

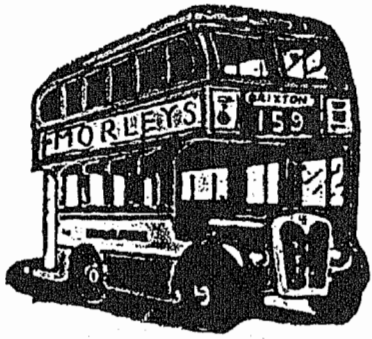


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study of "Seven Little Australians" and other Ethel Turner books, the "Billabong" series by Mary Grant Bruce, the "Sentimental Bloke" poems of CJ Dennis, and the Ginger Meggs comic strip?

There could even be another Beachy course, this time American. And it could include film studies; the beach party movies of Frankie Avalon and "Surf Nazis Must Die" simply must be included.

Sign the petition in the On Dit office.

BOUQUETS AND BEACHBATS

In the interests of free speech, On Dit has permitted Geoffrey Griffith to launch a scurrilous attack on the stimulating new English course "At The Beach" in the pages of On Dit.

It is, however, high tide, I mean time, that such initiatives as "At The Beach" were given the respect they deserve. No less a person than Kylie Mole rang On Dit from Melbourne to enthuse about the course content:

"It's roolly excellent, that beach course, cos even I c'n understand it. "Puberty Blues" is soo good cos it's got all this pashing an' more."

Furthermore, the course has opened the way for an even deeper understanding of Australian literature. What about an extensive

CALLING ALL COMRADES

I wish to draw your most fervent attention to the noble happening that will take place in that bastion of democracy, ruled by our peace-loving big brother Kim Il Sung.

North Korea will play host to the 13th (is that coincidence?) World Festival of Youth in the capital city Pyongyang, from July 1st to the 8th.

In "World Student News" we are informed "Anti-imperialist solidarity is the common task of the righteous and valorous youth, students and other people of our age" and of the struggle against "the imperialists and their schemings for nuclear war".

These original words come from the message of the North Korean hosts, placed beneath the moving

leader; "PYONGANG FESTIVAL SHALL BECOME A GRAND GATHERING OF ANTI-IMPERIALIST SOLIDARITY, PEACE AND FRIENDSHIP".

The World Student News staff say that this information from "our Korean friends...exceeded all our expectations". How true.

At the front of the magazine is an appeal for funds for the July Festival (this magazine, incidentally, is published in Czechoslovakia where old women going to church are considered a threat to the state).

It is hoped we will take note of this "Festival movement" and "render all possible material assistance to this fund. Let us all together make it a powerful instrument to ensure the success of the forthcoming Festival! Let us make it a practical expression of our commitment to the Festival ideals and of our mutual solidarity!"

CRYSTAL CRAZIES

One of the latest fashions is the wearing and worshipping of crystals. I worship granite boulders, myself, but there is a small problem when I wish to hang one around my neck.

Getting back to the crystals, did you know that crystalline caverns throughout the world, caverns that

took thousands of years to form, are being plundered of their beauty thanks to this current crystal trend?

Recently Aboriginal people have complained about such piracy in Australia, only to be answered by prats such as the crystal collector who informed one Aboriginal woman, "We're sorry but we need crystals to save the earth".

If this is saving the earth, I'd hate to see what destroying the earth would entail.

IMPORTANT BIRTHDAY OF THE WEEK

On this day in 1928 was born Gabriel Garcia Marquez; he who wrote the novel "A Hundred Years of Solitude". For writing such a wearisome tome he won the 1982 Nobel Prize for Literature, joining such literary 'giants' as Rudyard Kipling and Sully (who?) Prudholm.

You deserve your place with them, Marquez.

GRAFFITO OF THE WEEK

Found on the Student Radio women's lavatory walls:

"I'm so broke I can't even pay attention".

Monica Carroll



get into BONDAGE UNIVERSITY

"A degree from Harvard University opens doors. At Bondage University, we train our students to open doors".

Professor Graft-Turpitude,
Vice-Chancellor of Bondage University.

Gigantic Sale!

Trying to think about Uni this year? Trying to think at all? Well, we just might have a place for you at Bondage University. We like to imagine that every individual has characteristics that enable her or him to enter University, other than mere academic ability or potential. Characteristics such as an obese bank balance and a father in 'the right job'. Bondage University opposes all discrimination against disadvantaged people such as wealthy airheads. Situated in sunny, sleazy Queensland the University is located on prime real estate, formerly used to house a research lab for genetic defects. We offer stimulating intellectual courses such as;

- Economics Made Easy
- Economics For Beginners
- Economics For Idiots
- Diamond Classification
- Corruption In High Places And How To Become Involved
- Your Gold American Express Card And How To Use It
- 100 Creative Methods Of Torture
- Telephone Tapping Technology
- Opening Doors (With A Little Help From Your Friends)
- Democracy In Chile

If you don't want to waste three years at University, we can grant you a degree in just two years. If you have a normal intelligence, you will be able to complete a degree from Bondage in just six weeks.

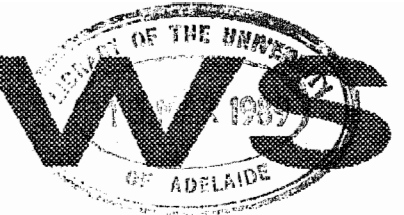
Dudley Hyphen Clayton is just one student at this exciting intellectual powerhouse. He says, "I think that this, er Uni-versity, did you say?, is just brilliant. It is only ten minutes drive from Daddy's condom...condo-mini..yes, that's it - Daddy'scondo-minium on the beach. Also there's plenty of parking for my Lincoln Continental because there are only three other students".

Carefully using a pair of scissors (with your parents' help), cut out this coupon and send it to Bondage University for a free booklet or to enrol.

Yes. Please rush me more information about this dynamic University.
Yes. I want a degree from this unparalleled excursion into mediocrity.
Enclosed is \$25,000.

First Name.....Last Name.....Middle Name.....
Address.....
Level of Schooling Attained: Secondary.....Primary.....
My Daddy Is:The Owner Of A Corporation.....Queensland Politician
.....Queensland Policeman.....Other (Earning Well Over \$100, 000 Per Annum)

**STOP PRESS! Enrol Now And Receive One Semester's Worth Of Pass Grades Already!
& DONT FORGET THE STAMP!**



amalgamation taskforce announced

It has been announced by John Dawkins, the Federal Minister for Education, that a special task force is to be established to advise on tertiary institution amalgamations.

Mr Dawkins said that he was pleased with progress that had already been made in regard to amalgamations, but said negotiations needed to be finalised to enable the government to make important funding decisions.

In what is essentially a form of financial bribery, Mr Dawkins stated that the government has to decide on the allocation of funds "including \$218 million for capital works for 1990 and 1991". He explained that

the new task force will decide upon allocations to assist institutions which are amalgamating.

John Spoehr, the Education Officer for the National Union of Students (S.A.) called the Government's move "fiscal blackmail".

He said that tertiary institutions are being forced into "voluntary" negotiations about amalgamations because of indirect threats concerning access to funds.

Any major developments, such as the currently talked about Flinders University, Institute of Technology merger will probably have to take shape before the Federal Budget in August/September.

Adelaide University's interest in a Flinders/SAIT merger revolves around the future of Health related courses. Certain professional health science areas are sought by Adelaide University to fill out its Medical options beyond Dentistry and Medicine.

This would allow the establishment of a major health sciences Faculty at this University. It is doubtful whether an amalgamated Flinders/SAIT would want to see areas such as physiotherapy move across to Adelaide.

Mark Gamtcheff



John Dawkins.

increasing asian studies enrolments

In a report which appeared in "The Advertiser" last Monday it was reported that the number of primary school students taking a second language in South Australia has doubled in five years.

If this healthy trend continues there will be shortages in the supply of teachers. In fact, shortages of teachers for the subjects of Chinese and Japanese have already become apparent.

Only at Adelaide University, in the Department of Asian Studies, are those subjects taught to teaching standard.

Professor Gavin McCormack, head of the Department says that the first

year intake for first-year Japanese students has increased from 70 in 1987, to 150 in 1988 and 190 this year. Enrolments in Chinese have seen a similar increase from 88 in 1988 to 110 in 1989.

These increases in student enrolments will hopefully meet the demands of the education system. However, Gavin McCormack said that many graduating students, especially of Japanese, enter the Tourism sector, deal with the Japanese for Australian Corporation or enter the Diplomatic service.

Additionally only approximately 50% of first-year student progress to the completion of the three year

language course due to its difficulty. First year Japanese has five contact hours in addition to language laboratory work. Professor McCormack also cited the fact that "these languages are rooted in a different culture and have the idea of the character at their base. That makes them much harder to learn than a European language".

Professor McCormack said "the delayed realisation that Australia's future will be determined by its ability to relate to its Asian neighbours" accounts for the increase in enrolments and the increasing interest in Asian languages right across the board in the education

system. "Some students still do Japanese or Chinese at Adelaide to gain greater cultural understanding," Professor McCormack said, "yet many more do the courses for increased employment prospects."

He agreed that this was symptomatic of the tendency for many to undertake tertiary studies so as to improve their desirability as employees and to train for careers, rather than to expand their horizons of learning.

Mark Gamtcheff

poison present in pet accessories

death. And harm their own health in the process.

Anti-flea pet collars readily available in pet shops and supermarkets contain the organochlorine pesticide called Dichlorvos. The substance is used by pest controllers and is also an ingredient in Shell Pest Strips and also in a Baygon surface spray formulation.

In 1973 it was demonstrated that Dichlorvos was a mutagen in bacterial cultures. Mutagenicity implies a strong possibility that such substances will eventually be proved to be carcinogenic.

In 1987 the United States National Toxicology Panel established that Dichlorvos was carcinogenic in two

animal species after a two year study programme. The production of cancer in two species suggests it is highly likely that such an agent will cause human cancer, and is one criterion used by the International Agency for Research on Cancer to identify potential human carcinogens.

Nearly 600 cases of poisoning in humans have been found to relate to Dichlorvos and have been recorded in an agency in the United States.

Chemical Anti-Flea Collars should not be worn by cats or dogs. Herbal collars which are healthy and safe can be purchased from the Central Market Pet Shop and Health Food and Herbal Supply Retail outlets.

Monica Carroll

Pet owners will be shocked to know that they could unintentionally bring about their pet's

naughty boy baden

Looking through the 1975 Adelaide Uni Orientation Guide and what did we find?....

South Australian Liberal Senator Baden Teague, chairman of the Opposition's education committee, and the man who called on February 15 for the abolition of compulsory student unionism, was staring out at us from page 5.

It seems that the senator was employed as the Union's Welfare Officer at that time. The Guide lists him as:

"responsible for general student welfare, especially personal finance, employment, housing and accomodation, overseas students and planning for child care...He is also the President of the University Theatre Guild."

Finding out about this only serves to back up the statements made by NUS(SA) general secretary James Greentree regarding Dr. Teague's "hipocrisy".

Mark Gamtcheff



Baden Teague as he appeared in the 1975 Orientation Guide.



A Cat.

**BE AFRAID
BE A BIT MORE AFRAID**



STUDENT RADIO FILM NIGHT

FASCIST BEACH PARTY MASSACRE MOVIE

"SURF NAZIS MUST DIE"

PLUS CLASSIC PUNK MOVIE

**"THE DECLINE OF
WESTERN CIVILIZATION"**

THURSDAY, MARCH 9

UNION HALL, 8 PM

STUDENTS \$3

PUBLIC \$4

President, Juanita Lovatt

Things have now quietened down a little after the hectic pace of enrolments and Orientation events. It looks like most of you have recovered from all the activities. However, I hope that the benefits of Orientation last a lot longer than a couple of weeks.

Like I said last week, the one thing I enjoyed the most about Orientation Week itself was the chance to meet lots of new people, and get to chat to new students on a one to one, or one to six, basis and find out first hand what your expectations from your course are and what you think Uni will/should be like.

Because being President is such a time-consuming job, it is really easy to get wrapped

up (almost literally) in all the paperwork, meetings and general rush of business, consequently you start to lose touch with all the students the Pres is supposed to represent. I never want to end up like that and I'm soooo glad that lots of you talked to me and said "Hi!" Don't stop now!

The big highlight of Orientation '89 was the O'Ball.

While there are always heaps of people who help keep things going and doing the odd jobs that are vital to keep the show on the road, the two main people I would like to thank for the O'Ball are Maddy James and David Blakeney, the O'Ball Directors.

They worked non-stop from the end of exams

to Christmas and from New Year until now. Maddy's and David's experience in the rock industry was patently obvious to everyone who went to the show. It was quality concert that was produced very professionally and gave students the chance to see a top Australian programme in a typical Australian setting, for a reasonable price.

Whoever thought the Barr Smith Lawns could be soooo exciting? Thanks to everyone involved in preparing and running the O'Ball, O'Week and the O'Camp.

Part of the SAUA Council's job now is to monitor the aftermath of Orientation and to discuss the ways in which it can better be implemented next year. Council will be

looking at everything that happened this year, work out what went well and what did not and basically improve it for 1990.

If you've got any ideas/suggestions/complaints, etc. drop us a line. There'll be a suggestion box in the SAUA Office. Furthermore, if you've got hassles with tutorials, the Library, whatever, come and see us. Here is a very relevant proverb for studious people -

"The mind of the prudent is ever getting knowledge and the ear of the wise is ever seeking knowledge". Proverbs 20:15.

Anthea Howard, Education Vice-President

Inter-Library Loans

I met recently with Patrick Condon, the Acting University Librarian, to discuss the matter of inter-library loans. As I pointed out in my column last week the library has introduced a \$12 charge per item for inter-library loans. This is a measure aimed at making up for some of the library's \$250,000 funding cutback. The Students' Association opposes such 'User-Pays' measures, and has received complaints from students about this charge.

An underlying cause for this problem, apart from the cuts to recurrent grants, derives from the funding formula used for research maintenance grants.

That probably sounds like a lot of jargon, and it is. In real terms it means that the money returned to the University for research purposes, which should include money to cover things like chemicals, retrieval of research materials, literary equipment (books, journals), etc., is not coming through at the rate it should be. Included in this group are inter-library loans. What the SAUA is hoping the University Executive will accept this week is a proposal to send the matter of inter-library loan charges back to the University's Research

Committee for reconsideration of the funding formula, so that sufficient funds can be reallocated to cover the cost of inter-library loans. It sounds complicated, but hopefully this will bring about a solution to this major problem.

Amalgamations

Suprise, suprise, amalgamation of tertiary institutions is back on the agenda. The South Australian Government has stated that it will not force institutions to amalgamate, but will accept agreed restructuring. The Federal Government, however, has opted for more direct means of persuasion. The Dawkins' "Task Force on Amalgamation" will be in Adelaide on March 16th to check on how matters are proceeding in South Australia.

It seems pretty clear that there is an implicit threat to institutions who don't bow to the federal will. A recent press release from the Minister put this in perspective:

Unfortunately, there have been unnecessary delays in some of these [amalgamations] discussions. There has been uncertainty in some states. Proposed amalgamations should proceed as soon as possible to enable effective resource distribution.

The more cynical among us think that "effective" here is related to doing what Dawkins wants. Recent rumours suggest that a major amalgamation of institutions in South Australia is on the cards - though this won't touch Adelaide University.

Rumblings

A high quality "Little Law Handbook" has been released by the Broad Left Law Group in the Law School. This Counter Calendar style publication has ruffled a few academic feathers. The main area for concern is the teaching competency of some lecturers. The SAUA is monitoring this situation, and is interested to see whether the Law Faculty addresses some of the long-standing problems raised in the student publication.

Honours Qualifying

Prior to and during enrolment a number of students wishing to take subjects to qualify for Honours found themselves having to either pay up front fees or overload for HECS purposes. Some ended up not enrolling in the face of these burdens, others were forced to take out loans.

The Students' Association brought this

problem to the attention of the Registrar prior to enrolment week, and the partial solution the University has now come up with is to offer, at this stage for 1989 only, the provision of a HECS Scholarship for all students undertaking an overload in order to qualify for an honours degree.

This is good as far as it goes, but it suggests, yet again, that 'user-pays' education mechanisms are a disincentive to people enrolling in undergraduate on postgraduate study.

Don't Worry.....

It all sounds a bit doom and gloom doesn't it? Sorry about that, but that's the Higher Ed sector at the moment, and that's how it will stay until we manage to get all political parties to prioritise education property once more.

I hope you're all getting into your studies and that your tute groups aren't too big - mine are! If you encounter problems come and speak to someone in the Students' Association office. Quite often we only find out about general problems when individual students let us know.

Kim Pedler, Women's Officer

This is a brief report as I just arrived back from Melbourne, having been at the National Union of Students' Womens' Conference. This took place over two days and was extremely productive overall.

We decided that the main areas the NUS Womens' Department will focus on in 1989's campaigns will be: Women and Health, Women in Education, and Sexual Harassment. The last area will encompass issues such as security, lighting, escort services, self-defence classes, and grievance procedures.

The NUS Womens' Officer, Miranda Saunders, was extremely competent and

energetic, and divisions between the factions of NOLS (National Organisation of Labor Students), Left Alliance, and Independents, were much less pronounced than those exhibited during the October National Conference 1988.

It was pleasing that women managed to transcend factional differences in order to co-operate and deal collectively with campaigns and strategies for 1989. It was the desire to work together to get things done which I will remember as a notable feature of the first NUS National Womens' Committee meeting of 1989.

Mark Leahy, Postgrad Students' Assoc. Research Organiser

UNIVERSITY GOVERNANCE - DEMOCRATIC OR DICTATORIAL?

Last year the Postgraduate Students' Association (PGSA) and the SAUA mounted a comprehensive and sustained campaign for increased democracy within the University.

Despite a decision-making structure which is ostensibly democratic, with student representatives on most committees, University practice in 1988 was to largely exclude students from important decisions. The PGSA wrote a paper on the importance of institutional democracy, comparing it to the principles of industrial democracy; namely, the right of workers (or in this case students) to actively participate in decisions affecting their work (educational) environment.

For example, students should expect to be able to influence decisions regarding curriculum development, student assessment, sexual harassment procedures, etc. Students should also expect to have a genuine input into other areas as well.

Detractors of student involvement often argue that students should have no say in staff appointments; this is to ignore the fact that students are at the receiving end of teaching programs and, therefore, have valuable experience in what makes a good teacher. It also conveniently ignores the fact that a significant proportion of the Equal Opportunity developments which have been made over the last few years at this institution have been generated by students.

John Rowe's open letter to the Vice-Chancellor published in On Dit last week highlights the problem. In it he describes the situation of a number of Arts postgraduates who were evicted from their offices to make

room for the relocation of academic staff. Postgraduates were not consulted about this move, did not have representatives on the committee which made the decision and were given extremely short notice of the Faculty's intentions.

One postgraduate arrived to work in the morning to be told that unless she removed all of her belongings by lunch-time, they would be moved elsewhere by the University. Clearly this cavalier treatment of students is unsatisfactory and unacceptable.

One of the major aims of our campaign was the call for a widespread review of institutional governance.

The Federal Government is encouraging institutions to review their decision-making structures, largely with a view to replacing committee structures with more streamlined, Chief Executive Officer (CEO) style management. Under CEO management systems, power would be shifted away from students, academics and general staff towards people like the Vice-Chancellor and Registrar.

This would be disastrous for students, especially in an educational climate characterised by funding cuts, privatisation and declining resources. Students, therefore, were keen to see the University mount a more positive review, with the aim of enhancing, rather than decreasing, democratic structures. Initially the University wanted to delay the review process, but the Vice-Chancellor finally agreed to such a Review last December and the terms of reference, as well as the composition of that review, are being determined now.

You can be assured that the PGSA and SAUA will have a significant input into this process.

WOMEN ON CAMPUS, THE STUDENTS' ASSOCIATION AND ADELAIDE UNI UNION PRESENTS

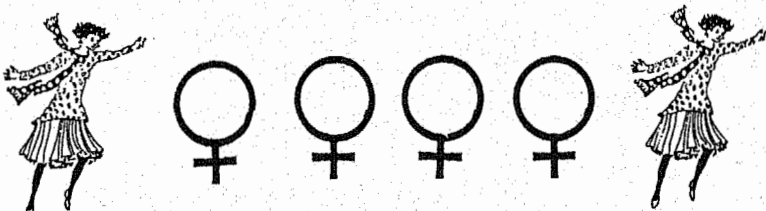
INTERNATIONAL WOMENS' DAY PARTY

IN THE UNION GALLERY

ON WEDNESDAY 8 MARCH 2.30 - 5.00 PM

A chance to meet other women and discuss issues facing women at University

- SPEAKERS •
- REFRESHMENTS PROVIDED •
- WOMEN'S ART EXHIBITION •
- ADMISSION FREE •



DEMOCRACY IS THE ONLY WAY TO GO

These are difficult times for students and universities. Due to funding cuts in crucial areas, universities all over the country (with the exception of those universities funded by millionaires) are seeking to implement cost-saving schemes. But this means of coping with Government 'economic restraint' policies in itself costs dearly, one way or another.

We have seen this occurring at Adelaide University, particularly over the past two years. And one of the unfortunate products of financial restraint is a harsher attitude on the part of University beauracrats—a mentality that, at times, borders on the bloody-minded.

I could give a detailed run-down of this devolution but I haven't the space. It is sufficient to point to examples and warn about future developments.

You will notice that the Research Organiser for the Postgraduate Students' Association and the President of this Association in this

week's issue have focused on democratic participation in the University's decision-making bodies. This is a pressing issue.

Don't expect to see the University's students and employees in general receiving more encouragement to have input in decision-making processes from the University big whigs and their beauracrat helpmates. As money tightens, decision-making will be confined more to a select few administrators in the name of 'efficiency'. It is arguable and has been proven, however, that such a narrow scope results in narrow, Draconian decisions.

It will be interesting and perhaps alarming to see the direction the Faculty of Arts takes this year. Last year, acknowledging the fact that its resources were dwindling rapidly, the Arts Faculty moved to amalgamate its various departments. One doesn't have to be conservative, reactionary, or unrealistic to be wary of what could follow.

If the individual departments are abolished

and the Faculty is structured on the basis of disciplines, then it is likely we will see the end of the opportunity for a range of people to engage in democratic decision-making. The different departments represent a diversity of views but it is this very diversity and its opportunity to make itself heard that is the essence of what a democratic system is all about.

Until relatively recently, the University operated on autocratic lines. It is in nobody's long-term interests for the decision-making processes to revert back to this autocratic system.

And even now many crucial decisions affecting staff and students are made by a handful of people behind closed doors.

Student representatives on bodies such as the University's Education Committee are often informed that starred items on the meeting agenda are not to be debated; they are there "for information purposes". What arrant nonsense.

Those of you who are not aware of the positive things student representatives do, might ask whether it is the place of students to be involved in University decision-making processes. The answer is yes - issues such as campus security, fair assessment procedures and modification of library penalties to name but a few have resulted from student representatives seeking a better deal from the University, its committees, faculties etc.

Student representatives, both undergraduate and postgraduate, have also kept debate open on issues which certain powers-that-be and powers-that-would-be have attempted to keep quiet.

It is essential that students are informed of what is going on in the University. In today's educational environment, apathy, ignorance, and misinformation will have a price that is higher than ever.

Monica Carroll & Mark Gamtcheff

LETTERS



codswallop, I will happily see my local priest. I look to the SAUA page for information on student events, not a re-run of Jesus Christ Superstar.

If Ms Lovatt is the new Prophet would she please keep it to herself.

Yours sincerely
Sally Niemann

P.S. "I'm an atheist, thank God!"

HIBERNIAN HARASSMENT

Dear Editors,
Anti-Irish jokes suck! Nick O'Teen indeed! It doesn't surprise me, that the "Health Education Council" ad you featured last issue is English. I'm tempted to organise a trade-

union boycott of On Dit.

So there.
A. Grieved
(a member of SAUA Staff)

Being of largely Hibernian extraction I can assure you that the ad was placed in On Dit on the strength of its anti-smoking message. In fact, the name Carroll is derived from the great clan of O' Carroll. Furthermore, the Gaelic form of this name is Cearbhal which means 'Carnage'. So be respectful.

Monica Carroll

JUANITA'S MORAL BEATINGS

Dear Eds,
It is with great distress that I read Ms Lovatt's column in the second edition of On Dit. Her misinformed attempt to fuse God and the State caused me severe stomach pains and a burning desire to have a long lie-down with a nice stiff drink.

I believe that I have grounds for legal re-dress on the matter. It has been a long time since the clergy beat the peasants but this psychological assault was Orwellian in stature.

Please stop, Juanita, I won't be able to get out of bed in the morning if you continue this moral beating. My cultural frame-work is crumbling in the face of your superior dogma.

Mr J. Falwell

Please find enclosed my \$20 "donation".

BITTER MEDIEVAL MEDICINE

Dear Eds,
I became rather perturbed I read our esteemed President's column in Edition 2 of On Dit.

Christian revival material is thrust down the public throat at every street corner. If I wish to swallow such vile, medieval superstitious



SKULLDUGGERY

This year's Skulduggery was a great success and all participants enjoyed an unforgettable night.

The bands Detroit Motown and After Midnite were both very lively and had the crowds dancing. As a sideline beer and wine was also served. On average each person consumed 10 cans of beer and 2 glasses of wine. Service was excellent and no-one had to wait more than five minutes (much quicker than a busy night at the Uni Bar).

There were some accidents and unfortunate damage to Union Property. I urge all students who come next year not to vandalise the buildings.

Financially, the AMSS only made a \$2000 profit (i.e. \$1 dollar a head). The Union Bar, from whom we bought the beer, charged exorbitant prices and made a \$5000 profit.

Next year I hope Mr Gamtcheff actually attends Skulduggery before writing such a scathing article. I had a great time and everyone that attends next year will have a lot of fun.

Yours sincerely,
Paul Kennedy, Medicine IV

Mr Kennedy, you would advise me to get my facts straight in regard to Skulduggery?

I would like to assure you that the information which was printed in my news story (On Dit no.2) was accurate. I would like to point out, however, that you have in your correspondence failed to get "your facts straight."

Many of your assumptions I would disagree with, although some of these would come under the realm of personal opinion; your assertion that the beer and wine were "a sideline" to the entertainment for instance.

There are though, I think, more fundamental errors.

In door sales the Medical Students Society took \$30,000 (2000 people at \$15 per head). They also would have earned approximately \$2,000 in can refunds. On top of this was the income from sales at the pie cart. These figures lead to a credit figure of around \$32,000.

From this money the AMSS had to pay exactly \$23,319.18 to the Union for the purchase of alcohol, approximately \$1000 for damages and probably around \$2000 for security, staging and bands. These items total \$26,319.18.

With these figure taken into consideration I would give the AMSS a profit totalling approximately \$9000.

I would not venture to say that my figure is accurate, however the calculations leave little doubt that the profit made from the night far exceeds the \$2000 total you mention.

As for prices charged by the Bar they asked only 85 cents per can of beer, and with the recommended price being \$1.25, that can hardly be called exorbitant.

In closing I'd just like to say that I have been to two previous Skulduggeries and did enjoy them. The only reason I did not go this year was because I was still hungover from spending a weekend laying out On Dit. I fully realise that many people have a great rage, or more appropriately piss-up. The fact is though that Skulduggery has its trouble-spots and something should be done about them.

Mark Gamtcheff

PRODUCTION

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Thanks are also due to John Ridgway, Ben Pearson, and Andrew Joyner and, of course, to every contributor whose words grace the paper.

gpo Box 498, University of Adelaide, Adelaide, 5001
Telephone- (08) 226 5404, 223 2685

"Ita"

NOT JUST ONE OF YESTERDAY'S PAPERS?



Ita Buttrose, 1962.

Last week marked the emergence of "Ita"-the exciting new magazine for "The Woman Who Wasn't Born Yesterday". This event probably wouldn't rate as highly if it were yet another run-of-the-mill woman's magazine, but "Ita" is considered to be a great step forward in modern publishing in that it is designed specifically to cater for those women who fall in the over-35 age bracket.

Accompanying this historically significant first issue, not surprisingly, is a touching note of encouragement from the ever-publicity conscious Bob Hawke (a saccharine sweet photograph is also included for those of us who would rather forget what our illustrious leader looks like!).

From the start it is obvious that this publication will be covering more than just the latest Royal scandal, Hollywood gossip, and a 10 page lift-out of your all-time favourite chocolate recipes.

And it is interesting to note the aims of the magazine as set out in the foreword, aptly titled "Ita Philosophy".

Here we are told that "the good thing about getting older is that...we don't have to conform to other people's images of what or how we must be" (does this mean we can

ignore the article on Plastic Surgery on page 54?) Mind you, it is a well-informed and unbiased account which emphatically states that "to avoid disappointment, you should be very clear about your motives. If you are contemplating cosmetic surgery so that your husband stops playing around, forget it". How true.

Basically, "Ita" is catering for the mature woman, whether she is single (article; "Help! (or should I jump for joy) I'm single, in my forties. And I'm still alone!"), divorced, working or a housewife, and accordingly it covers a multitude of illuminating topics.

This month we are treated to exposes on cellulite (we are told it is possible to laugh about it), Paloma Picasso (a woman succeeding in business), and breast cancer (a true story). In a sense, "Ita" is a mature version of "Vogue", with its glossy pages featuring fashion, food (this month the lemon is covered. Dare I draw an analogy between the lemon and the underlying sourness of some of the articles?), and travel and gardening segments, intermingled with intellectual thought-provoking articles.

In one article the author (who is "a mere 36") relates her husband's decision to go hiking with a pair of female Danish backpackers (later

termed "pastries" by the usurped wife) whilst on holidays in the Greek Islands. How inspirational! Why this woman actually allowed her husband to behave in this manner at all is totally beyond me. Nevertheless, the article *did* conclude with the better aspects of aging-wisdom and the freedom to write this type of article without caring what anyone else thinks!

Another article covers the changing social attitudes to dating, sex, and marriage. Amongst the words of witty wisdom displayed we are introduced to the mentality of Caroline who is 27. According to the author, among Caroline and her friends, "virginity in a girl in her 20's is considered sick or stupid" (I'm sure there are plenty of young women out there who would challenge this statement!).

Overall, "Ita" deserves to succeed, if only because it fills a very real gap in the magazine market. However, some of the underlying bitterness is worrying, and, dare I say, depressing. Do we really have to read articles about a group of women sitting around whinging about cellulite?

Emma Parry

excuses, excuses.

ALL-PURPOSE STUDENT EXCUSES FOR EVERY OCCASION

- Short term amnesia due to high blood pressure because of excessive stress.
- ".....Oh, but I thought it was due on the same date next month..."
- There was something better on TV (only to be used when withdrawing).
- The autobank ate my Barr-Smith resource card.
- My pen ran out of ink/my pencil broke.
- Although no-one has heard about it, there was a bus/train/tram strike.
- Dear Tutor/Lecturer-We have your wife/husband/child/loved one/pet/car in our possession, so co-operate...(circle the most appropriate).
- No-one would lend me their essay to copy.
- The Anarcho-Syndicalist/Communist that I live with used my British Imperialism essay as toilet paper on ideological grounds.
- My mother/father died. Do not use this excuse more than once.
- I got lost in the Barr-Smith Library.
- I was trapped in the Napier Building lift for a day.
- A person with incredibly good taste burnt my essay.
- I overdosed on caffeine tablets.
- I think you ought to know I'm feeling very depressed.



WARNING:
BLUDGING CAN SERIOUSLY DAMAGE
YOUR ACADEMIC HEALTH.

more
dip ed
students
eligible
for
austudy

Last week, the Union heard of the successful result of an AUSTUDY test case put forward two weeks earlier. The case involved a Diploma of Education student who was studying part time. The student has the full-time teaching blocks included in the year as a part of the subject "Curriculum Studies and Teaching Practicals".

An integral part of this subject is nine weeks of teaching in schools; one week in February and two four week blocks later in the year. Because this component is full time study, under AUSTUDY regulations, the student is eligible to apply for benefits.

A bonus to students is that the means test, which so often cripples applications, only applies for the nine actual weeks in question. That is, should the student have a part-time or even full time job through the rest of the year, only income received in the nine weeks of teaching is considered.

As students *are* working full-time in the schools, with out of hours preparation, few are able to concurrently work for income.

Should a student maintain a part-time job through this period, only income above about \$60 a week will be considered for means testing and then only \$1 in \$2. Students receiving the independent rate would need to earn in excess of \$250 a week in those nine weeks to not benefit at all.

Students studying the Dip Ed part time are historically mature age students and as such should benefit for the independent rate. To gain independent status a student needs to be over 25, married, divorced, with children or have worked three years full-time out the last four. Students in receipt of supporting parents benefit, Class A Widows and some other groups would also benefit \$30 per week for this period.

In the past, working part-time students have coped with the full-time component in various ways. Some have taken holidays, leave without pay or even quit jobs. Hopefully, AUSTUDY will make a difference during this period. The case tested student has benefitted around \$880 in 1989.

To apply for this benefit, students need to complete an AUSTUDY form in the usual manner and append a letter from Margaret Secombe, the course co-ordinator stating the periods of full-time study. Applications need to be lodged with AUSTUDY by March 31 to gain benefit for the week in February. After this time only teaching blocks yet to be undertaken will be considered.

Should any student have any enquiries, they should contact Michael Koorndyke, Education and Welfare Officer on the ground floor of the Lady Symon Building. My telephone number is 228 5430.

Michael Koorndyke

LIGHTING UP ADELAIDE'S THEATRE SCENE

The Footlights Society is more than just another member of the Clubs Association. In recent years, Footlights has staged productions that have made the label 'interested students'only shows' redundant. John Ridgway discussed various aspects of theatre including the forthcoming "Kafka's Dick" with Stephen Horan and Francis Greenslade.

Footlights has been the student theatrical society at Adelaide University since the 1930's. During that period it concentrated on musicals and the light entertainment typical of that era. In the 40's and 50's, reviews were Footlights' specialty. Then, as Steve Horan says, "it lapsed for a bit".

Having made money from reviews, Footlights staged a financially disastrous production of "Hamlet". Its audience was probably not prepared to support such a dramatic production, given Footlights' reputation as a stager of comic reviews and light theatrical productions.

This is ironic in the context of the contemporary Footlights scene-emphasis is placed on solid productions rather than hotch-potch reviews with their satirical sketches. I dare say Footlights could stage "Hamlet" now and make, at the worst, a small loss.

In the 70's a Footlights revival occurred. Successful reviews, noted for their variety of humour, which swung from the scathing to the side-splitting, captured the imagination of students as well as a wider audience.

Of the impetus then, Horan says, "Footlights was mainly law school-based. Most of the casts and the script writers were law people... ("Catholic lawyers", Greenslade adds sardonically).

These reviews included "Have You Checked The Children", "Millhouse And Wife", "Barrister Galactica", and "Star Laws". In a strange reversal, the

productions that were panned by the critics were usually the most successful financially.

Importantly, these reviews gave undergraduates the opportunity to write creatively and have their skills appreciated by a receptive audience.

The nucleus of the late 70's Footlighters was Shaun Micallef (noted for his wicked Marat Pack witticisms, seen in TV commercials, and still an active non-student participant in Footlights productions), Alex Ward (another Marat packer and non-student stalwart of Footlights), James Neate (last sighted in an Argentinian jungle), and Francis Greenslade (the last but not the least of the Marat Pack, a successful comedian, a successful dramatic actor soon to be seen in the State Theatre Company production of "The Tempest", non-student pillar of Footlights, and debater extraordinaire).

These people were chiefly responsible for Footlight's success in the 80's. After the 1985 review, the departure of these people from University left a Footlights Society just waiting to be steered in a different direction. The society was also in the black owing to the successful 86 Fringe production, "39 Steps, 2 Escalators, And A Lift".

Enter Steve Horan and Tim Heffernan. The two wanted to stage a review but didn't feel confident enough, so they hunted around for a play to perform. The result was the successful production of Simon Gray's "Butley".

"We wanted a solid play with some depth and we came up with "Butley". says Horan "The production took place in March 87, we introduced new people to our audience, and it was a big success".

The momentum continued with "The Frogs", a two thousand year old Attic comedy by the satirist Aristophanes. Micallef and Ward went to the Footlighters with a proposal, wrote the music for the play, and the result was wide critical acclaim and an overwhelming audience response.

"The Frogs" gave notice to the Adelaide theatrical scene that theatre of a high calibre was being produced by people who happened to be students; it wasn't 'student theatre' in the usual sense. In particular Horan received deserved attention and praise for his directing skills.

Recent Footlights activity took the form of the "Beckoning Gullet" Fringe show last year in March and Tom Stoppard's "Rosencrantz And Guildenstern Are Dead" in July. According to Horan, the Stoppard play was "the most challenging piece of theatre, being an intellectual comedy of ideas and words and stagecraft; it demanded a lot of the audience but people picked up with it. It was the most satisfying theatre experience I've been involved in."

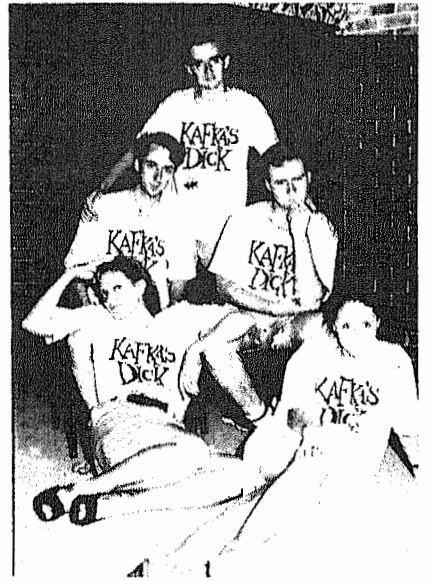
And now for "Kafka's Dick". This new Footlights production will be the world premiere of Australian playwright Alan Bennett's play about dead, angst-ridden Czech writer Franz Kafka and his friend Max Brod visiting an Australian suburban couple. Shaun Micallef will be directing the production.

Greenslade points out the accessibility of the new production; "You don't have to know the details of Kafka's life to understand the play. It's a comedy that deals with issues such as personal relationships or art in a very subtle way. It touches on these."

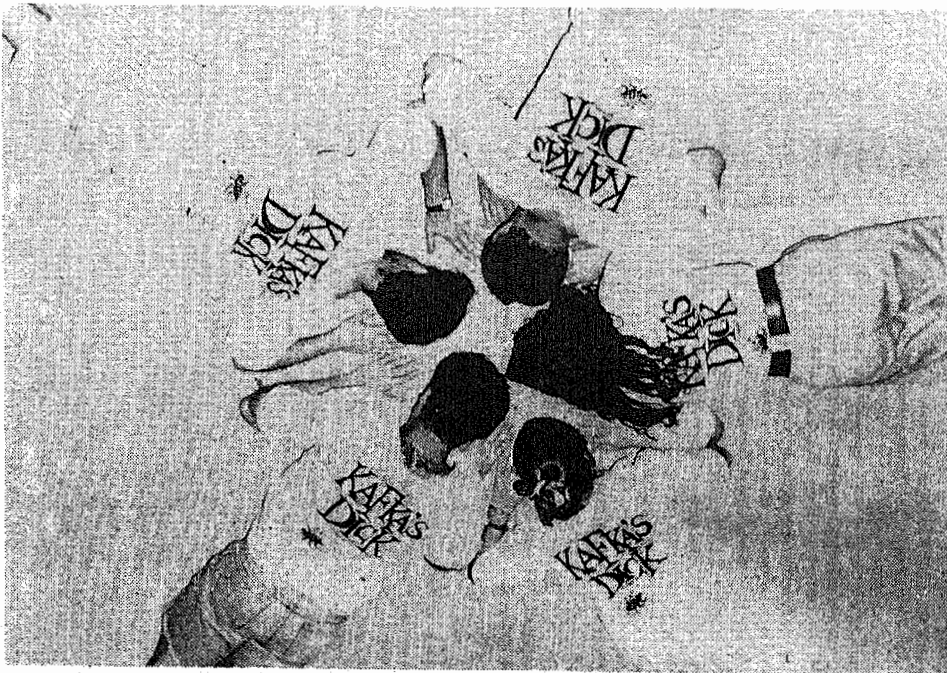
Horan says "Kafka's Dick" is a departure from the direction in which Footlights had been moving with "Rosencrantz And Guildenstern Are Dead". But he stresses that "Butley" and Stoppard's play had comic elements, comedy having the ability to deal with serious issues in a particular way. "It's also a good way of bringing an audience together as they recognise common concerns through humour".

"Kafka's Dick" is playing March 9 to 11 and March 14 to 18 in the Little Theatre at 8 pm. The cast is Tim Heffernan, Francis Greenslade, Bunny DeBelle, Henry Silvester, Sarah Dunn, Matt Hawkins, and Chris Sexton.

Tickets are available at the Students' Association Office and Bass Outlets.
Monica Carroll



Back: Chris Sexton, Sarah Dunn, Tim Heffernan. Front: Henry Silvester, Bunny DeBelle.



postgraduate student news

As you can imagine, 1988, the year of the Green Papers, White Papers, Wran Committee Report, etc. was an extremely busy year for the PGSA. It involved the writing of many submissions, the organisation of comprehensive campaigns and much lobbying.

We also mounted a number of successful co-operative campaigns with the SAUA - e.g. the campaign for improved democracy within the University; a joint campaign which resulted from a PGSA paper called "Democracy and the University Community".

This year promises to be equally busy. We shall be continuing our campaign for institutional democracy and shall contribute a submission to the Review of Governance which is taking place this year (a review which was instigated by the Vice-Chancellor largely as a result of campaigning by the PGSA and SAUA).

We shall also be participating in the University's review of its postgraduate programs (through the Working party on Graduate Students), calling for supervision

guidelines and improved teacher training/assessment. Other campaigns against fees, campaigning for more widespread exemptions from HECS (see below), standardised student grievance procedures, increased student rights, greater availability of part-time teaching, etc will take place.

We shall also be attempting to set up improved postgraduate representative networks - our first step in this campaign has been the successful lobbying of the University for a centralised register of student representatives, in order to improve communication between the PGSA and its members. We shall be publishing a student representatives' handbook this year, jointly with the SAUA.

We wish you all well for the coming year and will keep you informed of our activities through regular newsletter like this. If you wish to become involved in the PGSA just give us a call (228 5898) or drop by the office.

1988 CAPA ANNUAL COUNCIL MEETING

The Council of Australian Postgraduate Associations is the national postgraduate body, which represents the approximate 63,000 postgraduates in Australia.

Policy is determined at the Annual Council meeting, where delegates from 19 universities meet to discuss and debate important issues.

Each year an Executive is elected and this year Adelaide was successful in having a member of the PGSA, Monica Carroll, elected as President. Monica has been a student activist for many years and has been the Secretary of the PGSA since 1987. She is also co-editor of On Dit this year.

Monica will have a great deal of input into national student politics and will be lobbying with people like John Dawkins for better conditions for Australian postgraduates. The PGSA congratulates Monica on her election and will keep postgraduates informed of CAPA activities through this newsletter.

POSTGRADUATES AND THE HECS

As everyone will know, the Federal Government imposed a tax on tertiary study - all students who are not exempted will be required to pay \$1800 a year through a deferred fee system, whereby the Government collects the fees via the taxation department once the graduate reaches a certain salary threshold. There's good and bad news for postgraduates.

First the good news: the University received enough exemptions from the Government to cover most full-time research students; it has supplemented these exemptions from its own monies so that all full-time research postgraduates and full-time Honours students will be exempted from the tax for 1989. So, if you fit one of these categories you won't have to pay.

The bad news is that part-timers and courseworkers will have to pay. Clearly, this is far from satisfactory, but it is a step in the right direction. The PGSA will be making representations to the University when it reviews its policy later this

year, arguing for more widespread exemptions.

If you have any questions regarding HECS, contact the Student Finance Officer on Ext 5220 or direct to the Department of Employment, Education and Training in Canberra on 008 02 0511 (Toll free).

INTELLECTUAL PROPERTY

Within the University, moves are afoot by people such as Mr Frank O'Neill, the Registrar, to give the University the intellectual property rights of postgraduates. This is against common law. This is one of the crucial issues we will be discussing at the PGSA's AGM.

All The Best For 89
John Fitzsimmons,
Postgraduate Students' Association President

PGSA ANNUAL GENERAL MEETING

Wednesday, 8th march in the Jerry Portus Room at 1.10 pm. Childcare is available if necessary.

The explosion of the first Atomic bomb and the proliferation of nuclear weapons over the last forty years pose a few obvious questions and others which are less discernible.

REALITY AND CHOICE

When the first ever Atom bomb was detonated in the Second World War, on August 6, 1945, theory turned into a horrifying reality. For over 40 years the clear and uncompromising reality of nuclear weapons has extended its ominous shadow over humankind.

Within these last 40 years, a pattern developed as to how nuclear weapons were to be used. At the original meetings to decide how the first Atomic bomb could be deployed, two conflicting views arose.

One view considered the bomb to be used as a display, to threaten the Japanese into surrendering.

Proof of capacity to act which is the essence of this view, has been translated into action in Australia. The detonation of numerous nuclear devices either on Australian soil or in nearby waters has served as a warning by members of the western power bloc to hostile nations.

In essence, Australia has been a nuclear battlefield since 1945.

The other view was that the bomb existed for use.

Firstly, as a demonstration to Stalin that the Allied powers would act if necessary. Secondly, because of Allied desperation when confronted with the problem of a bloody and drawn-out battle to take the Japanese mainland. Thirdly, owing to the fact that Japan could not retaliate with nuclear weaponry.

This third factor could very well make Australia a nuclear target. As the ownership of nuclear weapons proliferates, Australia's stewardship of bases for the United States puts it in the unfortunate position of being vulnerable to threats. It can be threatened as well as bombed into submission.

So, ironically, the country that initially gave great opposition to the bomb may be compelled to join the insane queue for weapons and with it the chance of death and destruction from the realm of the nightmarish.

NUCLEAR WEAPONRY AND CULTURE

There is a certain reality associated with nuclear weaponry that ties it into the fabric of culture.

The physics behind the bomb and that of the Sun are different, yet can be linked. The creative force of the Sun becomes interwoven with the destructive capacity of the bomb. It is this metaphorical association that has prompted the idea in many of the more important religious writings, of the creative force which made the world becoming the actual destroyer of the world.

For instance there are passages in the Hindu Veda poems that reflect such a notion, these poems having exerted a profound impact on western philosophical thought.

In the "Bhagavad-Gita", Krishna reveals his reality to Arjuna:

"Know too, that all states of being,

whether they be of (Nature's constituent) Goodness, Passion, or Darkness, Proceed from Me;

But I am not in them, they are in Me". V II-12.

And:

"Be very sure of this.

Of the whole (wide) universe

The origin and the dissolution too am I". V II-6

In an age that has promoted alternatives to religious thought it is often easy to forget our religious heritage, particularly in relation to the interpretation of the universe.

To think in terms of either Newtonian scientific concepts or modern notions of God consciousness is to forget the older view, a view that draws the destructive notion of bomb into a rich symbolic association of religious notions to do with a universal end.

As human beings we live or we die. In the past, other societies were based on this fact, accepting that the obvious needs to be stated. The contemporary 20th century society we live in tends to avoid looking in any full sense at the choice between life and death.

RELIGION AND THE FINAL DAY

Religion has always taught (and this was once accepted generally) that our world began in a particular way and will end in a particular way. In western Europe, the great cathedrals were built as models of this view.

In the Book of Revelation, Chapter One, Verse Eight, it is written:

"I am the Alpha and the Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty".

Our science and our philosophy now tell us that our world can continue for ever; can we accept this? In the centuries past, humankind counted the years from Genesis and Salvation to Judgement. With only 11 years to the end of the next millenium, shall we keep our appointment with Judgement?

With the passing of the first millenium, Judgement Day did not occur. This time around we possess the technology to make it happen.

Hence humankind appears to be doomed to suffer Prometheus' fate for stealing fire from the Gods. That is, unless one agrees to die in his place, thus freeing him. This leads us back to the "Veda"'s writings, III-24:

"If I were not to do my work,

These worlds would fall to ruin,

And I should be a worker of confusion,

Destroying these my creatures".

There are no tactics or strategy with nuclear weapons. Just a universal and chilling realisation on the morning of July 16th, 1945, when Oppenheimer's Toy was detonated, that the poet of the "Veda" shared a truth with all humanity:

"I have become death, destroyer of Worlds".

Chris Flaherty

Oppenheimer's
TOY



ENOLA
GAY

australian literature - on the rocks

ASCENDING THE HEIGHTS OF INTELLECTUALISM

Following the innovative "At The Beach" Australian Literature course in 1989, (unkindly dubbed by some "The Fatal Shore"), the English Department has announced a new follow-on course for 1990.

"Australian Literature: On The Rocks" will examine the place and significance of Rocks in the Australian consciousness, with a particular emphasis on Jurassic and Tertiary Pliocene literary theory. Fortunately, for the lecturer, all the really big rocks in Australia are in the central desert area, allowing the student a fascinating insight into the Centre as a cultural-literary preoccupation.

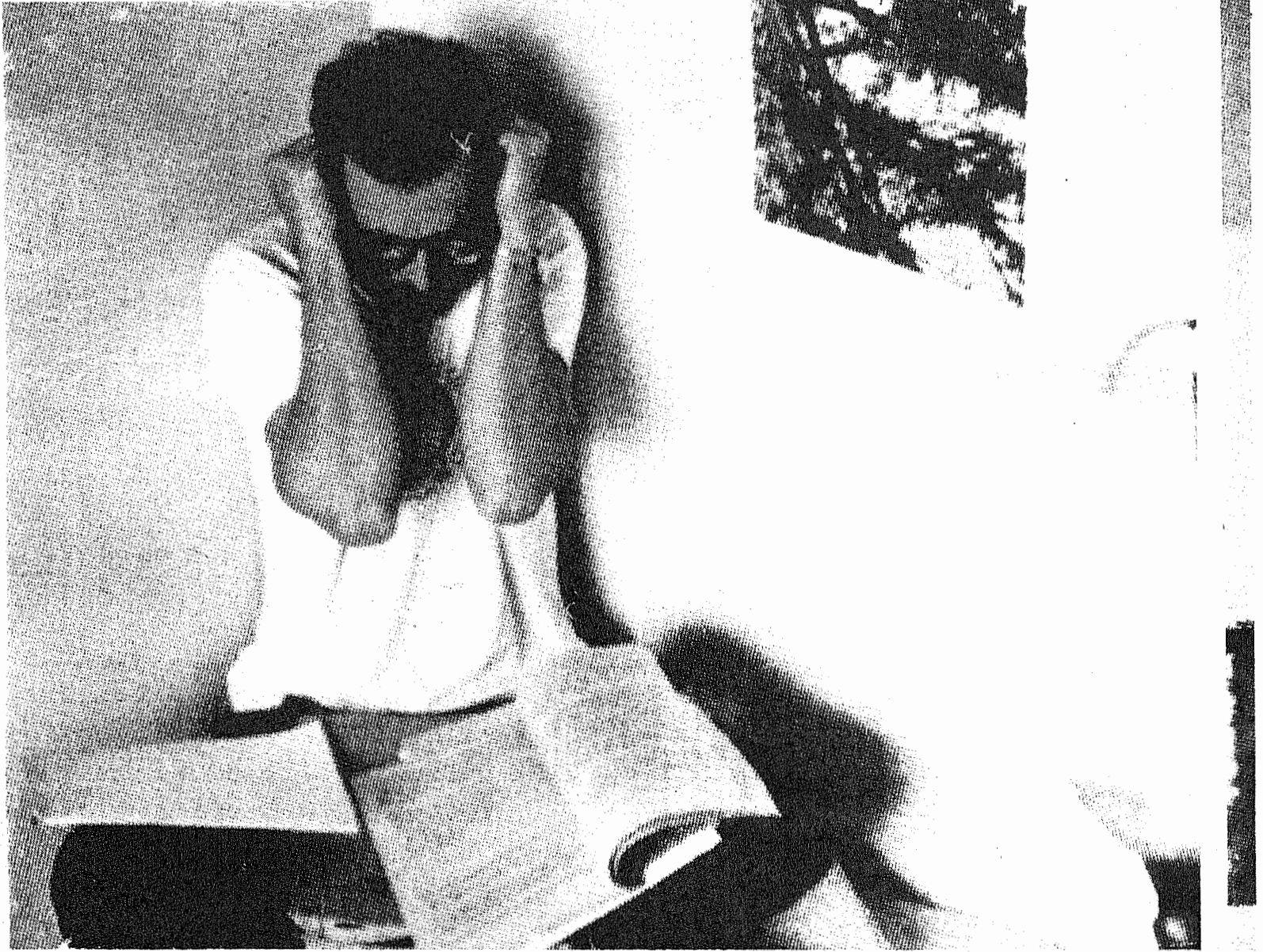
Texts include Neville Shute's classic "A Town Like Alice", Joan Lindsay's "Picnic At Hanging Rock", Xavier Herbert's "Capricornia", Tim Winton's aptly named tour de force "Shallows", Paul Hogan's "Crocodile Dundee" screenplay, Michael Gow's "1841" and the complete works of Christina Stead.

Patrick White and Peter Carey, as usual, will be ignored in the light of revisionist critics who have placed them in the "Upper Crust" structural school. "Besides," said one lecturer, "they sell enough of their books already."

The second semester will be devoted to detailed examination of John Bryson's "Evil Angels" and the impact of post-colonial literary theory on Ayers Rock.

The course will analyse critically the often unwritten assumptions underlying discussion of the Chamberlain case in Australia and the possibility of the emergence of a new genre in Australian writing: The Rock Gothic. There will also be an introduction to selected aspects of Chamberlain criticism, including "Feminist Speciesism" and "The Dingo Principle".

Geoff Griffith

WOMEN
CELEBRATE!INTERNATIONAL
WOMENS' DAY

The first International Women's Day (March 8th) was held in 1911. First proposed as part of Women's Struggles for equality, economic justice and suffrage, IWD now serves a number of purposes. Firstly, it is a day during which women can join together both to celebrate the gains already made in their struggle for liberation, and to remember those sisters who fought for these gains.

Secondly, IWD serves as a reminder of those struggles which women have yet to fight if they are to achieve full liberation.

IWD has been celebrated in many different ways all around the world. In Adelaide the occasion has been commemorated since 1972 with a march through the city.

Every year a different theme is chosen for the day, and in 1989 this will be "Women In Solidarity Against Oppression". This theme emphasises the need for women of different backgrounds, and of different experiences and points of view to unite against their oppression. Diversity and difference among us need not be destructive; all women have vested interests in ending rape, child sexual abuse and militarism; in ending all forms of discrimination and creating a system of economic justice.

As well as this, more privileged women can unite in solidarity with their less privileged sisters against forms of oppression which affect only certain groups of women. For

example, white women can unite with their coloured sisters against racism and "middle class" women can unite with working class women in calling for an end to economic exploitation and class oppression. In unity and solidarity we will succeed, divided we will fail.

Adelaide Uni women are encouraged to participate in the march, festival and dance to be held on March 11th. They are also invited to the IWD Party to be held in the Gallery on March 8th. See below for details.

Kathy Edwards

AN EDUCATIONAL PROCESS
FOR YOU TO ENJOY

Tutoring an adult migrant is beneficial for you as well the person you assist.
Jim Peters tells why.

Life at Uni can be quite sheltered. Indeed, most of us have just left school or haven't left it too long ago. Not many students are aware, however, of the broader life beyond the confines of University.

From 1974 to 1979, the people of Kampuchea suffered under the most brutal regime in Asia, paralleled only by those of Idi Amin and Hitler. This four year reign of terror by the Khmer Rouge fortunately came to an abrupt end when Vietnam invaded Kampuchea.

Many Kampuchean, however, still feared a return to power by their former oppressors. So amid the confusion of the Vietnamese invasion they fled their homeland to refugee camps in Thailand.

One such refugee was Lau. He spent nearly four years in a refugee camp before being granted political asylum in 1983.

His troubles were not over. He found himself in an alien society which was often hostile and insensitive to his plight. Although white Australians he personally met were kind, others would hurl abuse at him and his family (at a distance, of course). Lau explained to me in broken English that whilst accepting some of the abuse, he resented people insulting his pre-school children who were born in Australia.

Those white Australians who were kind to him and his family did not believe his account of the horror of Kampuchea. Drawing his index finger across his throat, he told me that the Khmer Rouge executed his parents and both of his sisters.

Furthermore, Lau spoke little English, was unskilled, and so his employment prospects were slight.

So, as with many other immigrants from around the world, Lau kept mainly within the confines of friends from his former country.

Australia accepts immigrants from every continent with all degrees of technical and English language proficiency. It is these immigrants, lacking in adequate English language skills who find employment other than in production lines difficult to obtain. Furthermore, the lack of English-speaking ability, the main communication medium in our nation, limits the degree to which these immigrants can integrate with the rest of our society.

These migrants do not make a decision to disregard the learning of English. Rather, they find it difficult to work in a factory and/or look after a family and attend English classes. Tania, an immigrant from Poland, told me that she attended English classes three times a week, as well as working full-time. She left for work at 7am, and finally returned home at 9.30 pm after attending the classes. Understandably she cannot always get to the classes.

A similar story exists for so many of the students at such classes run by the Adult Migrant Education Service (AMES). The students attending night classes are usually working, are both women and men, and come from all walks of life. Some migrants are fortunate enough to have volunteer English teachers visit them in their houses once a week, usually for about one to three hours.

These volunteers are organised by AMES as part of the Service's Home Tutor Scheme which provides anyone who wishes to teach

voluntarily with basic training and a student to teach. This scheme has been going on for about ten years and has six hundred volunteers all over Adelaide and major rural centres.

The Home Tutor Scheme has attracted several university students, and one such student is Jim. He has been with the scheme for three years, and has taught migrants in classroom and home situations. He became involved with the scheme because "I was sick of hearing so many people on campus claiming to be concerned with real problems, but lacking the conviction to actually do something. I decided I was going to take positive action. The HTS has provided me with the opportunity to contribute to our society".

Jim acknowledges that he is not entirely altruistic. "Nobody does anything for reasons that are entirely selfless. I obtain a lot of satisfaction from teaching. It's a challenge, and I enjoy experiencing the gradual improvement in my students' vocabulary and language skills. Occasionally my students would cook me a delicious meal or take me out to a Cambodian movie. Just through teaching, one is exposed to an entirely new world. It would recommend being a home tutor to anyone".

Despite the number of volunteers that the HTS has already, more are needed. At present, there are about two hundred migrants from all over the world in Adelaide who are waiting for a home tutor. If you feel that you have a contribution to make and a couple of hours spare a week, ring 224 0922 or 2240944.

the case of

THE DISAPPEARING FORESTS

Human beings are illogical creatures. Instead of appreciating nature's goods, they destroy them for motive which inevitably revolve around profit. Monica Carroll says the case of the disappearing rainforests is not difficult to solve - it can be blamed on human greed.

More than 40% of the world's tropical forests have been destroyed, most of them during the past 30 years. Despite covering a fraction of the earth's surface, the rainforests are home to more than half the world's animals and plants, in many cases rare species. Every half hour one species is extinguished as trees are demolished.

The rainforests contain plants such as the rosy periwinkle found in Madagascar. This plant has medicinal qualities which give a child suffering from leukemia an 80% instead of 20% chance of survival.

Some tropical forest plants contain chemicals in their tissues which could solve the problem of petroleum shortages. And the Philippine petroleum nut tree produces large quantities of oil which can be used for cooking or lighting. The Third World Fuel crisis could be relieved by such plantations.

The chainsaw massacre numbers humans as well as trees, plants, and animals among its victims. Numerous forest dwelling natives have been murdered and driven from their territories to make way for mines, roads, and other developments. In the 19th century, 87 Indian groups were wiped out in Brazil, while in March 1988, twelve Tikuna Indians were shot dead by loggers who saw them as hampering tree-felling operations.

The level of deforestation that is taking place is creating a barren future. Trees perform the vital task of soaking up the rain and releasing it slowly in hot weather. The removal of trees leaves the earth vulnerable to attack from nature's forces, and has also set into motion the climatic changes we are now experiencing.

The felling or burning of forests releases carbon dioxide which traps heat. The resultant warming of the

earth's surface, known as the "Greenhouse Effect", has the potential to bring drought to much of the Northern Hemisphere. The cutting down of forests also means the lands reflect greater solar heat (albedo) than before, another factor in drought conditions.

Most tropical wood is exported to Japan, Western Europe, and the US. These countries use hardwood for doors, window frames, and knick knacks and in Japan one of its frequent uses is in packaging. The developed world's imports of hardwood have ballooned 16 times that of pre-1950's, while the increase of its use by tropical regions has only increased 3 times.

Due to the western demand for hamburgers, tropical forests in Central America have been eradicated. Almost two-thirds of these have been cut down since 1950 to make ranches for beef cattle. Most of this beef goes to the United States.

Improved technology has enabled this destruction to occur at a faster rate than ever.

A tree crusher topples and pulps several forest giants in an hour, while a complex of modern machinery can clear nearly 3 acres of forest in a mere 2 hours. The chipper machine reduces an average-sized tree into chips the size of a small coin in one minute. Within a day it can eliminate 12 acres of forest.

The international debt of poor countries renders these countries vulnerable to the richer nations that wish to make use of their natural resources.

Some Third World countries pay around half of their annual export income as interest on their debts. Hence there are enormous pressures on them to use all their available assets. This includes cutting down forests. Sometimes these countries invite foreign companies to log the trees, other times they do it

themselves.

The poor countries earn some money from the timber trade but it is not as much as it may seem. Approximately \$8.7 billion a year is earned by wood exports but these figures are considerably less after costs are deducted. These include the financial outlays for imported equipment, the income that foreign workers send out of the country, and the profits that foreign corporations transfer to parent companies.

In many cases the money made by tree cutting is lost because of the need to import sawn timber, plywood, and paper. Nigeria and Thailand were both major timber exporters once but now import massive quantities of wood. The Ivory Coast will soon be compelled to do the same.

Another 23 countries have already cut down so many trees that instead of selling wood they are importing manufactured forest products in the realm of \$50 million a year.

Some countries are unfortunate enough to make an immediate loss from logging projects. In Papua New Guinea, a Japanese company called Jant pays no dividends or income taxes at all. This is because Jant sells wood to its parent company at such low prices that it never makes a profit.

This is costing Papua New Guinea around \$11 million a year, and before too long virtually all the country's lowland forests will be gone. Local authorities may have benefitted and certainly the foreign corporation has, but overall Papua New Guinea has gained little.

The Solomon Islands is a similar case. A short time ago, the people there were able to derive much of their food from the forests. Now the corporation Unilever logs trees on the islands and many food resources have disappeared.

The company imports tinned food

on return journeys which it sells to the Solomon Islanders, many of whom are poor. Soon the source of the Islands' income-trees-will be exhausted and other ways of obtaining income for survival will have to be considered.

In the Third World only big landowners and multinational companies can afford to produce cash crops at competitive prices. So the small farmers go bankrupt and are turned off their land.

In order to survive, these peasant farmers turn to areas of forest in which the timber companies have built roads. There they eke out a living by clearing trees to grow crops. Owing to the fragile soil of tropical forests, only a few harvests result. The only course open to the settlers is to burn more trees in order to reach fresh soil; otherwise they will starve. When the inevitable destruction of trees takes place, these people are blamed more than the companies.

In Australia over the last 200 years, white settlers have cleared two-thirds of native forest. In India, local people conserved their forests over generations until the British began exploiting them for commercial purposes during the 19th century.

The dangers of this mercenary attitude toward natural resources have been recognised in a limited way by business. So-called "sustainable forestry" is seen as a way of dealing with the problem. The World Bank's social forestry programmes are touted as good examples of sustainable development.

In general, however, these programmes still involve commercial plantations that may have some positive ecological spin-offs but put money in the pockets of a chosen few. Such plantations are conserved on the basis of their being the means of accumulating profit unlike the

community forestry projects which help people to meet their basic needs without devastating the environment.

Successful community forest programmes such as the Chipko movement in India regard trees as producers of food, shelter, fodder, and firewood rather than money-spinning cash crops. Trees are used for the benefit of the poor by working within ecological constraints.

Programmes such as this require land to be handed over by landowners or taken back by poor communities so that they can plant and manage their own trees once more. As many as 90% of the trees planted by the Chipko movement survive-compared to forest department plantations where the survival rate usually does not reach 25%.

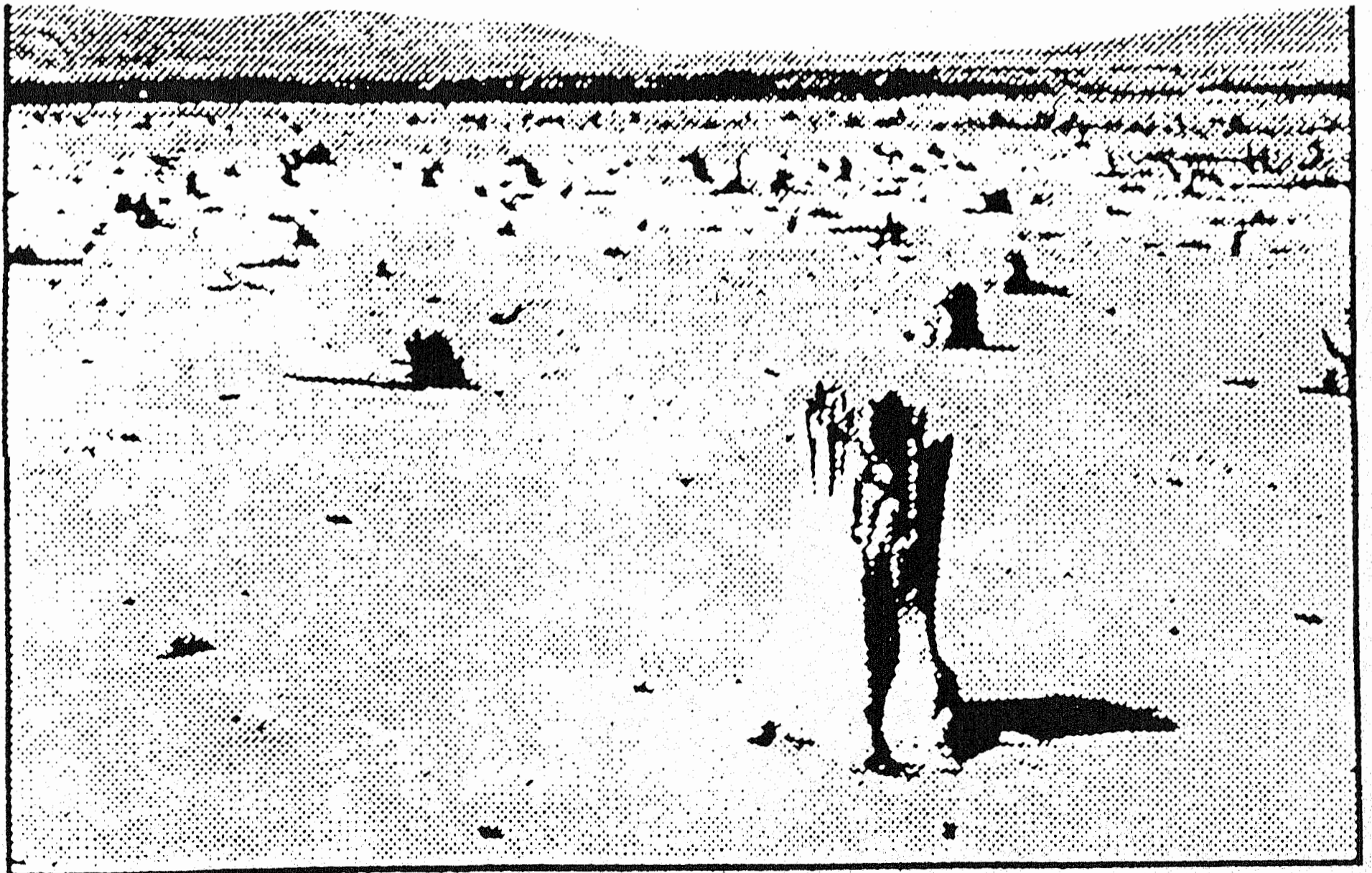
Some indigenous people are benefiting from their traditions of sustainable forestry. The Gavloes Indians of Western Brazil collect, transport, and market forest goods so capably that, in dense areas of Brazilian nut trees, their produce generates more revenue than an equivalent area of pasture devoted to cattle ranching.

The future of natural resources depends on the ability of 'civilised' society to change its way of thinking.

Saving trees means re-thinking attitudes to paper use; employing less where possible, recycling paper and other waste. It means replacing the trees we use, and persuading governments to take responsibility through positive action. For instance, the first-ever deals were struck in Bolivia and Costa-Rica, where debts were cancelled in return for conservation of tropical forests.

The chainsaw massacre must stop.

Thanks to "The Word" magazine for information.

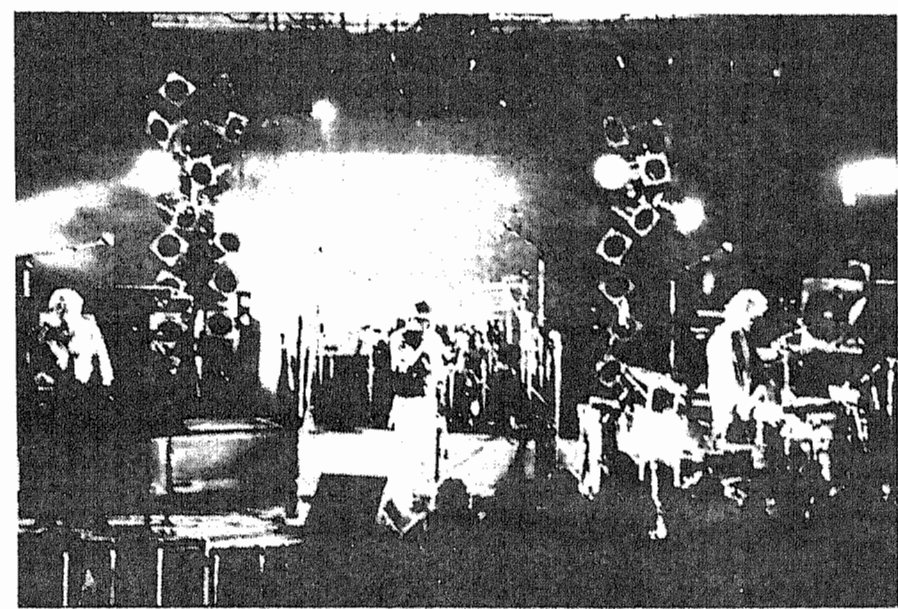


OBALL pictorial

Photos by James Dannenberg.



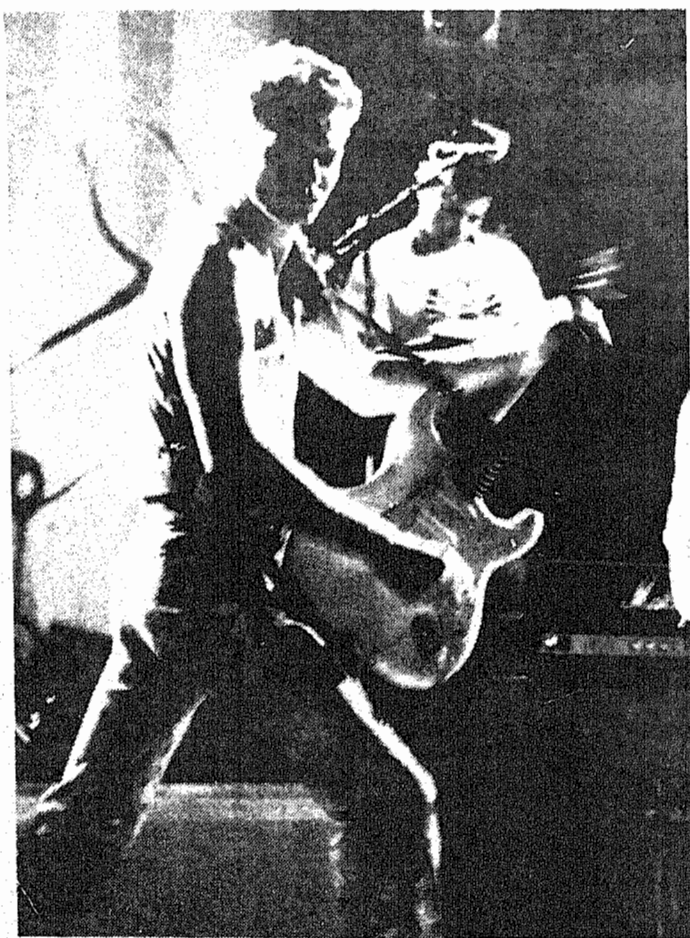
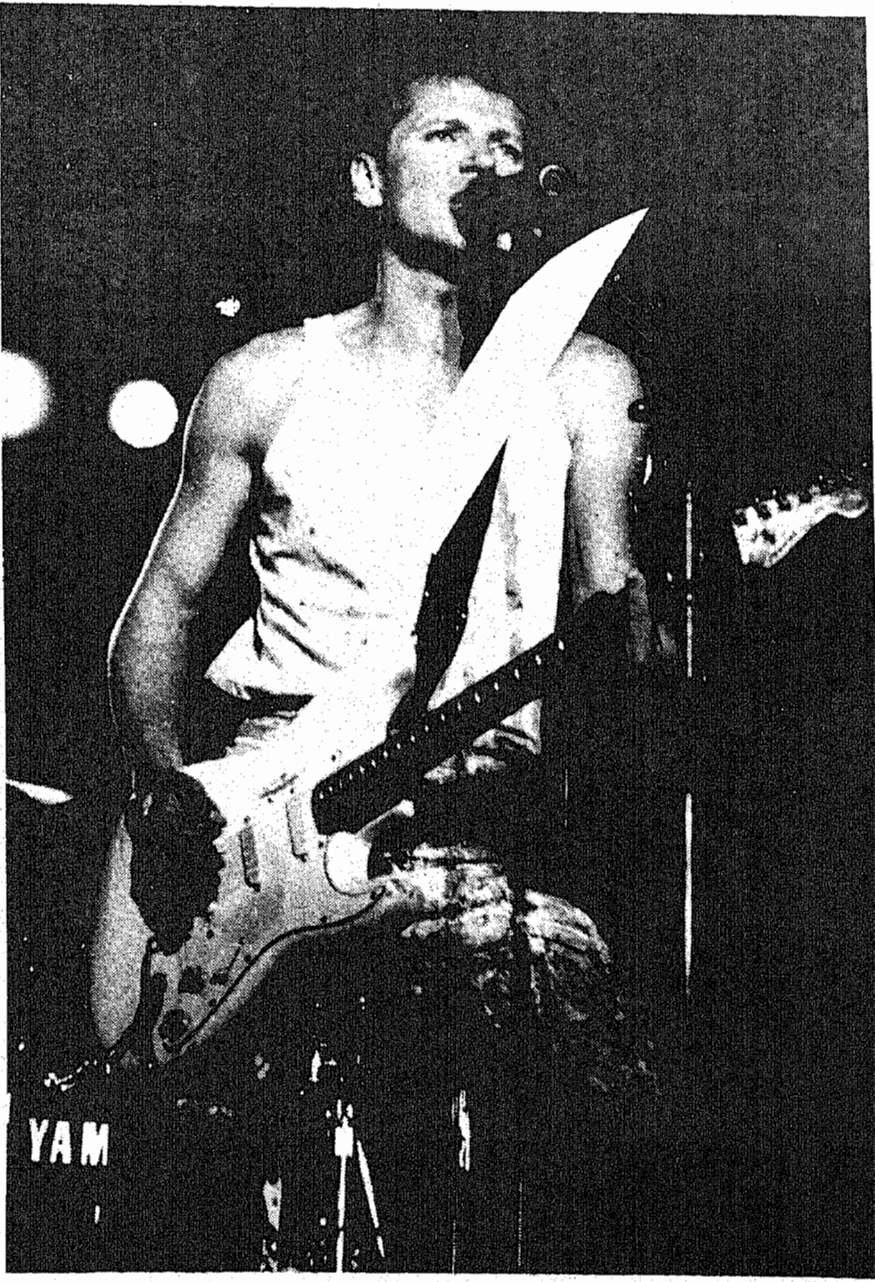
The Crowd Awaits!



Gondwanaland.



Primitive Painters.



Iva Davies.



Icehouse appeared at the Orientation Ball recently, and wowed the audience with their punchy performance. Monica Carroll and Mark Gamtcheff reviewed their set and spoke to Iva Davies and Bob Kretschner afterwards.

Amid their 'Life in a Paintbox' tour of Australia, Icehouse came to Adelaide and performed on the Barr-Smith Lawns for the Orientation Ball. The opener was the moody, atmospheric 'Icehouse' from the album 'Icehouse' when the group was called 'Flowers'. Songs such as the first ever hit single 'We Can Get Together' and the beautifully crafted recent hit single 'Electric Blue' followed, then the not-so-recent favourite 'Hey Little Girl'. Icehouse played a superb mixture of album tracks and hit singles, highlights including 'My Obsession', 'Crazy', 'Nothing Too Serious', and the latest single 'Can't Touch The Fire'. This song is in the best traditions of Icehouse's intelligent yet danceable music.

Icehouse have the knack of reproducing the sound of their releases on stage so that we know the music isn't due simply to studio technology. At the same time their music on stage exudes spontaneity.

The band members were clearly enjoying themselves and the crowd responded likewise. Icehouse could teach many bands lessons in how to hold an audience's attention without resorting to egotistic self-aggrandisement.

After the show we had conversations with Bob Kretschner and Iva Davies. Bob is the guitarist who has co-written songs with Iva on the last two Icehouse albums, 'Measure For Measure' and 'Man Of Colours'.

With the exception of Iva, Bob is the longest serving member of Icehouse and has been with with Icehouse since the 'Primitive Man' album of 1982. He easily shrugs off the misguided criticism that once considered Icehouse to be unduly influenced by musicians such as Bowie and Bolan, 'It's like saying anybody who plays a guitar is ripping off Chuck Berry.'

Compared with bands past and present who have been almost obsessive about making it big in America, Icehouse's attitude is refreshingly relaxed.

Kretschner says 'It's a natural progression for any band to go to America but at the same time we consider America as just another backyard to play in.'

Nevertheless, the band have done well; 'Crazy' went to 17 on the Billboard singles chart, 'Electric Blue' hit no 4, and 'Man Of Colours' made it to 50 on the Billboard album chart. Keeping in mind the record-buying population of America, those are healthy sales.

Icehouse are among the handful of musical acts around that manage to have the best of both worlds as far as their audience is concerned—they have many teenage fans and appeal to a more mature and diverse audience as well. Kretschner attributes this appeal chiefly to Icehouse's concern with the quality of their music; 'With our music we cover a wide area—we like songs as opposed to concentrating on certain fields in music.'

As an Adelaide boy, Kretschner particularly enjoys playing here; 'I love coming back to Adelaide'.

Iva Davies is, of course, the hub of Icehouse. A classically trained musician, he takes his music seriously and this is reflected in the intelligent and varied music he has written since beginning in Flowers.

Although Flowers' and now Icehouse's music is part of the popular music scene, it is difficult to call Davies a 'pop star' with its run-of-the-mill connotations. Of the term and its application to him, he says 'I just think labels like that go to anybody. For example, Peter Garrett is called a 'pop star'. Labels like that still offend me.'

When Davies began playing music with Flowers he didn't give much thought to a long-term future in the music business.

'When we started as Flowers, I had never been in a band before. In actual fact we were about eight months into Flowers and I applied to get into the

Conservatorium. But I wasn't accepted for that particular course. I was unemployed...I was cleaning for money. So I thought I may as well be in music...then it all really got out of control.'

When asked where he obtains inspiration for song-writing Davies says wryly, 'I don't know, I wish I did—it would make things a lot easier!'

His 'method' owes more to pure creativity than to any work-like attitude; 'I'm not the sort of person that collects things...I never write anything down, actually, I never keep notepads. So whenever I start writing songs I start from a blank.'

Davies does not usually sit down and think of writing a song. Occasionally, however, he finds himself doing that.

'That happened with 'Great Southern Land'. I decided to write a song that did justice to Australia instead of describing it like a postcard. I've done this kind of song-writing a couple of times, but mainly it's from out of the blue.'

Iva relates an amusing and interesting story of the time he and Bob Kretschner were working in a studio in a dingy suburb of Sydney; 'We went out to lunch and made our separate ways back to the studio. As soon as we saw each other there we said simultaneously 'There's this street around here called Angel Street—isn't that a great title for the song?'

As with Bob, Iva emphasised the good time the band had playing the O Ball. On being asked why Icehouse's line-up had changed over the years, he replied that it wasn't 'a calculated thing. The turnover in band members happened because the guys wanted to do something else. It's quite a good arrangement because everybody knows they're not tied up. With a lot of established bands there are actually binding contracts and the members end up hating each other and can't get out. It's a weird way of doing things.'

Davies isn't one of those musicians addicted to the touring life.

'Too much of it is a real drag. I don't like being away from home too long. Five months in America alone without touching home base—that gets really tedious. But it's changing—this tour is only three and a half weeks long.'

Davies says he would never live in America. 'But it does represent a large part of the music market. I still think the best way to attack the American market is to make a good record.'

He doesn't think it is necessary to 'tailor' Icehouse's music to the American market; 'A good record is a good record—one would like to write a classic song and with classic songs it's usually the case that they've been a hit everywhere.'

Being classically-trained has left its mark on Davies' music; it's distinguished by the care given to structure and arrangement. He speaks enthusiastically of classical music.

'There's colour in the sound. A lot of rock is two dimensional in sound. The beautiful thing about an orchestra is that you can have one instrument or you can have one hundred, and you've got every degree in between and every colour combination there is.'

The album title 'Man Of Colours' and the tour title 'Life In A Paintbox', however, have more to do with art than the colours inherent in sound combinations.

Davies' mother Dorothy is an artist, quite a famous one, and she's a fellow of the Royal Society.

Davies says he has a knowledge of painters but his mother has a particular artistic perception; 'She'll look at a situation and you'll think that's an ugly thing to look at' but she'll say 'Look at the colours.' I don't know how she sees things but she sees things differently.'

It seems, however, that Iva Davies has more in common with this perception than he thinks. As a Man Of Colours with Flowers and now Icehouse he has made creative, difficult to categorise music.

It's music of the kind of quality that few in the music scene can approach, let alone hope to equal.



Mark, Iva, and Monica.

CRAFT AND LEISURE COURSES

TERM 1 & 2 Start March 13th unless otherwise stated

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The Studio is available for use to members of the Adelaide University Union, and the public. There is an excellent reference library, slide collection and projector, hand tools, pottery wheels, kilns, sewing machines and other facilities for all crafts offered.

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Monday: 10 am - 6 pm
 Tuesday: 12 noon - 9 pm
 Wednesday: 10 am - 9 pm
 Thursday: 12 noon - 6 pm
 Friday: 11 am - 6 pm

HEALTH AND FITNESS

YOGA

10 Weeks, starts 16th March
 Time: Thursdays 6-7 pm

TAI CHI

Beginners
 10 Weeks, starts 13th March
 Time: Beginners Mondays 12-1 pm

MEDITATION

8 Weeks
 Session 1 starts 15th March, Session 2 starts 3rd May
 Time: Wednesdays 1-2 pm

MASSAGE

10 Weeks, starts 13th March
 Time: Mondays 1-2 pm

EASTERN PHYSICAL EXERCISE

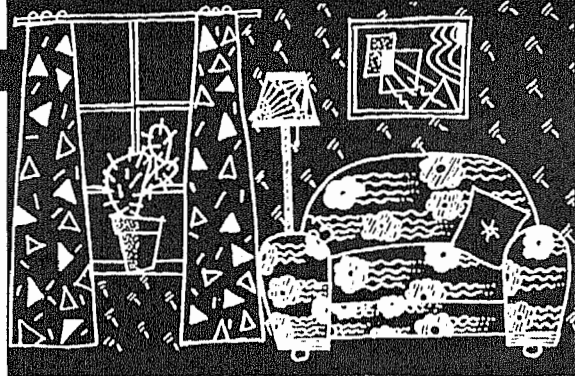
10 Weeks, starts 17th March
 Time: Fridays 12 - 1 pm

AFRICAN DANCE

Weeks, starts 2nd May
 Time: Tuesday 6-8.30pm

AEROBICS

10 Weeks, starts 15th March
 Time Wednesdays 6-7 pm



PRACTICAL COURSES

BAR AND WAITING

7 Weeks, starts 13th March
 Time: Mondays 6-9 pm

CAR MAINTENANCE

8 Weeks, starts 23rd March
 Time: Thursdays 6-8 pm

PUBLIC SPEAKING

6 Weeks, starts 3rd May
 Time: Wednesdays 6-8 pm

CREATIVE VIDEO PRODUCTION

SEMESTER II
 8 Weeks - 2 hours per week

ART AND CRAFT

BEGINNERS PHOTOGRAPHY

Term I starts 14th March
 Term II starts 2nd May
 Time: Tuesdays 6-8 pm

LINGERIE

8 Weeks, starts 15th March
 Time: Wednesdays 7-9 pm

TEDDY BEAR MAKING

6 Weeks, starts 15th March
 Time: Wednesdays 6.30-8.30 pm

BASIC SEWING

8 Weeks, starts 15th March
 Time: Wednesdays 1 - 2 pm

COLOUR PRINT PROCESSING

6 Weeks
 Time: Wednesdays 6-8 pm

SUMI-E ZEN BRUSH PAINTING

8 Weeks, starts 17th March
 Time: Fridays 1 - 3 pm

SILK PAINTING AND MAKING SILK CLOTHES

8 Weeks, starts 14th March
 Time: Tues 6-8 pm

POTTERY

8 Weeks
 Time: Wednesdays 6-8 pm

For further information regarding courses for this semester, refer to the Craft and Leisure Course Programme.



Submissions to the Working Party on the provision of English Language and Study Skills support for students.

A Working Party of Executive Committee is currently reviewing English language and study skills support provided to students by the University. Students from a wide range of backgrounds have difficulty in meeting course requirements or getting the full benefit from tertiary study due to the level of their language and study skills, and the University has provided assistance in these areas for a number of years, through the Careers and Counselling Centre.

The Working Party on English Language and Study Skills Support will consider whether the present level of support offered to students is adequate, and review the location and administration of the service. The co-ordination and publicity of the service will also be reviewed. Students and other members of the University community who have an interest in these matters are invited to send submissions to the Working Party.

Submissions should be sent to Ms Helen Pickford, Executive Committee Secretariat (ext. 5871) by Friday 7th April, 1989.

LAW

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THE EVERYYS

Having established themselves as one of Adelaide's most important and popular original bands the fourpiece acoustic group The Everys have released a new album, "Everyone". They seem set to take Adelaide and the Australian music scene by storm. Mark Gamtcheff recently spoke to bandmembers Greg Williams and Andrew Mills.

Tell me about the origins of the Everys.

Greg: It's quite a convoluted little history. The Every Brothers began in 1986 as a duo composed of myself and Terry. Terry had been in a band called July 14 with Robin and Andrew and I had a band called Play Loud. Terry and I wrote some stuff together and we liked what we came up with. I managed to get some free recording time and we recorded six tracks which Doug Thomas of Greasy Pop Records put out as "Picks and Pens". When that record came out we thought we'd better think about forming a group. We got Robin and did some gigs which were more like busking than real shows. It was just a part-time project, a hobby. We never thought of ourselves as a serious band.

You changed your name from the Every Brothers to the Everys and every person seems to have a different story about why that happened.

Andy: It had nothing to do with the copyright holders of Don and Phil Everly.

Greg: They didn't ring us up outraged. They're actually with the same record company which is pretty funny. But there were a couple of practical things. Every Brothers was more concerned with the group as a duo and then when Robin joined we got silly comments like "she can't be your brother". And the number of times we were listed on interstate gig guides as the Everly Brothers. Also people tended to think we were a joke band like a Don and Phil cover band.

Andy: The reason why The Everys was attractive was because it was a name that covered the diversity of the music. The other thing we didn't want to risk was a complete name change.

Greg: names are just hopeless, I think bands grow into names rather than the other way round. People tended to call us the Everys anyway with the Australian delight for shortening names. We were lucky we weren't called the Ev's or the EBs.

There have been rumours that you had moved to Melbourne and made it your base, is there any truth to that?

Greg: None at all!

So you just went over there to do some recording...

Greg: Yeah, it was more practical than anything else. Staying in Adelaide is quite a big thing for us, we've insisted on that right from the start when we've been dealing with record companies. Some of them saw problems with us having Adelaide as our base, Polygram didn't, and that's one of the main reasons why we ended up with Polygram. The recording was more out of convenience really.

Andrew: Yeah, cause it was essentially that our producer (Ian "Mack" MacKenzie) was also co-owner of a recording studio, which just happened to be one of the best ones in the country. He happened to be interested in us as well so it wasn't as if we had to twist his arm to get us into the studio.

Greg: He just preferred to work in the place he found familiar. It was more economical. The album probably wouldn't have worked as well, if at all, if we hadn't had someone as efficient as Mack to work with.

What other stuff has he done?

Andy: He's done over 100 albums.

Greg: His big meal ticket is Joe Dolci's "Shut Uppa Your Face".

The best thing about Mack is that he liked the type of music we were playing. You know for a band like us that the producer actually likes what we do, rather than trying to rigidly interpret. Most producer work only on material to the nth degree, but we approach this album completely spontaneously. We didn't do any demos besides a few live tapes. The songs were done as the band had arranged them and we worked out the finer details as we went along.

Andy: Our pre-production was unorthodox, the arrangements were done by the band internally rather than in co-operation with the producer. I don't think we changed the structure of any of the songs in the studio.

So, are you happy with your new album,

"Everyone"?

Greg: Yeah. We'd done a bit of recording but it was on a small scale. I think when you record thirteen songs over a short period you get a much clearer idea of what you're on about. I think Mack brought out things in us that we can go on with. And overall, the sound quality and production we ended up with was very good.

Playing live, the Everys seem to have a lot of energy. Do you think that element came through on the album?

Greg: It sure is the hardest thing to get. The review we've had so far hasn't said that it's been overdone, which is something that you always worry about. It's hard to find the essence of the song when you're performing it. Overall, I think the album's got a good feel and doesn't sound stilted. I think we could have probably done better but that's more a matter of experience more than anything else.

Andy: Some of the tracks we were most

(Bradford). He's the main lyricist and I sort of musically direct his lyrics. Two or three songs on the album were co-written with Robin (Habel). Most of the songs on the album were straight Bradford/Williams compositions.

How is your new single doing?

Greg: It's selling quite well, better so far than "This Town", but we're not really looking to have a hit single. That may sound silly, but we don't really think that hearing one particular song is really going to tell the story of what's on the album. That's why we released a double-A side single with "Eyes For The Blind" and "Don't Blame The Weather". "Eyes For The Blind" isn't really a traditional single. It's not a pop song and it's not under three minutes. It's not particularly accessible, but it points towards the record and says to the listener, "You've heard 'This Town', well this is the same group, and maybe they've got a bit more to offer than first meets the eye". That's the main idea behind our singles. We're planning

try to approach things on a fundamental level. We take a song without any preconceived notions of what we should be doing and I think people respond to that kind of directness.

Andy: We're also a more flexible unit than some other bands. Even as a four-piece it's still a hell of a lot easier for us, we can play the Thebarton Town Hall and we can play places other bands wouldn't think of playing in or would be able to.

Greg: This is our third year of touring. In the first year of touring to Melbourne we just stuck everything in the back of a van and go over and busk. That was the strength of it. I think that's why the record does work so well, the way we approach playing music isn't particularly aimed at any one kind of environment to play in. The sort of music we play is really honest and people respond to the intent of it.

Personally, when I listened to the album. The first song I recognised was "Paved With Gold". That song is the one I would think of first amongst your recent work. But that single didn't do so well.

Greg: No, there's a bit of a lesson in that really. It was one of those live songs which didn't translate that well to vinyl. It didn't seem to hook radio in, and I think that's just all got to do with what radio's like now. The raucous stuff you hear on radio tends to be heavy rock rather than that sort of light 60's pop influenced stuff.

Andy: Coming after "This Town" it was a bit radical too. Our idea was to have a pop song that showed a more electric side of the band. Then that would give people how diverse our material is. It backfired, though, because it was too different to "This Town".

Greg: I think "Eyes For The Blind" is probably a good choice now to follow both of those up. It shows off the electric musical ride of the band a bit more. I heard it on radio the other day. It sounds like the Byrds! All those jangly, strummy guitars and the country rock-groove. It's nice.

Andy: Another factor was a lack of promotion support.

Greg: And that gets back to the Adelaide question. We probably neglected Adelaide a little towards the end of last year to work on Sydney and Melbourne. We want to redeem ourselves by playing here for a while.

You're doing a show here in the Bar this Friday. Do you enjoy doing Uni shows?

Greg: Oh yeah! We've paid for all of our tours on playing Uni shows in the Eastern states. We're a moderately successful band in Adelaide, better known than most original bands in town.

Andy: But we don't command a fee anything like Spank You Very Much or Detroit Motortown.

Greg: Yeah, cover bands make more than us in Adelaide.

Andy: We accept that because their goals are short term and ours are long term. But on tour we can't command a huge fee so we do a lot of mainly daytime shows at Unis and colleges.

Greg: We tend to go down well with those crowds.

Do you know why that is?

Andy: I think it's because we work as well in the day as in the night and we don't have a huge infrastructure.

Greg: We travel light. I think that's why we have avoided the way most other bands regard the music industry: you don't play a lot until your record's in the charts and then you don't tour until you can get good money. We don't believe in that at all. You have to go out and play to people so you know how you impact on the crowd. You've got to do the hard work. The Exploding White Mice did and it's paid off for them.

I first saw you at the 1987 End of Year Show with Do-Re-Mi.

Greg: Yeah, that was very intimidating. It was the first big show we'd done where we had to play standing more than a few feet away from each other.

Andy: We've done a lot of international supports as well for a local band. For example, Chris Rhea, Suzanne Vega and Stevie Wonder.



Terry Bradford, Robin Habel, Greg Williams and Andrew Mills.

familiar with were the hardest ones to get right, whereas in other cases things happened in three or four takes.

Greg: The main lesson for us was that a lot of our slower and quieter music, the stuff that does less well in pubs works better on record. That's a bit of dilemma which we have to come to terms with in the future. That is in terms of what sort of band we're going to become and what music we should concentrate on.

Who writes most of your songs?

Greg: The majority of it is done by Terry

on releasing another two in the next three months.

Is playing live the most fulfilling part of your work in the band?

Greg: Well the band goes over really well live and I think that's why we've gone on for so long. There was work. We'd do a gig and they'd ask us back the next week and then we'd do a residency and after a few weeks things would be humming along. With a group that's a rare thing. Most bands start out and are virtually banging their heads against the world's indifference for a couple of years. We

COSMIC PSYCHOS

INSANITY, PLAGUE, RHYTHMN,
AND HOT FLUSHES

No, the Cosmic Psychos aren't some New Age fortune tellers. They're the mega-heavy-sonic, charmingly labelled "stink core" yobbos from Melbourne who are taking the trip from Melbourne to Adelaide.

This much acclaimed (and much feared) band describe themselves as "The dickheads of the music scene", and are rapidly gaining a reputation as well for being "the most intense power trio in the land".

Their rowdy sound sound is based around the whining wah-wah of Peter Jones' guitar, while a touch of lyrical genius is present in the band's lyrics. These are written by Jones and bassist Ross Knight with drummer Bill Walsh.

It's a pity the lyrical profundity is spoiled on radio by continual bleeps.

The Cosmic Psychos will be playing with the part Adelaide, part Melbourne hardcore outfit, The Plague, Adelaide's own reggae skank band, Hoot Mc Clout, and the new lavatory thrash group from Unley (of all places), The Shanks.

So, for some insanity, a touch of the plague, a rhythmic experience, and a few hot flushes, you know what to do.

C Ya Around at the Bar Night on Saturday, March 11.

The Psychotic Avis



HUMAN MARKET
Kondo-Ima Virgin

This is indeed a very strange piece of vinyl. The album cover looks like something straight out of those old fifties and sixties jazz albums, the ones that are scattered amongst my father's record collection. So far it seemed like I was about to listen to some traditional jazz by a new Japanese band.

However, on the back cover was a traditional techno-pop image, aptly fitting the title of the album - "Human Market." The image is of a human arm with a barcode etched into it, about to be scanned.

Hardly traditional jazz. Now I was beginning to expect something like Miles Davis' recent work - a jazz trumpet floating and weaving through a hard-edged, electro-funk accompaniment.

This last comparison is perhaps the closest. Kondo-Ima's music consists mainly of a modern electro-funk accompaniment which is flashed out by Toshinori Kondo's squeaking and walling trumpet. The accompaniment tends to move towards a more industrial sound than Miles Davis - a hard, persistent, machine-like electronic percussion over which is scattered a rapid, electronic, keyboard chatter.

This depersonalised sound contrasts with the very human improvisations of Kondo's sensuous, frenetic trumpet, reflecting the album's title.

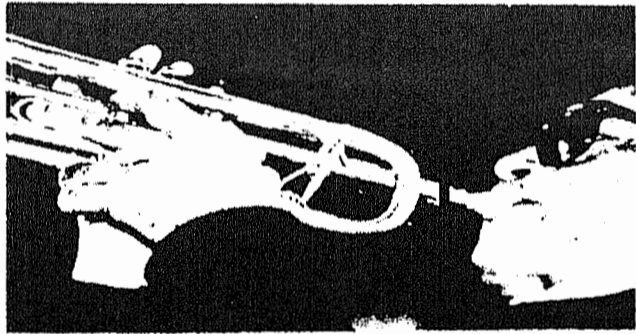
Another difference between Kondo's sound and that of Miles Davis' recent work is its distinctly Japanese character provided by the occasional musical embellishment. But more than this, Kondo-Ima's music doesn't have the same rigidity of tune and beat apparent in Miles Davis' recent album and another new development in jazz, Acid Jazz.

Both Miles Davis and Acid Jazz rely on funk and acid house respectively which is very much beat based. For traditional electro-funk, the beat is God and Miles Davis and Acid Jazz pay it ample homage. However, Kondo-Ima's has no true, consistent beat, rapidly moving from one beat to another, making the music more complex but also less accessible.

This is an interesting album which is well worth a listen. I can't really say who it would appeal to, but I can say that anyone who holds at least a fleeting interest in jazz should give it a listen.

Admittedly, much of the album seems to owe more to funk and industrial techno-popp than jazz, but these influences are all held within the framework of Toshinori Kondo's trumpet playing and the songs that work best on the album are those where Kondo allows his exciting and energetic trumpet to really take the spotlight.

Andrew Joyner



WROTE FOR LUCK
Happy Mondays Virgin

It's pretty hard to review a record when you've never heard of the band and you've been given no information on the band or where they're from.

I think it's fair to say whoever manages this band should have been drowned at birth, but seeing it's too late for that, perhaps she/he should consider doing a managerial course or perhaps take up a job in the city morgue.

There are supposedly five members in this band, Ryder, Ryder, Whelan, Davis and Day. This feeble attempt of an E.P. consists of four versions of the same song ironically called "Wrote For Luck", a club mix, dance mix, radio mix and one other mix which hasn't even been named.

The band itself, although sounding like a cheap rip-off of Blanc Mange, may have some potential as the keyboards and vocals are quite interesting. However, I think the 'drum machine sound' should be abandoned if they are at all serious about the whole thing.

I'm sure the colourful record cover and style of music would appeal to any Le Rox groupie who likes to dance around the house to the same song four times over, having only to flip the record over once.

If you're not a Le Rox groupie, it may be handy to have a copy close by when you have uninvited guests. I'm sure after listening to side A they'll run out of the room in disgust.

Meredith Poulson



SPEED OF LIGHT
Peter Barden EMI/Cinema

As part of the newly formed Cinema label, Peter Barden's first album, "Seen One Earth", was exciting taste of instrumental talent. Composed in a similar spirit to Jarre and with an equal feel for the dramatic, the work had few low points and a good deal of originality.

In his most recent work, "Speed Of Light", Barden has turned to utilising vocals and the song format, as well as a number of purely instrumental pieces. There is an inherent problem in adding vocals to instrumental style works - they end up sounding like layered, lame versions of 70s style progressive pop.

At best they achieve something of the quality of Mike Oldfield, but in general the material produced, as are most on "Speed of Light", distinctly unsatisfying. Then again listeners of Alan Parsons Project and similar sounding groups (and they do all sound similar) may take to this like a duck to water.

Mat Gibson

A NEW KIND OF BLUE
Stephen Cummings True Tone

This is Stephen Cummings' fourth solo album since the disbanding of that seminal Australian band of the 70's, the Sports. Like his previous solo efforts, this album is smooth, slick, and mature.

There are no huge dance floor numbers here, simply a collection of thoughtful and sensitive ballads-some more up-tempo than others. This is ideal music to play whilst sitting on the sofa next to that "special person" (!). And the good news is that this is well-produced, rather listenable stuff. Granted, there is not the immediate rapport that comes with musical brilliance but with a few listens, this record tends to creep up on one.

Mr Cummings has been blessed with strong, distinctive vocals, always a pleasure to the ears. There is some delightful guitarwork-acoustic, steel, dobro-handled with expertise by Andrew Pendlebury (also ex-Sports), amongst others.

Lyricaly, the major influences are clearly LOVE, love lost and the associated melancholy, and life's transience coupled with death's inevitability (Yes, those grey hairs are becoming more prominent). These common themes are well expressed.

However, a detectable tendency towards romantic cliches has me slightly worried. Fortunately this does not detract greatly from the overall listenability of the work. Get out the vintage port, make yourself cosy, and pop this one on the turntable.

MUSIC FOR YOUNG LOVERS OF ALL AGES.

Lindy Brinkworth



STRAIGHT FROM THE BASEMENT OF KOOLEY HIGH
Original Concept CBS

This week's award for the Most Ironic Band Name goes to hip-hoppers Original Concept.

The Beatle Boys were nasty. Public Enemy have a social statement to make, but these guys have nothing except a late start on the hip-hop bandwagon, and hairy palms. They give no fewer than 108 (yes, the one-hundred-and-eight) credits and 'thank you's' in the liner notes to various people and groups.

There is no side 1 or 2, just Rushmore Street and Prospect Avenue and the Producer's Note states: "If you have money, you acquire power; with power you get the women... Free South Africa, Free America!" Intellectual stuff, eh?

Peevish adolescent humour permeates almost every think-thunk-crunching track. Take for example "Stranded" which comes complete with background farty noises...

Stranded on a toilet bowl
What do you do when you're stranded
And you got no roll
To prove you're a man
You must use your hand...

Dr Dré, 'Fearless Leader and Rap Vocalist', states six times in a 35 second excerpt from a radio interview (between tracks) that he likes women with "big breasts" and a fascination with crack (nasty naughty chemical) is a recurrent theme throughout the lyrics.

The mandatory attempt at a social comment on racism comes in the form of "Prejudice" which would be good if it weren't so predictable. "Here Come The 5-Oh!" is an enjoyable rollick about crossing paths with the law, but is overshadowed by the rest of the whole terrible cacophony.

If you're into hip-hop which features lyrics such as:

1-2-3-4
Throw your hands in the air..
And wave 'em like you just don't care
And if you wanna rock
With the O.C. crew
Somebody say oh-yeah...
'cause we're original

then buy this album - you probably deserve it.

Kenny Evans

TRUSTWORTHY LITTLE SWEETHEARTS
Vince Jones EMI

"Trustworthy Little Sweethearts" is an album that every lover of good jazz should love.

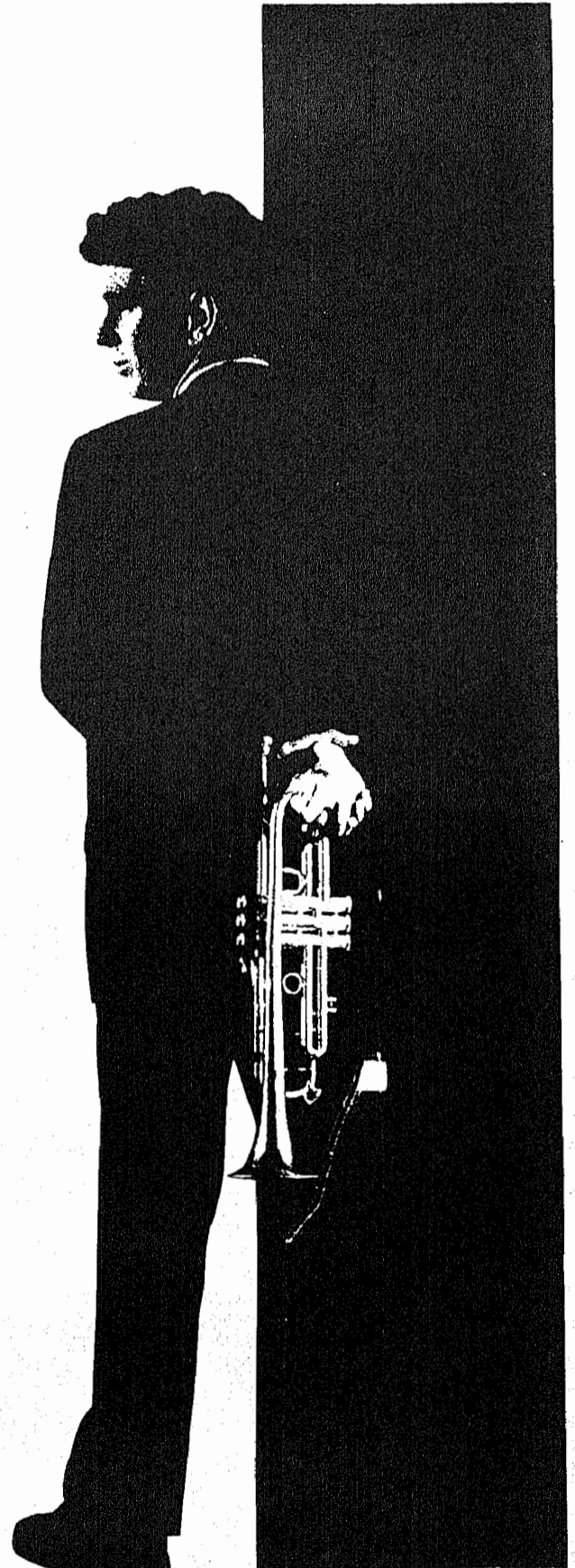
Vince Jones, one of Australia's premier jazz artists, brings together a mix of his own music and other classic jazz to produce the kind of album that has the rare ability to both excite and relax the listener. This sounds contradictory but listen to the album and you'll see what I mean.

It is interesting to hear Jones exploring his own vocal capabilities with his little escapes into 'scat' in such songs as "Stricken By A Storm". This is my favourite song of the album.

Not only is the music brilliant but some of the images he uses in his lyrics are captivating; "My repertoire of smiles", "Saluting the flags of their ideals", and so on.

Little more can be said, really. Even if you are not a jazz fan but someone simply looking for some soothing music, then try this. You won't be disappointed.

Mark Muller



Cry Freedom

Amongst a collection of mediocre new releases for the month of March one video stands head and shoulders above the rest. That video is "Cry Freedom".

Directed by Richard Attenborough, the man who brought "Ghandi" to the screen, "Cry Freedom" tells the true story of the comradeship between two men; Steve Biko, the black South African activist and Donald Woods, a liberal (and white) newspaper editor. The film is set amongst the turbulence of South Africa, and shows the development of the friendship between the two men as they struggle to achieve a united country free healed from the wounds of apartheid.

The film can be roughly divided into two portions. The first gives account of Biko's movement and the ideology behind it. Through Biko (played by Denzel Washington), Donald Woods (played by Kevin Kline) comes to realise the true extent of the devastation which apartheid causes and that Steve Biko is "one of the few men who can still save South Africa".

In the second portion of the film, with Biko silenced by the white regime, Woods plans and executes his escape from his homeland prison, so that he can bring his friend's story to the world.

Perhaps the one weakness of the film is the overemphasis of the latter part of the plot. Insufficient time was given in establishing Biko as a heroic character and in establishing his objectives as ones worth dying for.

The main strength of "Cry Freedom" is that it gives an accurate and powerful portrayal of the white regimes' unjust control of South Africa. The film begins with image of authorities razing to the ground a black slum township and ends with the devastating massacre of 700 black children at a protest rally (an incident which actually took place in 1975).

Few people in our country could be so stupid as to condone apartheid but "Cry Freedom" has the power to turn the objection into active opposition. "Cry Freedom" shows the way in which apartheid degrades a whole race of people, the way it tears peoples lives apart and the way in which it brings out the most evil and the most heroic in people.

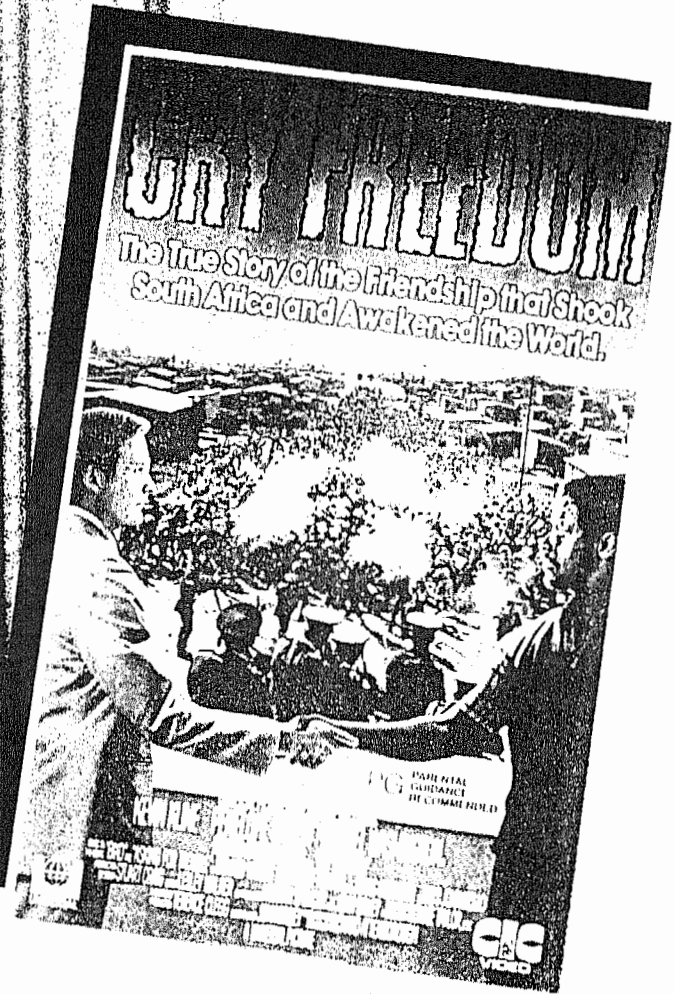
Although "Cry Freedom" has such a profound and disturbing message at its foundation, it continues to grip and thrill the viewer. It is perhaps the perfect thriller/documentary.

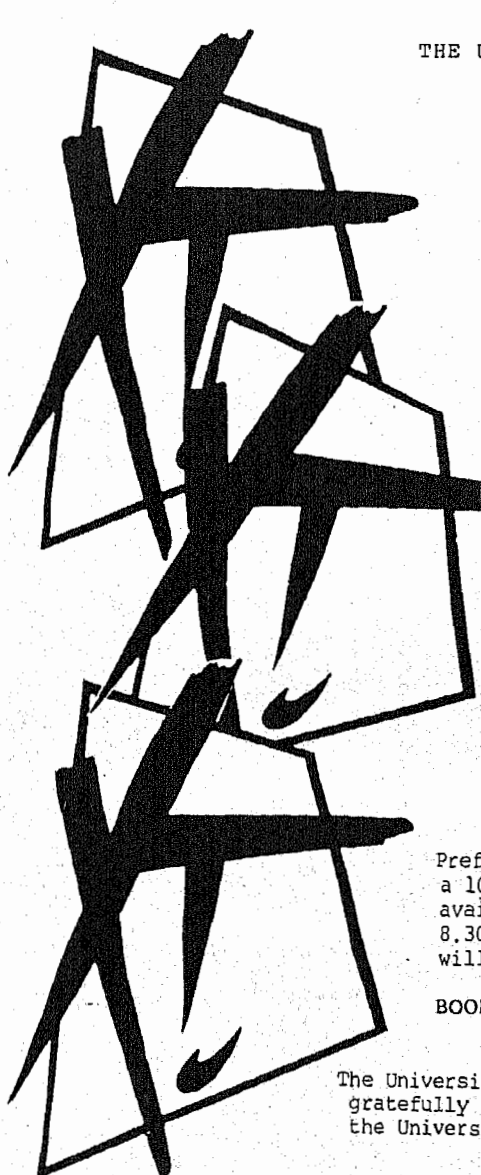
The video is due for release on March 17th. Reserve your copy now.

Mark Gamtcheff



Denzel Washington as Steve Biko.





THE UNIVERSITY OF ADELAIDE
THEATRE GUILD
SEASON '89

MÉNAGE À TROIS
NOT EXACTLY PARADISE
by Liz Campbell
Directed by June Barnes
Feb 28-March 3, at 9.00pm

THE TRIPLETS
by John Reason
Directed by Miriam Alford
March 7-10, at 9.00pm
By special arrangement
with Samuel French

WITCHES, BITCHES AND
SOMEBODY'S MUM
Devised and directed by
Pamela Morley and Jan Calder
March 14-17, at 9.00pm


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8.30pm. Drinks and a light supper
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A FILM THAT WORKS

Working Girl

Alright, I know what you're going to say, "Here comes episode #2478936 of "Love Among the Yuppies" or "Harrison Ford *again*" or "Haven't they already done that one with Jane Fonda and Dolly Parton, what was it called...?" or may be just "Not another production-line Hollywood movie". I expected to hate it too, but I didn't. Why is it so? I'm glad you asked.

"Working Girl" is billed as a comedy. For those who are after a belly-laugh I suggest you look elsewhere; the comedy in this film comes, not from one-liners or knockabout farce, but from situations and human frailties, in the style of classic comedy.

It is not "A Drama", something for which we can all be thankful, since the actors are not called upon to demonstrate their lack of ability to emote over the strings of cinema cliches maliciously inflicted by heartless script-writers, although it does take the time to examine some of the more serious aspects of people's lives.

The film is boosted by a strong

script, tight direction, and strong performances from the supporting cast, which is full of familiar faces and gleeful scene-stealers.

Sigourney Weaver as Katharine Parker and Harrison Ford as Jack Trainer get to show off the comic timing acquired through an assortment of roles almost bizarre in its diversity, and help to push forward Melanie Griffith, who needs all the pushing she can get.

A helpful script makes it easy for an audience to barrack for Melanie Griffith as Tess McGill over the utterly one-dimensional Katharine Parker, despite Tess' - or Mel's - tendency towards insipidity and her horrible voice. Still, Tess McGill is a sympathetic character.

I can't condemn the film for its portrayal of women: Tess McGill is proof positive that a woman can succeed in business without turning into a man in a skirt, which is what Katharine Parker quite clearly is. Sigourney Weaver has a magnificent, classical face and a much better bod than the comfortably normally

proportioned Melanie Griffith, but Katharine uses her looks as a weapon rather than living inside them as an identity. The script deliberately paints her as the ruthless and manipulative monster every businesswoman is supposedly in danger of becoming, and, at the same time, symbolises the weight of the corporate hierarchy stacked against Tess McGill.

Yes, in the good ole tradition of Hollywood movie-making, this is a film about success. Anyone can be President with a good dose of truth, justice and the American Way, or rather, with initiative and drive you can succeed at whatever you want to do.

Thankfully, the scope of this film is not as narrow as it might seem. Although it chronicles Tess McGill's climb from bimbo secretary to yuppie exec, it takes the wider view as far as "being a success" is concerned, by pointing out that success has to be measured in your own terms. No matter what your

goals are, if you attain them you have succeeded. Thus, Tess's best friend Cynthia (Joan Cusack, stealing every scene she appears in) is just as successful as Tess: Cynthia wants to get married and be happy, and that's what she does.

There are some nice images in the film - the use of the Staten Island Ferry fairly resonates with significance as well as giving the director an iron-clad excuse for putting the New York skyline into the opening titles. I suspect the First Commandment in Hollywood reads "Thou shalt get New York into thy film, any way thou canst". Some beguiling characters (notably Jack Trainer, thanks to Harrison Ford being non-suave, non-macho and yummy), tight, whimsical direction that gave every scene a much-appreciated lightness of touch, and a determined effort to make a film that steers a clear line between the precipice of preachiness and the quagmire of romance, have produced a film somewhat above the general standard of high-profile movies

coming out of Hollywood.

"Working Girl" is an 80s movie that embraces much older American values in a far more palatable form than the thundering Puritanism of "Wall Street" or the insidious anti-feminism of "Fatal Attraction". The logic falters at times (why is it that Tess McGill's brand of cheating and lying is initiative, whereas Katharine Parker's is deviousness and back-biting?) but the film never succumbs to the pressure to try and justify its own existence by excessive moralising.

The final shot is devastating in the way it pulls Tess's story back into perspective: although she is now a corporate exec, she is only one of hundreds or thousands.

The film recognises the need for entertainment with some depth, and in this it is subtly, and surprisingly, attractive. Neither, however, is it Academy Award material in any of the six categories for which it has been nominated, which include Best Actress (!) and Best Picture.

Kelly Crimeen
Mardi McConnochie



Melanie Griffith,
Harrison Ford,
and Sigourney Weaver.

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Luis Bunuel - Un Chien Andalou
Jean Vigo - Zero de Conduite
Robert Enrico - An Occurence at Owl Creek



"DEATH BY SUPERNATURAL CAUSES?"

Jenny Randles & Peter Hough Grafton Books, Collins

This is definitely not the kind of book one should read when alone in On Dit late at night. Having made that mistake, I can say that the book succeeds in making one think that there is more to strange happenings than so-called rational explanations.

Don't, however, assume that "Death By Supernatural Causes?" is full of superstitious mumbo-jumbo. It's not, and that is why it has such an impact on the reader. Jenny Randles and Peter Hough treat sensational subject matter in an investigative, dispassionate way, leaving room for doubts regarding the supernatural quality of the strange incidents investigated while simultaneously succeeding in opening their readers' minds to other possibilities.

The two writers investigate such bizarre occurrences as UFO and ET sightings, the young Scottish woman who was arrested and stood trial in Italy in 1982 on charges of witchcraft, cattle mutilations, spontaneous human combustion, and mysterious human deaths.

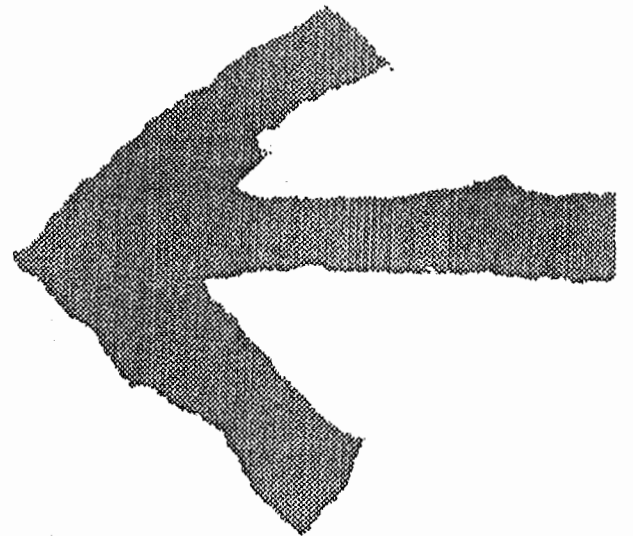
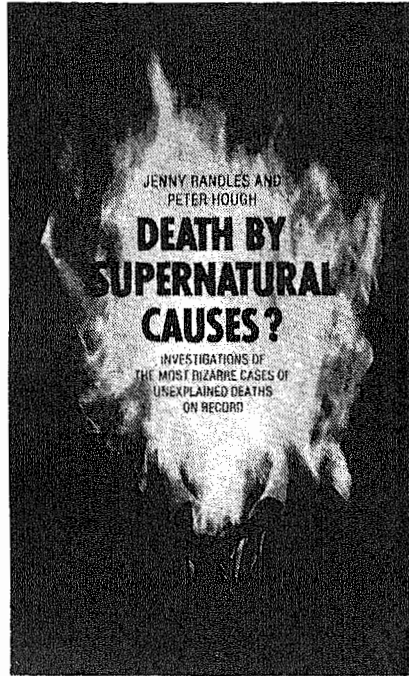
There are no easy explanations and no simple conclusions one can come to after reading these accounts.

One thing is certain-human beings tend to blinker themselves when confronted with the kinds of irrational experiences described in this book. Nowhere is this more evident than in the book's last chapter, "Crime and the Supernatural...A Summing Up".

In this concluding chapter, the authors give a concrete instance of psychic powers solving an horrific crime in New York State in the late seventies. Despite public scepticism regarding psychic powers, the police dealing with the crime called in a woman psychic who described the murderer, warning that he was a pathological killer and would strike again. A year later the murderer was caught, thanks to her help. But he had murdered once again. This would not have happened if there had not been such a wall of human prejudice against the viability of psychic assistance.

"Death By Supernatural Causes?" makes fascinating and at times chilling reading. It certainly challenges human preconceptions and prejudices, and will leave some sceptics wondering...

Monica Carroll



WRITING

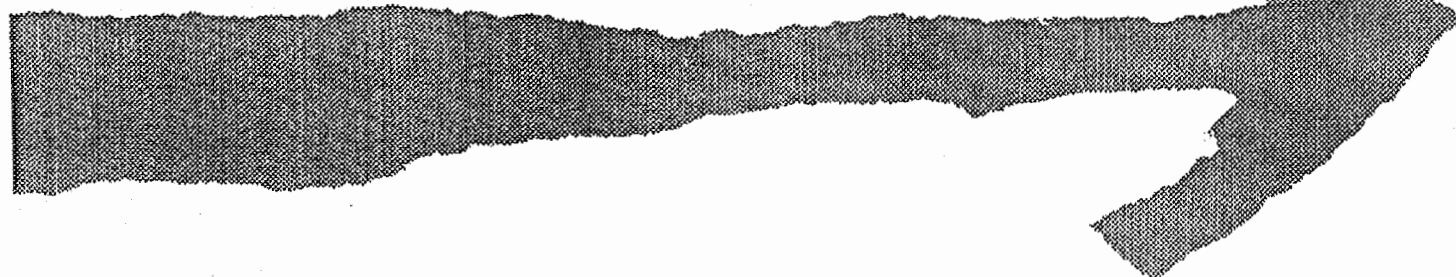
TITLE ASSEMBLAGE

(ISBN 0 85179 607 9)
 (ISBN 0 85179 157 3)
 (AUS 68 772)
 (ISBN 0 85179 214 6)
 (ISBN 0 85179 463 7)
 (ISBN 0 85179 111 5)

Men of the Murray
 Up the track
 Beyond the western rivers
 To Ayers Rock and beyond
 No roads go by
 From that day to this

Burroughs you were write
 Cut and paste sure saves time
 And no-one cares if they
 rhyme...or not

Sunday Mission



WINE

Developing a good palate for wine really means one thing for the uninitiated. Here's a bit of education and enlightenment with regard to the amazing abilities of our senses. With training and tasting experience, the taster can make accurate and detailed judgements on wine quality.

In the development of a good palate, one must have an understanding of the basic wine-making processes involved in different wine types and gain an understanding of how the various human senses respond to the vast range of flavours possible in wine.

In order to achieve this, prospective wine buffs have to taste as many different wines as possible and attempt to describe the flavours and taste sensations perceived.

After frequently tasting wine we can then maintain a palate memory for the diverse range and concentration of flavours. Of course, we also need to develop a glossary of terms.

Essentially wine is evaluated through the senses of sight, smell, and taste, and the three areas of appreciation are-

Appearance.

Depth of colour and clarity of wine is important for determining its quality. For example in red wines the darker the red hue, the better the quality. Good wines, both red and white, are often strikingly brilliant in appearance and good whites should always be clear of residue and suspended solids.

Aroma.

In assessing wine we look for the intensity of aromas and the complexity and integrity of different aromatic factors. If there are any serious faults in a wine they usually become very apparent at this stage.

Taste.

The four distinct tastes picked up by the palate are saltiness, bitterness, sweetness, and sourness, although only the last three are of interest to a wine drinker.

Sweetness is identified on the top of the tongue and adds to the fullness; that is, the body of the wine.

Sourness is detected on the sides of the tongue and is sometimes associated with a drying effect which is a feeling sensation rather than one of tasting. It has a lingering effect.

Acidity makes flavours even up and acidic wines leave the mouth feeling crisp and fresh.

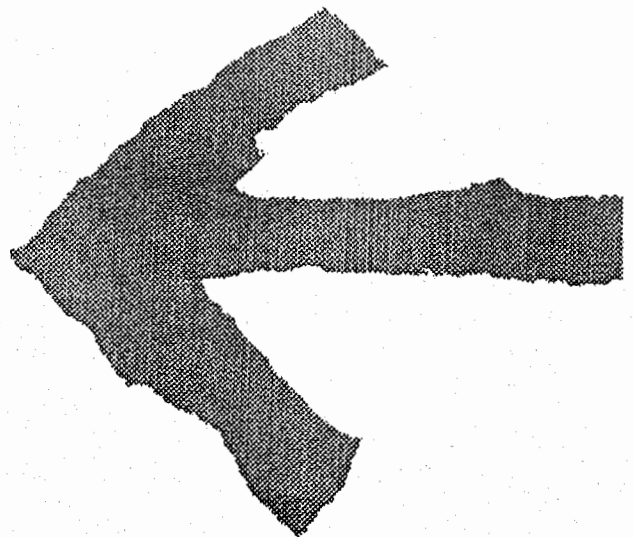
Bitterness is an unpleasant sensation, felt at the very back of the tongue and is a lingering effect.

Note that with wine, when flavour is present, this complicates other tastes and may either enhance or decrease the taste sensations.

Concentration of components obviously is important in the amount of flavour activity, but also important is the range of other flavours.

Happy drinking. More next week.

Benjamin Vagnarelli



YUPPIE TOWN

Simon Healy views 'important' programmes revolving around Yankee Yuppies, TNL and Mona Lisa.

THIRTYSOMETHING

"Thirtysomething" is the first series to freely embrace the topic of yuppiehood. While it should be congratulated for tackling an issue of such worldwide importance, the show labours visibly under the weight of its chosen subject.

Its duration is liberally sprinkled with references to Yale, executive stress, gifted children (the yups' own, of course) and highly competitive games of squash. It's certainly authentic, therefore, at least to the cliché of yuppie life, if not the reality.

The problem is that it isn't about anything. At all. This is a bit of a nasty problem for any programme to find itself with, so its producers have fleshed out its length with standard personality clashes, American philosophising (Basically "Why don't me and mom get along better?") and clichéd dramatic confrontations.

Americans love this style of television. They have used the same formula many times before, and have even subjected the once-joyous "Moonlighting" to it. However, the average Australian probably doesn't feel a lot of sympathy for some successful but kinda sincere L.A. executive who is trying to juggle a job, a kid and an emotional crisis all at the same time.

I expected a degree of self-effacing humour from the main characters, but when two yuppie males had a

major bust-up because one had to cancel their usual squash game, they were both serious.

Funnily enough, there's no mention of BMWs, sushi or coke habits (maybe the scriptwriters were working-to-rule), but any show which uses the term "quality term" without a hint of sarcasm is a bit of a worry.

TELE MORALITY

The morality of the characters in "Thirty-something" is never questioned, but this topic was tackled with surprising force in "Billionaire Boys Club". The plot dealt with the infamous "true" story of Joe Hunt, who killed two people in order to solve some cashflow problems in his company.

There was no moral ambiguity in the position which Hunt took - he was prepared to do anything to reach the very top of the financial world, and his approach was highly unnerving.

He developed the 'Paradox Theory', which is basically the age-old notion of lying, cheating, stealing, etc. whenever it suits your interests. More importantly, he used it to bind the management of his corporation together into a group so single-minded and loyal, while still

retaining utter selfishness, that they could have been the leaders of a fascist nation.

Far from being a dramatised criminal case, the mini-series raised serious questions about the nature of capitalism, especially the incongruity

ruthlessness to give himself a winning edge.

There was no time wasted on love scenes or family problems. Everything was there due to its relevance to Joe Hunt - the person whom everybody's life revolved around. There was no sub-plot.

Half expecting to see The Brat Pack go into Business, I was surprised that "Billionaire Boys Club" was not merely entertaining, but also the most thought-provoking four hours of television that I've seen this year. It was marred only by the ending, which smacked of a standard cop show with its "The baddies are all locked up now, you can sleep safely again tonight" tone.

TNL REVELATIONS

We are saved! Faced with the prospect of a long year ahead without a single laugh from the box (fake laughter doesn't count), "Tuesday Night Live", on Channel 2 at 9.30 pm Tuesdays (natch), looks like just the show.

Glynn Nicholas, the Doug Anthony All Stars and Wendy Harmer are about the most talented comedians we have in the country, and they all possess the wit necessary to carry off

a live show.

TNL avoids the tedium of ensemble comedy by having every group independently writing and performing its own material, and by jumping from scene to scene and gag to gag at a remarkable pace.

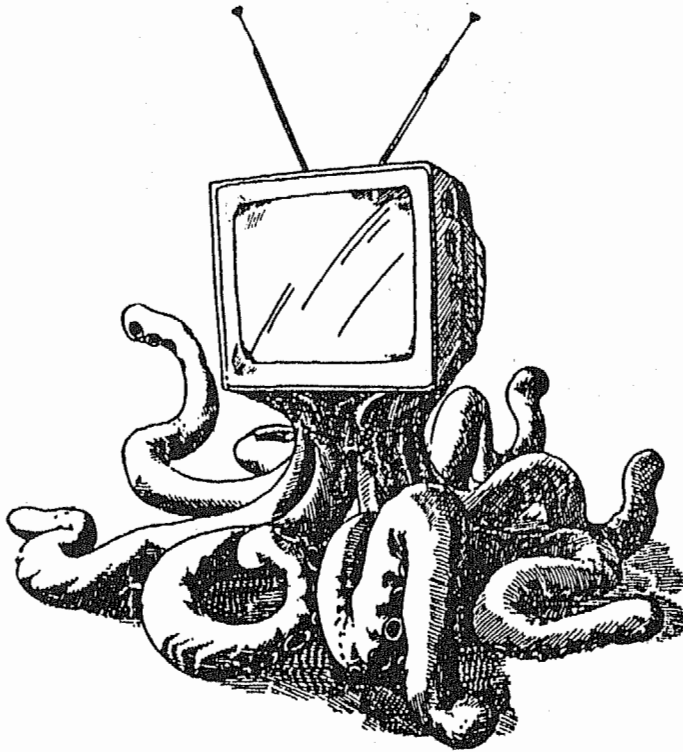
Fortunately, this didn't stop the brilliant D.A.A.S. from getting a full fifteen-minute sketch to themselves, the highlight of which was the revelation that the troubles in Northern Ireland are a result of conflict "between two religious groups: the Hare Krishnas and the Moslems". All they have to do now is give Francis Greenslade a segment and it'll be perfect.

By the way, they promised to have Elvis Presley as guest on this week's show, so it should be a laugh riot.

DON'T MISS MONA

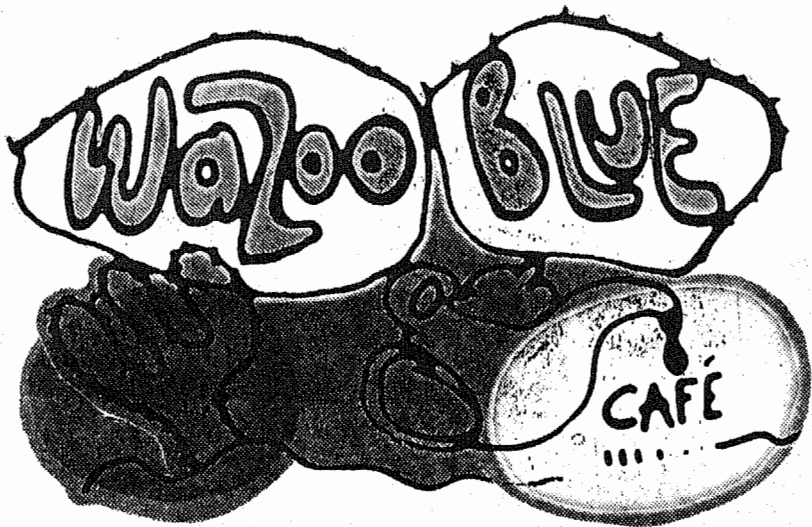
An upcoming film not to miss is Mona Lisa, which will be screening on Channel 9 on Sunday, March 16 at 8.30 pm. It's a charming and brilliantly-acted tale of a small-time crim, George, who naively believes in honour among thieves, and has spent several years in jail for a crime his boss committed. After being shunned by those who he did time for, he soon gets well over his head in the world of pornography, drugs and violence (yes, it's rated G) whilst helping a friend. Bob Hoskins puts in his best ever performance as George, and he receives very strong support.

It's the sort of film which I thought that only Channel 2 would have the strength to show, but full marks to 9 for screening it. We'll at least have the satisfaction of knowing that our taxes didn't go towards the purchase price.



between the absolute freedom of the marketplace and the restrictive nature of our criminal laws. By refusing to recognise the difference, Hunt went outside the law, but he never saw himself as a true criminal - rather a businessman who had the

CATERIES



the CAFE EXPERIENCE

Wazoo Blue, found at 220 Hindley Street (opposite the Cargo Club) is one of the most interesting cafes in Adelaide. Its brightly painted exterior gives an indication that this cafe is not only concerned with giving its customers delicious food but innovative surroundings as well.

Inside, its white walls are decorated by framed prints and photographs by Adelaide artists, Sally DeLuca, Elizabeth Edwards, Michael Stewart, Michael Hughes, and Mark Spaven.

The front room's tables and chairs are brightly painted in shades of purple, yellow, and green among other colours while the second room's furniture is in more subtle shades. Games of snakes and ladders, chess, and draughts are handily available on the tables.

Wazoo Blues' food and beverages are in keeping with the quality atmosphere. Among the varied food options are delicious bagels with a wide range of fillings including ham, tomato, cheese, corn, cream cheese, olives, and asparagus.

The menu also has the interesting cucumber and mung bean soup with toast, hot pinto bean dip with corn chips, delicious home-made pizza, croissants with a choice of ham, tomato, cheese, corn, pepperoni, and onion fillings, and hamburgers that will make you wonder why hamburger places are still in business.

For dessert, there are tempting choices such as carrot

and walnut flan, banana cake, and a cake selection which varies according to the cake-maker Lynn's inspiration of the moment. Lynn's cakes are not only delightful-they are nutritional, as she takes great care for her cakes to have healthy ingredients.

Wazoo Blue's menu doesn't end there. You can also order fruit loops, coco pops, honey smacks, milk and cookies, fairy bread, mixed lollies, nut sundae, and banana split.

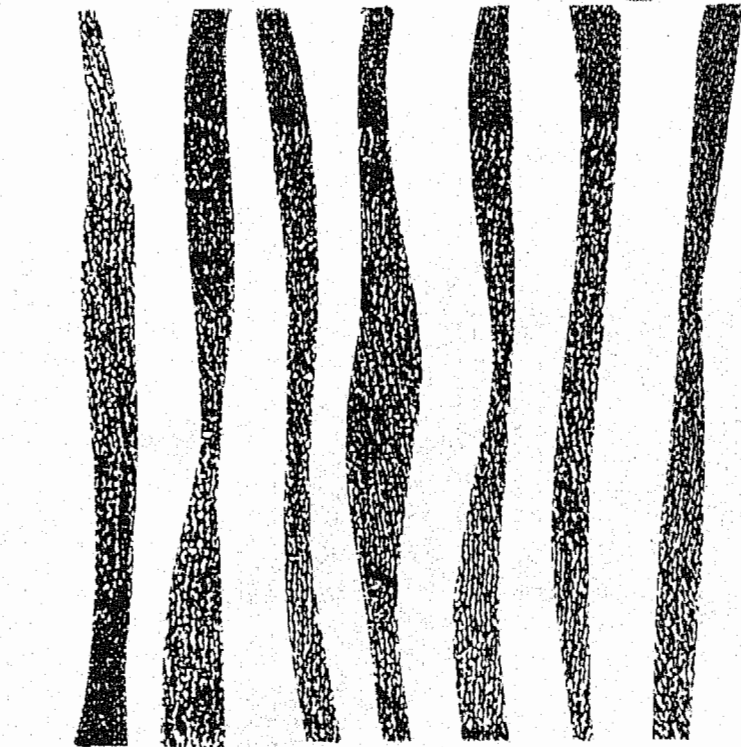
As for non-alcoholic drinks-you name it, Wazoo Blue has it. Superb coffee, creamy cappuchinos, milkshakes, evian water, a choice of Bisleri beverages including mineral waters and chinotto, and the usual soft drinks.

This cafe is the ideal place to go when you want to wind down from nightclubbing or pubbing or simply to enjoy high quality food and drink in unusual surroundings. It is particularly recommended for Sundays, when there is little to do and most places are closed apart from greasy spoons and fast food outlets.

Wazoo Blue is open from 8pm to 12 or 1 am on Wednesdays and Thursdays. On Fridays and Saturdays the hours extend to 3 or 4 am.

On Sunday, it is open in the afternoon from 2 to 7 in the evening.

So you now know where to pop in for the cafe experience- the 200 year old building with the green stucco exterior and red window frames that houses Wazoo Blue. Owner, James Calder, and assistants Janet and Lynn will make you feel more than welcome.



HAIRCUTS

Haircuts again at the Craft Studio. New hairdresser *Dr Damage* repairs the damage done by others. If you don't like salons but want a good cut, book in for a Wednesday afternoon haircut. Male or female, let the *Dr* get to work on your hair for only \$10.00.

AIIESEC

TOGA PARTY - 8 pm, 3rd March. Games Room. All drinks FREE! AIIESEC members \$7, Others \$10.

ANTHROPOLOGY CLUB

Wednesday 15th March, 7.00 pm. Inaugural Club Meeting, for members only. Will include nominations for, and election of, office-holders followed by... Bar B Q in the cloisters (at bargain rates).

SCIENCE FICTION ASSOC. GSM.

7 pm Tuesday 14th March, Clubs Common Area, Level 5, Union Building. Wine and Cheese provided.

BROAD LEFT LAW GROUP

Annual General Meeting. Tuesday March 14 1.10 pm Ligertwood Building
 Agenda: 1. Report on 1988
 2. Election of Committee including Convenor, Secretary and Treasurer
 3. 1989 Activities Plan.

SOCIETY FOR CREATIVE ANACHRONISMS

Annual General Meeting, Wednesday March 7th, 1 pm at the "Rubble".

EDUCATION ACTION GROUP

Notice of first meeting of the year to be held on February 28th Tuesday

1.00 pm in the Games Room, Level 5 of Union Building. To discuss campaigns, rallies, funding and structure of the group. All welcome, please bring friends.
 To discuss upcoming General Student Meeting and rally. Wednesday, 8th March, 1.00 pm in the Games Room, Level 5 Union House.

ESPERANTO CLUB

Come and find out about and learn the *International* language, spoken by 10 million people around the world! First meeting Thursday 2nd March. Meeting Room 2, Level 5, Union Building.

LAW STUDENTS' SOCIETY

Book Exchange
 Selling times Wednesday, March 1st, and Wednesday 8th 12-2 pm, room 2.16, Ligertwood Building
 Books can be deposited at the Law Office any day 10-12, 2-4. Make sure you fill in the details required.
 Lunchtime Plaza Show
 12-2 pm, Thursdays, March 2nd
 Barbeque lunch and drinks
 Cost-\$4.99 and \$0.01 Higher Education BBQ tax
EVERYONE WELCOME.
 Raffle for 2 \$50 book vouchers will be drawn at 1.30 pm
 Tickets \$1 Law Foyer, 1-2 Monday, Tuesday.

LEFT RENEWAL

Inaugural General Meeting - Wednesday, 1st March at 1.15 pm in Meeting Room 1, Level 5, Union Building. New members welcome. The club exists to provide a forum for the development of progressive left alternatives.

NOWSA

(Network of Women Students of Australia) is holding its annual conference in Adelaide in 1989, from Tuesday, 4th - Thursday, 6th July.

The conference brings women students from all over Australia to discuss issues relevant to them. We need women to help us organise the conference and would also love to hear from any women with ideals about what they would like to see happening. The South Australian NOWSA Collective can be contacted via Kim Pedler, Women's Officer, the Students' Association.

ODDS AND ENDS

Come to the Party!!!
 Celebration of International Women's Day, Wednesday 8th March, 1989, 2.30 pm - 5.00 pm, Gallery, Union House, Level 6.
 A celebration by women for women. A chance for us to come together, relax and enjoy ourselves. Music, drink and food provided. Funded jointly by the Union and S.A.U.A.

AYA KHEMA IN ADELAIDE

March 7 - March 14
 - Public Talks -
 Tuesday: 7th March at 8.00 pm
 "Why Strive?"
 Cabra Chapel 225 Cross Road, Cumberland Park.
 Wednesday: 8th March at 7.30 pm
 "Mind is Master"
 Buddah House 3 Nelson Street, Fullarton
 Thursday: 9th March at 7.30 pm
 "Happiness is a Skill"
 Lade Hall: Parkin Wesley College, 20 King William Road, Wayville.
 COST: \$7/\$5 (Concession).

RETREAT

"Calm and Insight" Friday, 10th March, 7.00 pm - Sunday, March 12th at 3.00 pm Olave Hills - Ring Candina 340 2170.

STUDENTS FOR CHRIST

There will be a meeting on Thursday, 30th February, at 1 pm in the North Dining Room.

SUPER STUDY SKILLS

A workshop, Tuesday 21 & 28 March, 7.30-9.30 pm
 Kensington Garden Uniting Church, Brigalow Avenue Kensington Gardens
 \$45 Brain-Gym Book
 To enrol send \$10 deposit to Dr Koelman
 12 Bayview Crescent
 Beaumont, 5066
 Telephone for info 79 4755

Submissions to the Working Party on the provision of ENGLISH LANGUAGE AND STUDY SKILLS SUPPORT FOR STUDENTS

A Working Party of Executive Committee is currently reviewing English language and study skills support provided to students by the University. Students from a wide range of backgrounds have difficulty in meeting course requirements or getting the full benefit from tertiary study due to the level of their language and study skills, and the University has provided assistance in these areas for a number of years, through the Careers and Counselling Centre.
 The Working Party on English Language and Study Skills Support will consider whether the present level of support offered to students is adequate, and review the location and administration of the service. The co-ordination and publicity of the service will also be reviewed. Students and other members of the University community who have an interest in these matters are invited to send submissions to the Working Party.
 Submissions should be sent to Ms Helen Pickford, Executive Committee Secretariat (ext. 5871) by Friday 7th April, 1989.

INTRA-MURAL TOUCH

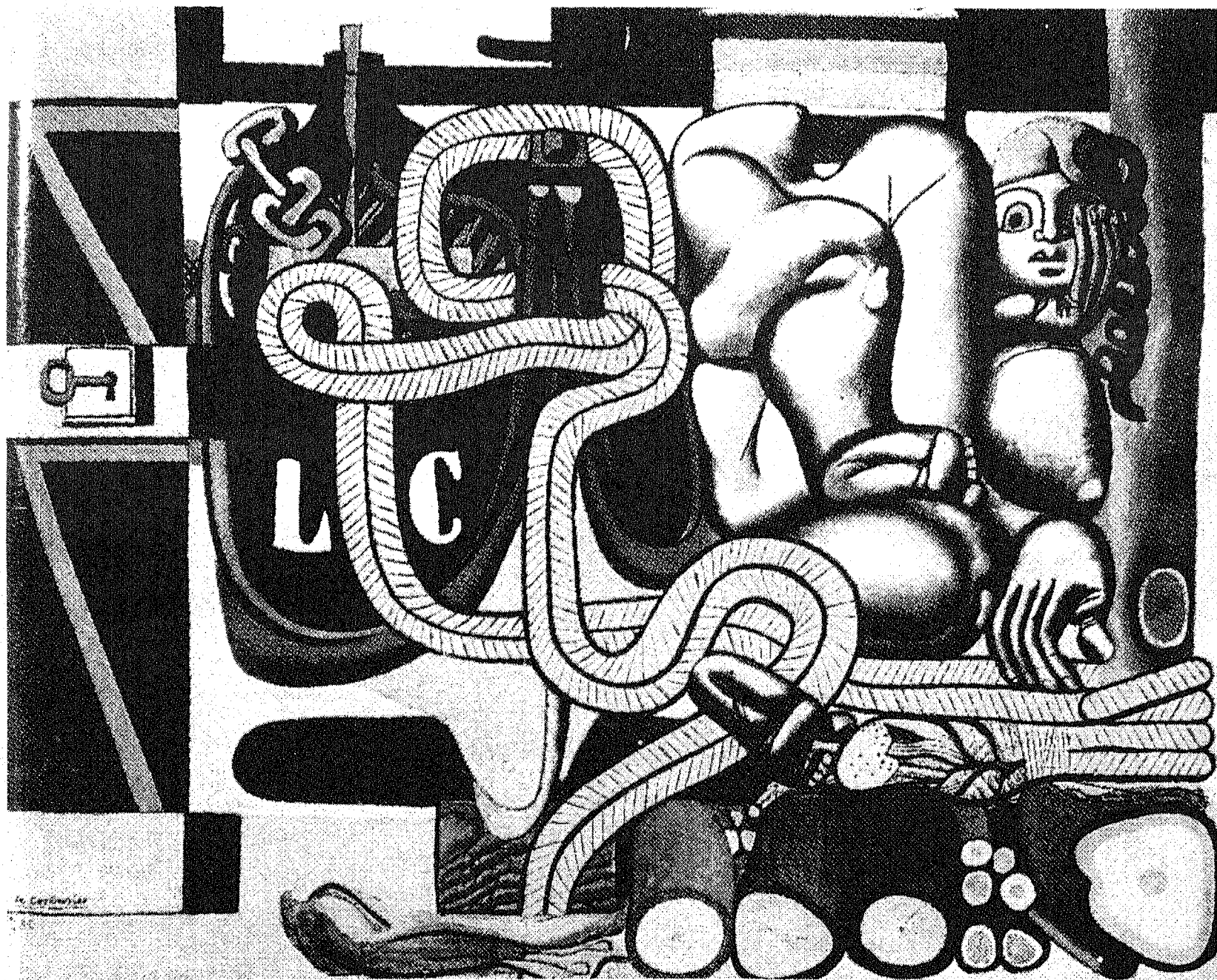
The Adelaide University Touch Club will again be holding its Intra-mural Touch competition in the first semester of 1989. Both new and experienced players are welcome. Games are played on Wednesday and Thursday lunch times. Scratch matches for new teams are being held every Wednesday and Thursday at 1.10 pm until Easter. The competition proper commences on Wednesday, 29th March (after Easter).
 Entry forms are available, either at the Sports Association Office (Lady Symon Building, Ext 5408) or from the Touch Club Information Booth during Orientation Week. Entry forms and fees must be handed either to myself or the Sports Association Office by Thursday, 23rd March.
 For further information ring me on Andrew Cagney (Wk) 228 5762.

SCIENCE FICTION ASSOC.

meets every Monday at 1 pm in the Rubble (Clubs Common Room, Level 5, Union Building). Lots of fun! All welcome.

UNDERSTANDING THE BIBLE

The Bible is said to be "the basis for many religious beliefs;" yet it is the source of religious confusion, contradiction and denominational division? John 7:17.
 "If any man will do His will he shall know of the doctrine whether it be of God or whether I speak of myself."
 We are Christians only and have no denominational preferences. We teach and have only the Bible as our Authority and Rule of Faith, and reject all man-made creeds and articles of faith.
 • Study the Bible with us every Monday between 1.05 pm and 1.55 pm starting March 6th
 • Where: Close Committee Room, 1st Floor, Schulz Building, SACAE.
 Enquiries: 254 2326.



200 HUNDRED YEARS IN THE SHADE & LAND IN THE SHAPE OF AN ASHTRAY

The Old Parliament House

"200 years in the Shade" at the Old Parliament House is a representation of Aboriginal history through the eyes of both prejudiced and sympathetic cartoonists. Curator of the exhibition and author of the comprehensive catalogue, David Swain, admits the title is ambiguous. "200 years in the Shade" refers to time, heat and place. The heat has risen over the last 200 years as a result of continual conflict. The Aborigines also seem to lurk in the shade, at the back of most European minds.

Attended by about 50 people, the exhibition was officially opened by Mrs Ruby Hammond. She described the exhibition as "something for everybody" whereas the bicentenary "was only a time of celebration for white people". Mrs Hammond believed the purpose of the exhibition was to face the blatant racism in Australia's history. She also believed it is time for Aborigines to improve their stance in society, despite the burden of shame they have lived with since white settlement.

In her short address, Mrs Hammond explained that 1989 was the Aborigines year to reveal themselves. She believed the cartoons told 'outsiders' about the Aborigines and could help to reveal their long time sufferings. Mrs Hammond hopes the exhibition can be 'the beginning of the end' of the suffering of the Aboriginal people.

Also in the Old Parliament House from March 1 to the end of June 1989, is the exhibition named "A Land in the Shape of an Ashtray". Cartoons and objects based on the geographical shape of Australia are not only an unusual basis for an exhibition, but also provide a chronological, 'fun' history of our land.

Jim Bridges has collected more than three million cartoons depicting the life and times of the land shaped like an ashtray. He has dreams of a national cartoon archive, where the cartoons will be accessible to the public to enjoy and learn.

Mr Bridges believes history is well told by cartoons, as they convey different attitudes of the past, through the stereotyping of situations by cartoonists, as well as making people laugh and think.

As highlighted in this amusing exhibition, it is an 'unfortunate' fact that for the convenience of many artists, Tasmania is often left out of Australian images. Celebrated South Australian, Mr Max Fatchen, defended our Race would end up in Antarctica. "200 In The Shade" and "A Land in the Shape of an Ashtray" can both be seen until the end of June at the Old Parliament House and are worth a visit, particularly the first.

Jane Eckermann



Lydia Nestel, "Arkaroo".

LYDIA NESTEL AND ANNETTE VINCENT

Tynte Gallery
26th February - 23rd March, 1989

On now at the Tynte Gallery is an exhibition by two women artists, each one radically different in style and technique. Both artists are concerned with landscapes, but this is where all similarity ends.

One artist, Annette Vincent, translates the landscapes with an almost Andrew Wyeth style of realism, whereas the other artist, Lydia Nestel, rejects purely external realism and aims for a combination between personal external realism.

Lydia Nestel was born in Austria and came to Australia as a child. In Australia she graduated from Sydney University with a B.Sc., majoring in Botany and showing a special interest in botanical drawings. She has been exhibiting since 1969, her first solo exhibition being held in 1973.

Her art is certainly influenced by the works and the ideas of abstract expressionism. Lydia has stated that her landscapes are not based purely upon an externally imposed reality, but rather "they reflect a personal reaction to the landscape by focussing on a particular feature. For example, tumbling rocks on a steep hillside; the antiquity of a canyon; the grittiness and texture of the land. This is often done by adapting the surface of the canvas, varying its form and texture".

Thus Lydia attempts to internalise the external environment, to use her personality as a defining force on the landscape as it is perceived by the viewer.

When I spoke to Lydia at the exhibition's opening, she said that she works by visiting a site and then working from perhaps the occasional sketch, but mainly from notes she makes at the time. Through this process of composition, Ms Nestel works towards reducing the effect of a direct, depersonalising translation of the external landscape by building her printings upon reflection of memories, by allowing her own personality to dominate the canvas.

Therefore, although Lydia says that several of her paintings were influenced by the Aboriginal sites she visited, she employs none of the Aboriginal artistic techniques, because this would restrict the fulfillment and integrity of her personal expression.

Aboriginal artistic figures and motifs may appear in some of the paintings, but as Lydia herself said, they are formed essentially from memory, and are thus placed within the framework of a personal reaction to the environment, a reflection that structures her

personal expression of the landscape. However, it would be wrong to label Lydia Nestel's work as abstract expressionism. Ms Nestel does not attempt to express an abstract in her work. Rather she is attempting to express the landscape, a concrete, external piece of physical matter.

Her work does not focus upon an emotional reaction to the landscape, and thus her work will ultimately be bound and structured by her personality. Similarly, it must always be defined by the concrete landscape. The physical world is the beginning and end of her work and Ms Nestel's personality exists essentially as a mediating force between the external concrete landscape and the viewer.

Every element of her work is tempered towards the construction of this landscape as it is perceived, not the construction of the artist as sand and concrete, may show a personal reaction to the landscape in the sense that she is refining personal perception, yet this element of personal artistic perception, yet this refining process is still based solely upon a representation of the landscape rather than a self-conscious gesture reflecting the artist as perceiver.

Ms Nestel's work is an art which is always directed towards the external world whilst still attempting to show the truth of the human artistic representation, and the difficulty of its interesting and rewarding collection of paintings.

In complete contrast is the work of Annette Vincent. Annette Vincent was born and raised in New Zealand, graduating with a B.Sc. from Canterbury in 1969. All the work in this exhibition centred on the American landscape around where she now lives.

The works that she is exhibiting at Tynte Gallery are a series of drawings and etchings concerned with the landscape. Annette Vincent interprets the landscape from a more conventional stance than Lydia Nestel, but this does not make her art any less worthy.

Earlier in this review I compared her work with that of Andrew Wyeth, another American landscape artist who works from a realist perspective. Like Wyeth, Annette Vincent shows a great style of composition, but without Wyeth's symbolic gesture and occasionally Surrealist leanings. The beauty of Ms Vincent's work lies not so much in the content of her work as in the strength of composition coupled with her delicacy and sensitivity of line.

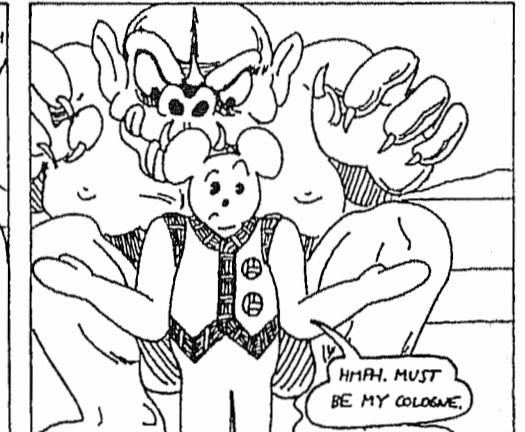
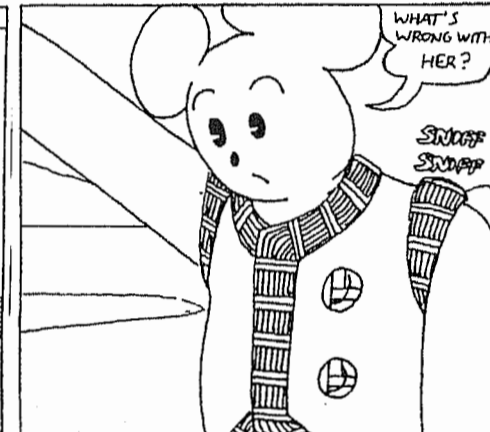
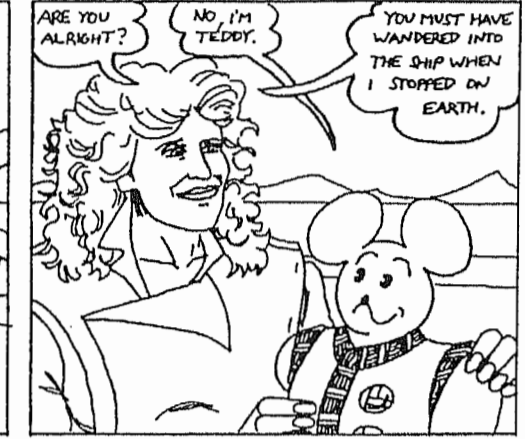
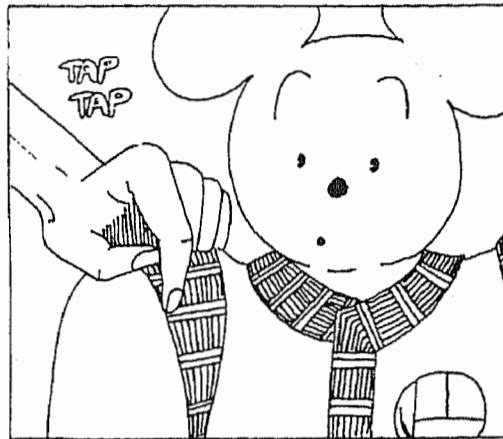
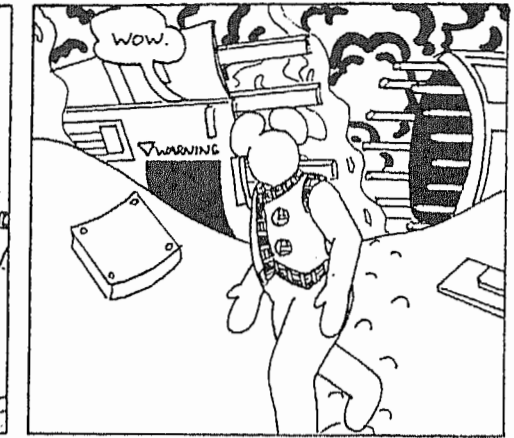
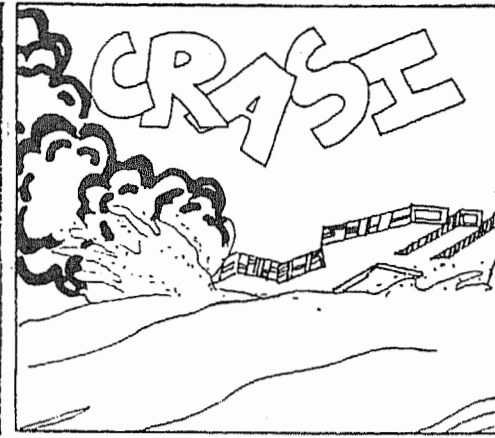
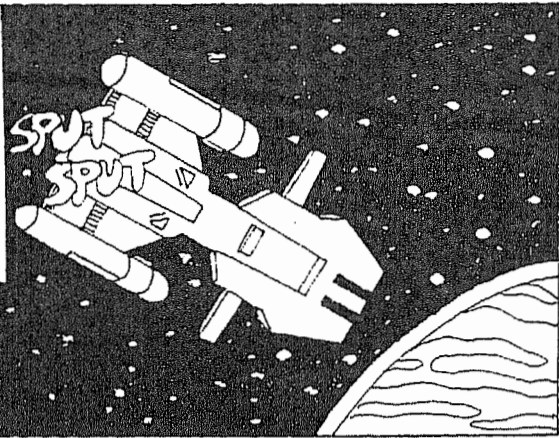
Thus the exhibition at the Tynte Gallery (now moved to 241 Greenhill Road, Dulwich) presents two very contrasting views of the landscape, both of which are well worth a look.

Andrew Joyner



Annette Vincent, "Summer Mood 1".

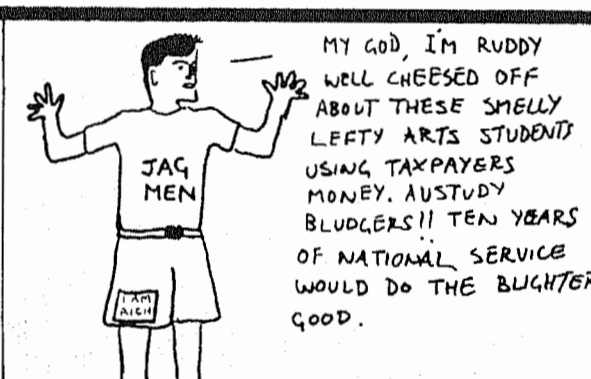
KALLAN
 OF THE SPACEWAYS AND
TEDDY IN
 "PLANET OF THE BEARS EPISODE
 TWO"
 CREATED AND DRAWN BY TIM HOWE
 WRITTEN BY TIM HOWE AND GEOFF VASS



TO BE CONTINUED!

SCUM
 in
UTOPIA
 BY DAVE KRANTZ

FEARS MOUNT AS THAT MOST DREADED TIME COMES ROUND AGAIN..... THE "MOST WANTED" LISTS ARE COMING OUT FOR THE RIGHT-WING PARAMILITARY ORGANIZATION - S.S.!!! COMMONLY KNOWN AS THE SPOONER SQUAD!!!! THE NAMES ON THE LIST ARE BEING DECIDED BY A SECRET MEETING OF TOP LEVEL S.S. MEMBERS.



HE IS SOON CAPTURED IN THE ENTANGLING LOOP OF A PEARL STRING LASSO, AND TAKEN TO THE SECRET "POLITICAL + SOCIAL REEDUCATION CENTRE"

REPEAT AFTER ME NOW
 "REAGANOMICS ARE GOOD"
 "ECONOMICS + ACCOUNTING STUDENTS ARE DESIRABLE"
 "I LIKE COUNTRY ROAD"
 "SHORT HAIRCUTS ARE SOCIALLY DESIRABLE"
 "FREE OLLIE NORTH, HE IS INNOCENT"



WHILE THIS GOES ON... NEARBY OTHER STUDENTS MAKE NEW FRIENDS

NEXT WEEK.... FIND OUT WHAT HAPPENS TO PAUL, AND ALSO THE ADVENTURES OF GAVIN, MARCUS + FARMER ANG

