Our aid contribution is one measure of that commitment.

\*The Australian Council for Overseas Aid is an umbrella group encompassing more than 80 Australian overseas aid bodies.

# Dust settling on SAUA



**JUANITA LOVATT**  
SAUA President Elect

It's over! Thankfully the dust has settled on the student elections for another year and now the 20 people who ran against each other have to work with each other. The tough competition amongst people from several different viewpoints must be replaced with the knowledge that we are all on the same side - your side.

When I became a Councillor, it took all of 3rd term for everyone to settle down into their responsibilities and get a grip of all the issues. Naturally it is difficult to achieve anything immediately and plan ahead when so much time and energy is spent getting to know the job. Thanks to the retreat, all this time and energy has been saved. SAUA reps have a flying start and are equipped right away to make a significant contribution.

We fulfilled the objective that all the new people feel completely at ease and understand where they fit into the scheme of things - espe-

cially in the context of the present climate. So many issues are being thrown at us that now more than ever we need organised, competent representation. It is with this in mind that SAUA Council agreed to the idea of an Orientation and Planning retreat. Four specific aims were endorsed.

1. To establish good personal and working relations between newly elected members of responsible SAUA Committees.

2. To facilitate the transmission of basic information on the functioning and goals of the SAUA. An introduction to the structures, administration and accountability of the SAUA.

3. To allow the new Councillors and Committee members to work through a basic approach to their 12 month term of office; and

- timeline key events/campaigns
- discuss priorities and issues
- generate plans

4. To help new people understand and accept their responsibilities and feel comfortable about what they've got themselves in for.

Therefore, 20 SAUA reps spent two jam-packed days learning the ropes so that we can all do our jobs, ie promoting and protecting your interests in as smooth and efficient way as possible - to the best of our ability. Five out of six Post Graduate Students' Association Executive members also attended, funded by the PGSA, providing a necessary input and strengthening the liaison between our two associations.

As for m-o-n-e-y, expenses were

kept to an absolute minimum for a residential conference. Anyone who has been to Warringa will know it is no flash place; it is much cheaper than anywhere around Adelaide; students only got four out of seven meals; transport was provided by those of us with cars; and the SAUA negotiated very hard to get the price down as much as possible.

The bottom line is this - the information and experience gained was vital in order for us to represent you better - and this was the first time anything like this has been done here. It is possible that the next Council may decide to have the retreat on campus, but that remains to be decided. In the meantime, all feedback is being collected so that we can see if anything could be done better next time.

A lot has been achieved. Apart from the establishment of good working relations, several reports are being written up and a Student Representative Awareness Program is already well underway and many ideas have been generated, a few of which are our responses to semesterisation, cuts to AUSTUDY, staff, faculties and the Library, racism, campus safety, and our role as student representatives in general.

Throughout the coming year we will be able to work harder and better for you. As always, please feel free to drop into the SAUA office with any ideas, suggestions, complaints etc. We're here because of you. See you soon.



## Indignance

Dear Editors,

As women who attended the recent Students' Association Orientation and Planning Retreat at Victor Harbor we strongly object to your characterisation of us in *On Dit* (Sept 12) as 'favourites who often just happened to be young, female and easy going on the ex-Presidential eye'.

First and foremost, we condemn this comment as discriminatory and degrading of us as women. It is disgusting that such misogynist comments are found to be newsworthy (or should that be 'gossip worthy?') by the writer of *Phantasmagoria*. Treating women as the target of amusement is not socially acceptable. Discrimination is only perpetuated by allowing it to be a subject for humour.

Secondly, we'd like to point out that the witer(s) of *Phantasmagoria* should get their facts straight about the number of people who actually attended the Retreat. Twenty-four (24) people attended, fourteen (14) of whom were women.

Finally, as participants in the Orientation and Planning Retreat, we all believe it was an extremely successful event in terms of planning the activities of the Students' Association for the next twelve months. Over two days of lengthy and intensive discussion (on one day we worked from 10 am to 7.30 pm), the new Councillors and standing committee members worked through many issues, including opening up the SAUA and involving the general student body in its activities; democracy and student representation in the University; the future of the Barr Smith Library; developing SAUA policy in areas such as sexual harassment, childcare and racism; our role in the ongoing campaign for public education; the effects of semesterisation on AUSTUDY and many others. From these discussions we generated concrete campaign proposals and plans which the Students' Association will be developing the implementing over the coming twelve months. It is precisely because we didn't have 'good time visitors' disrupting us and restricted participation in the Retreat to the newly elected and very enthusiastic Councillors and standing committee members that we were able to discuss and plan so much in such a short space of time.

We are confident that the general members of the Students' Association (ie. you as members of the general student body) will reap the benefits of the proposals we generated and hopefully join us in further planing for Students' Association activities in the coming months.

Yours sincerely,  
All 14 women participants in the Retreat.

## The Poison Pen

Dear Editors,

I write with some disquiet in response to Mr Andrew Lamb's letter headed, *Great Waste*, in your last edition (12/9/88). I attended the SAUA Retreat as President of the Postgraduate Students' Association and while I don't think it would be productive to take issues with the tone of Mr Lamb's letter, I must say something about the SAUA Council retreat itself.

As a mature-age student, what I saw on the retreat was a group of dedicated, enthusiastic young people grappling with some of the most threatening and potentially destructive issues which have confronted students and Tertiary Education in a decade. I saw an intelligence and maturity which belied this group's youthfulness. I saw their preparedness to question received wisdom, their willingness to protect the interests of their members, and their commitment to getting the job done. I am confident that, if the new SAUA Council continue their work as they

began at Warringa, the interests of SAUA members will be served beyond their expectations. I invite SAUA members to share this confidence and the assurance that the money was well spent. Let me explain by way of an example.

The PGSA and SAUA have realised that to be effective, we need to work together on matters of mutual interest, something we have not done before. The PGSA came away from the retreat not only with a better understanding of SAUA but also with agreements to work together on the vital question of democracy within the University and the related question of student representation.

Moreover, we will be working together in an attempt to minimise the potentially damaging effects of the Dawkins' White Paper as well as other important matters such as library facilities, and improved teaching and assessment. In themselves, these issues may not be new. But in a time when alleged economic constraints are threatening to render students the passive recipients of the received wisdom of the business entrepreneur, the protection of students' rights is crucial. Such as defense (sic) requires spirit of the kind that was born at Warringa.

I also noted with disquiet the tone of your back-page trivia column entitled *Phantasmagoria*. I understand that you, as editors, are responsible for what seems to me to be an attempt to settle personal scores, either of your own colour or that of your supposed informant, *CarPhone*. At a time when confidence in SAUA Council is both necessary and warranted, it seems unfortunate that such antipathies should be settled at the expense of SAUA Council and SAUA employees. I know that at least one of the editors has read Dryden and Pope, and should know, therefore, that even the lightly mis-directed pen can shatter reputations which are painstakingly acquired and beyond reproach. Moreover, I would have thought that some check of *CarPhone's* information would have been the first step for any journalist worthy of the name. Twenty four people attended the retreat (not seven) at less than half the \$230 per person your informant alleges. Come on Sally, lift your game.

I remain,  
yours faithfully,  
John Fitzsimmons,  
President,  
Postgraduate Student Association.

## "One says" - no way

To the Editors,  
How disappointing it is to realise that in Australia, where we are pleased to call ourselves civilised and enlightened, there is a kind of intellectual abortion taking place on our university campuses. Rather than employing Pol Pot methods of eliminating undesirable intellectuals, the proposed narrowing of disciplines in the Arts Faculty will ensure that they never exist at all.

One wonders whether volumes in the Barr Smith Library in French and Latin, and histories from antiquity, with no so-called 'economic relevance' will be put to the torch in Fahrenheit 451 fashion.

Once again it seems that the only thing man ever learns from history is that man never learns from history.

Yours faithfully,  
J. Diener  
(Perhaps *On Dit* will have to become 'One Says' - loses something in the translation, doesn't it?)

## Pay for it

Dear Editors,  
Why make people like Alan Bond and Kerry Packer pay for our Uni fees when there are roughly 14,000 foreign students within our universities buying an average of \$24,000 for a basic degree.  
Considering they have little or no input to the community once finished I suggest they subsidise our fees if they wish to utilise our resources.  
S.T.A.R.  
(Sensible Tertiary Action Radicals)



## SAUA & PGSA plans advanced on retreat



**MARK LEAHY**  
PGSA researcher

From Monday 5th to Wednesday 7th of September, the new SAUA Councillors attended a Retreat at Victor Harbor. A number of PGSA Executive members attended this Retreat (President, John Fitzsimmons; Women's Officer, Judy Harrison; Tamara Jacka; Bess Morton and R/O Mark Leahy).

The aims of the event were to establish good personal and working relationships between the newly elected members; to facilitate the transmission of basic information to the people who will be responsible for representing all students in the long months ahead; to allow these people to develop strategies and approaches for campaigns and to establish priorities for future work. The cost to the PGSA was approx-

imately \$200 - money well spent.

Much work was achieved at the Retreat and many positive, creative and productive campaigns were developed around issues such as institutional democracy, student awareness, safety on campus and national student issues.

It was particularly useful for the PGSA as it established an environment in which undergraduates and postgraduates got to know each other and shared experiences/problems/concerns. A number of collaborative campaigns, between the PGSA and SAUA, were developed.

For the first time in MANY years, the PGSA and SAUA will be working in a truly co-operative and friendly relationship. And perhaps the most positive outcome of the three days was that people from all factions (Left, Labor, Liberal and Independent), and all areas of concern (undergraduate, postgraduate, women, men, etc.) are now working TOGETHER, towards common goals, in a spirit of collective concern. This can only bode well for the future of the student movement on campus. The PGSA will certainly be supporting future Retreats of this kind.

## Just very boring



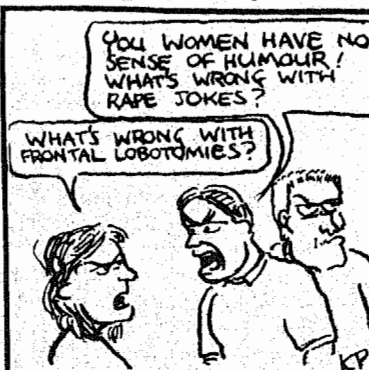
**KIM PEDLER**  
Women's Officer

A big thumbs-down this week to the new editors of *Bread and Circuses*! Sorry guys, but your sad attempt at humour did not make me morally outraged, just extremely bored.

I'm sure many students at this campus, as I am, are sick and tired of hearing sexist and racist jokes. Sexism and racism are not only socially unacceptable to the majority of students, but are illegal at the State and Federal levels.

Sexism and racism are also contrary to Students' Association policy. Considering that B & C is funded by the SAUA, in my opinion, editors should observe these broad guidelines.

If they can't come up with jokes that are not offensive to the majority of students, then they have no business holding such a position!



## The black and white who unite to fight Apartheid's many evils

*Apartheid's rulers want to stamp out the reformist zeal of South Africa's Open Universities\* - they've got a fight on their hands.*  
**RUPERT TAYLOR, lecturer in politics at Johannesburg's University of Witwatersrand, sent this special to On Dit.**

In their stand against apartheid the open universities of South Africa - University of the Witwatersrand, University of Cape Town, University of Natal and Rhodes University - have constantly sought to uphold academic freedom and autonomy and not to discriminate on the grounds of sex, religion or race in the admission of students and the appointment of academic staff.

In the face of National Party rule this has been no easy position to maintain, particularly given the Extension of University Education Act (1959) which enforced racial separation in the universities. A measure that was passed despite a mass campaign of meetings, petitions, pickets and marches in Johannesburg, Cape Town, Durban and Grahamstown in which over 7,500 academic staff and students participated. The Act led to the establishment of separate black "universities" and the need for the open universities to seek ministerial approval for the admission of black students.

However, especially since 1983, there has been a dramatic increase in the number of black students at the open universities.

In 1976 the overall percentage of black students at Wits, UCT and Natal was 5.6, in 1987 the figure was 21.3. The increases are a result of a relaxation in the need to obtain

*"There was a time in the 1970s when three of the Wits Students' Representative Council were spies."*

ministerial permission and the open universities' commitment to non-racialism. Also, to compensate for the structures of educational inequality under apartheid academic support programmes for disadvantaged students have been provided.

The open universities stand as part of the movement for a democratic non-racial South Africa. Through the liberal values that are inculcated by the open universities students can resist incorporation into the structures of apartheid and stand as opponents to the regime. The awareness of the discriminatory nature of South African society and the feeling amongst many students that apartheid is morally wrong has led to widespread student protest at the open universities by both black and white students.

A number of white students who have little direct experience or knowledge of apartheid and the conditions in the townships are made aware of the issues through social interaction at university, the content of some social science courses and the activities of NUSAS (the National Union of South African Students).



In South Africa, student anger

NUSAS has a presence at all the open universities and is part of the wider democratic movement - being affiliated to the United Democratic Front (UDF).

Black student organisations are separate from NUSAS - a result of the 1968 walkout by black students and the formation of SASO (South African Student Organisation). SASO, with Steve Biko, played a central role in the rise of black consciousness; today, however, many black student organisations are affiliated to SANSKO (South African National Students Congress).

SANSKO - on occasion - has worked closely with NUSAS, as with a joint poll organised at the time of the white election in May 1987. This poll, at open university campuses, for 'One Person - One Vote in a United South Africa' was supported by 80% of all those who voted. However, on February 25 of this year - with the amendments to the emergency regulations - SANSKO was effectively banned by the State.

With the failure of P.W. Botha's strategy of 'reform apartheid' to effect major social changes, and with the imposition of a State of Emergency in July 1985, the pace of student protest at the open universities has quickened.

In recent years protest has occurred on key, politically significant days, such as March 21 (the anniversary of the 1960 Sharpeville massacre), May 21 (Republic Day) and June 16 (the anniversary of the 1976 Soweto uprising).

More often than not, protest is spontaneous rather than organised; a spontaneity that shows itself in the singing of freedom songs and the chanting of slogans. And whilst such protest is usually portrayed in the State controlled media as violent, conflict is in fact often sparked by police incursions onto campus.

The nationwide student protests in late April and May of last year - around the white election - received international media coverage. In

many ways this protest was directed towards the international media, simply because the South African government fails to be morally moved by such protests; as shown by the strong counter-reactions these protests provoked, with the use of birdshot at UCT and police dogs at Rhodes.

On May 4 at Wits, when some 4,000 people had assembled to hear Winnie Mandela discuss the white elections, the police invaded the campus to disperse the gathering. The outdoor meeting was banned two minutes before it was to take place and many witnessed "an afternoon of escalating terror including the indiscriminate use of tear gas and mass arrests" (Wits Senate Statement) - a total of 129 academic staff and students were arrested.

To "signify its silent and solemn protest against all deeds that endanger the physical safety of its members and at the violation by the public authorities and the police of its integrity" (Senate Statement), Wits closed on May 6 - election day. The University of Cape Town also closed its doors.

It is in this context, the quickening pace of student protest, that the National Party has moved toward taking steps to curtail such dissent - the Minister of National Education, F.W. de Klerk, has recently (October 1987) imposed a set of regulations that seek to maintain good order and discipline.

The State's response to student protest has traditionally centred on harassing and detaining student leaders - a number of students and academic staff are currently detained without charge. Such measures have resulted in a lack of direction within student politics and have helped create a climate of fear.

Over the years, with the erosion of civil liberties, the options facing strategies of student protest have narrowed. For example, street marches are no longer permissible. Further, there has been a growing sophistication in police control

through the use of helicopters, the monitoring of protests with cameras, and the use of informers and *agent provocateurs*.

The first police spy was uncovered at Wits in 1959; there was a time in the 1970s when three of the Wits Students Representative Council were spies and recently a student at UCT, who admitted to working for the security police, urged students to throw stones at a police vehicle.

But, as the government sees it, such measures have proved insufficient in themselves to control the rising tide of protest. Hence F.W. de Klerk's regulations which make the granting of government subsidies to the universities (which constitute about 80% of their funds) subject to certain conditions being met by the universities themselves.

In effect the regulations of F.W. de Klerk call on university Councils (which stand at the top of university decision-making structures) to implement the State of Emergency on their campuses.

The conditions stipulate that Councils must prevent staff and students from using the supplies, equipment and property of universities for both "the promotion of the aims of any unlawful organisation" and "the promotion, support or organising of a boycott action" against any firm, product, article or educational institution.

Similarly, for staff and students to support civil disobedience or to encourage members of the public to strike or to stay away from work, is not to be permitted.

Universities have to take disciplinary action against any university member found guilty of intimidation or discrimination, of disrupting teaching, or research, or of having taken part in an illegal gathering. Councils are requested to inform the Minister of Education and Culture of any incident of unrest or disruption that has taken place on their campuses within 21 days of its occurrence and say what steps have been taken to deal with it.

The Minister then notifies the university if the steps that have been taken are adequate - if they are not the Minister may cut the university's subsidy.

In protest, Wits, UCT, Natal and the University of the Western Cape held general assemblies in October 1987. At Wits the general assembly was attended by over 5,000 people and was followed by an academic procession: at UCT some 4,000 members of the university turned up to show their support.

Whilst the Afrikaans universities have expressed a willingness to live with the conditions, the open universities have rejected them and refused to implement them. As the UCT Council statement declared, the conditions "seek to use State subsidy as a means of political control, using university councils as the Government's agents in policing the activities of staff and students both on and off campuses".

The immediate threat of the regulations seems to have passed with both the Cape and Natal Supreme Courts declaring the regulations invalid (February 1988) on the grounds that they are *ultra vires* - that the Minister does not in fact have the power to cut university subsidies in the way that has been declared.

However, the government could quite simply introduce new legislation to override these judgements - which in any case are only binding in the Cape and in Natal.

Whatever happens, the outbreak of student protest at the open universities cannot be solved through putting a greater stress on good order and discipline and through bannings - for the roots of protest spring from a moral indignation with a government that denies freedom of association and is unwilling to relinquish State power to the majority.

*\*South Africa's Open Universities are non-discriminatory in their recruitment of students.*

# Rules and rites of passage for young players

So you want a job in the arts? It's not all beer and skittles, you know. Ask Australian playwright ALEX BUZO. He's just written a book about it.

## Melbourne calling

My first real play, the one in which I felt I had found my own voice, was *Norm and Ahmed*. The play was, in part, an attack on racial intolerance, and it was promptly banned in Queensland and Victoria. In Melbourne a stay of execution was granted and the embattled production went on at La Mama to packed houses. I went down to see it and met the people putting it on. They called me a spic - at least by your lights - but you can't call me a reffo. I was born in Sydney. "Yeah, that's right," they said, "You're a reffo." The production of *Norm and Ahmed* was very good indeed.

## Chez Taboo

When I started writing in the mid-sixties I quickly discovered that there were several taboos concerning the portrayal of Australian characters. No one, for example, was allowed to appear well-educated. As soon as a well-educated Australian appeared the reaction was "people like that don't exist" or "you really put the boot into that bastard". The fact of secondary and tertiary education in Australia was either concealed or made the subject of Monty Python sketches. Similarly, no Australian was allowed to appear in a role that entailed qualifications, intelligence or authority. Bank managers and doctors, for example, were always played by regal-sounding English actors, many of whom made a good living working their way through the professions. Writers would go blue in the face trying to point out that it would be most unusual, if not scandalous, for a member of the English aristocracy to take on the job of manager of the ANZ Bank at, say, Allambie Heights. But the feeling among the theatre-going and-going crowd of the time was that even if, in real life, Australians did occupy positions of authority, then they shouldn't be allowed to. Other zones in this vast Australian proletariat were occupied by the chokkos. All ethnic characters were played in a pop-eyed ungrammatical greengrocer style. The spectacle of a well-educated, well-spoken salami fancier was something of an affront, so I made sure my plays were chock-full of people like Ahmed, Abidin, Anthony Martello and Samuel T. Bow.

An equally strong taboo was placed on the idea of females in leading roles. Actresses would complain to the press about never being in a leading role but in practice they would always prefer to play the hero's girlfriend. The impression was given that Australian women always deferred to their menfolk, a process that few have experienced in real life, and none who have met my grandmother. A sound that was never heard in this period was the Australian middle-class accent. In the 1957 film *Smiley* the alcoholic and the policeman speak with broad Australian accents, but everyone else is mysteriously English. As a result, the back-of-Bourke setting seems less than authentic. Around 1964-65 the first really Australian television series began to be made and this led to the creation of a new language, particularly the suspended prepositions Yah Wah and Dah. With their horror of being thought articulate, some actors

would turn a perfectly acceptable television line like "Why don't you sit down and have a drink?" into "Why yah don't you wah sit down and dah have a drink?" Some of the actors playing detectives in these early shows fell into the habit of keeping their hats on and their lips buttoned. A normal cop-series line like "Take this sandshoe down to forensic" would come out something like this: "Tagus seer shoo ow naff hen sick". Gradually, however, people realised that the country was full of "all sorts", and that some - a minority, certainly - were articulate and decisive.

## Politics

The Young Person who would venture into artistic expression had better learn a thing or two about politics as the various left and right-wing organisations are at each other right across the media and the Young Person may be recruited unexpectedly. Only they don't call themselves Left and Right anymore. On the Left, the Young Person will not be asked to read Marx or help the workers. Being on the Left consists more of eating brown bread, getting divorced, wearing "Women for Peace" badges and applying for a job with the Department of Consumer Affairs. The kind of theatre the Lefties are in favour of is "community-based". The last thing they want is talent. The Rightists don't call themselves Right-Wingers any more. If, however, you come across someone with a new slant on *Peer Gynt*, who wants to do the Greeks while on Sabbatical in America, who faints if you find even one fault in a BBC serial and who is implacably opposed to Australian plays, you have come across a Pillar of the Right. The last thing they want is talent. Admittedly, it can become confusing. But remember that the theatre is the opposite of television. In television, the Right stations (ie. the commercials) tend to buy American programmes. The Left stations (ie. the ABC) tend to buy British programmes. But in the theatre the Leftist usually wants to do the latest thing from New York, while the Rightie rubberstamps anything that has been successful in London. If you want to stick up for your own culture, if you believe in assessment on merit, then you will find little comfort Right and Left.

## University

Should the Young Person go to university or not? This is a difficult question. In my experience, it takes about ten years for universities to permeate your system and then it takes about ten years to work the bloody thing out of your system. In the meantime, everyone else gets a huge head start. The ones who were out hustling and earning a living at seventeen have the advantage. None of these went to university: John Singleton, Tom Stoppard, Kate Fitzpatrick, Doug Murray, Michael Jackson, Wendy Turnbull, Adolf Hitler, Donny Sutherland, Cher, Gordon Scholes, Don Lane, Paul Hogan, Natassia Kinski. You be the judge.

## Hype

Is hysterical, irrational publicity that is in almost every sense false. The prevalence of hype illustrates an important secondary rule of show business: You don't have to give the money back. Many hype campaigns are designed to sell a show to people who won't like it. They go along, pay their money, and don't like it. But the producers



don't have to give the money back, so more fool the victims of hype. Increasingly now, they are referred to disrespectfully as "the punters" instead of "the public". Sometimes, people complain to me that they went to see such-and-such a show that was supposed to be great but was dreadful. All I can say to them is 1. You didn't have to go. 2. Very few recipients of hype don't need it. 3. The producer won't give you your money back.

## Technical Hitches

For some reason, heavily Left-wing shows always seem to have the most technical hitches. So do those in which actors have to come on in a black-out. Luckily for all concerned, coming on in a black-out is considered middle class and is rarely used in heavily Left-wing shows.

## Radio

Australia has the best standard of radio in the world. Whenever I've switched on a radio overseas I've been amazed by the slowness and amateurishness of it all. Yet some radio people still go to America on their ancient and beloved "fact-finding tours". American radio is such a long way behind Australia that all I can think of is, "She must be pretty".

## Wasted Potential

No such thing, I'm afraid. There is unused potential, potential that needs a catalyst, and potential that goes begging because its possessor is not a good theatre politician. But this idea of the self-destructive Celt (ie. Richard Burton) or the classical actor brought low by commerce (ie. Richard Burton) is a bit on the romantic side. I have never heard of

a genuine case of wasted potential, although many whoofers have sought this status. The clearest case I ever saw was at a restaurant/night club in Sydney. A New Zealand comedian would sing a bar or two in what sounded like a good tenor. He would then break off with a sad, rueful, utterly false smile and tell a bad joke. He wanted the audience to say, "Oh what a shame, he could be a great singer if he tried". I just thought, "Obviously he's not a good singer or he would have become one".

## The Rich

A businessman's wife once asked me why I was working on a television series. "I'm just doing it for the money," I explained airily. Her husband exploded. "I do everything for the money," he said angrily. The rich are highly suspicious of artists. Any thoughts the Young Person may have entertained about finding a rich patron will soon fade. The rich don't want to know about art. They never go to the theatre, never read a book (unless it's about them or someone who's beaten them in a yacht race) and only buy paintings as an investment. They suspect that artists are critical of their materialistic approach to life. They also suspect that artists will be censorious about their criminal origins. The rich get very defensive about the fact that most of their money comes from drugs. You'll also hear more bad grammar over the Bollinger than anywhere else, and some of the rich feel a bit self-conscious about this. So don't expect to find any Lorenzo de Medici or Daniel Kahnweilers on any of the private. The rich are only interested in sex, drugs and gossip. And they're suspi-

cious of artists, particularly writers, because they feel these people regard them as Philistines. Tact doesn't seem to work, either. If you say to them "I'm sure if you deal in drugs they're non-addictive ones" they'll only get more upset.

## Image of Playwright

The Young Person who would become a playwright had better prepare for the public image of playwrights. Playwrights are seen as latter-day vicars by most people. It is assumed that you will upbraid all and sundry for falling behind on issues like brown bread and Aboriginal land rights. People will immediately feel guilty and sinful when they see you coming because they have not been eating health foods or helping out a women's refuge. Some people will duck out the back for a cigarette if there is a playwright in the house. Before the arrival of a playwright there is a frenzied period of hiding *Playboys* and throwing a blanket over the beer supply.

## Status

If you meet with some success in the arts, make some money, and get your name on the front page, then you may start to worry about becoming conceited. There are two ways of combatting this. You can ring the ABC or the Australia Council. The telephonist will have never heard of you.

## Film Producers

Film producers acquire a "propriety", usually a book or an article or a scandal, and then look for a writer to turn the property into a screenplay. It takes six months to write a screenplay, on average, and

if the producer doesn't like what the writer has done, he will commission another writer, and so after twelve months he may have his desired screenplay. Some producers think twelve or eighteen months is a bit long to wait for a screenplay to be ready, and so they shorten the process. I leave you to guess how.

## "I Suppose You Were There"

Every time the subject of childbirth comes up people turn to me and say with certainty, "I suppose you were there, weren't you, for the birth of your children". I then confess, to their amazement, that I wasn't within five kilometres of the hospital when my children were born. Apparently, creative people are supposed to "be there". Young Persons who enter the arts will find that they have been assigned a whole set of beliefs by the rest of society and that society will be shocked if they do not adhere to them.

## Writers' Unions

As someone who has been on and off the committee of the Australian Writers' Guild I can tell you who the worst unionists are: Marxists. They won't join, or pay their fees, or do any legwork or help their own union in any way. Yet let a metal worker try to escape joining the Metal Workers Union and the Marxist writer will make him the villain of his play.

## Perceptions

The Young Person who wishes to complain about the contemporary state of the arts would do well to bring a little historical perspective

to bear on the subject. In the sixties if you admitted you were, or wanted to be, a writer, girls would break off in mid-dance and look for another partner. The usual response would be, "Yes, but what do you do for a living?" You were considered to be something between a lunatic and quixotic fool.

Then in the seventies it all changed. It became "in" to be involved in the arts or entertainment, which were no longer considered to be commodities that came solely from Overseas. People knew what writers were and some even asked you for a loan. Audiences came to plays and loved them. The film industry was born. Novels sold well and were made into television mini-series. Most people knew at least the titles of at least half-a-dozen Australian plays and novels.

Then in the eighties it all changed. In 1981 the editor of a book on theatre which contained at least one chapter on my work asked me, "Do you make a living out of writing?" People didn't know what writers did. They couldn't think of a title. If you mentioned the name of a theatre or a magazine they would look quizzical and ask the ultimate, hammer-blow question: "Is that still going?" If you had anything to do with the arts you were considered to be either a tax hustler or a quixotic fool.

## Intellectuals

"The schoolmaster and the journalist rule what intellectual roost there is," asserted the eminent novelist Patrick White about Australia. I can't imagine what he's talking about, especially in the case of journalists who work for the

weeklies. They are, in the main, a good-hearted crowd, but you'd never catch them reading a book or visiting an art gallery. In 1979 the arts editor of the *National Times* was Kay Keavney, a wonderful old stick who actually cared, cared about her work, cared about art.

She had a tremendous battle every week trying to get space for her section in the face of one hundred per cent hostility. In desperation she turned to me and asked me to write an article "justifying the arts" and explaining their uses to the public, to Young Persons, and, above all, her colleagues. I was dubious. I knew a few of her colleagues, and a can of beer and a Willie Nelson record would be more their form, I would have thought. The men were even worse. Nevertheless, I went in to the office and spoke with Kay Keavney. As she outlined her dreams for a conversion of the heathen I looked around at all the investigative journalists barking at each other and nursing hangovers.

"This is a losing proposition," I thought to myself. The article was only half-written and never appeared. Since Kay left the *Natty Times* the staff has continued to be more interested in lunch than the arts, proud of their record of walk-outs and non-attendance at the theatre (except when the subject of the play is the heroism of weekly journalists). There's nothing wrong with this. Who says you have to be interested in the arts? Their hearts are in the right place, God knows, but "ruling an intellectual roost"?

In 1985 the *Sydney Morning Herald* broke its duck and appointed Bob Evans as theatre critic. He is the

first tertiary-educated person to hold the post.

## Stereotypes

I once went to a barbecue and met a professor of philosophy. He had never heard of Alan Bond. He wore what appeared to be check suit. It was a check sports coat with differently checked trousers. If you put him in a play you would be laughed off the stage.

When I was in London in 1973 I had a hard time convincing the director of *Rooted*, Pam Brighton, not to gild it too much. I tried to get her to cut back on the number of beer cans on the stage, the amount of gross behaviour from the Australian males in the play and so on. "You're making them into stereotypes," I said, turning in desperation to the New Class vocabulary. Gradually I managed to get her to cut down on the boorish drinking conversations played in the foyer and in the backlots, claiming hers was a Hampstead view of Australia (which it was). When I arrived back in Sydney I caught a taxi and drove off into the autumn dawn. There was no one in the streets. Finally as we passed Resch's Waverley Brewery I saw my first human back in Australia. He was leaning against the wall of the brewery in the early morning sun and chucking his guts up.

Waiting in a queue with the footballer Steve Rogers, I noticed he wore a short-sleeved shirt and carried a tabloid newspaper. I was suddenly conscious of my long-sleeved shirt and broadsheet and reflected that old stereotypes never die. I also reflected that the writer can never win when it comes to stereotypes.

deny the charge, but who hasn't got books they borrowed ages ago? This practice is especially found in the theatre, where books are passed around the dressing room and, in the case of *Next Season*, read by up to thirty people (one reason you tend to make more money out of a play than a book is that in the theatre audience every consumer has paid - ideally). You may even tap another reservoir of guilt by the mention of Middlemarch. Who has not skipped a couple of hundred pages of Middlemarch and still written an essay on it? Besides, once you mention book-borrowing others will chip in with horror stories of their own and the atmosphere will change. The important thing is to keep it all light. Those who whip out a gun and shoot harassers dead will quickly gain a reputation for being "difficult".

## Discussions

The Young Person who has become an actor will face a hurdle in the form of The Audience Discussion. The best way to get around this is to make a brief telling statement about a character you are playing or playing opposite. If the character is calm or shy, then you say what a pity it is that men aren't able to express emotion. If the character is a volatile one, then you can declare happily that it is indeed wonderful that men are at last expressing emotion. This sort of thing always seems to go down well at discussions (except with men).

## The Bottom Line

The "bottom line" in show business is to be found at a suburban video hire shop in Wulguru, Queensland. "Do you have any Woody Allen?" I asked. "Nar," said the proprietress, "they're all in black and white, aren't they? They won't even hire John Wayne if it's in black and white."

## Auditions

If you are a Young Person going for an audition then I would counsel you not to do too much. More often than not, the "blank slate" approach works best. If you work out a whole characterisation, complete with accent and limp, and it's the opposite of what the director wants, then the blank slates will have the edge. Of course, if you've hit on the perfect persona, just what they had in mind, then you've got it all over the slates. But you work out the probabilities.

## Fragging

If you have written a play and do not particularly like the way it is being directed, then don't for your own sake whinge to outsiders or, especially, the press. Whinge to the director. Unity, if not loyalty, should be your ideal, as it should for everyone who works in a theatre. A united front should always be presented to the press and public, regardless of your personal feelings. To engage in fragging is always a mistake. If you can't tell something to the director, don't say it. When Nimrod produced *The Choir* programme, astonishingly, contained a full-page denunciation of the play. Apparently a pressure group within the theatre had decided the play was ideologically Unsound and, unable to prevent it from going on, hit on this novel form of protest. This signified the beginning of the end for Nimrod. The press and the public smelled blood, and blood it was.

## Sexual Harassment

When I was a Young Person I went along to a rehearsal of a play of mine only to be greeted with a "Hello Cuddles" from an actor weighing about ninety kilos. My first thought was, quite sensibly, "Urrrrghh!" How does a Young Person deal with such a situation? The best scheme, I think, is to say, immediately, "Have you got my copy of *Middlemarch*?" This will have the effect of changing the subject and kick-starting the harasser's guilt mechanism. He or she will

Reprinted from Alex Buzo's *The Young Person's Guide to the Theatre and Almost Everything Else with permission from the publishers, Penguin Books. It sells for \$9.99.*



# WHO KILLED MISHIMA?

**Yukio Mishima - Japanese playwright, novelist, poet and film director - was he a genius or simply insane? STEVE THOMSON looks at the life and death by 'seppuku' of this Japanese legend.**

Yukio Mishima was a role-player. He invented a story of his life, as if he was a character in one of his novels, then played out his role par excellence. When he finished his last novel on November 25, 1970, Mishima immediately committed ritual Japanese suicide, 'seppuku'.

He stabbed himself in the abdomen and one of his elite soldier-followers took a Samurai sword and beheaded him. The news of the writer's death stunned Japan and the world.

Why did he do it? Many critics have tried to unravel the mysteries surrounding Japanese culture to find an answer. Dr Mark Morris, of Adelaide University's innovative Centre for Asian Studies, recently gave an evening lecture entitled "Who Killed Mishima?". He examined Mishima's childhood and life, and showed up the fragile side of the Japanese character.

It seems that Mishima became fanatically militaristic for two reasons. Firstly, so he could play out the role of the Samurai hero, who represented male perfection (he was almost definitely homosexual and desired admiration from other men). Secondly, as a reaction to where modern Japan was headed.

Mishima is one of the most prolific and accessible of modern Japanese writers. He wrote 23 novels, over 40 plays, and 90 short stories during his relatively short career.

His writing is largely self-reflective. It centres on the human side of the honourable beliefs and ethos of "old Japan". The worlds in Mishima's stories clash with the Japan which surrounded their creator.

The impact of World War II, especially the surrender of the Japanese, had far reaching effects on the likes of young people like Mishima. At the end of the war, Japan was overrun by the Americans. Mishima wrote non-fiction about how every institution was Americanised.

Military force was outlawed by a new constitution, formal democracy was organised, capitalism exported to Japan. Even the revered Emperor, who gave the order to the people to stop fighting because in his words the war was "not necessarily going to Japan's advantage", was forced to renounce his claims to divinity.

Mishima was acutely aware that his country had been completely remoulded - largely by the fear of atomic warfare.

It is not surprising then that his work is dominated by themes and fantasies like the destruction of beauty, the romance of suffering, the idealism of self-sacrifice and perfection in violent death.

It must be remembered that Mishima was born into a fairly normal middle-class family. He was dominated and repressed by his grandmother, but much of his upbringing was that of a middle-class Japanese child. He topped his class at school, received a watch from the Emperor, studied law at University and entered the Ministry of Finance.

Yet he was so obsessed by his ideas that he opted to become a professional writer.

In his first acclaimed novel, *Confessions of a Mask*, the first person singular narrator confesses to many of the beauty-death fantasies. He is obsessed by images of the cannibalistic feast of a warrior, and

entranced by the picture of the youth St Sebastian being shot by arrows. Mishima later posed as St Sebastian for the press and his publishers.

In his epic four-part work *The Sea of Fertility*, three of Honda's (the epic narrator's) friends die at age 20, from a lung infection in *Spring Snow*, hara-kiri in *Runaway Horses* and a cobra bite in *The Temple of Dawn*.

Dr Morris spoke of Mishima's mental ideal of the Samurai being in control of his destiny and being immortalised by this self-sacrifice. This represents a rather twisted sense of logic that says, "I live by killing myself".

Mishima's suicide note contained one sentence: "Human life is limited but I would like to live forever". This is why I have labelled Mishima as "fragile".

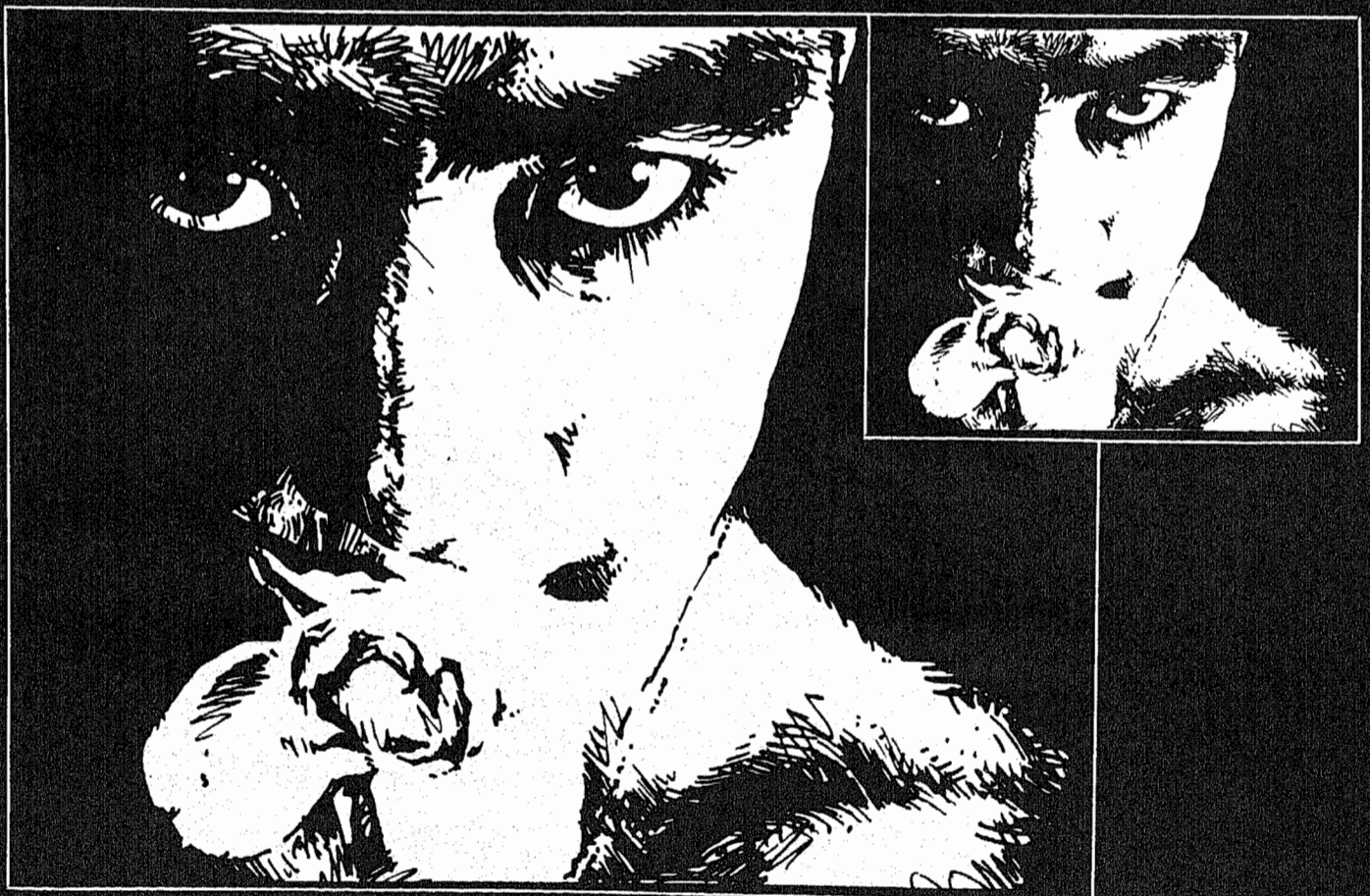
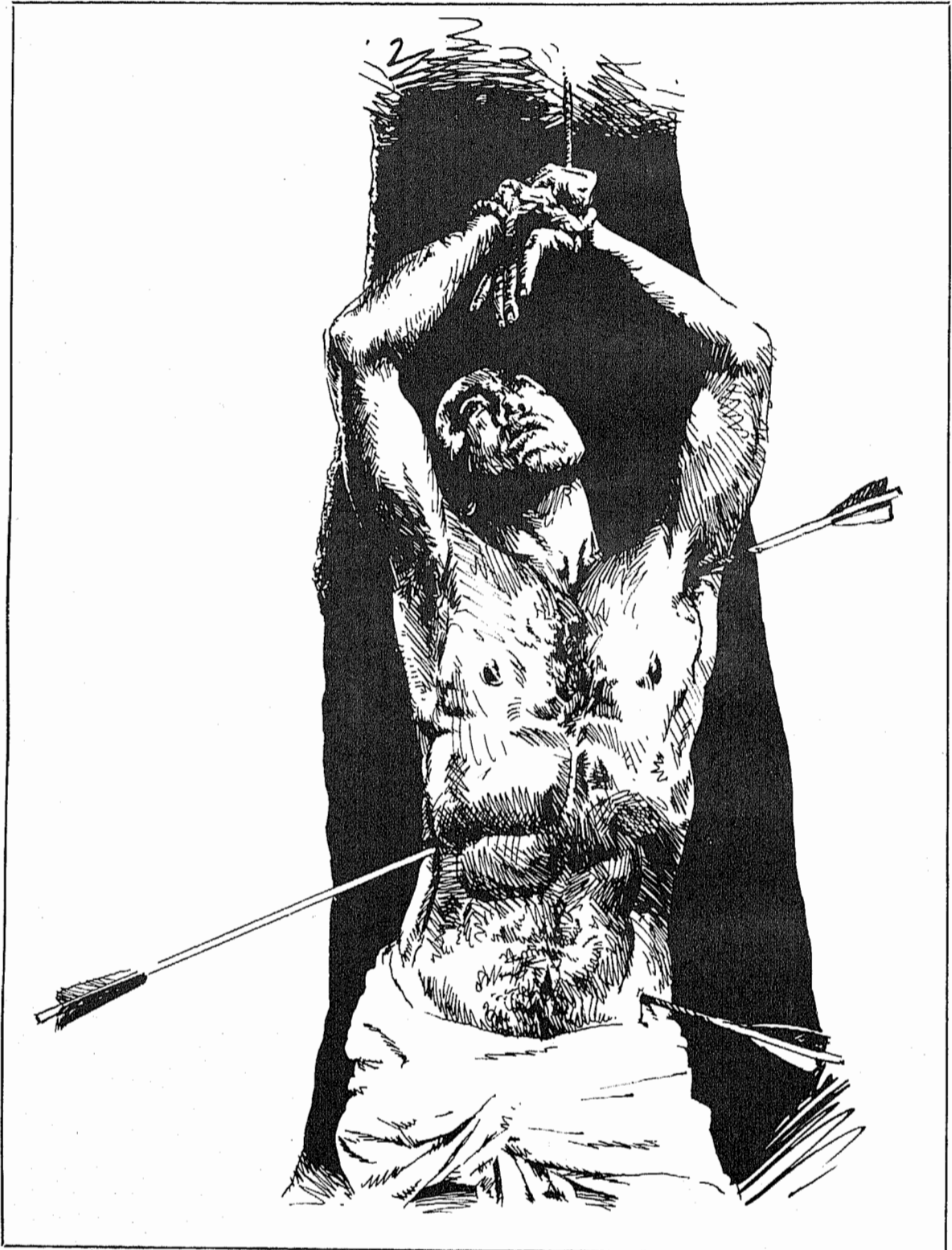
Nevertheless, he marched to the close of his role in his own grand novel more resolutely than any of his characters. On the day that he finished writing *The Decay of the Angel*, Mishima and his followers stormed the Imperial barracks in Tokyo. There Mishima delivered a scathing speech to one thousand Imperial troops.

He told them that they must revere their Emperor and be prepared to die for the Emperor, like the Japanese warriors in the war and in the feudal times before. Mishima highlighted their country's militaristic history, contrasting this with their post-war situation.

Most importantly, Mishima said it was not enough to have ideas and beliefs. He stated that one must translate ideas into action - "One must be in command of one's fate". It was then, in his carefully calculated and aesthetic beau geste, that Mishima made his final bow.

Perhaps more than anything else, Mishima's overwrought attempts to make sense of his world show us that Japanese people can be just as fragile as anyone else.

*I am indebted to Mr George Watt for his help and to an article by David E. McPherson, A Personal Myth - Yukio Mishima: The Samurai Narcissus in the The Psychoanalytic Review, Vol. 73, No. 3, 1986.*



# LimeLight

## A SLY EYE ON THE ROCK WORLD

**Music journalist David Sly is a bit of a, well, guru in Adelaide. And as RICHARD OGIER finds out, where rock music is concerned, he can talk on just about everything.**

Talk of live music and entertainment with Adelaide people and you soon realise there still exists a body of opinion which says there's little going on in Croweater City.

It's an idea based on ignorance according to David Sly, rock and entertainment writer at *The Advertiser* whose contribution to the Thursday *Entertainment* liftout helps to make it one of the liveliest, most readable and best-looking sections of the paper.

It is probably the best-read on campus.

Sly doesn't edit *Entertainment*, that's the job of the Features Editor (Richard Wienke), but he writes most of the copy, generates ideas for its pages, and most of the day-to-day decision making about who gets a run is left to him.

Accordingly, he's the one besieged by Adelaide's eager army of music industry footsoldiers - the band and venue managers, record reps, organisers and musicians - all of whom want space in the pages of *The Advertiser*.

As the most prominent voice in a select area in a small city, David Sly is a significant figure.

"I find it curious," he says, "when people say there's nothing on (in Adelaide). If you look in any band bulletin there can be a hundred gigs a night.

"But people in Adelaide don't punt. People don't say, 'I don't know of these bands but I might just go down to the Alma Hotel and see what this band is like. I've never heard of them, I don't know who they are, but I'm going to see them anyway.'

"People don't tend to do that in Adelaide, I don't know why, but they don't."

What usually happens, says Sly, is that a few bands catch on.

"Adelaide's always had a couple of bands each year which become big news and all of a sudden it becomes very fashionable to be seen going to one of their gigs.

"A good example of that is probably Invisible Mendez. When they hit the scene it was a matter of two months from playing at LaCantina's in the ungodly hours of the morning and all of a sudden they were the hit band around town.

"There's a weight of support for groups for no specific reason."

Usually, Sly says, the groups that strike success in Adelaide are

entertainers before they're top-line musicians.

"Most of the groups that really make it here are entertaining - Spank You Very Much, Gumbo Ya Ya is doing very well, those groups are entertaining. They present a good-fun night out and I think that's the bottom line ... Adelaide people will only give the stamp of approval to groups they believe are entertaining."

But it is outside the mainstream sound of groups like 'Spank You' that we may find a distinct, readily identifiable local sound.

According to Sly, it is with the hard-driving style of such fringe outfits as Exploding White Mice.

"At the moment through what Doug Thomas has been encouraging through Greasy Pop Records there is an Adelaide sound emerging. That isn't everything that's happening in Adelaide, that's only one side of Adelaide music, but it has really gained a lot of muscle, a lot of image and confidence, and a lot of finesse in the last especially three years.

"That is one side of Adelaide music which has consolidated."

Sly says its hallmarks are rawness, energy and an uncompromising sound and approach.

"It's a real uncompromising sound where it's based I supposed on an attitude where a band will hold up a belief, whether that be to play loud and fast or to hold a particular social comment or whatever.

"But they pursue that belief to the Nth degree. They stand committed and you can more or less hear that commitment through the gigs and especially through the vinyl."

The emergence of independent labels like Greasy Pop in Adelaide in the last few years has made it easier for bands to build a following. Ultimately a group still has to venture to the eastern states if it wants to 'make it' nationally but an independent release can supply a much-needed leg-up to the tough Sydney and Melbourne markets.

It's a way of getting exposure and a name known, prior to making the trip.

"These days you can actually base yourself in Adelaide providing you tour and promote yourself interstate ... Greasy Pop bands have benefitted from being able to do that. They've felt comfortable writing and recording at home and it's cheaper to live here."



So, for a bunch of young people wanting to get a band together in Adelaide, it's all here - the venue, the market, even avenues through which to record. But how do you go about it, are there particular steps to follow.

"Yes", says Sly, who as well writing about others, David Sly has spent ten years playing drums in various local - outfits.

"The first thing to do is to get a pretty focussed idea on what you want to do, is it going to start because you're fans of a particular band or do you have a particular point of view to push or do you just want to have a helluva time or what.

"There's got to be some sort of focus, some sort of vague concept behind why you want to do it. It's not just a matter of walking into a pub and saying we're a band and we want a gig and getting a Saturday night.

"Everyone wants to know what the band's about and if you haven't got a specific focus it makes it pretty hard to try and compete."

The next thing is rehearsals. "There's always a fine line between where rehearsals stop and performance starts - when should that happen?

"Trying to hone every point

rehearsing for ever and ever usually means that a band breaks up after its first gig or it may even never get a gig.

"It's good for a new band to rough-out a pretty rough idea of what they want to do and then act on it ... and to get out and perform as soon as possible is usually a good thing.

"When you're on stage and something stuffs up it's glaringly obvious to the audience and yourselves and you can act on the mistakes a lot quicker than if you had stayed in the rehearsal room."

After that it's a matter of securing regular work - and keep practicing.

The conversation turns to listening trends: What's IN, what's dominant at the moment.

"The biggest commercial trend among the 16 and 17 year olds is still towards R&B and Motown. Look at the charts and you'll see many compilation and soundtrack albums in the Top Ten."

And among the twenties age bracket?

"The move is back towards the song-writers - good songs performed with a minimum of pomp. Tracy Chapman, Paul Kelly, there's still a big groundswell of support for Elvis Costello,

Springsteen's last album was a good throwback to crafting simplistic songs.

"I think people in their 20's tastes are maturing quicker now and there's a real hunger among people to try and unearth some music of substance.

"Most of the bands - the touring outfits - that have been prominent in Australia for say the last eight years, bands like Hunters and Collectors, have concentrated on crafting music rather than just getting out there and hammering out a statement or a tune."

As a king of postscript, it has to be asked: what does he think will come of the current vogue, singer Tracy Chapman?

"She's got to continue to focus on songs. I think there's about five years of songs in that first album ... and to try and replace those songs with another batch just doesn't happen over night.

"It's a matter of whether her and her record company are going to be patient enough to allow her to develop because I can see that a quick second album would be pale in comparison, because the first one is so strong on all levels."



**RECENTLY**  
Joan Baez  
Virgin

by Mat Gibson

The Madonna has returned. The queen of American folk music whose magnificent voice has risen in joyous strains against oppression since the early sixties, has shown that their has always been a fire in her breast to fight the righteous cause and a love to sing the most endearing ballads.

*Recently* is her first studio album in several years and while time has not tarnished the majestic strength of her voice, it has taken until now for her to rediscover the style of music for which her voice is so well suited and to choose material that is worthy of her vocal talents.

It is difficult to pinpoint the album's musical pinnacle with songs such as Knopfler's *Brothers In Arms*, Clegg's *Asimbonanga* and Gabriel's *Biko* all given tender and powerful treatment, the latter performed acoustically. There is a delightful version of *Do Right Woman, Do Right Man* and, thankfully, two Baez originals, *Recently* and *James and the Gang*.

The song which stands above all others, a feat in itself on such a strong album, is the reverent rendition of the traditional gospel number *Let Us Break Bread Together/Freedom*, an inspired live recording in memory of Martin Luther King.

While this may be the album that Baez fans have been waiting for since *Diamonds and Rust*, it is by no means a work for the devotee. Her scintillating voice and excellent musical arrangements and reworkings will make a fan of any first time listener. Simply the finest album so far this year.

**THE SYDNEY OPERA HOUSE**  
(Volume One)  
Various Artists  
Mighty Boy/EMI

by Gavin Williams

*The Sydney Opera House* is not a collection of Australian groups. Nor is it a soundtrack to a show currently playing at that erstwhile Sydney tourist trap.

In fact, this record has nothing at all do with Australia. Instead it is an inoffensive collection of obscure British groups.

Cunningly retitled from the original *London Pavillion* the record showcases the bizarre roster of El records.

If there is any common ground shared between these groups it is their strangeness. The whole record has a somewhat dotty feel.

From names like *Anthony Adverse* and *Bad Dream Fancy Dress*, *Sydney Opera House* is very, very eclectic.

But apart from this weirdness the record is quite polite and swings along in a quiet sort of way.

The only songs to really stand out are those which don't have this mellow jazz style.

*Curry Crazy* is wonderful, if only for being the first song of homage to the great Indian disk.

Other songs of interest are *Valleri*, an old Monkees song, and the incredibly perverse *Mating Game* which has the line "wobble wobble grab and gobble" (really!).

This record provides the perfect soundtrack for late night coffee drinking and discussion of *Brideshead Revisited*. But if this doesn't appeal to you then the overwhelming Englishness of *The Sydney Opera House* will probably leave you cold.

**BRUTE FORCE AND IGNORANCE**

Exploding White Mice  
Greasy Pop/Festival

by Alexander Grous

The boys have come a long way from the constant *Ramones* tracks that some thought they would never stop playing (I mean, enough is enough), but this major LP has brought *The Mice* into their own, with good writing and tight, rumbling playing.

Jeff Stephens (lead guitar) and Giles Barrow (rhythm guitar) share the songwriting with *Fear (Late at Night)*, *Worry About Nothing*, *Sea of Justice*, *When I Get Off* all proving strong material to have on the same album. That is not to say that the rest of the songs are not as good, it just depends on taste.

All in all, the album, as a complete unit, is top class, with Paul Gilchrest's vocals flowing effortlessly and with force from track to track.

Also, on the album, we have a better chance to listen to Stephens' guitar work, which has been a little too 'mixed down' in the past. The fact that this recording has done little to detract from the band's live sound shows intelligent production and mixing, which has produced a quick and energetic piece of work, reflecting the live atmosphere of the band.

**INSTINCT**

Iggy Pop  
Festival

by Alexander Grous

Hmmm, not so fantastic I'm afraid. I was thinking, wow, Iggy's back! A bit disappointing, for the record is an amalgamation of overdriven guitar, worked with Iggy's voice, and a strong rhythm section.

*Cold Metal* is perhaps one of the better tracks, coupled with *Power and Freedom*, but the rest sound like Billy Idol with a deeper voice.

One gets the feeling that the record is being played too slow at first listen, but a check of the speed shows it is on 33 rpm. The worst thing you can do with this record is read the bullshit in the press release for you expect brilliance, instead of the mediocrity that eventuates.

There seems to be missing that Iggy vitality and sheer energy of his previous work, and the songs should not even have gaps between them, such is the similarity in riffs and general theme. Overall, to sum up; let down by *Instinct*, nothing shines from it that's worth a rush to the store. Then again, I have been wrong before.

**WAITING FOR NAPOLEON**  
The Men They Couldn't Hang  
WEA

by Mat Gibson

Comparisons with *The Pogues*, while perhaps unfair, are useful in establishing this band's position within the spectrum of the modern folk movement.

While *The Pogues* are essentially Irish folk artists, *The Men They Couldn't Hang* are part of the English folk tradition. The themes of their songs deal with English political and social situations and they use only English folk instruments, in addition to modern electric ones.

Unfortunately, their reliance upon acoustic instrumentation is considerably less than that of *The Pogues*, with rock percussion and electric guitars featuring quite prominently. The particular musical blend they achieve is unsatisfying from both an acoustic and an electric perspective, despite the attractive qualities of the folk tunes and the diverse lyrical themes.

In addition, I found *Cush* and *Swill's* vocal lines lacklustre and that their voiceless lack real tonal character.

It is a shame that such thought provoking lyrics, including the Nineteenth Century Jacobean naval mutinies and child rape, were not set to more enlivening music.

**16 LOVERS LANE**

The Go-Betweens  
Festival

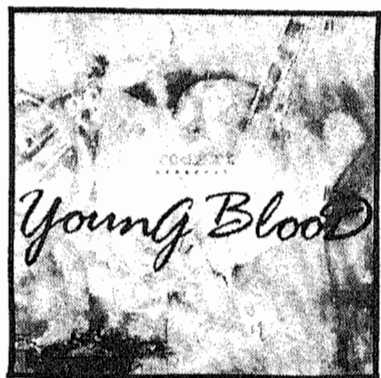
by Mat Gibson

First impressions can be deceiving. Initially this album seemed to indicate that *The Go-Betweens* had continued down the path to musical serenity which they had seemed to be heading since *Before Hollywood*. Not so. A complete revision of my approach to their music (of which I am a great admirer) was necessary.

They have not become extremely subdued over the years, just more subtle. In reality, *16 Lovers Lane* has as much bite to it as their first jaunty singles of ten years ago. The chord changes, the alterations in pace, the mix of acoustic and electric instruments are at least as complex and intricate as the finest moments of *Liberty Belle* and the *Black Diamond Express*.

The opening track, *Love Goes On Anyway!*, soars like *Spring Rain* and is fired by a marvellous interplay of voice and Spanish guitar in the songs middle. Others are more poetic and some have the quirky musical riffs and passages that made songs like *Cut It Out* so appealing.

There are some wonderfully whimsical moments in these ten quite personal and ambiguous love songs, but structurally they are well matched with the music. This album will not propel them into the limelight despite its quality, but it will keep their admirers aching for more.



**YOUNG BLOOD**

Various Artists  
rooArt/Polygram

by Alex Wheaton

This is the first release for rooArt Records, and a stunningly good one it is too: rooArt has been set up in conjunction with INXS' management, utilising both their money and contacts to record and promote new bands and foster their development. The emphasis is an assisting the progression of these bands' careers, hopefully a triumph of long term commitment over short term 'hype'.

What of the record itself? Well, twelve songs by twelve bands drawn from the eastern states and Perth (there are no Adelaide bands on *Young Blood*). Fresh and invigorating power pop for the most part, well recorded and well produced. If there is a criticism, it's that there tends to be a 'sameness' of sound across the spectrum of these offerings, but that's a minor personal quibble.

The idea, the content, and the price (RRP \$5.99) make this a wonderful outing, and highly recommended.

It's probably unfair to single out any highlights on *Young Blood*: but here goes. *Trilobites* would be the best known of these bands and their *All Hail the New Right* is a gem. Also *The Hipslingers Psycho*, *Who's Gerald? Pins and Needles* and *The Sundogs Sleep*.

Having pointed these few out, it's right that I should say there's not a 'dud' track of the twelve.

**THE TALKING ANIMALS**

T Bone Burnett  
CBS

by Alex Wheaton

At first listen, this is not *T Bone Burnett's* best work. Yet, he who released the superb *Proof Through The Night* album of 1983 has done it again. With songs like *Euromad*, *Purple Heart* and the single *The Killer Moon*, T Bone's view of the world becomes apparent.

*The Talking Animals* is sealed with the bizarre wordcraft of *The Strange Case of Frank Cash* and the *Morning Paper*, a storyteller's piece that twists and yet is as precise as any Dylan song.

A cynic? Maybe, but the man pinpoints shady emotions and hypocrisy with accuracy. It's a deft touch - you could see symbolism in every verse, but you know there's a twinkle in his eye somewhere.

T Bone Burnett's reputation is primarily as a songwriter and a producer, some of the many he has worked with are Bodeans, Los Lobos, Elvis Costello, and Roy Orbison. Many of his friends help him out on vocals, including Cait O'Riordan, Ruben Blades and Bono.

*The Talking Animals* delivers up a little more of itself each time it's played. Intricacies in the sound are layered, buried, and drawn out, and subtle nuances of expression and style become apparent.

**SUR LA MER**

Moody Blues  
Polygram

by Richard Wilson

The *Moody Blues* float easily on the sea of love songs. *Sur La Mer*, by my reckoning, is their ninth album (though it could well be more) and contains all the standard *Moody Blues* ideas - ten songs written by Justin Hayward and/or John Lodge, dripping with sweet hooks, crystal clear, lilting lyrics and a myriad and one melody lines.

The first single, *I Know You're Out There Somewhere*, is a typical *Moody Blues* pop song from the men who wrote (together or individually), *Gemini Dream*, *Isn't Life Strange*, *I'm Just a Singer (In a Rock and Roll Band)*, and so on, *Tuesday Afternoon*, *The Voice*, *Eyes of a Child*, and of course *Nights in White Satin* (gosh, they have been successful, haven't they?).

In addition, on this album, *Here Comes The Weekend*, *Deep* and *Breaking Point* all rise above the easy listening general level to stand out.

Twenty one years and 50 million records sales later, another album of flawless pop from the masters of the medium. More money for their old age fund.

**WILD STREAK**

Hank Williams Jr  
WEA

by Alexander Grous

Shake dat thang Hank! The bad boy of country gives a fine display of song and fun on a strong and "yeehaacc" album. Backed by some of the finest session players, and foot tappin' fiddle from Mark O'Connor, Hank Williams fans should root and toot over this one.

The track *If the South Woulda Won* is a tribute to the wonders that according to Hank would have occurred had they won the North Vs South conflict of yesteryear, but the highlights of the album are the lamentful *Early in the Morning and Late at Night*, and *I'm just a Man*.

Showin' fine, warm country sensitivity, Hank serenades you through his own brand of country blues, along with songs like *Tuesday's Gone*, and the up tempo numbers on the album.

Steel guitar features prominently on the album, coupled with some twangin' good Fenders, and if you like Country music with a dry, snappy sense of humour, "den dis is for you"!

# Young Ones style comedy a gem

**WITHNAIL AND I**  
Chelsea Cinema  
Film Event

by Jane Everett

*Withnail and I* is proof that there does not have to be much to a movie in order to be a triumph. It is probably the funniest film I have seen all year, yet it is no more than an extended anecdote.

Bruce Robinson, the film's writer/director would not doubt disagree with this opinion. His story about two unemployed actors, putrifying in their own squalor, is meant to say something about the passing of the Sixties. His ambition was for the film to resonate with that decade's anarchic spirit. In dramatising this theme, Robinson, an otherwise promising artist, has failed completely.

If not for the opening title informing us that the year is 1969, we would assume that *Withnail and I* was set in the present. Everything that happens to the two characters would be happening now, there is nothing about their actions that says that they are products and prisoners of their time. Struggling, and sponging artists hardly ever represent society. They are usually anarchic, amoral, unhealthy and unemployed. The plight of Withnail and his friend could have been set in 1988, or with a few changes, 1898. Putting a couple of Hendrix songs on the soundtrack (welcome as they are) fails to thrust us back a generation - young people of today are rediscovering, and listening to *All along the Watchtower*.

So much for the bad news, which should worry only the film-maker. Pretensions ignored this is a superb little gem of a comedy. Withnail the would-be actor is tall and lanky. His



*Withnail and I* - "real acting"

head is covered with frizzy black hair. His eyes are permanently bloodshot, but open, as if constantly surprised by the world's inability to recognise his 'star' qualities. He looks like a cross between a skinny bird, and a bad Lord Byron.

Because of his high opinion of himself he will not accept small roles, which means that he remains permanently without work. He laments the great Shakespearean career he should be having, while drinking himself to an early grave.

That's when he and his flatmate, the 'I' of the title, can afford booze.

As the film opens they are trying to do the unthinkable - clean up their kitchen. The sink has become a living entity unto itself, a mountain of dirty frying pans, cups, and perhaps even something 'living'. The fun of this film is watching the two protagonists as they face these kind of crises. What will they do until the pub opens?

Withnail rubs deep heat on himself to keep himself warm. At the pub they are confronted by a bully who has mistaken them for lovers. Withnail's reaction is at first macho bravado, until he sees that the man is

bigger than he is. With his elastic face he immediately switches to unconditional surrender, pleading that he has a heart condition, and a wife and children to support.

A lot of the comedy revolves around decadence, drugs and poverty making it superficially similar to *The Young Ones*. There are two major differences; one is that the British sitcom was a stylised form of reality whereas this film is realistic. The other is while the sitcom was brilliant, and innovative, it was never as funny as *Withnail and I*.

The two actors decide to go to the

country to rejuvenate themselves. Withnail has a wealthy, eccentric uncle who lends the two 'darling boys' his small cottage. Uncle Monty is also a homosexual and has been led to believe that 'I' is one too. The subsequent confusion is hilarious, even though it is mixed with the real terror of seeing the young man sexually assaulted.

They return to the city. 'I' receives an acting job and says goodbye to Withnail. The latter is left stuck in his artistic rut. This cannot be said for the three principal actors who must carry this film.

Richard E. Grant is wonderful as Withnail. He is such a talented young actor that it is almost a contradiction that no-one has hired the character he is playing. He is able to shift from farcical petulance, to a genuine look of admiration, mixed with envy, upon learning of 'I's success.

Paul McGann has the less showy role as 'I'. Yet he too is impressive, as he was as the lead in the mini-series *The Monocled Mutineer*. He has a good moment towards the end where he casually calls a black man a 'spade'. Up until that moment he had seemed the less nasty of the two, yet in a throwaway bit we learn that he is racist.

The portly Richard Griffiths nearly steals the film as Uncle Monty. Like Grant he is able to play scenes on two levels, both for comic farce, and for pathos. Monty is a lonely, somewhat pathetic bore living on his memories of 'youthful indiscretions'.

Peter Ustinov is an acclaimed raconteur but he always hams up a part, you are always aware that it is an impersonation. Griffiths shows what real acting is - as do Grant and McGann.

## A school teacher's inspiring true tale

**STAND AND DELIVER**  
Academy Cinema

by Scott Wythe

*Stand and Deliver*, the true story of Jaime Escalante, is an inspiring film. Set in Garfield High School, East L.A. in 1982, it follows the struggles of Escalante, a maths teacher, and his small group of students to overcome prejudice and apathy.

When Escalante arrived at the school he found it ravaged by the influences of gangs and drugs and with a high dropout rate. He found that students and teachers alike had lost all interest and motivation to learn and teach. His unorthodox methods and his caring and confident attitude though, inspired his students and not just in the classroom.

Edward James Amos best known as Lt. Castillo in T.V.'s *Miami Vice* is almost unrecognisable as the plump and boding Escalante.

He gives a tremendous performance as the dedicated teacher who lifts not only the mathematical ability of his students but more importantly their self-esteem, uniting these very different people in a common cause. He provides just the right touch of warmth and humour and there have been rumours of an Oscar nomination waiting for him (big deal you might say!).

Lou Diamond Phillips last seen as Ritchie Valens in *La Bamba* epitomises the directionless student in his role as Angel. Secretly a very capable student he is trapped in a society which frowns upon scholastic achievement. His relationship with teacher Escalante, which extends outside the classroom, is an important aspect of the film.

The plot takes an interesting twist when Escalante's students are



Edward James Amos as Escalante

accused of cheating in a difficult Advanced Calculus exam. Here the film briefly touches on institutionalised racism before building to a very good ending.

*Stand and Deliver* is perhaps a little predictable, but it is never boring or trite. The ending though almost inevitable, is logical and justified.

Although many of the minor characters are rather caricatured, director Ramon Menendez still manages to make them believable. Thus they contribute significantly to the film's great strength - its endearing depiction of the growth of a strong bond between Escalante and his students and their response to his great care and dedication.

A minor point of concern was that the Spanish accents of many of the characters were at times difficult to understand but this will not be a problem for everyone.

*Stand and Deliver* is well worth a look especially if you are a parent and can drag along your bratty teenagers. You never know, they may just learn something.

## New Orleans' seedier side in stark black and white

**DOWN BY LAW**  
Film Event  
Chelsea Cinema

by Sally Niemann

*Down by Law* has been called "the most original, most bold, most organically American film of the year." I do not think this is an overstatement. The movie is comical, delightful and aesthetic. Excuse me while I gush, but Tom Waits, who played a down-and-out DJ, would have to be one of the most entertaining actors around. Waits also made up the majority of the soundtrack.

The plot deals with two men (Jon Lurie as Jack, Tom Waits as Zack) who are put in the Orleans Parish Prison for crimes they did not commit.

Both men lived on the seedier edges of New Orleans society, but they did not commit the crimes for which they were jailed.

Jack, a small time pimp, is constantly creating opulent plans for the future, Zack just daydreams and drinks a lot. The third character, Roberto Benigni, shares a cell with Jack and Zack. Roberto, or Bob as he prefers to be called, has committed a murder and does not attempt to deny it. But it was not a crime committed out of greed or spite, and he didn't really mean to do it.

The characters are all harmless, the only damage they are able to do is to themselves. Jack and Zack have no direction in life, they are bored by the world they inhabit but do not



"What for you in this gaol put?"

have the energy or imagination to escape it.

It is Bob who shows them how to live and how to take control, how to be down by law - a New Orleans term which means 'in control'.

The opening scenes of *Down By Law* are probably the most memorable scenes of the movie. The camera moves horizontally along filthy, rubbish-strewn streets of New Orleans. It gradually moves into the Louisiana swamps and out again to the New Orleans streets. Meanwhile, a Tom Waits track plays in the background, half blues, mostly mumble, in Wait's gravelly, slurred style.

Robby Muller's black and white photography adds an extra dimension to the film. Unlike many other films that use black and white, this is done for a reason.

Director Jim Jarmusch

(*Permanant Vacation, Stranger in Paradise*) says "I didn't want to use colour in *Down by Law* because New Orleans is very colourful, and I wanted to make it more abstract...(Black and white) gives less information, it is more minimal."

Jarmusch labels the film Beat-Noir, which seems to mean that it involves classic thirties style atmosphere with fifties Beat-style attitudes and morality. The Beat label also points to the realities that lie behind the superficial images. In *Down By Law* there is no information given, at least not in the usual, direct manner. The viewer must obtain information from the actions of the individual characters.

Overall, this is a very impressive movie. Hopefully it will be around Adelaide for a while after the Film Event has finished.

# The ADT finds an entertaining keynote

**SLAVES TO RHYTHM**  
Australian Dance Theatre  
Playhouse  
Season Closed

by Justine Bashford

The last time I saw the A.D.T. in action was several years ago, and I vowed then that I'd never go to see a performance of theirs again. I'm glad I changed my mind. Since then they have matured as an ensemble, working towards entertaining the audience, rather than simply being avant garde.

In the past, their music has been strident and repetitive. *Slaves to Rhythm* unfortunately contained this element, the first music for *Bodyline*, being so boring and incessantly the same that even the violinists, immediately in front of the audience, were making their place with their fingers. It sounded like a junior primary orchestra before it has even started rehearsing, the strings playing two notes, and the two pianos, a melé of notes which seemed to come from anywhere.

The dancers, however, managed to find a form in the music that was not obvious to the audience, and carried the performance off beautifully, saving the piece.

In neutral costumes, against a neutral background, they achieved their stated aim, "blurring the boundaries between the body and space".

Xiao-Xiong Zhong and Susan Peacock stood out as the most dynamic of the dancers, obtaining the most from the interesting choreography.

Their second effort, *Metro*, was visually stunning, humorous, and listenable. The costuming was bright and cheerful, the special effects good, and it gave the dancers a chance to demonstrate their acting ability. The audience hardly stopped laughing at the kaleidoscope of characters that appeared.

The piece had a lot to say about the basic insecurity of people, and poignantly pointed out that everyone may appear different, but beneath the surface people's hopes, dreams and inhibitions are very similar.

Flashing lights and train sounds created the initial image of the station. Two lovers arrived the music became romantic and the mood soft. The heroine of the pair was danced by Zhang Ping (a Chinese dancer in Adelaide on exchange) and she certainly inspired those watching with her grace, flexibility, and tenderness of mood.

The piece moved on to more comedy, as the separated lovers tried to cross the crowded carriage to meet one another, encountering the various characters as they did so. The dancers remained vital and true to life, and the whole dance was the most entertaining of the evening.

The final piece, *The Golden Slave*, lacked purpose. The dancing was good, the music OK, but the dynamism was not there. The costuming was awful, slipping and destroying the symmetry of the picture presented on stage.

The Australian Dance Theatre needs to work a little more on putting entertainment value into its performances. *Metro* proves they can do it, but they have the potential to be much greater.

# An A.U Guild success

**ANTONY AND CLEOPATRA**  
A.U Theatre Guild  
Until September 24

by Graham Lugsden

*Antony and Cleopatra* is an unusual play. It is almost plotless and yet it is one of the longest plays Bill S. wrote, tragic of genre yet historical in nature. Rather than a straightforward narrative it is a collection of discontinuous, disconcerting opinions, motivations and motions.

The discordancy is established in the opening scene. Discussed are Antony's soldiers' doubts about him as a leader, his curious relationship as a married man with a foreign queen and his ambiguous relations with Octavian Caesar; Antony refuses to receive Octavian's messenger from Rome, stopping the plot before it has begun.

Europe, Asia and North Africa are nominally divided into a tripartite alliance of the Roman Empire, the Parthian Empire and Egypt, although in reality the world is mostly controlled by Caesar and his influence is growing. Antony is sent by Octavian to bring Cleopatra VII, Queen of the Egyptians, under Roman influence but of course he becomes infatuated with her. Antony's wife Fulvia rather conveniently dies but Octavian then marries him off to his sister, Octavia. (Not very original but its better than Beatrice). All recognise the marriage as a political manoeuvre and Antony eventually renounces Octavia and her brother's regime and declares war on the other two of the triumvirate.

Mighty events indeed but *Tony & Cleo* is a play of talk rather than action; a recent production at the National Theatre went for 4.5 hours. The director of this one,

Warwick Cooper, has managed to have his cake and eat it too, keeping all the text in and still keeping it down to 3 hrs. 20 mins. The trick is that Cooper has adopted the original directorial format of Bill S.'s own company, allowing scenes to run into each other and overlapping exits and entrances. The rapidity of the stage business stops the play falling into the trying stodginess that the heaviness of the text portends.

Apart the flowing nature of the direction, Cooper has found a valid metaphor for the political machinations of the pre-Christian era in the Second World War. The echoes are haunting. Octavian was no Hitler but he was a shrewd and ruthless political operator; he speaks in the language of emergent capitalism, buying and selling alliances and acquiring territory. He rules half a century before the end of the millennium, just as the National Socialists did before the end of our own. Cleopatra dies of her own hand in her bunker-like monument. Octavian crushed Antony at Actium and a New Order was born. Then as now, the sense of the *fin de siècle* is almost palpable.

The parallels are reflected in the quite perfect designs of Max Mastrovasas, who is soon for other shores. He can leave well satisfied; the saturnalia of the Egyptian court, the SS uniforms of the Roman officers and the French Algerian uniforms of the soldiers do the production proud, and he has a neat solution to the problem of setting Rome and Alexandria in the Little Theatre.

Cooper and Mastrovasas have between them created a very fine production. *Tony & Cleo* is difficult to like as a read text - the morality is notoriously unclear; Bill S. must labour to turn our sympathies towards a man who betrayed two

wives, turned against the regime which gave made him a triumvir of civilisation and then ran away from his defeated army - but it is easy to like this production. The cast were mostly solidly competent rather than sparkling, but they were in a play of unusually muted secondary roles, and there were also problems in rehearsal; some roles were cast four times.

The most notable exception was Michael Baldwin, in the lead male role, who sweated and heaved to pull the shaggy beast together, just as he toiled to pull *Poor Bitos* together last year. Joanna Jackernis, as his missus Cleo, looked right but still left us cold. She lacked that effortless aura, that stage presence, which is implicit in the role and the sensuality which beguiled Antony was completely missing too. Cleopatra she ain't.

Few of the cast other than Baldwin stood out, but as noted above it was very difficult to be prominent when there were so many others jostling for attention. One vice to which many of the cast succumbed was mumbling the poetry to get through it as quickly as possible. A snappy pace is desirable but if the audience loses the lines then the actors need not have bothered. Tom Burton, as Agrippa, showed then the right way to do it and effected a nice characterisation too, in the rare chances he had.

Still, the Guild have a strong and entertaining production to their credit, similar in style to their earlier *As You Like It* and thankfully, entirely unlike their version of *The Shrew*, which had the smell of cordite about it. The Guild's Jubilee has been a year nonetheless of solid artistic success and felicitous financial return. The release of their 1989 season is awaited with wide interest.

# The other, jammin' Enz half

**Schnell-Fenster, the band formed by the break up of Split Enz, haven't achieved the global stardom of CROWDED HOUSE but are doing quite nicely nonetheless. RICHARD WILSON talks with Michael den Elzen from the band.**

Michael den Elzen is not one of the world's great extroverts. Talking down the line from Sydney, the 25 year old guitarist speaks softly and cautiously, stopping frequently to giggle nervously.

The reason I'm talking to den Elzen is that he, along with Phil Judd, Noel Crombie and Nigel Griggs, makes up *Schnell-Fenster*, a new band with a fair bit of history behind them.

The other three, you see, are all former members of *Split Enz* (you remember them, don't you?).

den Elzen, who has been playing guitar since he was nine, has done a fair bit of session work for other artists, but hadn't had much to do with *Split Enz*. After their demise, however, a few members of the *Split Enz* clique began jamming together once a week for a bit of fun. Eddie Rayner (keyboard player with the Enz) invited den Elzen along to the jams.

Eventually, "Eddie stopped coming, we all kept coming every week to practise, so the band sort of evolved that way."

A whole pile of songs were being written, they got serious, and in January this year, they signed with EMI UK (but more of that later).

Meanwhile, the other half of *Split*

*Enz* (we are, for simplicity here, ignoring Rayner and Tim Finn, who were each actually one sixth of the Enz at the end) went on to form *Crowded House* and receive their subsequent global megastardom.

I asked den Elzen about the reason for the delay in seeing anything from the *Schnell-Fenster* half of the *Split Enz* split (ie. *Crowded House* receiving worldwide adulation on the MTV awards while *Schnell-Fenster* get ready to release their debut album).

"It took a while to be a band. We didn't think it was a band to begin with. I was doing something else, and we were all sort of doing our own thing, and it was just an opportunity to get together and play, whereas Neil was already writing songs before *Split Enz* broke up. As soon as *Split Enz* finished, Neil was already into getting a band together."

So what do the band think of *Crowded House*?

"We think they're great... (pause) ...we love 'em."

Noel Crombie and Phil Judd handle the visual side of things for *Schnell-Fenster* (video clips, cover designs, etc.).

Crombie was responsible for the theatrics and striking visual impact that marked *Split Enz*'s 12-year-career.

Judd was one of the co-founders of the Enz, but left to form *The Swingers* (whose *Counting The Beat* is one of the all-time classic Australian tracks). After they broke up in 1982, he concentrated on his other great love, painting.

I asked den Elzen to tell me about the *Schnell-Fenster* album, which is due for release any day now.

"It's called *The Sound of Trees*.

it's got 12 tracks on it, and it's pretty good. The single (*Whisper*) is probably a good indication."

The quartet all collaborate in the writing of songs and claim no real influences ("we influence each other").

As Noel Crombie has said elsewhere, "we tend to write songs through feel rather than a more structured melody".

The album is basically a collection of songs from the early jams.

"We've just got so much stuff lying around. We've taped every rehearsal basically," says den Elzen.

Could this mean another album very soon?

"I wish there was. That's all I really want to do is record another album. You know, this one's taken so long, and the songs are two years old. Oh well, that's how it goes."

It also struck me as unusual for a new band (albeit with a few big names) not to sign locally, but to go straight to the top and sign a recording contract for their debut album with EMI UK.

"It was sort of their idea. We still deal with Sydney EMI, but it was EMI UK that were interested mostly, so we went with them. It was a case of accepting the best offer, regardless of where it was from really."

You probably won't be seeing them at the MTV awards next year, but then, is that such a bad thing?

By the way, den Elzen says the name *Schnell-Fenster* is German for 'Journey into Forbidden Extremes', which is funny, because my pocket German dictionary says it translates as 'Fast Window'...



With Alex Wheaton.

Monday 19/9. Today marks the birthday of the Beatles manager Brian Epstein; who, had he lived past 1966, would have been celebrating his 54th year.

Bill Medley, who is still alive, celebrates his 48th. Who? Bill was one half of the *Righteous Brothers* (they weren't) who recorded the massive hit "You've lost that lovin' Feelin'" - as used in the soundtrack of *Top Gun*.

Club Foote deserves some credit for limiting audience numbers at their recent *Vince Jones* shows. Last time he played here they were packing them in like the proverbial sardines - many pissed off punters decided 2 sq inches wasn't worth fighting for, and left. This time around, common sense prevailed. Good one.

Tuesday 20/9 1970. The Doors Singer, *Jim Morrison* is found guilty of indecent exposure and profanity, arising from the infamous 'cock-flashing' incident in Miami, 1969.

1973 American singer/songwriter *Jim Croce* died in a plane crash, Louisiana.

Day one of London's punk Festival at the 100 CLUB featured *Sex Pistols*, *Clash*, *Subway Sect*, *Siouxsie and the Banshees*.

This Wednesday night is probably your only chance to see Scottish

'buzz-saw babies' *The Jesus and Mary Chain* at Le Rox. Supports are Adelaide's *Lizard Train* and guitarist *Kent*.

Wednesday 21/9. He's probably driven more people to suicide than anyone else, yet doesn't have the courage of conviction to finish himself off. Canadian *Leonard Cohen* turns 54.

Day two of Punk Festival - *The Damned*, *Chris Spedding with the Vibrators*, *Buzzcocks*, *Stinky Toys*.

Rumour: Adelaide's glamourama bunch, *Spank You Very Much* have been approached to do a New Years Eve show at the all new Hyatt Hotel for an absolutely outrageous sum. "Money? No, No! We're only in it for the costume changes..."

Thursday 22/9. Hailing from Philadelphia, rock 'n' roll baby *Joan Jett* is 28 today.

On the other hand, *David Coverdale* (ex-Deep Purple, ex-Whitesnake, now in 'Coverdale') is 39 but looks only 19. How does he do it??

Having been clever enough to ignore what's in their own backyard, some major record labels are now falling over their chequebooks in their haste to sign up Adelaide's *Tall Stories*. You may have heard they were runners-up when the American magazine *Musician* set out to find the best of the world's unsigned bands. What I don't understand is why these honkys didn't wander down the street and find the band for themselves? Hmmm.

Friday 23/9. Boring, boring: Ray Charles is 56, Bruce (Can't Buy Me Love) Springsteen is 39; Elvis Presley debuted at the Grand Olde Opry, Nashville in 1959; and rumours of Paul McCartney's death (greatly exaggerated) started circulating on this day in 1969.

See ya.

**FACES! SURVIVAL IN SOUTH AFRICA**

is the current exhibition at the Union Gallery, Level 6, Union House (hours Mon-Fri 10 am - 5 pm).

Prints and drawings by Vytas Kapociunas and Kivubiro, goods and crafts from the Frontline states are on display. Proceeds from the sale of works will go to Community Aid Abroad, supporting and inspiring self-help projects in South Africa.

**A.U.U. FILM PROGRAM** - September 20th Union Cinema, Level 5, Union House. 7.30 pm. Presented in conjunction with the Media Resource Centre.

**L'AGE D'OR.** Directed by Luis Bunuel, 1930, 50 mins.

**THE SUN'S BURIAL.** Directed by Nagisa Oshima. 1960, 87 mins.

Guest Speaker: Noel Purdon, Film Theorist, Writer, Lecturer, Flinders University.

**AFRICAN NATIONAL CONGRESS SPEAKER**

Penuell Maduna, a prominent member of the Legal Department in the ANC headquarters in Zambia will be speaking at a public meeting on Tuesday September 27. The venue is the Ligertwood Building - Law Lecture Theatre 1 at 1.10 pm.

Penuell who is one of the authors of a recent ANC publication "Constitutional Guidelines for a Democratic South Africa" will be speaking on both this document as well as general issues relating to law and the apartheid regime in South Africa. He will also be suggesting ways in which Australians can assist the anti apartheid cause.

The meeting is open to all and is organised by the Broad Left Law Group.

Massages are available through the Craft Studio on Thursdays, 1.30 - 6 pm or Mondays 1 - 5 pm. The cost is \$10.00 per hour for students, \$12.00 per hour for others.

Please contact the Craft Studio or phone 228 5857. A deposit of \$2.00 is required on booking.

**Job Interview Skills**

To help students with job applications, a two evening course will be held on Thursday 22 September and Thursday 29 September, from 6 - 8 pm in the Dining Rooms. The course will cover preparing a resumé, organisation of documents, self presentation, personal attitudes and manners, etc. The cost will be \$10.00 for students, \$15.00 for others and enrolments can be made through the Craft Studio.

**Cibachrome Workshop**

People interested in learning the Cibachrome technique for making Colour Prints

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

from slides can enrol in a workshop to be held by Barry Davis, Artist in Resident, Craft Studio. A date has not been set for the workshop, but registrations of interest can be made now at the Craft Studio - or phone 228 5857.

**ACTIVITIES FOR WEEK BEGINNING MONDAY, SEPTEMBER 19TH 1988**

**Monday, September 19th**

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

**Tuesday, September 20th**

**7.30 pm** - Films in Union Cinema with "L'Age D'Or", directed by Louise Bunnel France, 1930 (50 mins) and "The Sun's Burial" directed by Nagisa Oshima, Japan 1960 (87 mins). Introduced by Noel Purdon, film theorist, writer, lecturer at Flinders Uni. Cinematheque season ticket \$10 for eight weeks of films, each Tuesday

night.

**Friday, September 23rd**

**6 pm** - Pianist Sharon Wenceslaus in Union Bistro.

**9 pm - Midnight** - Free entertainment in Union Bar with top dance band "This House is Jumping". AU Students FREE, Guests \$4.00.

**Saturday, September 24th**

**1.30 pm - 4.30 pm** - V.F.L. Football Grand Final "Hawthorn" Vs challenger live in Union Bar on big videoseen. Pies and pasties available.

**9.00 pm - 2.00 am** - 1988 C.A.S.A. Campus Battle of the Bands final. "Sphinx (Magill)", "Squeeze Me" (City Campus), "Clack Clack" (Flinders Uni), "Thrips" (Roseworthy), "Baking Soda Turtle" (S.A.I.T.), "Rough As Guts" (Adelaide Uni). FREE TO ALL STUDENTS - GUESTS \$3.00.

Sponsored by Adelaide Concert Productions, Coopers and Bartells Recording Studio.

**COMING ENTERTAINMENT**

"Nouveau Au Go Go", "Mother Therese & Brothers of Soul", "Dandelion Wine", "Life After Reagan", "Liz Dealy & the 22nd Sect", "Margaret Roadnight"

**Near New Washing Machine For Sale**

Only \$200 (New \$466!) Hoovermatic Twin Tub: auto-wash, auto-rinse and spin dry. Contact Li on 42 3274.

**GOD DOESN'T EXPECT PERFECTION** He simply wants each of us, individually, to become the best we can be. Noel Due will be speaking about this on Tuesday, 20th September, at one o'clock in the Union Cinema. Everyone is invited - The Evangelical Union.



**KEEP THE NEW PENTEL MAGIC WAND IN YOUR POCKET OR PURSE**



It whisks away writing or typing mistakes in a flash!

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

**Pentel**

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NEXUS 05/078

## The University of Adelaide

### NOTICE TO STUDENTS

**STUDENT MEMBERSHIP OF FACULTIES AND CURRICULUM COMMITTEES IN 1989**

- FACULTY OF ARTS** (3 Undergraduates)
- FACULTY OF ARCHITECTURE AND PLANNING** (2 Undergraduates, 1 Post Graduate)
- FACULTY OF DENTISTRY** (2 Undergraduates, 1 Postgraduate)
- FACULTY OF ENGINEERING** (2 Undergraduate, 1 Postgraduate)
- FACULTY OF MATHEMATICAL SCIENCES** (4 students)
- FACULTY OF MEDICINE** (6 students enrolled in M.B.B.S.)
- FACULTY OF SCIENCE** (3 students)
- ARTS OF CURRICULUM, COMMITTEE** (1 Undergraduate, 1 Postgraduate)
- MATHEMATICAL SCIENCES CURRICULUM COMMITTEE** (3 students)
- SCIENCE CURRICULUM COMMITTEE** (5 students)

**ELECTIONS** to determine the student members of the six faculties and the three committees listed above will be held on **WEDNESDAY, 19 OCTOBER**, 1988 concurrently with the election by the undergraduates of undergraduate members of the Council and Education Committee. **NOMINATIONS** of candidates for election are invited. A nomination must be made on the prescribed form and must reach the Returning Officer before 12.00 noon on **FRIDAY, 23 SEPTEMBER, 1988**. Nomination forms and further information may be obtained from Mr P. Turnbull, (Telephone 228 5220) room 744a, Old Classics Wing and the Faculty Offices.

**F.J.O'NEILL**  
**RETURNING OFFICER.**

# ~~DIAMANTO MAGORITA~~ ~~PHANTASIA MAGORITA~~

## Booorrrring

It seems that as Adelaide's ex-hippies move into middle-age the books they buy get more dull and more fix-it-all than ever before. Standard Book's Adelaide Bestsellers list runs like this- 1/Hip and thigh diet 2/Organic Gardening 3/SA Greats 4/How to Tame Lions and so on and so forth right down to 10/Making Money Made Simple. If you are planning on writing the Great Australian Novel, base it around pop-psychology or a fix-your-life theme.

## Get McFreebies

As a monumental favour to multinational companies, On Dit has 25 McDonalds' Gold VIP cards to give away. This card involves a few free things from the fast-food hell-holes in the city. So if you want one, come into the office and collect it. We are sick of looking at them. We are far too sound to want to support multinationals by giving them free publicity.

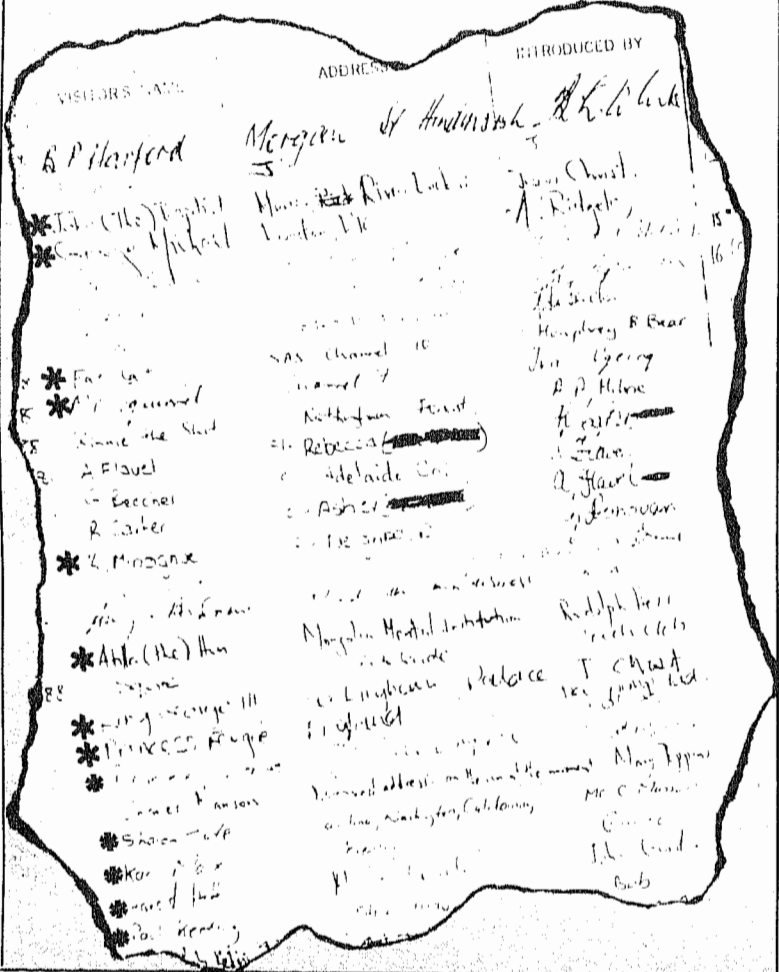


## Once more...

The SAUA are falling over themselves in other parts of this week's edition to justify their jaunt in the countryside last week at your expense. Would they have been so keen to publicise it this week if we had not told you of it last week, we wonder?

## Very important visitations - famous people not spotted in the Bistro

It seems a large number of very important people have visited our humble Union Bistro over the past week or two - among them Kylie Minogue and John (The) Babbitt. Below is a page from the Bistro's visitors books - important people have been asterixed. We here would appreciate it if anyone who sees Mr (Karl) Marx sends him to the On Dit office. We would like to have a word with him.



## Hey, Mister policeman

Here we have the back of the 1989 telephone directory. We here at Phantas think this pic is so good it deserves an appropriate caption.

The Union catering department has kindly donated a bottle of wine for the best caption sent to the On Dit office.

Suggested captions - Lolly little girl? See that over there? That's an Aboriginal. With a bit of luck, they won't be around by the time you leave school.

-That scruffy dirty bag lady? That's Sally Niemann's fashion adviser.

-Humphrey Bear - "I've memorised his number and face for the trial but I only wish we'd brought the mace!"

-That man over there has a photofit of Abu Nidal; its obviously you, Abu, so we're taking you in. And it was damn clever of you to shave off your beard.

-Sir Terence told me to look out for you, Jack. I think those blokes in the back of the paddy wagon want to have a word with you.

# THE TWILIGHT GONE

PAGE OF FACTS by TIM HOWE

"DO DE DEW DEW DO DE DEW DEW"

YOU ARE IN A LECTURE, TWENTY MINUTES REMAINING. YOU HAVE JUST ENTERED ... THE TWILIGHT GROAN ... TIME SLOWS ... THEN RUNS BACKWARDS! TEST IT YOURSELF - LOOK AT YOUR WATCH ... CHECK IT AGAIN FIVE MINUTES LATER AND IT WILL READ THE SAME TIME OR EARLIER!

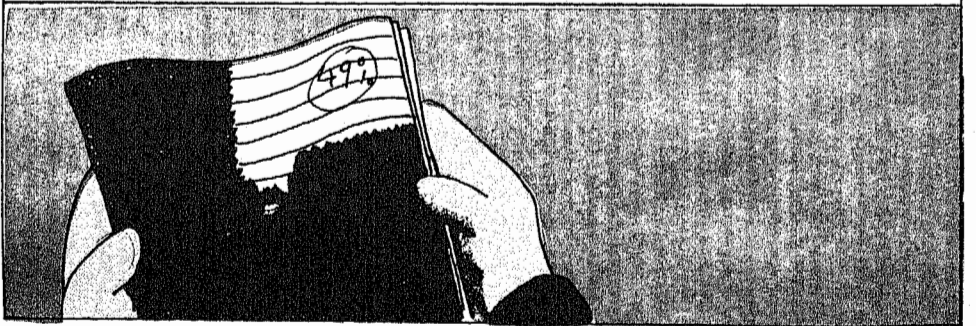


MODERN SCIENCE HAS YET TO DEVISE A LIBRARY COMPUTER 'KEYWORD' SYSTEM THAT WILL GIVE YOU THE BOOK AS SOON AS IT HAS NARROWED THE POSSIBILITIES DOWN TO ONE... YOU STILL HAVE TO WAIT HALF AN HOUR FOR IT TO SCAN THE REMAINING WORDS!

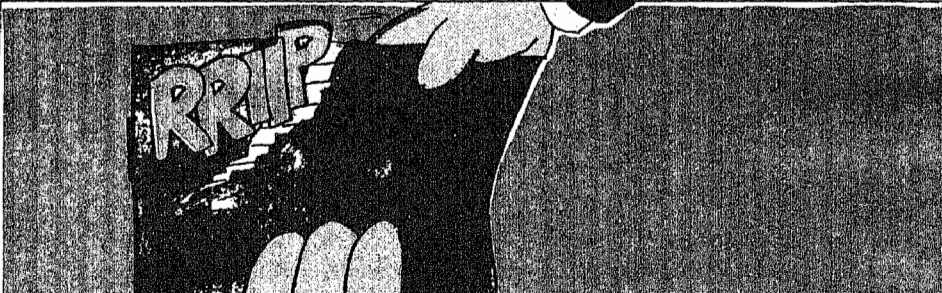
WORDS: HERMATIC AARDVARIH SHAKESPEARE COLLECTIONS  
MATCHES: 002 001

SCANNING...

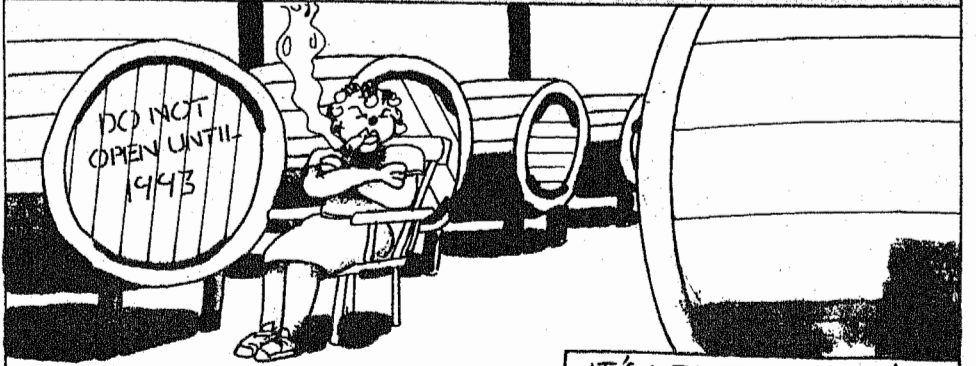
PSYCHOLOGY STUDENTS HAVE RECENTLY DONE STUDIES PROVING THE PRINCIPLE THAT THE EXAMS YOU "THINK YOU DID WELL IN" TURN OUT TO BE 50% AND THE EXAMS YOU "JUST SCRAPPED THROUGH ON" TURN OUT TO BE A CREDIT!



SCIENTISTS SPENT YEARS PERFECTING THE PERFORATED ATTENDANCE SLIPS YOU HAVE TO FILL IN AND TEAR OUT IN EXAMS, TO ENSURE THEY DO NOT RIP ON THE PERFORATIONS. THIS CAUSES STUDENTS TO WASTE FIVE MINUTES OF READING TIME TRYING TO TEAR THE DAMN THINGS OFF, AND BY THE TIME THEY HAVE THEY ARE SO ANXIETY-RIDDEN THEY FAIL THE EXAM.



JUST LIKE JACK DANIELS' OLD TENESSEE WHISKEY, REFECTORY FOOD IS ALLOWED TO MATURE IN VATS BEFORE BEING SOLD TO THE STUDENTS!



IT'S A FACT, KIDDIES!