

Arms Race



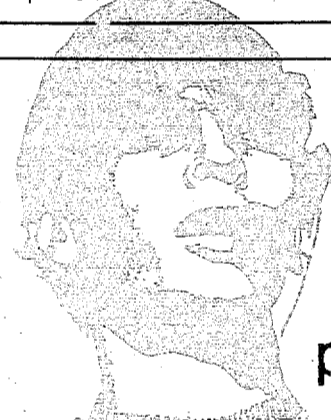
p 13

An Adelaide Peace March has been planned for next week, and Tony Nagy explains why he and his fellow marchers will be there. Reagan is mad, he claims, to the tune of 60 billion dollars ...

'O' Ball p14



Adelaide University's 'O' Ball may not have been a box-office smash, but *On dit's* Kate and Jane Interchangeable found it to be an accessible and musically enthralling event. Photographed by Devin Clementi at great personal risk.



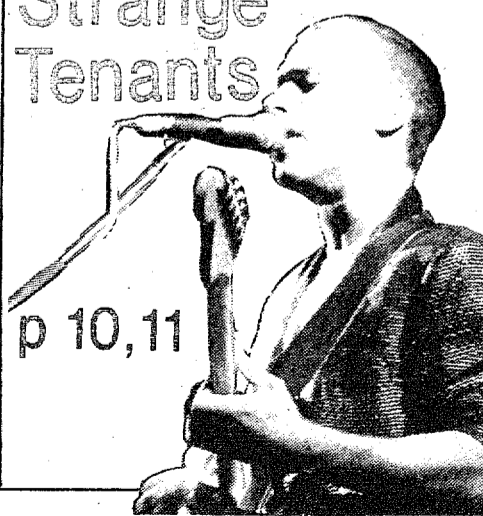
p 10

Reel To Reel

Adelaide University's 'O' Ball may not have been a box-office smash, but *On dit's* Kate and Jane Interchangeable found it to be an accessible and musically enthralling event. Photographed by Devin Clementi at great personal risk.

Melbourne band *Strange Tenants* impressed more than a few Adelaide musical connoisseurs at the 'O' Ball last week, and Jacki de Szombafalvy's interview discovered some of the reasons why.

Strange Tenants



p 10,11

Plus

- p 9 Student Cards
- p 12 Existential Wombats
- p 12 Reclaim The Night
- p 18 Graham Clifford

EDITORIAL

It seems that student activity on this campus is becoming a little more obvious. The adverse reactions to the 'Sluggo Fewings' column in 'Bread and Circuses' (14/3/83) is widespread and aggressive.

This Wednesday (23rd March) a General Student Meeting will be held putting forward the motion that all publications of the SAUA ('On dit', 'Student Radio' and 'Bread and Circuses') "be required to allow no sexist content in advertising, editorials or contributions of a commentary/editorial nature".

While we join with various other campus groups condemning 'Bread and Circuses' for their use of sexist and anti-homosexual language, we do not feel that the motion as presented should be carried. Neither 'On dit' nor 'Student Radio' are in anyway responsible for the content of 'Bread and Circuses', and this motion does convey an implication that both 'On dit' and 'Student Radio' have knowingly used sexist language in the past. We have not, we do not and we will not.

In order to police this motion, an outside body would have to be formed which would have editorial control over and above that of the democratically elected editors of 'On dit'. This is unacceptable — it is undemocratic and casts doubts on our past performance.

If students wish to condemn Greg Mackay (or 'Bread and Circuses') for his (lack of) editorial discretion, then that is how the motion should be worded. As it stands it is a policy motion which is riding on a wave of feminist disgust of the 'Sluggo Fewings' column. This motion is not a condemnation of the offending issue, it is a condemnation of all student media on campus and an attempt to subvert the democratic powers of elected officials.

Jenni Lans *David Mussard*

HELL NO MR. HAWKE —
WE DON'T RECALL WORKERS —
ONLY CARS !!



Production Notes

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Photographers: John Tanner, John Adam, Damian Barrett, Dave Wallace, Mark Davis, Devin Clementi.
Cartoonists: Mark Koerber, Troy Dangerfield, Toby Moore, Penny

Locket, Gerhard Ritter, Richard ("Penguinianity") Dall, Inga D'Arcy, John ("Technocratic Cat") Tanner, Ron and Rob Tomalin, Matthew Smith, David Leaker and all the other people who piled into the office on Thursday.
Columnists: Terence Cambridge, Bilbo Baggins, Monica Clements, Tim Dodd, Jackie Wurm, Condolences to Charles Gent, and still no word about Cyril's Buns ...
Feature Writers: Sara Fencak, Arthur Marsh, Mark Fagan, Jacki de Szombatfalvy, Tony Nagy, Chris Sen, Geoff Dodd, Ingmar Taylor, Liz Burdon, Tony Mazzoco, David Walker, Enrico Honduras.
Reviews: David Walker, Tamsin Moore, David Mendels, Gillian Burfield, Christ Sen, Tim ("Easter Bunny") Hayward-Brown, Sara Fencak, Azmiri Mian, Rosalie Whitelock, Dino Di Rosa, Jane and Kate (Crap and Waffle) Willcox and Gibbons.

Sport: Paul Coory
Poetry: Brian Walker, Peter Usher, Ricky Kolega
Morale Officer: Tammy ("Rosé") Moore
Deputy Morale Officers: Edwina ("Cyril") Birrell, Anne ("Fish") Fisher
SAUA Page: Eddie Greenaway, David Clements
Layout Team: Andrew Gleeson, Chris Vevers, Linda de Silva, Tim Dodd, Mark Davis, John Tanner, James Williamson, David Walker (and his humble opinions), Armon Hicks
Special Thanks: David Astle, Andrew Fagan, Geoff ("God") Hanmer, Mhairi McPherson, Jo Davis, Manuel Suzuki-Hatch, John Sandeman, the Weather.
Non-Person of the Week: The idiot who knocked one of the editors' motorcycle over.
Bad Smell Award (for the person who hung around the office the most last week): Alan Brideson (the marvellous, mechanical newswriting machine — Sorry Armon).

PAGE TWO

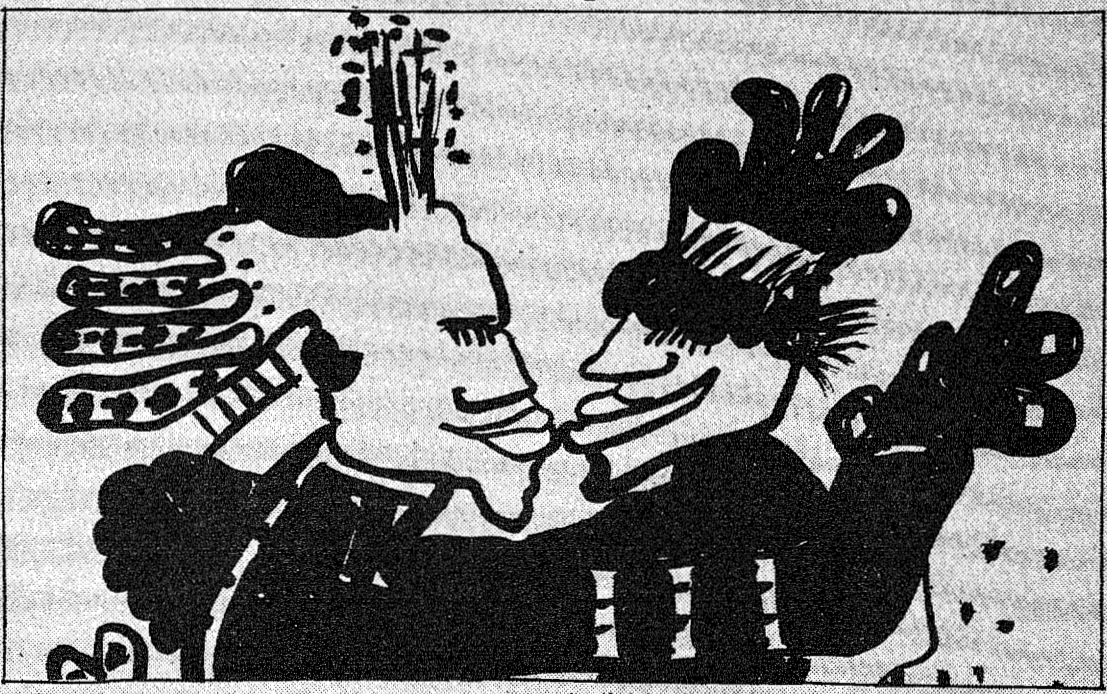
The International Year Of The Lesbian Explained

Do you still believe in Santa Claus and the tooth fairy? Some people still do. Just like some people still believe that lesbians have fat, slimy bodies, eat babies, knife truckies, love women simply because they can't catch a man, are nymphomaniacs or just "sick" and perverted ...

Part of the reason that international feminist groups have decided to name this year The International Year of the Lesbian is to dispel these and other such myths and lies about lesbians. The Women's Department of the Australian Union of Students (AUS) is one of many feminist groups participating in this year's activities and celebrations.

One of the aims of the International Year of the Lesbian is obviously to work towards increasing the promoting public education about lesbianism; to work towards a greater understanding of the "real picture". The heterosexist nature of our society has meant that not only do lesbians have to contend with being discriminated against because of our sex but also because of our sexual preference.

The year is not only going to focus on the difficulties lesbians face but also is to be a celebration of lesbianism, of the pleasure we find in our lifestyle, of the fact that we have made inroads together and make our own distinct contribution to the Women's movement and that we cannot help but continue to do so.



Puerile comments such as those made by such non-entities as Sluggo Fewings and the pitiful excuses made by the editor of Bread and Circuses, Greg Mackay, in their last newsheet, do nothing to help promote a real picture of what and who lesbians really are! It is amazing that individuals on this campus could still think that writing such things could be considered witty, clever or accurate by anyone!

Consequently there will be a GSM on the Barr Smith Lawns on Wednesday 23rd March at 1.00pm to decide on methods of preventing such outrageously offensive, slanderous and sexist comments against

individuals and groups on this campus from occurring. Come along and show your support.

There is talk of organising a lesbian group on this campus. If you are interested in joining this then I can be contacted via the Women on Campus pigeon hole in the SAUA or just come along to the Women on Campus meetings held at 1.00pm of a Tuesday in the Women's Lounge.

To the many other lesbians on this campus — an estimated one in ten women are lesbians — enjoy the IYL: it's our year.

in sisterhood
Liz Burdon

The opinions expressed in Page Two are entirely those of the person who wrote them. Page Two is a forum for the various controversies, relevant to campus life, and is designed to attract comment and criticism. Please feel free to use the Letters to the Editor space in On dit to reply to any statements or claims with which you disagree.

Aust. Govt. Assists Trade Mission to Sth. Africa

Chamber of Commerce backs export drive

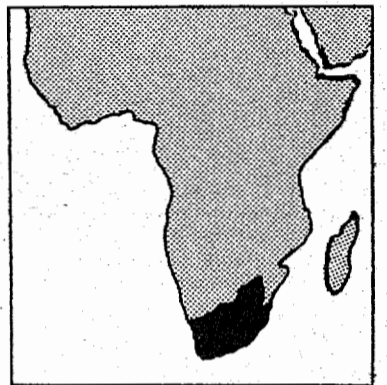
A proposed tour of South Africa by a local trade delegation under the auspices of the South Australian and South African Chambers of Commerce, is to receive substantial Commonwealth government assistance.

It is the stated policy of the Australian government not to engage actively in the promotion of trade or investment with regard to South Africa while that country continues in its apartheid policies. This stance enjoys the support of both major political parties in Australia.

According to a Chamber of Commerce and Industry circular, company representatives "investigating export opportunities" in South Africa will be eligible for a government subsidy of 70% of their fares and \$50 per day in accommodation allowance for ten days. This money would be made available under the Commonwealth Government's Export Market Development Grants.

The circular has been distributed by the Chamber of Commerce and Industry to ascertain the level of interest among its member companies.

Mr Michael Deave, Trade Development Manager of the South Australian Chamber of Commerce, refused to comment on the grounds that *On dit* was not an affiliated member.



Neither Bill Hayden, Federal Minister of Foreign Affairs, nor Lionel Bowen, the new Federal Minister for Trade, could be contacted last week to comment on the proposed scheme for subsidising the trade delegation.

Charles Gent

Gays Marry in Holland....

but Aust. Churches are Unsympathetic

The question as to whether homosexuals will now be permitted to marry in religious ceremonies in Australia is raised by a recent article in 'The Age' concerning the marriage of two women in a Dutch Catholic Church.

This event appears to indicate that there is a need to define and evaluate the relationship between the homosexual community and the established churches in Australia.

In Adelaide a Catholic Church spokesperson, Greg Cooney, said that although the Church recognized the existence of homosexuals in the community, it does not condone sexual relations between partners of the same sex.

This stance does not appear to have been affected by news of the Dutch wedding despite Mr Cooney's personal admission that he "knows hundreds of them" [homosexuals within the Catholic community].

Homosexual marriages, which are prohibited by Australian law, are unlikely to be performed in Australian Catholic churches in the near future.

A spokesperson for Dr Keith Rayner, Anglican Archbishop of Adelaide, made a similar statement; saying that the Anglican Church of Australia only permits the union of one man with one woman.

There are presently two churches in Adelaide, the Metropolitan Community Church and the Christ Community Church, which perform marriage ceremonies called "holy unions" between homosexuals.

There is also an underground gay organisation called *Integrity* which affiliates between practicing Christians and the established churches by trying to help homosexuals confront the problems which are created by the ethical stands of the churches.

However, Peter Usher, president of *Gay Soc.*, the Adelaide University homosexual club, believes that these measures are not enough for some religious gays.

The substitute non-denominational churches are often regarded as "tin pot churches", which are not on a par with the established Christian denominations.

Mr Usher agrees that the wish to be married in a religious ceremony is not a common one in the Adelaide homosexual community. He asserts that until there is an obvious and general need, as yet undefined, activist

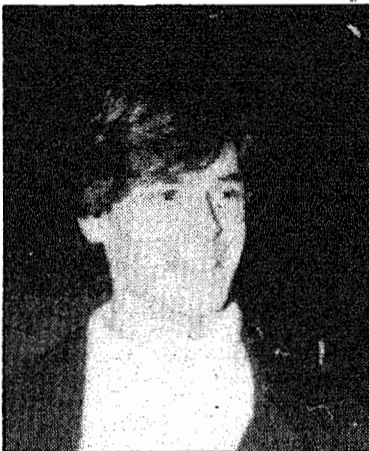
groups cannot take up this injustice.

He does, however, believe that homosexuals who wish to be married in their own denominations should not be denied that right and cites the ecclesiastical inconsistency which allows pregnant women to be married in religious ceremonies.

Linda de Silva



The happy couple.



Peter Usher - Gay Soc. President.

Qld. Premier Keeps State Enemies List

Bjelke-Peterson names names in Part.

The Queensland Premier, Mr Bjelke-Petersen, disclosed last Tuesday that he kept an enemies list of people who planned to wreck Queensland.

He told the Queensland Parliament that the people on his list had plotted with the Prime Minister, Mr Hawke, and the State Opposition Leader, Mr Wright.

The premier named journalist Quentin Dempster of the *Brisbane Courier Mail* and another person called Mark Roberts.

They had met Mr Hawke and Mr Wright prior to the Federal election, he said.

"There were a number of others. We have got their names," Mr Bjelke-Petersen said.

"They said they were going to try to portray me and the government generally in a way that wasn't consistent with ethical practices."

The Premier claimed they were out to wreck the state.

"There are some interesting things and you would be surprised how we know that one," he said.

Mr Quentin Dempster, who is



also the Queensland state president of the Australian Journalists' Association, denied that he had conspired with Mr Hawke or Mr Wright.

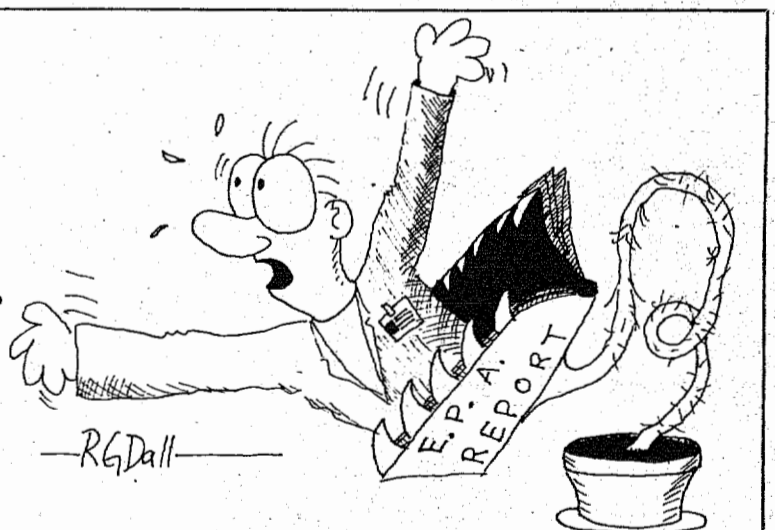
He told *On dit* that he had not met either Mr Hawke or Mr Wright outside of his professional capacity as a journalist.

Asked whether he knew what might have prompted the Premier to name him, Mr Dempster said he had no idea.

"The only thing I can think of is that I write a political column in the *Telegraph* on Thursdays.

"In that column I have been critical of Mr Bjelke-Petersen, as I have been critical of the ALP," he said.

Tim Dodd



Secret Files Damn Top Scientists

The US Environmental Protection Agency has kept secret files on its scientific advisers describing some as "poison", "bleeding heart liberals" and "invidious environmental extremists".

The files, apparently stolen from the EPA, add to the turmoil in the environmental agency.

Matthew Meselson, an eminent Harvard University toxicologist, is described as poison.

For Lester Lave, an authority on cancer risk assessment, the file recommends "deepsix him".

For other scientists the file says simply "get him out" or "very definitely out".

EPA officials say they don't know who prepared the EPA hit list.

The revelation comes as the agency is accused of mismanagement of taxpayers' money and collusion with business and major corporations.

Mrs Ann McGill Burford — the Reagan appointee who has headed the EPA since 1980 — resigned last week.

'On dit' Staff

BILBO gollip cosumn



Bilbo understands that many Union Councillors are resigned to their tasks, but apparently some are not as resigned as one might think.

Your ever vigilant hobbit was astounded when a position on Union Council suddenly fell vacant. A notice for a by-election was duly drafted and presented to *On dit* (as demanded by the constitution).

Several hours later notice, resignation and vacancy had all been withdrawn. The by-election never was, and Bilbo is still spinning with confusion.

Bilbo was interested to discover that Paul Klaric refers (affectionately he is sure) to his *Bread and Circuses* co-editor Greg Mackay as "Squeak".

Your ever-alert hobbit also overheard Klaric comment that the main reason that *Sluggo Phughings* managed to get his/her/its column published in *Bread and Circuses* in the first week of term was that "I didn't get back to Adelaide till last Sunday".

At least one Union employee has been taking life a little easy for the last couple of weeks.

Bilbo has heard that she is sporting a broken toe and a reluctance to kick suspicious piles of paper — especially those which have a rather hard brick concealed within them.



Things get rather chaotic in the *On dit* office at times, and Bilbo was relieved when the editors appointed a "morale officer" to keep everybody's spirits up.

The morale officer has taken the job rather seriously of late, and in the course of a few days Bilbo has been witness to some rather unusual scenes. Perhaps the most morally uplifting was the musical trio organized by said morale officer at two a.m. on Monday morning. Several rousing choruses were inflicted upon a rather weary layout team before an over-indulgence of high spirits put the editors out of their misery and the morale officer out of circulation for several hours.

The same appointed official was also seen crawling out of the *On dit* window last Tuesday night after another bout of spirit-raising in the Bistro. For those who accuse *On dit* of being morally bankrupt, Bilbo can only point resignedly to our morale officer and bemoan "there goes our morals, out the bloody window".

Bilbo overheard a rather interesting phone call last week. An editor was busily scribbling away at her desk when the phone rang:

"Hello, *On dit*" she answered cheerily.

"G'day, I was just ringing up to get *On dit*'s phone number for a friend," spoke a male voice.

"Oh ...". Slightly astonished editor replied lamely, then proceeded to supply the requested information.

It seems that the *Advertiser*'s grand scheme for redesigning their paper has its precedents. Bilbo was outraged to discover that once again the *Advertiser* appears to have copied *On dit*.

Part of the new design is a chatty section inside the cover which the editor in his wisdom has, titled *Page Two*. Bilbo would like to point out that *On dit* used that title two

weeks ago in their first edition, and the little crusader is annoyed that *Advertiser* editor Don Riddell has not seen fit to credit *On dit* with the idea.

Bilbo has heard that Adelaide's yearly Orientation extravaganza — the 'O' Ball — has resulted in a loss of some thousands of dollars this year.

On the night Bilbo thought that there seemed to be less people than usual (he could make it to the Bar without being trodden on) and it seems he was right.

No one is talking, but Bilbo has heard noises coming from the SAUA office which sound like a couple of wooden crosses being constructed, and Barry Salter was seen washing his hands the other day ...

Bilbo was listening at a few keyholes this week, and has discovered some interesting facts about Union security policies.

His friends at *On dit* have been trying to get access (in the form of a key which has traditionally been in the possession of *On dit* editors until this year) to a certain office in order to use some very necessary facilities for the production of their paper for some time now.

Your humble hobbit understands that the occupant of that office in turn asked to be provided with keys for another Union office, and was subsequently refused for the same reasons that Bilbo's *On dit* friends were denied access to the office which they requested.

Your crafty and studious little hobbit wishes the bureaucrats luck in their eternal search to bury reasons under sub-paragraphs, and hopes the editors unlock the secrets to progress in the Union's vast wasteland of clauses and causes.

Library Door Open Again

The Northern Entrance to the Barr Smith Library will now remain open during usual library hours.

Last November this entrance was closed due to a lack of funding for library services.

The Student Association presented a written submission to a University Council meeting on March 11th. This document maintained "the significance of this access point for the continued maintenance of active student participation in campus life".

The submission claimed that this in turn could lead to a staff cut of up to nine full-time Union employees.

The door allows easy access to many student facilities including the refectories, Barr Smith Lawns, cinemas, theatres and sporting and social clubs. It was argued that the closure of this entrance could lead to drastic reductions in the Union's revenue.

In debate at University Council on this question, one speaker, who supported closure of the Northern door, maintained that students should give up something since other members of the university have had to do so.

It was held that if students want the door opened their Union should pay the cost. It would be

unjust if students did not share in the reduced services which have had to occur because of funding cuts, he said.

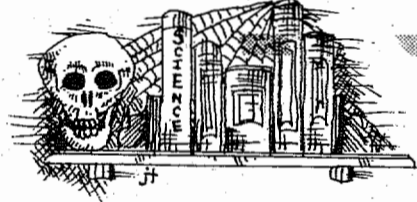
Speaking against this argument, Roe Bogner, a student representative on Council, pointed out that when the Science Association (a student club) recently decided to donate \$30,900 to the library, it had asked for suggestions of ways the money might be spent and no mention was made of the door closure.

As a result of the Student Association's action, the Northern door to the Library will be open from Monday to Thursday from 9am to 10pm, on Fridays from 9am to 6pm and on weekends from 1.30pm to 5.30pm.

Other reductions proposed by the Library will still be enforced. These include the cutting of staffing at the information desk from two to one person, and closing the Library on public holidays.

Leanne Cavanagh

Science Column



Computers Keep Their Cool

To confront the Japanese challenge of new gallium arsenide superchips, the US computer manufacturer IBM is relying on an old solution; water-cooling.

IBM evidently believes that this industrial age technique is not outmoded in the post-industrial era.

Speed is the essence of the modern computer and water-cooling should allow IBM's machines to keep pace with, or even surpass, their competitors.

It comes as a surprise to learn that the whirring electronic brains

are beset with a heat problem. With no moving parts, the computer appears to be the epitome of cool efficiency. That is not so. A single ten centimeter dimension module of one of IBM's machines generates as much heat as three hundred-watt light bulbs.

The heat problem is compounded by the need for computing speed. One of the ways in which a computer is made to work faster is by packing the chips closer together. This reduces the distance that electronic signals must travel and so decreases the time required to compute.

However, this dense pack arrangement concentrates the heat which is produced by the whizzing electrons, at the same

time making it more difficult for the heat to seep away. In an extremely close dense pack the traditional air cooling method is out of the question.

So IBM has turned to water to keep their computers cool.

In the new generation of machines, heat from the chips is carried away by aluminium rods to a watercooled casing.

IBM claims to be two to three years ahead of Japanese companies in the development of computer watercooling. IBM is also counting on watercooling to keep it ahead in the speedstakes without relying on tricky new technology such as that being developed in Japan.

"Que?"

"The town of Cunnamulla in Queensland was the scene of a massacre and when the whites moved in they wanted a pretty name for the place so the locals gave them Cunnamulla. It means a heap of excrement. It Korrumburra in Victoria means a pile of maggots."

As Moomba is so dear to the hearts of Melbourne, we contacted the Aboriginal Research Centre at Monash University. And yes, Eve Fesl, the centre's director, confirmed that Moomba could be the bottom of the bottom. "Moom can in some dialects mean bottom, as in 'sit on your moom' and ba can mean 'up'," she says.

And lest Melburnians feel cheated at three decades of getting together for fun when really it was an insult, Ms Fesl says Aborigines have had a great time over the years taking the mickey out of white name-calling.

- Sydney Morning Herald.

Wherefore the Wombat

Since Australia's tourist industry thrives on the image of the cute, furry marsupial, it is lucky that we weren't touting for tourists fifty million years ago.

In those balmy days for marsupials, this animal order inhabited not only Australia, but also the Americas (mainly South) and western Europe. Mind you, the map looked a little different then (due to continental drift), and it is likely that marsupials evolved in one place and migrated across the various land bridges to other

continents.

At that time Australia was connected to South America through Antarctica, and scientific wisdom has it that the marsupial either evolved here and migrated there, or evolved there and migrated here. The problem with this theory has been that nobody had ever found a marsupial fossil in Antarctica.

Many other animal fossils have been found in Antarctica — fish, reptiles, birds, and sea mammals, but not a solitary marsupial.

However, this is no longer the case. Two American researchers, Michael Woodburne and William Zinsmeister, recently announced in *Science* magazine their dis-

covery of marsupial jawbones and teeth in the Antarctic. The fossils, of late Mesozoic to early Cenozoic era, were discovered in a sandstone formation on Seymour Island near the Antarctic Peninsula.

So now it is confirmed that the marsupials once trundled across Antarctica. However, we do not know which way they went; whether to Australia or from Australia.

We can only note that there is no evidence to suggest that they came from the planet Marsupia. No wombat skeletons have yet been found inside spaceships in the Antarctic snows.

Tim Dodd

The University of Adelaide Foundation

FOUNDATION LECTURE SERIES 1983

FIRST LECTURE

THE HONOURABLE

DAME ROMA MITCHELL D.B.E.

"Human Rights"

Bonython Hall

Tuesday 29th March 1983 1.10 p.m.

This is a free public lecture series.

Oil Companies Doctor Survey Lead

Survey Results Queried



The horns blared - but not many heard.

\$13,000 Loss in O-Balls Up

The 1983 Orientation Ball ran at a loss of at least \$13,000, according to conservative estimates from sources within the Students' Association.

However, independent calculations show that the loss could be as high as \$18,000.

Coverage of costs relied on an attendance of over 4,000, but only 2,500 patrons came through the gates.

O-Ball Co-directors, Phil Marshall and Monica Clements offered several reasons for the downturn in patronage.

"Firstly there was a Bar strike that week, and I think a lot of people heard about that and didn't come, thinking there'd be nothing to drink," Marshall told *On dit*.

"Also the weather forecast was bad. People were kept away by the possibility of rain.

"Plus there's been many other shows on lately, and because of the general recession, no one's got the money."

Marshall also speculated that memories of the 1982 O-Ball may have kept patrons away.

"Last year was bad. People were crowded and couldn't get a drink and maybe that's why they stayed away this year," he said.

"But there were a lot of first years there this time and that was good."

SAUA President Jackie Wurm was disappointed at the loss.

"We'll have to have another look at what we want the O-Ball to be - whether it's to be a fundraiser or primarily a show for students," she said.

"I think people enjoyed themselves though; generally it was a successful show, except for the money aspect."

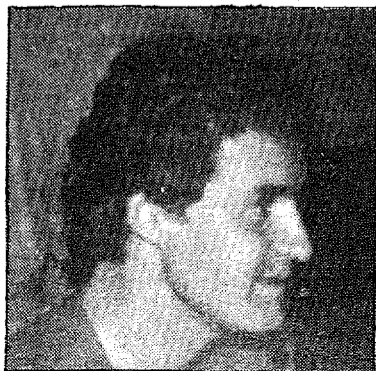
The loss will almost drain the SAUA Functions Account, which has been built up over the past few years by similar events run at a profit.

Moya Dodd

Labor Razor Gangs Loans

Sources inside the Commonwealth Department of Education and the Australian Union of Students have confirmed rumours that the new Labor government is moving to abolish the Tertiary Students' Loans Scheme.

The imminent repeal of loans scheme legislation is being greeted as a victory for students by AUS. Regional Organiser Alan Fairley said that the move indicated a realization on the part of the government that "the cost of tertiary education should be borne by the community and not by the individual student".



The Loans Scheme was introduced at the recommendation of the *Razor Gang Report* of 1981, and was described by the then Treasurer, Mr Howard, as "a substitute for increases in TEAS allowances".

Student loans were discussed in the Senate in 1982 and received direct opposition only from the Australian Democrats, but the ALP did undertake to abolish the scheme on achieving government, a promise they are now about to honour.

Charles Gent

Censorship of an EEC survey on leaded petrol is alleged to have made lead appear safer than it actually is.

The study - carried out in Turin, Italy - claimed that 24% of lead in the human body came from car exhaust; a figure which critics charge is misleadingly low.

Scientists have accused the EEC of permitting oil companies and lead industries (who participated in the study) to alter the final report.

Crucial sentences were removed which suggested that the percentage of lead from car exhaust fumes might have been seriously underestimated.

In the eighteen month, \$800,000 study, special 206 and 207 isotopes of lead from Broken Hill were substituted for the isotopes of lead which are normally present in the petrol sold in the Turin area.

When published, the report stated that the "vehicular fraction" of the lead was 24 percent. However, the final report omitted a key qualifier which said that eighteen months was too short a period for all of the lead to make its way through the food chain.

The report also omitted to mention that lead from petrol bought outside the survey area would not have been spotted. Nor would petrol-derived lead which was present in food bought outside the area have been noticed.

The committee which vetted and altered the report, comprised representatives from the EEC, three lead additive companies (Associated Octel, the Ethyl Corporation and SIAC), the International Lead and Zinc Research Organisation, Agip Petrol and the US Environmental Protection Agency.

In the study the Broken Hill lead was traced in thousands of Turin residents. Mass screenings of the population assessed the proportion of the Broken Hill isotopes compared to other lead isotopes in the blood.

At the end of the eighteen month study period, the proportion of Broken Hill lead was still rising.

One sentence deleted from the final report read: "These figures appear to be minimum values because the decrease in the isotopic ratio in blood probably had not reached equilibrium in 1979, and they reflect solely the contribution of the petrols affected by the lead isotopic ratio change."

Turin was chosen as the scene for the experiment because of its



Volkswy - friend or foe?

appalling traffic problems, together with a local climate and geography that prevents fumes from clearing.

Prior to the EEC report some estimates put the amount of petrol-derived lead in the body as low as 10%.

However, a more recent study in Belgium using a similar method to the Turin survey, suggests the percentage may be between 50 and 60 percent.

Tim Dodd

Fewings Slugged

"Bread and Circuses" infamous columnist 'Sluggo Fewings' has again aroused emotions on campus following his article 'A Woman's Angle' (March 14-20) and, according to co-editor Paul Klaric, some groups are 'after blood'.

Comments such as "I'm a woman who believes in the feminist cause, Father Christmas and galvanised iron panty shields" have not endeared *Fewings* (*Phughings*) to *Women on Campus* who have called a General Student Meeting on Wednesday to discuss the sexist content of SAUA publications.

The SAUA Women's Officer, Yvonne Madon, said that the column was an insult to all women, "degrading and very derogative". She has received phone calls from angered students, many of whom have

said that they would refuse paying fees if funds were to be used for this quality production. Madon said that the person responsible for the column could at least own up and that there should be "a lot of apologies".

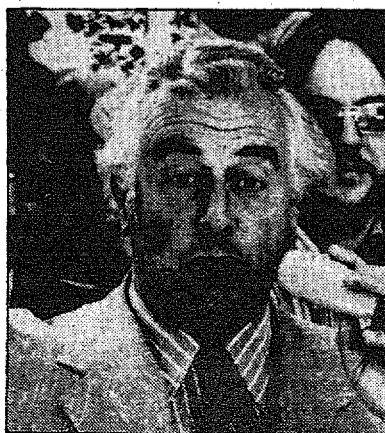
Co-editor of *Bread and Circuses* Paul Klaric was absent when the controversial edition was printed and could not say whether he would have printed the column. Klaric said that his initial reaction was a mixture of "shock, horror and amusement".

He didn't think it offensive, but realised that some might feel insulted and had been "waiting to see what shit would hit the fan".



Klaric thought the reaction to the article to be similar to that directed towards Monty Python's *Life of Brian* when something satiric and "so over the top" was taken seriously. Although he felt sorry for those who were hurt, he "really couldn't believe that people would take it to be a logical, reasoned critique of feminism and lesbianism".

Alan Brideson



Whitlam Visit

Gough Whitlam will come to Adelaide Uni. next month as part of the AU Law School Centenary.

During the visit, from April 12 to May 5, Mr Whitlam will give lectures in constitutional law and deliver the School's Foundation Lecture.

He may also give a lecture, open to all interested students

(which would no doubt be a well-attended gathering), but arrangements have not yet been finalised.

Also visiting for the Centenary will be Sir Richard Blackburn, once Bonython Professor of Law at Adelaide Uni. and now Chief Justice of the Supreme Court of the ACT. On April 26 he will deliver the Law School Centenary Lecture.

David Walker



Sport & Smoking

don't mix say medicos

A groundswell of support amongst doctors and medical organisations attempting to have cigarette smoking and its promotion outlawed, has culminated in the devoting of one entire issue of the "Medical Journal of Australia" to smoking and its harmful effects on society.

The March 5 edition of the seventy-year-old journal contains a series of articles discussing recent research on the harmful effects of smoking, of cigarette advertising on children, and on ways to outlaw the promotion of cigarettes.

A number of prominent sporting identities and their organisations are named in one article, *Corporate Black Sheep*, as having supported the continuation of tobacco companies' support for their sports.

Two of the South Australian identities named are Don Roach, general manager of the South Australian National Football League, and Peter Nikolich, head of the SA Soccer Federation.

The journal article urges those involved in sporting organisations receiving support from tobacco companies to get out of "the business of disease promotion", and it praises sporting personalities and others "who refuse to keep their heads in the sand and who have exposed the tobacco industry as drug-pushers".

Mr Roach said last week the criticism did not really worry him and that "it is a part of the democratic process that these protests should be made".

"We [the SANFL] take the practical and simplistic approach, that is, while the product is lawfully produced, marketed and taxed, and while it is lawful to advertise it, then it is all right to accept sponsorship from the tobacco companies."

The SANFL does not allow tobacco companies to become involved in its football programme for juniors because of the harmful effects of smoking. Although Mr Roach could provide no reason for this, he said: "Yes, it is slightly contradictory".

Mr Nikolich said the SA Soccer Federation tries not to involve its junior players in tobacco company sponsored areas because they are not old enough to decide whether or not they want to be sponsored by a particular organisation.

He believes there is no real proof of smoking causing death or disease and that the anti-smoking lobbies have no right to intervene in our basic right to choose.

"I've got no time for people who knock these organisations

who support sport," he said.

One organisation, the East Torrens District Cricket Club, decided not to receive any money from tobacco companies in 1980.

According to the club's president, Dr Dean Southwood, they received a "hostile reaction" from the SA Cricket Association who promptly withdrew the club's annual grant of \$1,500. SACA maintained that East Torrens was biting the hand that fed it.

Dr Southwood said the East Torrens' move was effective, as now, in district cricket in South Australia, there is no tobacco company sponsorship. However, he was surprised no other clubs followed the East Torrens' initiative. He said "They were probably discouraged because of SACA's reaction".

In other moves the Whyalla Golf Club has refused a sponsorship offer from Dunhill, and the SA Golf Open tournament has also rejected tobacco company sponsorship.

According to Dr Southwood, two hundred million dollars is spent on sponsorship of sport in Australia each year. Out of this only twenty million comes from the tobacco companies.

Mr Phil Williams, secretary of the Australian Council on Smoking and Health (ACOSH) believes the proof that smoking is hazardous to health exists, and has existed since 1964. He said about 16,000 people die of diseases related to smoking each year.

ACOSH is opposed to tobacco companies promoting their product through sport and says government intervention is the only way to prevent it. They fear too many teenagers and children will identify the tobacco product with their favourite sporting personality and attempt to imitate.

As president of ACOSH Dr Southwood agrees that if government outlawed all cigarette promotion, sporting organisations would have no hesitation in seeking alternative

sponsorship.

He said the sporting organisations are in a bind. They are reluctant to seek alternative sponsorship as they have received so much support from the tobacco companies.

The Australian Medical Association is also active in lobbying politicians and government organisations to act on tobacco promotion not just in sport, but everywhere.

According to the AMA branch president in SA, Dr David King, "The groundswell has been building up for three years now... there is the realisation that smoking is the greatest health hazard in Australia today."

Kate Hannon



SAUA Prez Column

Hope you made it through the first week of lectures and are ready to face the rest of the term. On Wednesday this week will be the first *General Student Meeting (GSM)* for 1983. The motion to be debated concerns sexism in campus media and arises out of the offensive column (*Sluggo Fewings*) of last week's *Bread and Circuses* (see notice of motion in *Duck Billboard*). Rather than respond here to this insult to all women, I urge you to come along to the meeting and have input to the formation of the Association's policy on this matter.

I spent last weekend in Melbourne at a meeting of the *Executive of the Australian Union of Students*. This body coordinates the activities of our national union and meets every six to eight weeks, usually at the *Secretariat (HQ)*. We discussed

activities in the regions (states) and issues such as the Union's attitude to a Federal ALP Government. There are two other General Executive members from SA, Paul Myers (Flinders) and Lesley Yates (Salisbury), and our State Organizer, Alan Fairley, attends also.

Another important item was planning the *AUS Education Conference* which is to be held in Adelaide over the Anzac long weekend (22-25 April). The conference will cover areas such as curriculum, the structure of our education system, and how we can work to improve it. If you're interested in participating let me know. Further information will be available soon.

We have had students coming in enquiring about the *AUS Bushfire Appeal*. Moves are underway to begin assisting those affected, so let us know if you need some help.

Nominations for the by-election (until Wednesday 23rd at midday) have been extended to give you more time to consider running — it's a bit of a rude shock to try and decide during the first week of lectures. So contemplate and maybe nominate!

Jackie
SAUA President

AUS Column

The news that the *Student Loans Scheme*, established amidst great outcry by the late Liberal government, will be repealed by the Labor government is a major victory for students round the country. After months of hard work and campaigning for equitable student financing, some justice has been won!

The decision is a specific rejection of the user-pays philosophy in education and indicates recognition by the ALP that education is a community responsibility; that our contribution to the community after graduation is more than adequate 'payment' for the education we receive here.

Education is a right, not a privilege.

The Department of Education has instructions to dispose of all application forms for the scheme. Yippee!! Obviously the Labor government has accepted a responsibility to maintain student financing at a reasonable level by other, fairer means (raising the level of TEAS, unemployment benefits?). It is up to us, as members of AUS, to make sure this 'promise' is kept.

Some of you may not know that AUS has launched a *Student Fire Appeal* in South Australia and Victoria. Half of this money will go to students affected by the fires. The rest will go to the Premier's Appeal.

The Students' Association and the Union have already pledged a certain amount of money but individual donations (come to SAO) are needed and will be appreciated. If you know of anyone whose studies have been affected by the fires, tell them to come in to the Student Activities Office where they can fill out a claim form.

The first *Constituent Mailout* from the AUS National Secretariat has arrived. It contains the usual mundane reports from national officers as well as a booklet put out by the Higher Education Round Table (HERT) entitled *Higher Education in Crisis*, detailing the problems students face in a time of government funding cuts, etc. ...

— and a submission from AUS to the Commonwealth Tertiary Education Commission on the input and expectations of students in tertiary education in the next three years. If you are

interested in browsing over such things, come in and I'll lend you the stuff (even you, Graham Edmonds-Wilson!)

One last thing — I spoke to the president of *Council of Post Graduate Associations (CAPA)*, Russell Jacobs, the other day and he told me about a one day seminar to be held here on Saturday 9th April where discussions will take place on a general approach by post-graduates in universities, colleges and SAIT towards:

- a) the level of post graduate awards
- b) supervision and higher degree procedure
- c) part-time teaching pay rates
- d) greater liaison between post graduates in all these institutions.

If you are interested in this seminar phone PGSA Organiser and Researcher, Lance Worrall — on 228 5898.

More next week!

Monica Clements



Sydney Sider

In an accession to power favourably compared with that of Billy McMahon, Nick Greiner has taken charge of the ailing New South Wales Liberal Party. Greiner is the eighth leader in eight years, replacing the less than spectacular John Dowd.

His deputy will be the member for Vaucluse, Rosemary Foot, who is something of an upmarket Jenri Adamson; her orthodontist is certainly of a much higher standard.

No one could accuse the Liberals of being an effective opposition, but that hasn't stopped them trying to make an even bigger mess of it.

Jim Cameron, a one-time senior state Liberal MP, resigned in disgust last week over the probable accession of Greiner to the throne. Cameron, member of the so-called 'prayer group' faction, was upset that the Libs weren't conservative enough.

According to him, events like the demise of Dowd and the recent elevation of Andrew Peacock to the Federal Liberal leadership, spell the end of the party as he wants it. Insiders say that Cameron, a previous leadership contender, wanted to wreck Greiner's chances while simultaneously increasing his own.

Luckily for all, he came unstuck in a big way, and is now destined for well-deserved obscurity.

All in all, the situation will give Greiner, or 'Kermit' as he's nicknamed, something to think about between staring at the cameras and looking sincere.

Geoff Hamner in Sydney

SACAE Union Sacks Staff In "Abuse Of Power"

Student Unions are gaining the reputation as being lousy bosses, and the results of a Council meeting of the South Australian College Student Organisations on Tuesday 15th March has done nothing to alter this reputation.

The Council of South Australian College Student Organisations, a federated body of the four campus student unions/associations in the South Australian Colleges, was designed to act as a forum for debate and to bring together the views of the four organisations while representing students across the whole College.

At the first CSACSO meeting on Tuesday 15th March, the proposed budget for CSACSO for 1983 was dissolved and replaced with a budget tabled at the meeting by one of the campuses.

The effect of the 'new' budget was to cut two positions and to significantly alter the remaining position in the CSACSO secretariat.

Discussions were conducted in the presence of the employees concerned and the two staff present who were affected were told at midnight on 15th March that the job they thought they were going to the next day no longer existed.

The decisions made establish new positions in terms of budget lines without duty statements for staff. There was no consultation with staff as to their attitudes towards the changes in

Jubilee Youth

South Australia's 1986 Jubilee Youth Executive Committee is advertising five positions on its committee for people who will be under twenty-five in 1986.

The committee was formulated two years ago to organise activities involving youth in Adelaide's 150th birthday celebrations and to ensure that the interests of young people from different backgrounds are taken into consideration and incorporated into the year's activities.

The committee needs five young people who are interested in becoming involved in decision making and co-ordinating activities for the 1986 Jubilee celebrations.

People interested in applying for the positions are asked to send a written application to Julie Sloane, Executive Officer of the Youth Committee, GPO Box 465, Adelaide, 5001.

Julie Sloane is also the department representative for the Inter-

Telephone To Glory US Scientist Calls On Deadline

The 'Metascience Foundation' in the United States says that they have discovered a means of communicating with the afterlife.

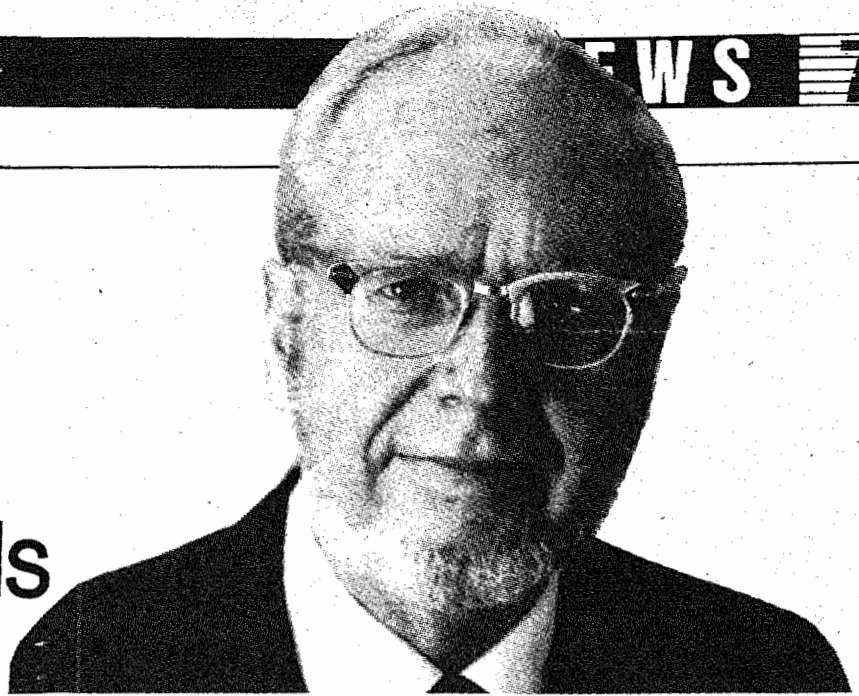
"For the first time we have electronic proof that the mind, memory banks and personality survive death of the physical body," claimed Foundation president George W. Meek at a press conference in Washington DC.

Meek and several other inventors from the *Metascience Foundation* claim to have been contacting dead individuals and taping conversations with them for over two years.

To demonstrate his confidence in the "methodical and sceptical" processes used in designing and testing the SPIRICOM device which he uses to converse with the dead, Meek has challenged other inventors

and electronic laboratories around the world to duplicate his design and conduct their own experiments.

To this end he has published the wiring diagram and accompanying technical manual for use by researchers and other interested people. Meek has not filed any patents on the device, but rather hopes to encourage research into his techniques by providing free access to the information.



George W. Meek - President of Metascience Foundation.

Amongst the dead personalities which the foundation claims to have contacted using SPIRICOM was one Dr Mueller, whose usefulness extended beyond the mere fact that he was an allegedly dead human being apparently still extant in an altered state.

Mueller was also able to give specific technical advice on how to improve the operation of SPIRICOM, claims the foundation, who later tracked down his death certificate to find that he had died in 1967.

Eventually, Meek's SPIRICOM device lost contact with Mueller and the departed doctor was never heard from again.

However, his technical advice proved correct, according to *Metascience's* operator-consultant William J. O'Neil, along with some sundry technical information on a new way to cure arthritis.

Meek denies that he is trying to push a religious barrow. "This material does not attempt to preach any new gospel, dogma, creed, religion or ism," he says.

He recognizes the vast implications of his alleged discovery. "Many times we shook our heads in disbelief when we seemed to be talking to persons who had died years ago," Meek recalls.

David Mussared

positions.

According to David Knight, General Secretary of CSACSO, who opposed the changes, "the action taken by the Council was a total rejection of all the positive progressive values that student organizations purport to uphold. The precedents created result in CSACSO employees working on a month to month basis with the possibility that they could lose their jobs within twenty-four hours depending on the whim of any Council member who may wish to table a paper at the meeting."

"The actions of some Council members showed a total lack of responsibility and demonstrated a total abuse of the power held by employers over staff. The actions are a disgrace to student unionism."

The only campus which voted against the actions was Salisbury College.

Alan Brideson

national Youth Year, scheduled for 1985, and anyone with a particular interest in this area can contact her at the above address.

Nouhad Aoukar

HOT SQUAT SPOT



This North Adelaide house, due for demolition, is the site of a squat by a group of about fifteen unemployed, homeless people.

A leading Adelaide construction company is submitting a proposal to the Adelaide City Planners to build townhouses on the block. The developers are meeting opposition from the North Adelaide Residents' Association, and their attempts to shut off the house's gas supply have so far failed.

Spokesperson for the squatters, Zo Ryan, said the group was willing to pay rates and rent on the house, and that the Inner Adelaide housing shortage had forced their action.

Asked whether their present home is better than they're used to, the response was clear — "luxury living".

Inside, the house shows surprisingly few signs of decay; while bare and in need of many repairs, it seems light, airy and extremely pleasant. The pity is that the squatters — having made the place liveable — are unlikely to be allowed to stay for long.

How serious is Adelaide's housing problem? According to Zo, "We're just the tip of the iceberg".

David Walker

UK Uni Grants Not Rational

On July 1st 1981 massive grant cuts hit UK universities. "If you had the UGC [University Grants Committee] in front of you, you would have a rational coherent explanation of how it was they came to distribute grants," stated Stuart Bosworth, an expert on University Administrative systems.

"I have another explanation ... it is highly biased and prejudiced," he claimed as he introduced the seminar he gave at Adelaide Uni. last week.

The UGC gave no explanation as to the criteria used for the cuts. The range was disproportionate, smaller and technical universities being the worst hit.

In an attempt to offer an explanation or to taunt the committee into parting with their justification, Bosworth analysed

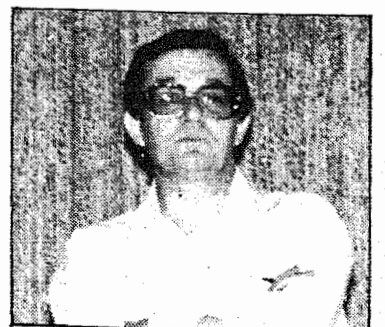
the universities where the UGC members were educated or employed against other universities.

All UGC member institutions suffered cuts less than the average, and correlated better with the graduate employment record. The UGC has to this day given no explanation.

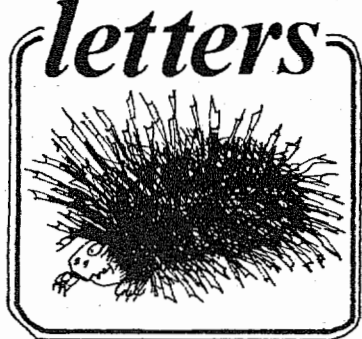
Salford University, where Stuart Bosworth is Registrar, received the largest cut of 44%. In real figures a drop from over twenty-two million pounds to thirteen and a half million over a period of two years. The reaction was one of "rage", the entire institution is still in the process of being reworked.

The Salford University story is an impressive description of how a university can survive in the face of a massive grant cut. In the light of ever-impending cuts in Australia, perhaps a little too impressive, Boswell implied.

Jane Willcox



Typing done in my home, reasonable rates. Phone Linda Butler, 278 1739.



Long boring letters will be cut. Short boring letters will be axed.

Getting Fresh

Dear Sir,

As a "fresher" straight from the country, I would like to ask some questions regarding University and its associated lifestyle, that have been puzzling me.

1. Do the ladies on Hindley Street accept student concessions?
2. Where do I go to join the guerilla organisation of Ar students dedicated to the destruction and death of the rival Maths/Science terrorists?
3. Does the University sell T-shirts boldly printed with: "I Am A University Student". If so, I would like to wear one of these through Rundle Mall as an indication of my intellectual superiority.
4. What is the average University bribe sum? At Matriculation level, it averaged out at around \$20-\$25, but since Uni. is at a higher level of education, I presume the amount is greater than this.
5. Following on from the last query, does threatening lecturers with violence also work as an incentive for improving the grades of students? I have to decide whether a \$15 membership fee for the AU Karate Club is a waste of money or not.
6. Which AU Christian Society do you recommend I join? I want to continue my commitment to God and truth.

Yours sincerely,

Stefan Schutt

Student Conchees

Dear Editors,

On dit No. 2's observant editorial focuses on the apparently new 80's student consciousness, which, as if still hungry for the romance of the 60's, may well already be transforming this campus into the intellectual asylum only dreamed about (but at least fought for) in those days. Maybe once again the evanescent political perpetuals will spill from the ivory

towers' ??? floors and acrid crypts to proclaim a new direction.

Whoever would've dreamed back then that the bur-aucrat frogs who held the ground so stolidly, would release that control in the 70's to accommodate the pathetic ME generation?

The asylum has always been through society's nest, ever since spiritual Atlanteans reflected on the wisdom of Plato's notion of Biblical 'myth'. But, until recently, they have had to sleep on it, to gather themselves together for tomorrow. It's an insurance for the future to be dangerous today.

Philip Parnell (Philosophy Dept)

Racial Insecurity

Dear Editors,

I wish to register a formal complaint about the behaviour of the security staff at the Orientation Ball, 1983.

The particular incident at the O-Ball which I found most offensive and which gave a sour flavour to an otherwise very pleasant evening, occurred just before one o'clock when the audience was leaving.

Of all the audience, of all the drunks to choose from, the person chosen by three of the security staff to forcibly expel from the grounds was a black African. Not only did the three of them converge on the one man, but one of them held him, and, when he objected fairly ineffectually to this treatment, held him in a locked position which forced his head down.

At this point I should also mention the continual offence that I and many others have suffered because of the sexist behaviour of all the usual security staff of the Union (other than the full-time employees of the Union).

It distresses me not only because of the personal offence I have felt, and the many otherwise pleasant evenings which have been tarnished by the sexism and racism of the 'bouncers', but also because of the total disregard the Union appears to have for the rights and feelings of its membership when the question of saving a few dollars by employing cheap labour is raised.

Yours sincerely,

Linda Gale



'O' No

Dear David and Jenni,

We are writing in response to a story which appeared last week, entitled *Orientation Week*. While we appreciate that the three first years who wrote the story may not have found *Orientation* interesting or exciting, we suggest that it was because they did not get involved in many of the activities which were organised, rather than due to any 'laid-back' approach to *Orientation* on the part of those who were organising it.

It is hard not to take a story like *Orientation Week* personally. All we can say in defence is that a great deal of thought and months of planning went into presenting *Orientation* this year. We would be interested to hear any concrete ideas as to how *Orientation* could be improved, but not just from Margot, Ingmar and Geoff, but from all first years.

Ingrid Condon (Orientation Week Co-ordinator) Jackie Wurm (President, Students' Association)

Engees Bashed

Dear Jenni and David,

I wonder if there was any possible way that the University can rid itself of its most embarrassing group, neanderthal in nature and alcoholic by birth — you guessed it, the damned engineering faculty.

I mean, think of the money that would be saved by the Union when it never has to clear the refectory roof of 'aerodynamically designed' paper planes. Of course I realise that the University Bar will have a fairly significant drop in profits, but surely there would be less glasses to replace (through breakages and 'borrowing' etc). Also the destruction of the upholstery would be considerably slowed, meaning it would not have to be replaced so often. Anyway, it was just a question, but I sure could live without them!

Celeste Chalfonte

Operatic Solo

Dear Friends in Opera,

If you love opera and have little money, then go to *Record Archives*' sale of *Cetra* opera sets. For as little as ten dollars (a quarter of the price of more modern and artificial sets) you can buy complete operas.

Cetra, in contrast to anything digital, convey excitement and sincerity rather than great sound.

Recommended of these recordings of live performances and broadcasts are anything with basses Neri or Pasero, tenor Merli, mezzo *Stignani* (the century's best), baritones Tagliabue Silveri or Mario Petri, or anything conducted by Gui, Wolf-Ferrari, Ghione, Guilini or Serafin.

Ilombardi (1948), *Forza* (1941), *Don Carlos* (1951) and *Turandot* (1938) are excellent. *Norma* (1937) is individual. All *lives of Callas* should be sampled for sound.

If you're fond of Borodin, try *Kismet* at Mayfair Light Opera this week.

Today's question: What did someone lease for nine hundred and ninety-nine years?

LOK

Science Assoc.

Dear David and Jenni,

Surely it is up to the *Science Association* as to what they do with the money that they raise. If they think that helping the Library to extend its *Biblion* system is in the best interests of students, then it is their right and privilege to spend their money in this way. Why does the *Student Association* regard itself as the final arbiter of how all student money should be spent? There is much more tangible benefit from this than what students got from that \$10,000 gift to AUS a couple of years ago. There can be no harm in money for such things coming from interested student groups and other sources if the Federal Government will not provide the wherewithal. The SAUA President's inability to grasp why the SAUA was not consulted may well provide the answer to that question.

Yours faithfully,

Graeme Heaton



Cartoon Canned

Dear Editors,

I strongly agree with Louise Marsh's opinion of the cartoon on the front cover of the *Medical Biochemistry Tutorial* book. I found it offensive and unfunny, and an anomaly in the otherwise friendly *Biochemistry* Department.

I suggest that the department replaces the cartoon with something more tasteful next year. Perhaps any students who disliked the crass cartoon could inform the department of their feelings — I'm sure Louise and I are not the only ones with insulted eyeballs. Fifty percent of medical students are female these days.

Yours tastefully,

Penny Locket

Fewings Slugged

Anti

Dear Editors,

With regard to the article in last week's *Bread and Circuses*, the *Labor Club* unanimously passed a motion condemning the sexist, bigoted and offensive comments made anonymously under the pseudonym of *Sluggo Fewings*. We call on the Editor responsible to publicly apologise to the student body, especially those they have chosen to slander. Failing an acceptable apology being received, the *Labor Club* calls upon the Editor to resign. The *Labor Club* urges all students to attend the forthcoming *GSM* in support of our condemnation.

On behalf of the *Labor Club*,

Andrew Foley Kathleen Brannigan

Dear Greg,

Please resign. No apology can make up for your blatant misogyny in printing the sexist rantings of *Sluggo Fewings* (is that really your own pseudonym?) last week. If you really do not know what sexism is, try substituting racism where you have printed sexism. Try "1983 is the year either of the Pig or the Aborigine, I'm not sure. Probably not that much difference anyway — they both stink and have fat slimy bodies." An Aborigine who saw that published would probably attempt to maim you, quite justifiably in my opinion. Please resign.

Roe Bogner

Dear Paul,

If Greg does not resign, then I believe that the only honourable course is for you to resign yourself. No apology can make up for the enormous offence he has caused the women of this campus. If you continue to work with Greg, then you are condoning what he has done and what he has done is quite unforgivable.

The purpose of propaganda of the kind expressed by *Sluggo* is to encourage attitudes which see women as deserving victims of the 'stronger' sex, men. The end result of such attitudes is physical assault and the ultimate way of degrading women, which is rape.

Roe Bogner

Dear Jenni and David,

As a woman who has been at this university for four years, I feel compelled to express my shock and utter revulsion at the most degrading and offensive published comment that I have ever encountered in my university experience. I refer no less to the recent *Sluggo Fewings* column — *Bread and Circuses* March 14-20, 1983.

I say to you *Sluggo Fewings* that by insulting gay women, left wing women, and feminists, you are not being funny or clever, but rather you are degrading all women and revealing your own depravity and sexist ignorance for all to see.

I say to you, Greg MacKay, being directly responsible for this publication, that you cannot waive responsibility for such a heinous act by conveniently inserting a personal exemption clause. There are no justifications whatsoever for publishing anonymous sexist comment that achieves such wide exposure and which offends so many people. I demand from you a public apology and some assurance that you will not in future negligently publish anonymous sexist crap.

Yours sincerely

Sarah Alpers

Right Royal Flutter

Visit Revisited

Dear Sirs,

Re the remarks by Union Councillors Fairley, Wurm, and Runjajic in *On dit* 14/3/83 —

Some years ago I left my own country and came to Australia. These are some of the memories I brought with me:

Being dragged out of bed at four o'clock in the morning by the armed militia of the State — seeing my mother hurled against a wall, my father watching helplessly as my brother was dragged off, our home surrounded by armed men, and the most intimate belongings of my sister and myself thrown everywhere as rooms were searched and wrecked.

Hearing that my young brother-in-law had had his right ear torn off during "in-depth interrogation" at one of the occupying country's interrogation centres. (Later released, with no charge ever laid against him.)

As a student at Adelaide University I am totally disgusted to read that two representatives of the country whose government is totally responsible for the horrors of Ireland's north, which still continue, in fact, as well as in my memories, are to be entertained by the University.

Congratulations, Adelaide University, and congratulations, Darryl Watson, our so wonderful Union President — as you shake hands with this pretty couple, remember that you, and all others, whether on your "select" list or not, who shake hands with them, condone and perpetuate the misery of the Irish people, and the horrible deeds for which England is responsible.

Yours

Doireann O'Doherty

To the Editors,

The article on the Royal Visit can only be described as infantile communist drivel. It is ironic that these luminaries of leftist ideology at this campus should refer to "feudal bludgers" on what was the 100th Anniversary of Citizen Karl Marx's death. In the true meaning of that phrase, he was a feudal bludger. I can unequivocally state that in all my time at this university the Royal Visit will be a major highlight. If the leftist luminaries or I contributed ten percent of what the royal family has to humanity then the world would be infinitely better. Karl is Dead, Long Live the Monarchy.

Yours as ever

Tony Waters

Dear Sir or Madam,

I refer to *Page Two* (Vol. 1, No. 2). I am glad that there is enough sanity in the Union Council to reject the ridiculous motion.

The article by Fairley, Wurm and Runjajic suggests that the forthcoming visit by their Royal Highnesses, the Prince and Princess of Wales, constitutes a threat to the privacy and security of university students. I can see no evidence to suggest this whatsoever.

The writers say: "Our Union covers people from a wide range of ethnic and political backgrounds". This is correct. And, as such, the rights and beliefs (political or non-political) of each and every member should be considered. It is because the Union is such a conglomeration of varied beliefs that the university is host to so many guests.

As a member of the Union, I welcome the Royal couple — I do not feel threatened by them and do not believe that my privacy is in doubt. I am not political, and believe that the Union should not reflect any one political party or doctrine, and I resent councillors using their privileges and power to further their own private political beliefs.

I remain, yours sincerely

Mark Warwick Leahy

PS: I have an Irish background, and do not feel that my sensibilities are being affronted!

Dear Editors,

As an Englishman studying here at Adelaide University, I wish to express my absolute disgust at yet another visit from British Royalty, and particularly as this next visit is to have this campus on the Royal visitors' itinerary.

As Alan Fairley rightly points out in the last edition of *On dit*, not only do British Royalty represent a parasitic elite of British aristocracy, but are also the ambassadors of British government foreign policy and of a decaying empire which was founded upon the bloody repression of other nations and their respective native peoples throughout the world.

I believe that the Federal Labor government should stop this visit now and donate its energies and finances to creating a political and economic system where all Australian people are guaranteed a job.

I also call upon the AUS Union and SAUA elected representatives on campus to send a telegram to the Federal government in this vein.

Yours sincerely

Gerard Steele

Dear Sirs/Madam,

I constantly read the load of drivel written by others and now yourselves, *On dit* 14.3.83, heading *Royal Visit*.

Let me inform you that the majority of Northern Irish voted to stay British, more Union Jacks are flown in Ulster than England, Scotland or Wales put together, they are not flown by the crown, but at will by the people.

If Ulster joined the Republic or became independent, the civil war would continue, and I can assure you, without help from Britain.

Sad to say I cannot say the same for Irish Americans who, like yourselves, also listen to wrong information.

Yours sincerely,

Maureen Magee (Parent of Student)

Eds. note: As previously stated on *Page Two*, the opinions are those of the individual who wrote them, not necessarily the Editors.

Students Discounted

-or which ID Card is that ...

The urgent need for an Australia-wide student ID card became apparent this week during investigations into the availability of student concession at sporting and entertainment events.

The lack of such a uniform ID card, covering all tertiary and upper secondary institutions, was cited as the major reason why several bodies do not offer a student price.

The General Manager of the South Australian National Football League said a student concession price had been introduced in recent years, using the State Transport Authority concession card for identification, but that the system had been abused.

Mr Roach said that because there was no photo on these cards, students had been able to pass them back through the fence to non-students who used them, posing as the owner. League officials had seen up to fifteen people gain admission at the student price using the one card.

Mr Roach was also concerned about the definition of an eligible student. A distinction would have to be made between full and part-time (usually working) students on any acceptable card. (This is also of concern to the cinemas.) The ID card would need to cover all secondary and tertiary students so that gatekeepers could recognise it instantly and wouldn't have to waste time trying to recognise many different student cards.

When it was suggested that the League lost the support of many students in the 18-23 age bracket, Mr Roach agreed, but said the League's research showed that these supporters were won back at a later age. This is of concern to the League, but is not the number one priority, due to other issues such as the Football Park lights, the VFL, the NFL ...

The scene shows more promise on the soccer front. "I think you've got a fairly good case," said the Secretary of the South Australian

Soccer Federation, Mr Peter Nikolich who also expressed concern for the unemployed. In the past, student concession had never seriously been considered, but with over 40,000 registered players in South Australia, the game now needed supporters and finance. He said soccer was being marketed at the young generation and that it was important to have educated young people interested, so that the sport could be successfully administered in the future.

Mr Nikolich said he would be supportive of any written request from the student body for concessions, and would put any such request before the Board. (A letter has been sent by the Sports Association.) Were such a concession to be introduced, it would apply to both State and National Soccer League matches.

The President of the South Australian Tennis Association also said, in reply to our enquiries, that

any request for student concessions to 'international' tennis (e.g. SA Open) would be considered.

Information was less readily available from the cricket authorities. The Secretary of the South Australian Cricket Association said pricing policy was a national decision of the Australian Cricket Board. An ACB spokesman said prices were reviewed yearly in association with PBL Marketing Ltd. However, PBL denied any association with the setting of prices. The ACB spokesman said the issue of student concessions had been raised before, but not adopted for reasons he was "not au fait with".

He did say that, if introduced, concessions would have to be a uniform national policy and could not only be applied in South Australia. If a student price was to be introduced, a uniform national student card with a photo would

seem to be a necessity.

Both the South Australian National Basketball League clubs have student admission prices. The Adelaide 36ers offer a \$3 reduction off the adult price of \$5 and the West Adelaide Bearcats give a \$2 concession off the same adult price. Any authorised student card with a photo is acceptable.

The computer ticketing agency, BASS, does have a policy to encourage promoters to include a student price, but it is entirely the decision of the individual promoter, based on costs, to determine if one is included.

A spokesman for the Commonwealth Department of Education said that he couldn't see such an ID card ever being introduced through his department. He could envisage huge administrative difficulties and said that the department only had contact with one-third of all students. He suggested that it was perhaps the student union which should be doing something about it. The problem here is much the same in that no one student union covers all Australian campuses.

It appears that until one body —

be it governmental or student — covers all students, the chances of student concessions becoming available to many more sporting and entertainment events are limited.

E.A. Blair
Geoff Dodd

Film Card In Limbo

Student film concessions are again in limbo as a result of a deadlock between cinema proprietors and the SAUA.

Until June, the 1982 film card will be accepted for student concession at all cinemas. However, the Adelaide Uni. AUS card will not be accepted either at Hindley or Academy Cinemas.

Hoyts, Trak and Classic will accept any card with a photo on it, although Hoyts stipulate that no one over 26 will be allowed a concession.

State Manager of Greater Union Cinemas (Hindley), Mr Len Fancourt, said on Thursday that it was decided last year to allow concessions for full-time students only. He professed to be irritated by the idea of part-time students in paid employment being given concessions. The SAUA maintain that many part-time students need the concession just as much as full-time students do.

David Walker



Football Park.

SAUA

Royal Disco Hits

On April 5 the Charles and Di show will visit our Helen Mayo Refectory.

Three questions need to be answered; firstly, what benefits will students receive from this function?; secondly, what do students stand to lose?; and finally, what is the real social significance of the event.

Supposed "Benefits"

Students who receive an invite will be able to read High Society pages with feelings of intimate knowledge and smug satisfaction.

The Adelaide University Union management will be able to bask in their own perceived 'glory' for years to come, while publicly claiming that the event will raise the Union several notches up the social ladder.

What This Really Means for You!

If you are a student who also works, or can't be on campus from 9-5 this week (April 4-8) then you will be denied your democratic right of voting in the Student By-elections, because of the forced closure of the Student Office (Tuesday is late closing night). This interference with student democracy is being done because

students are perceived as security threats to the Royals.

Who Has the Right to Label You As A Security Threat?

YOU could find yourself on an ASIO or Special Branch file, with your career prospects irrevocably damaged, merely because you mistakenly came down to use your Union facilities (i.e. the Bar). This should not be tolerated; it is your Union and should serve your



Di and Baby Billy.

The editorial discretion exercised over the SAUA section of 'On dit' is entirely that of the elected officers of the Students' Association, University of Adelaide. The SAUA is constitutionally entitled to up to one page of 'On dit' with which provision we are happy to oblige.

interests, not those of travelling feudal circuses.

Your Union will lose money on this venture, and hence part of your Union fee will be wasted, because the refectory is being hired out for a nominal fee and all other Union facilities closed down.

Who Is Responsible and Why?

This event is being allowed to occur because your Union managers (i.e. the majority faction on Union Council) values mythical financial rewards and dubious prestige as being greater than the interests and rights of students who they claim to represent.

The Monarchy are usually portrayed as nice cuddly people, and at the personal level this may be true. However, we need to appreciate the real significance of the Monarchy as an Institution.

The Monarchy is a remaining vestige of feudalism and is diametrically opposed to the democratic and egalitarian aspirations of our society.

The Royals possess immense wealth, privilege and influences, and cannot be seen as ordinary "cuddly" people, but rather, as representatives of entrenched privilege.

Moreover, the Monarchy is not only a symbol, it has real power. This was clearly shown in 1975 when a democratically elected Australian government was removed by Royal whim. The Monarchy is a barrier to Australian control of Australian affairs.

Authorized by the Students' Association of the University of Adelaide, Executive Committee
March 14, 1983

The first 1983 meeting of the Student Representation Group held on 17/3/82 set down two major topics for discussion at its next meeting.

The group will consider appointing three co-ordinators to bear prime responsibility for its efforts to provide central support for student representatives throughout the university and the promotion of student representation generally.

The other major topic will be the group's aims generally and for 1983 in particular. The group will be contacting as many representatives and other interested students as possible in order to solicit their attendance at this very important meeting. The meeting will be held

at 1.10pm on Thursday 31st March. Bread and Circuses will publicise the venue.

David Clements for SRG

SAUA By-Election 1983

Nominations:

Open: Monday March 14th
Close: Wednesday March 23rd, 12 noon.

Forms available from the Student Activities Office.

Positions:

General Executive Member (1) — Role: Attend meetings and carry out the administration of the Students' Association.

Education Vice-President (1) — Role: Convene Education Action Committee Meetings and co-ordinate education matters of the Association. A small honorarium is allocated if this position takes up more than 15 hours per week.

Education Action Committee Members (2) — Role: Promote discussion and awareness of education issues amongst members of the Association.

Social Action Committee Members (3) — Role: Provide a forum for discussion and debate to promote awareness of social and political issues.

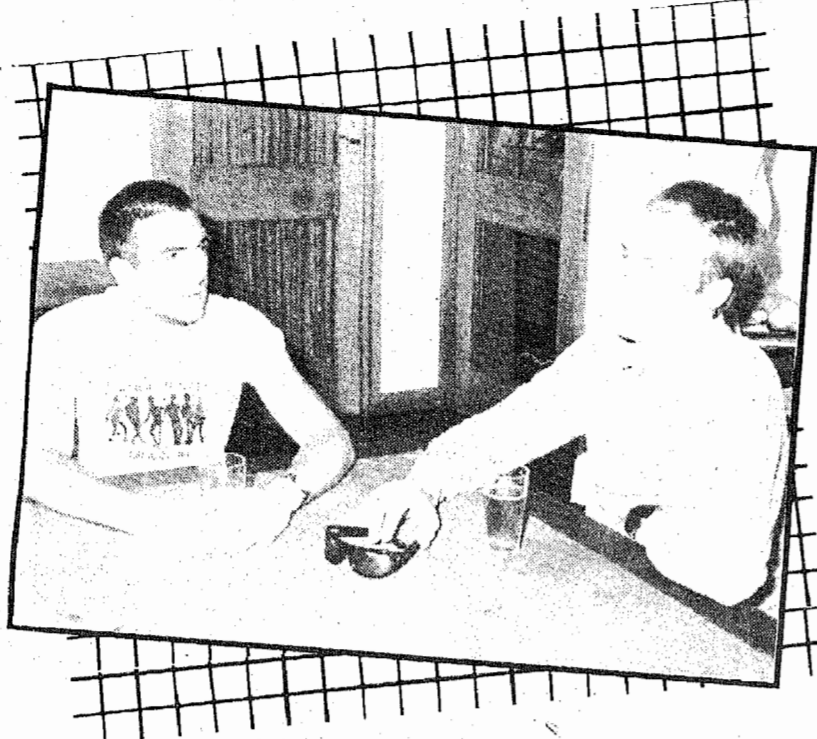
Media Affairs Committee Members (2) — Role: Promote awareness and participation of Association members in the mass media and other media activities, both printed and transmitted.

Women's Officer (1) — Role: Promote the position of women amongst the Association members on campus.

Eligibility:

Only members of the Students' Association shall be eligible to stand for elections. Only women may stand for the position of Women's Officer.

'O' Ball & The Strange Tenants



'On dit': Where are the band members from?

Strange Tenants: It's a Melbourne based band with just about everyone in it from Melbourne. A few of us are living at Collingwood at the moment and one of the songs, *Grey Skies Over Collingwood*, is about the area.

'On dit': What did you do before you formed the band?

Strange Tenants: A few different jobs. Public servant, at McDonalds, bricks labourer, shop assistant. Other members have been cooks, factory workers, builder. I was actually a union organiser once before.

'On dit': How did you get together?

Strange Tenants: We were born! (Bruce and Ian are brothers) We just put an ad in *Duke*, the music magazine in Melbourne, for musicians interested in Ska basically, and this is the motley crew we ended up with as a result of the ad. We didn't know anyone, no one else knew each other either.

'On dit': And this was about a year ago?

Strange Tenants: Yeah, about November '81.

'On dit': And have you been touring around Australia since then?

Strange Tenants: Right from the outset we've had no trouble getting work at all. There was an immediate demand for the sort of music that we were playing, which was quite unusual for a band that had just started out. At one stage we had seven jobs lined up before we'd even performed publicly. We didn't know anyone or people who owned pubs. We'd picked the style of music and style of entertainment that there was a great demand for and no one was supplying.

"There was an immediate demand for the sort of music that we were playing, which was quite unusual for a band that had just started up."

'On dit': So, virtually overnight you've built a cult following. How do you feel about that?

Strange Tenants: Naturally pleased. It's great playing in

Adelaide. I'd say Adelaide is one of the best places we've been to. We've played round Sydney a fair bit and country gigs; out of Melbourne, probably Adelaide would be our favourite spot. The vibes are different over here, possibly 'cause you don't get as many bands here. We've found people's reactions are more open and generally people are a bit more open with their emotions. You go to Sydney and everyone's trying to act sophisticated and they don't really want to show their emotions. We love coming here — it's like a release; we can relax. In Sydney we're going really well too, but you've got this tribalism between young people, gangs, this sort of thing. Skinheads, rude boys, punks, New Romantics and that's one thing we can't stand. We don't want to be playing to one group of people or trying to divide people up. In Adelaide and Melbourne too, everyone tends to come along, doesn't matter what they are, and enjoy the music and have a really good time.

'On dit': Your political beliefs are strong and you emphasise this in your music, especially the lyrical content. Can you talk a bit about how you feel?

Strange Tenants: Ian and I do most of the song-writing and most of the songs have political orientation 'cause we've come from a background where we've got really strong socialist convictions. The Ska form of music which the band was originally based on (although now musically we are transcending beyond Ska, it's a bit different) comes from the Ska movement in Jamaica and in Britain there was very strong political content through the music and socially conscious, and that's one of the strongest things that attracted us to that sort of music. It wasn't just music, it was saying something, it was doing something too. And we thought that if we're going to be writing songs we should be saying something as well. Problems in Australia and global problems like disarmament and things like that, affect everyone in the world. Also, if you're in a band and you're going to platform to people and they've

"People who have never seen or heard Ska music come along, hear us play a few times, go out and buy Jamaican records and records by the 'Specials'."

got the opportunity to listen to you, you've got a moral obligation to say something worthwhile in your songs. Brian, the sax player from UB40 said something like that when we were touring with them earlier this year.

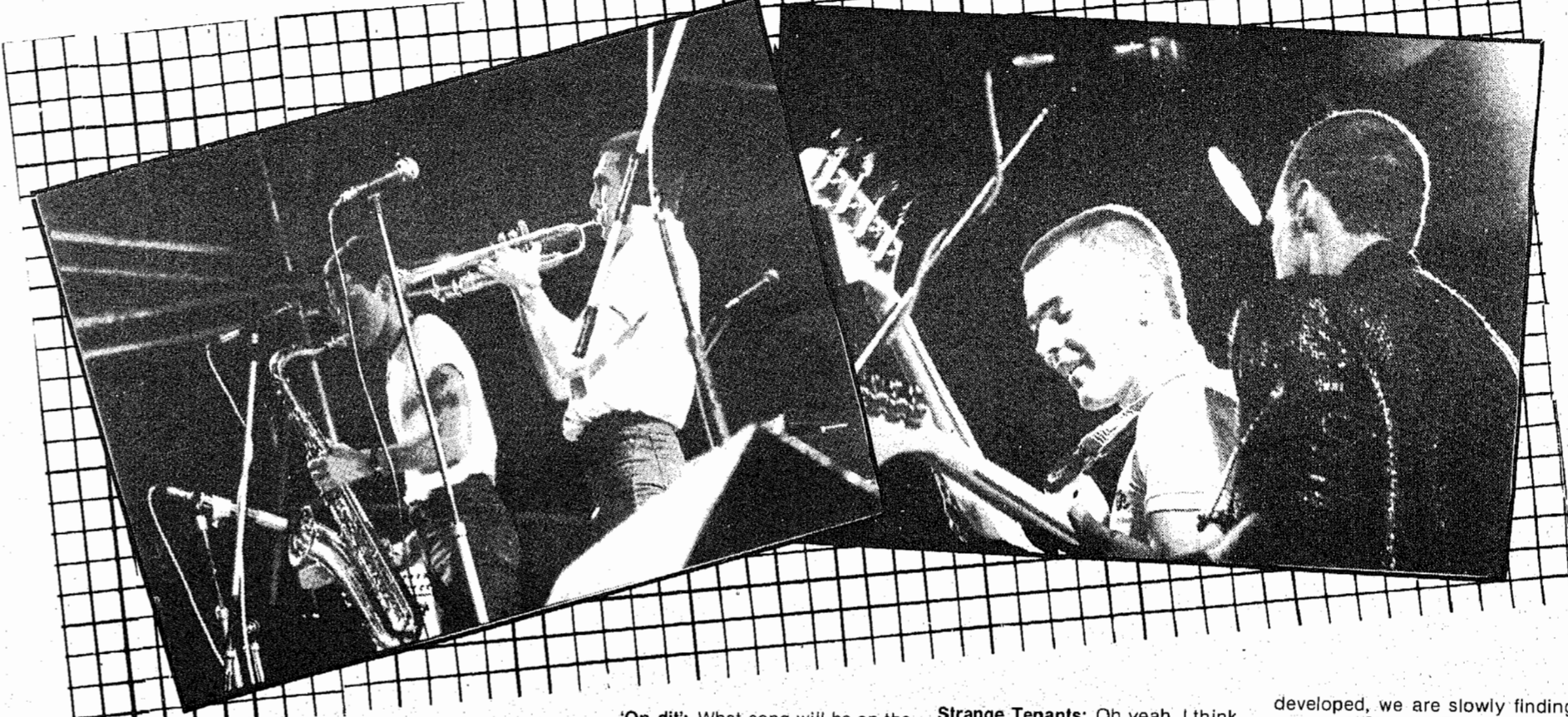
'On dit': Certainly you are a social conscience band, yet do you feel that other classes of people are listening, not just the working class?

Strange Tenants: Oh yeah. In fact it was really funny late last year at a 21st birthday in Toorak. When I saw the booking (to tour with UB40) I thought, "Why the hell do they want us?", and we even did the song *Hard Times* when we talk about the people in Toorak. I don't know whether either they didn't care or maybe... some people don't even listen to the words, that's another thing. People come to gigs for all sorts of reasons. Some come to just dance, drink and they don't really worry what the words are. And that's why I think our music has always got to be really good. There are some bands who make an effort to put good messages in but if you don't combine that with great music the message is lost. You've got to do both.

'On dit': You've really cracked Sydney in a big way and one of your gigs (a complete sellout) even broke and made records. How do you feel about success? Can you cope with it?

Strange Tenants: Our aim is to get our message out to as many people

Will this be the year that the Melbourne bands recapture some of the rock and roll market from Sydney's insatiable musical heartland. JACKIE SZOMBARDY talks to the band which toured with 'UB40' and looks set to take the country by storm.



'On dit': What song will be on the single?

Strange Tenants: A song called *Hard Times*. Our next national tour will be the *Hard Times Tour*. It's a song that basically talks about the hard times of people in society facing the depression at the moment.

'On dit': The *Hard Times Tour*, when will that be?

Strange Tenants: After three weeks of recording, we'll be taking time off to learn new material which we haven't had time to do. Basically it will start around Easter. We're going up the coast to Queensland, back to Adelaide, maybe over to Perth.

'On dit': Anything planned for overseas?

Strange Tenants: We're deciding which songs off the old EP we want to re-record, possibly releasing them overseas, in Europe and UK.

'On dit': Do you find that the UK influences you?

Strange Tenants: Oh yeah. I think it's obvious. I don't see that as something you should shy away from. Being in Australia, we hadn't heard that much reggae and UB40 was one of the first reggae bands we really got into. Through them, we started getting into other reggae music, which is what we're trying to do to people here. People who have never seen or heard Ska music come along, hear us play a few times, go out and buy Jamaican records and records by *The Specials*.

"... most of the songs have political orientation 'cause we come from a background where we've got really strong socialist convictions."

I think musically we're changing. When we started it was to form a Ska band full-stop. As we've

developed, we are slowly finding our own *Strange Tenants* sound more and more. We've always got those influences; no musician or

"It's not a matter of being frightened of success falling apart. The whole industry is so unstable."

band can be completely original. We're proud of it. If someone comes up and says you sound like that band, we say thank you, we love those bands.

'On dit': Sounds like you're really enjoying what you're doing.

Strange Tenants: Yeah. When Ian and I were talking the other night asking whether we were pleased with where we were going, we came to the conclusion that we're really happy with what we're doing. We're having a good time. When we get up on stage we don't have to pretend to have fun; we really love playing, we do get a buzz out of it.

Reel-to-Real

TONY MAZZOCO interviewed the 'Reels' when they were in town for the 'O' Ball last week and ran foul of lead singer Dave Mason's implacable ego.

The *Reels*, the most famous exports from Dubbo, have once again come to Adelaide to give us a taste of *Reel* dynamic pop muzak, resplendent with futuristic headset microphones, a touch of un-*Reel*-ality, and an OD of fun. The interview was with Craig Hooper (guitarist-cum-synth player) and a reluctant lead-singer Dave Mason, who literally had to be bribed and dragged into the misty sublime unconsciousness of being interviewed yet again by a pondering interviewer. The result was like interviewing Brooke Shields spoilt, relentless Dave) and her mother (Craig, who at times had to be physically restrained from talking too much). Dave Mason seemed more interested in smoking cigarettes which he embedded in between his yellow stained fingers.

'On dit': How do you think people react to your use of tape machines on stage?

Dave Mason: How do you react? Who's asking the questions?

'On dit': ...er...well...er

Craig Hooper: There's more bands in Britain that tour with tape machines than there are bands with tape machines here. All those bands like Yazoo and Depeche Mode use them on stage. If you want to go back, Queen and ELO used tapes.

'On dit': But they did it discreetly.

Dave: Behind the curtain.

Craig: Those people copped lots of flak then because they were trying to hide it. Why we use tape machines, what's mainly done on the tape is what's been done on a computer. But we don't own thirty thirty thousand dollar computer, and even if we did, they're not a proposition to cart around Australia in the back of a truck. Cos it wouldn't last a week. So instead we put it all on tape which is more reliable...

A union has been formed in the UK which prevents musicians from using instruments that imitate others, so that *Real* musicians can be employed. The implications can be astounding... Will the union prevent James Rayne from impersonating Steve Cummins, 'Bucks Fizz' impersonating 'Abba', or Jimmy Barnes impersonation of a shrieking rat?... The mind boggles... I posed this threat... er, question, to the *Reels*.

'On dit': Do you understand what the unions are doing in Britain?

Craig: They tried to stop drum machines, but that didn't work. *Dave perked up noticeably with the mention of unions.*

Dave: Unions can go get fucked! He resorts to sucking on his cancer-stick with a vengeance now.)

Craig: We'll start our own union; here are constitutional laws.

Dave: If they didn't consider us to be musicians then we wouldn't

"There's more bands in Britain that tour with tape machines than there are bands with tape machines here. All those bands like Yazoo and Depeche Mode use them on stage."

belong to the Musicians Union. They're not gonna stop us from using tape machines!

Craig: The unions were against saxophones when they first came out. They said they weren't real musical instruments.

Craig: True! It's the truth! It's history, you know... and we just did two gigs at the *Musicians' Club* in Sydney and no one said a word, and it's us on the tape anyway. If I had eight arms we wouldn't use a tape machine!

'On dit': What emphasis do you place on video? I believe you are organizing package deals with pubs of *Reels* videos?

Dave: Oh I was just bullshitting about something when I said that mate.

'On dit': Really?

Dave: ... Probably... we basically can't make film clips that we want to make because the Broadcasting Tribunal people say that it's not broadcasting quality in the techniques that we want to use.

'On dit': What is it that they are trying to prevent you from doing?

Dave: For instance, if you want to make a clip on video, and then

transfer it to film, and then back to video, they'd jump up and down and say it's not broadcasting. It's a very, very straight little world, and it's even worse than music or anything else.

(We then went on to discuss the various attempts *The Reels* made to release certain techniques in their records.)

Craig: There was one single we wanted to put stereo on it. The whole thing's mixed so that when you listen to it in headphones it sort of goes in and out of your head and all around the place, and everyone sort of went "NO!". You know, that's stupid (sure is). No one will ever play it on the radio. Another effect we wanted to get was like where it sounds like your station was drifting. But if you put that on record people won't play it on the radio because it sounds like the station is drifting and everyone will reach out and turn it off.

Dave: And if it won't get played on the radio, then you can't do it; it's the same with video.

"Unions can get fucked! ... If they didn't consider us to be musicians then we wouldn't belong to the Musicians' Union. They're not gonna stop us from using tape machines."

'On dit': How about your image?

Dave: We haven't got an image at the moment.

'On dit': What do you mean by "at the moment"?

Craig: Well we used to have an image when we used to wear costumes that looked like pyjamas and stuff.

Dave: At the present time we haven't an image. Now we're just ourselves... it was fun.

'On dit': Do you think the *Beautiful* album did that?

Dave: We never endorsed our image... we never used it in the like situation; it was only for tele-

vision.

Craig: The whole *Beautiful* thing is so silly because the whole thing was recorded so quickly, it's like everyone's judging your whole life's work up to this point. We did it as an example to go in and record something to see if we could actually record something different.

Dave: It's not as simple as a computer. We did it to experiment with the computer.

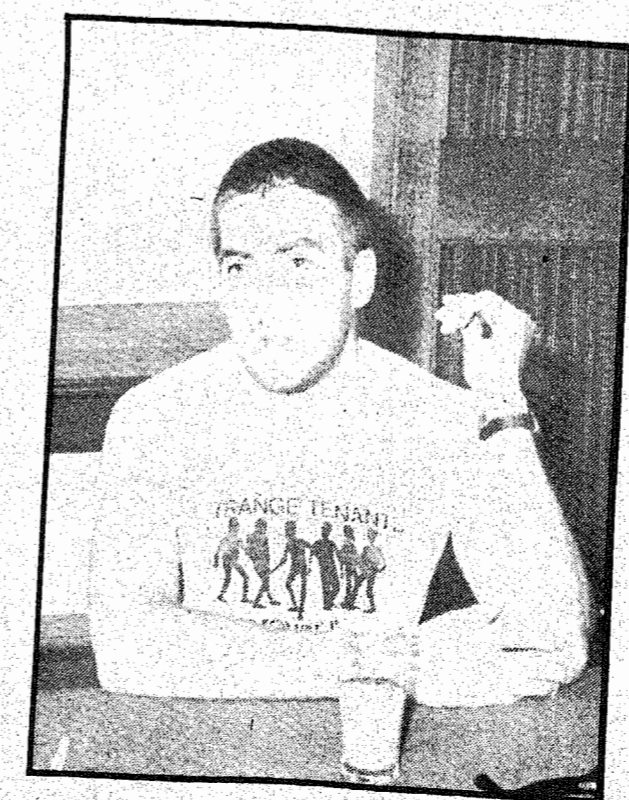
'On dit': How about your next EP (*Black and Damped*). What's that going to be like?

Dave: Wait and find out. You read too many articles — never read articles, they're always making mistakes and people always believe what they're reading.

"It's a very straight little world, and it's even worse than music or anything else."

Craig: This EP is more of what *The Reels* are than the *Beautiful* thing was. But even so, you can't say what *The Reels* are; it's just what we happen to do on that particular day really.

Well, there you have it! A *Reel*-y mind-boggling intrinsic look into what makes a tape recorder... er, I mean, band, click (or rewind or fast forward). Craig Hooper the computer whiz-kid teamed up with a cynical philosophical chain-smoker, and a funny-looking drummer (well his hair (?) — cut anyway), have survived the onslaughts of a soft-ware revolution and take each day as it passes, until one day they'll devise a scheme to not only tape three-quarters of the band, but will tape the entire stage act whilst *The Reels* members walk around the venue shaking hands with patrons with one hand and fast forwarding to the next song with their other hand... PIGEONS! (Remember, never believe what you read" ... Dave Mason).



The Amazing Existential Wombat

EPISODE XVII

by Francis Ford Coppola

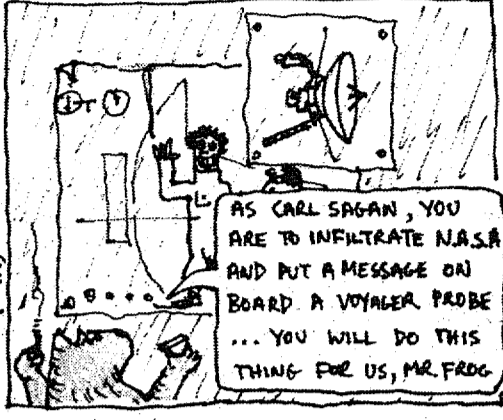
A BAND OF WOMBATS PLOT TO TAKE ACTION AGAINST THEIR OPPRESSORS



OF COURSE, YOU SHALL RECEIVE CASH, MR. FROG THIS IS YOUR TASK: FROM NOW ON YOU SHALL NO LONGER BE KNOWN AS KERMIT THE FROG ...



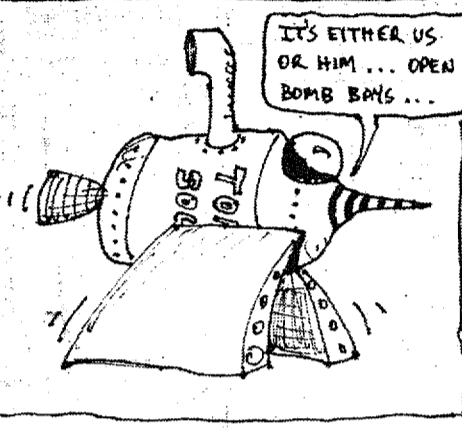
"... INSTEAD YOU SHALL TAKE ON THE PERSONA OF A YODMAN; A FICTITIOUS SCIENTIST WE HAVE NAMED 'CARL SAGAN' ..."



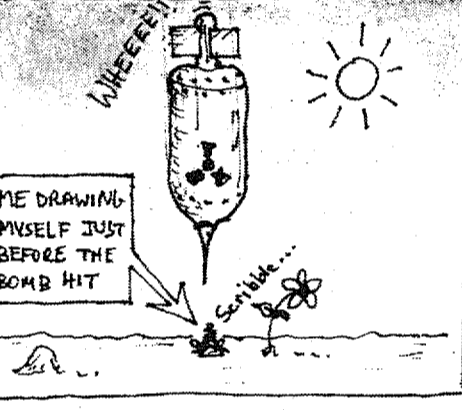
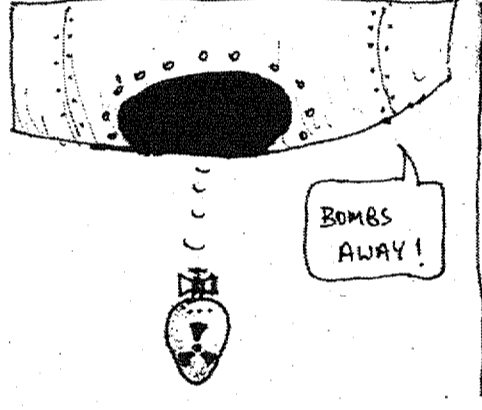
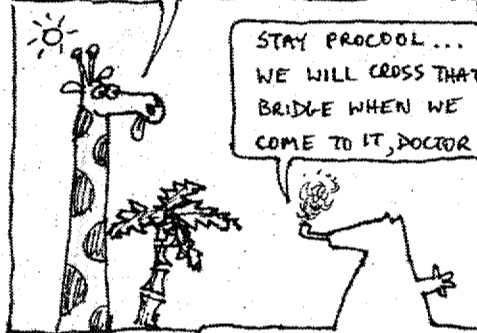
MEANWHILE, ABOARD THE MARSUPIAN SHIP



THERE'S ONLY ONE THING FOR IT, WE'LL HAVE TO TERMINATE HIS COMIC STRIP WITH EXTREME PREJUDICE ...



BUT HERB! IF THERE'S NO CARTOONIST VOT WILL BECOME OF US ??!!!



Women Reclaim The Night

The annual *Reclaim the Night* march is walking through the streets of Adelaide on Friday March 25th, leaving from Light Square at 7.45pm. The women only march is being co-ordinated by the Adelaide Rape Crisis Centre to protest against the fear of rape which faces women at night.

The march has been held every year for the last five years. Its purpose is to highlight the fact that women should not have to be afraid of going out at night or even during the day, by themselves. Every woman walking alone knows that she is a potential victim, and every woman suffers the constant fear of being raped. The *Reclaim the Night* march is intended to show that women should not have to imprison themselves with fear, that women have a right to be everywhere.

A lot of people don't seem to recognise such a right because women, are often told to keep off the streets at night. If a woman is attacked, people ask; *What was she doing out at night?* — as if she had no freedom to be out. Or they say; *Didn't she have a man to protect her?* — which seems to imply that a woman without a male escort is somehow incomplete. Or they accuse; *Why wasn't she safe at home with her family?* They do not ask why it is that everyone agrees that a woman is more likely to be attacked than a man of the same size and strength.

More than fifty percent of rapes happen in the woman's home, and the rapist may be a family member. Unless all men are locked up, nowhere is 'safe'. However, that does not mean that women need be trapped into a circuit of fear and inaction.

If women accept the argument that they are at fault for being in a situation where they could be raped, then they would have to avoid all such situations ... women would have to keep out of schools and homes, workplaces and shops ... they would have to stay away from all public places by night and day ... they would have to steer clear of many people, even those they trust — like doctors, teachers

and family members. Women could not wear skirts because they can be provocative and that applies to trousers too ... and they must not walk timidly, nor incite aggression by striding out confidently. In short, if they believe they are at fault, they would not do anything at all!

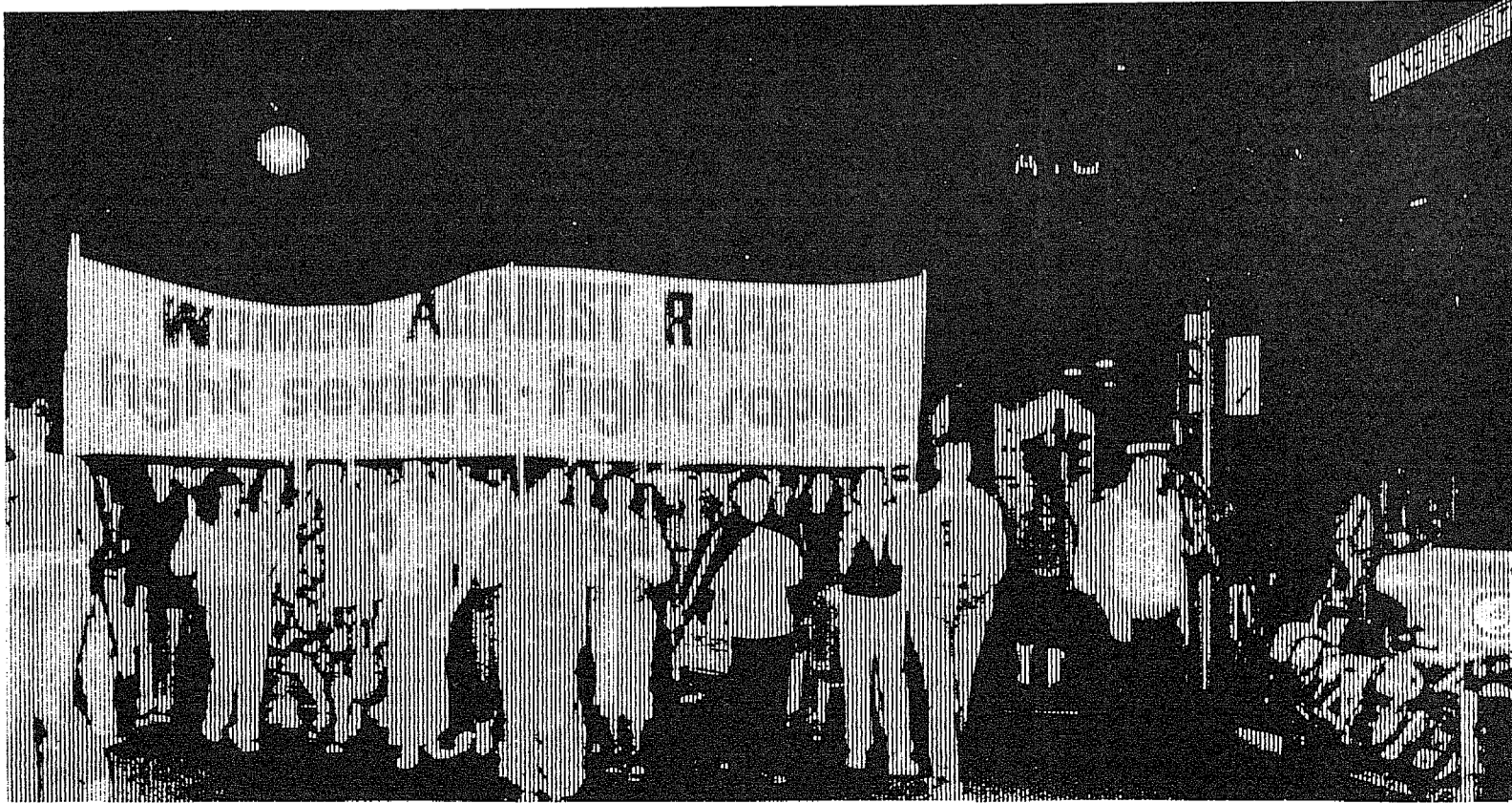
Women cannot accept the blame for being attacked, and they must protest against the attitude which

says 'she asked for it', and which fails to blame the rapist. Instead of women voluntarily confining their own activities for fear of sexual violence, should it not be the men who apparently find it so difficult to control their own bodies that are restricted in what they can and cannot do and at what times?

By walking in the march, women begin to reclaim their rights to exist when and where they choose. They

force everyone to recognise that if half the world's population does not feel safe by themselves at night, a gross inadequacy exists somewhere, and moreover, that such an inadequacy needs to be rectified. Women must work together now and use their strength and unity to restore the freedom and dignity, which although a rightful inheritance, has been stolen from them.

Ann Pye



\$ Billion Madness

I. Reagan's \$60 Billion Madness

Last November President Reagan gave the go ahead for the \$26 billion MX missile system. The decision ended six years of agonising by two administrations over the MX. With a seasoned trooper's ear for the ironic one-liner, Reagan dubbed the missile *Peacekeeper*.

Each MX is designed to carry ten independently targeted warheads into the Soviet Union with far greater accuracy than any previous weapon. It was originally conceived when America's military planners decided that Soviet missiles had become accurate enough to wipe out America's 1,054 land-based strategic missiles in a pre-emptive strike. The development of a missile system guaranteed to survive thus became an urgent priority.

Carter's advisers decided the solution lay in mobility, so that the weapon presented an ever-moving target which the Soviets could never be certain of disabling. In the end the Pentagon came up with thirty variations, from putting the MX into orbit to scattering it at random around the sea-bed. Nothing was too bizarre to be considered.

Jimmy Carter eventually decided on the \$33 billion "race-track" option that would have involved shuttling 200 MX missiles between 4,600 silos spread across Nevada and Utah.

During the 1980 election Reagan made much political mileage out of ridiculing Carter's plan. But in coming to power on a pledge to regain American nuclear superiority, supposedly lost to the Soviets under Carter, Reagan too was committed to the deployment of the MX — although in a "prudent, survivable configuration".

Hence "dense-pack" in which 100 MX missile silos will be based within a forty square kilometre area at Warren Air Force Base, Wyoming. Dense-pack is designed to exploit a phenomenon called "fratricide". Theoretically the explosion of a first attacking Soviet warhead will destroy or deflect other incoming missiles, leaving at least some MXs unharmed and capable of a retaliatory strike.

The Soviets, however, would have little technical difficulty in keeping the MX out of action. For example, by exploding ICBMs at intervals of sixty seconds over dense-pack, the Soviets could "pin-down" the MXs in their silos.

The only means to reduce the vulnerability of dense-pack would be to install an anti-ballistic-missile system around it for protection. This is clearly Reagan's intention — the proposed basing for the MX being ideally suited for an ABM system.

But such a system would cost an additional \$30 billion, doubling the real cost of the MX to almost \$60 billion. It would also require the US to break the ABM Treaty signed with Russia in 1972. Given the deployment of the MX itself contradicts the SALT agreement, what few checks on the arms race will be destroyed.

Whether the MX will survive an attack can't be settled without having a nuclear war. But since the US already has an invulnerable "second-strike" capacity (particularly its submarine missile fleet) with which to destroy the Soviet Union many times over, there can be no justification for its deployment.

In effect, the MX's only strategic function will be to place Soviet land-based missiles on a hair-trigger alert, thereby hastening their launch in the event of war.

The Peace March this Sunday will really be a march for survival, says TONY NAGY in a bitter commentary on the world's current military situation.

This is hardly the wisest approach to a rational deterrent policy.

II. The Drift Towards War

No one wants a nuclear war. But both we and the Soviets are planning, training and equipping for nuclear war. We're both trying to find ways to win a nuclear war. We're preparing to fight in Europe, in Asia, on the sea, under the sea, in the air and in outer space with nuclear weapons.

There's a lot of talk these days about "limited" nuclear war. I don't know, it's

1970's (improving accuracy and allowing more warheads per missile) have been part of an ongoing drive, by both superpowers, for a nuclear war fighting capacity. Ironically "deterrence" has provided the excuse for obtaining this capacity.

In 1974 US Secretary of Defence James R. Schlesinger, introduced the *Counterforce* doctrine. Under this the Pentagon accelerated the deployment of "counterforce" weapons — so named because they are designed to strike against Soviet strategic forces, such as ICBM silos (ICBMs constitute 75% of the Soviet nuclear arsenal), as opposed to "countervalue"

151 false alarms of a Soviet attack on our own?) or, during a crisis, convince them to fire first — a "use-them-or-lose-them" mentality.

Counterforce doctrine, along with the development of so-called "tactical" nuclear weapons, has led some US military planners to talk of a disarming "first-strike" against the USSR and to believe in the ability to fight a "limited" nuclear war.

Retired Admiral Gene la Rocque sums up prevalent US military thinking when he states:

We in the US have spread nuclear weapons all around the world. We have made con-

use whatever weapon has been available. That is the lesson learned time and time again.

Senator Proxmire: What do you think is the prospect then, of nuclear war?

Admiral Rickover: I think we will probably destroy ourselves, so what difference will it make? Some new species will come up that might be wiser.

Admiral Hyman Rickover before the US Senate, January 1982

There is general agreement throughout the world that the only hope for humankind, confronted by imminent nuclear holocaust, is disarmament. Controversy rests, however, on the kind of disarmament: *multilateral* — all countries disarm, *bilateral* — the superpowers disarm, or *unilateral* — one country disarms, even if to a limited extent, placing pressure on other countries to follow suit.

Such categories though are simplistic and dangerously misleading, for they obscure the crucial fact that disarmament is, essentially, a process.

Many conservative commentators argue our choice lies either in multilateral disarmament, the "realistic" option, or in unilateral disarmament. This second is both "utopian" and tantamount to a surrender of the West to the East".

This argument appears compelling. Yet the simple fact remains that international disarmament is, by definition, a multilateral process, but equally by definition it is, like international armament, made up of a series of unilateral acts.

With the US going ahead with the MX we should not be surprised at the Soviet response — the development of their own "MX" (*Advertiser*, 8/12/1982). This is the logic of arms escalation: aggression, real or perceived, generates and reinforces further aggression.

Given you can destroy your opponent over thirty times — the present level of overkill the superpowers maintain — do you "surrender" if you reduce your forces 10% or 50% and can only destroy them twenty-seven times or fifteen times?

Furthermore, the benefits of an act of unilateral disarmament would be a demonstration of a genuine commitment to peace; it would greatly reduce international tension, and, most importantly, it would weaken the position of hard-line Kremlin "hawks", presently delighted with any excuse for demanding greater allocations for their "defence" budgets.

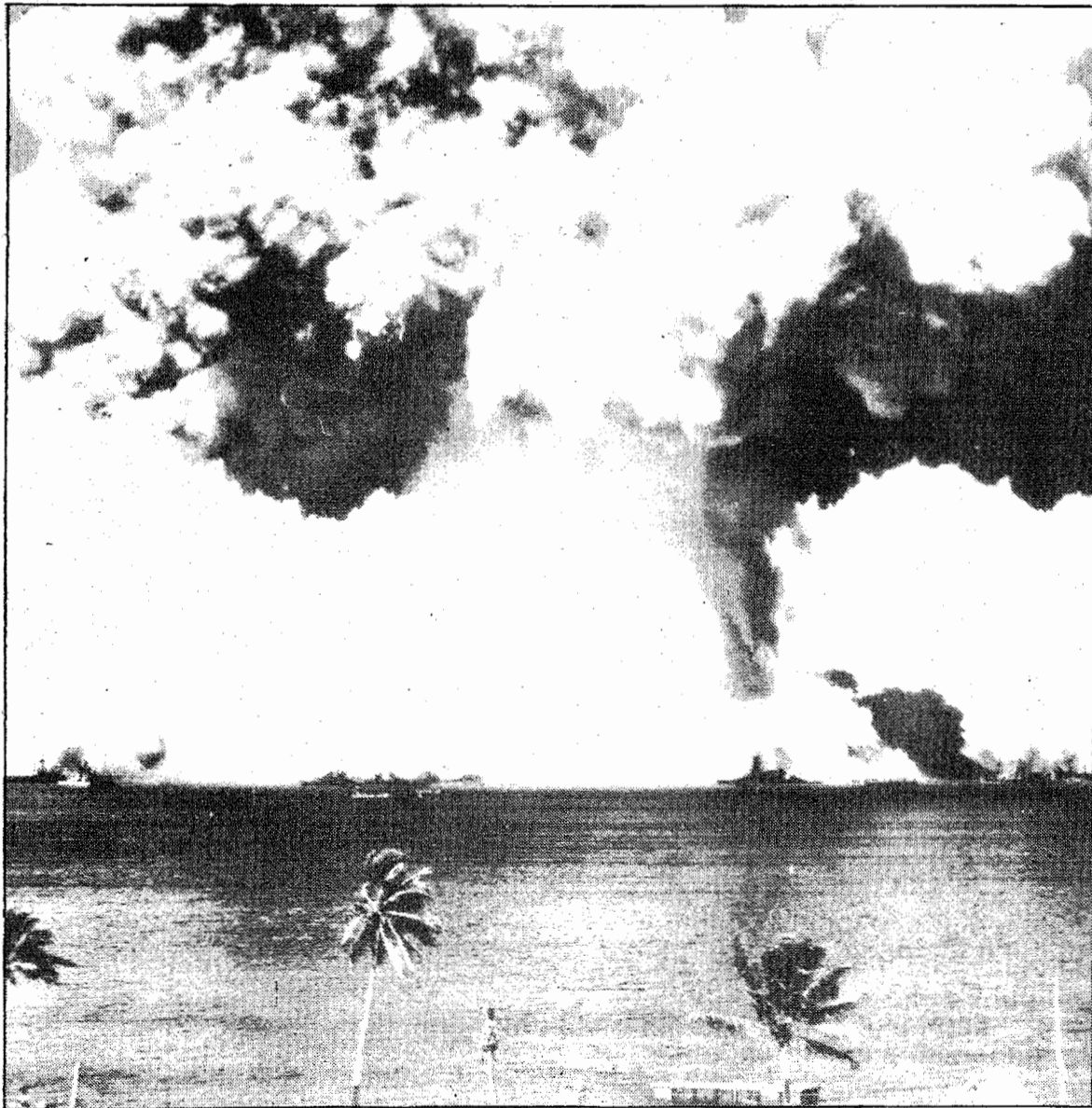
The arms-race to oblivion is progressing at an ever increasing pace. Arguably an initial act of unilateral disarmament, far from being utopian, may be our most effective means of beginning the process of disarmament.

Tony Nagy

Strategically placed around the globe are more than 50,000 nuclear warheads with a destructive power one million times as great as that of the bomb dropped on Hiroshima. \$1,600,000,000 is spent on arms every day.

On March 27th — Palm Sunday — the Adelaide nuclear disarmament group, *People for Peace*, is organising a Peace March and Fair. Guests at the fair will include Peter Duncan and Eric Bogle.

All those alarmed by the increasing threat of nuclear war are urged to join the thousands marching on that day for peace. Protest and survive. March assemblies Victoria Square at 1.30pm.



Mushroom cloud over Bikini Atoll

probably like a mild case of cancer.

Retired Admiral Gene la Rocque

George Kennan, architect of America's "containment" policy against Russia, has recently spoken of Reagan's "massive accumulation of overkill".

Aside from the endless controversy over numbers, this surely is the crucial point of the arms race. For with each superpower capable of destroying its opponent over thirty times, calculations of military "balance" become irrelevant. So why do the superpowers continue their nuclear buildups, in the words of Kennan, "like lemmings headed for the sea"?

Essentially, the developments in missile technology during the

weapons which are aimed at Soviet cities and factories.

The MX, the Trident II missile and the Cruise missiles have the characteristics of "counterforce" weapons. But development and deployment of these weapons, according to Massachusetts Institute of Technology physicist Kosta Tsipis,

is not just unnecessary; it is dangerous. The mere perception that US weapons may be capable of annihilating 75% of their nuclear arsenal may very well induce the Soviets to adopt either a posture of computer controlled launch warnings (entrusting US safety to Soviet computers, when in eighteen months we've had

ventional weapons out of nuclear weapons.

Earlier this year President Reagan said that it was possible to fight a "theatre" nuclear war — probably in Europe. Vice-President Bush has said that it would be possible to win a limited nuclear war. Eugene Rostow, head of the inappropriately titled Arms Control and Disarmament Agency has said that "We're in a pre-war era, not a post-war era".

But one National Security Council advisor (later sacked) let the cat out of the bag when he said that "we are drifting towards war".

III. Security in Disarmament

Admiral Rickover: The lesson of history is when a war starts, every nation will ultimately

Orientation Rocks On

The rock and roll sisters review the not-so-mammoth annual 'O' Ball and, between running from refectories to lawns, came up with this (slightly breathless) review. KATE GIBBONS and JANE WILLCOX tell the story.

'O' Ball

It is obvious the SAUA lost money on the 'O' Ball. With the attendance less than half capacity, it was easier to get a drink and easier to see the bands. A contrast to last year.

Hot Half Hour, a twelve piece Melbourne band, play energetic big band cum Latin-American funk. The band was well received. The usual two epileptic hippies gave way to a sizeable group of drunken exhibitions on the dance floor. Excellent musicians and good acoustics are essential for a band of this size. So, although the sound was a little muddy, it was heartening to see a large band with an eight piece brass section in Adelaide.

Strange Tenants are a happy trip into English Ska. They haven't an original idea in their heads. *Madness*, *Specials*, *The Beat*, *UB40* and *Bad Manners* donated their rejects to the 'spread Ska down under' cause. However, *Strange Tenants* do it so well. They play with conviction and the same attitude that made these English bands so popular.

The Reels would probably rather forget Friday 11th March. Dave Mason (vocalist/songwriter) had already admitted he was in a 'fucking awful mood'. The on-stage technical hassles, and the antagonistic audience, did not help. Consequently, amid loud jibes about the band's heavy reliance on pre-taped music, they sounded dreadful.

The audience buzz increased during the quieter songs, *This Guy's in Love With You*, *La Mer* and *Last Night I Couldn't Get to Sleep*.

To add to the confusion, two imbeciles, who invited themselves on stage, persisted in a pathetic display of selfish hedonism. One of them, allegedly female, failed in her subtle attempt to rape Mason, but managed to knock him over and stomp on his head-mike. The up-tempo songs, *Depression*, *After The News* and *Shout And Deliver* salvaged the show. Under any other circumstances *The Reels* are well worth seeing live. Do not judge them on what you saw on Friday.

Mental as Anything ventured back to Adelaide after a long break, with new material from their forthcoming LP (*Creatures of Leisure*).

Unfortunately, other than the next single, the rest of the material was pretty bland. Greedy Smith's previously amusing MC act has grown into a grossly over-acted cabaret piece. Greedy has stolen the show, both visually and musically, unfortunately over-shadowing Martin Plaza's beautiful voice.

The *Mentals* are no longer as mental as anything. Gone is the party atmosphere they once created on stage.

It was clear the new material will never live up to the classic, *Nips Are Getting Bigger*, or any of the more recent material, *Let's Cook* and *Too Many Times*. Nevertheless *Theme From a TV Series*, *Romeo and Juliet* and *Pretty Woman* were magic.

Kate Gibbons
and Jane Willcox



Hot Oil

Midnight Oil
O Show
Underdale Campus

Midnight Oil headed the bill for this year's O-Show and were backed up by local band *Empty Vessels*, Perth band *Eurogliders* and political spice was added by *Redgum*.

The sheer size of the gig (10,000 or so people) must have been intimidating for *Empty Vessels* who have only started playing recently. They were not up to the standard of the show as their best is brought out at small, intimate, venues, not playing to the hardened rock and rollers who insisted on chanting *Oils* from their first song onward.

Next on stage were *Eurogliders*, another band more suited to a smaller and more receptive audience. Lead singer Grace gave up trying to get a reaction from the crowd

and resorted to sarcasm as song after new song went unnoticed. Her consequent lack of inspiration meant that neither she nor the other band members were bright as they usually are on stage. (Their change in musical direction from the strongly melodic keyboard and vocal sound of last year [from the album *Pink Suit, Blue Day*] to a much more boppy, danceable and less original sound was hardly noticed.) Only the songs *Pink Suit*, *Blue Day* and *Without You* raised any sort of applause.

Redgum, however, were a lot better received and established an easy rapport with the crowd. They played their most recent material with the same cynicism and social concern which will always characterise their eagle eye kept on the politics of Australia. Notable were the songs *Sarvin' USA* and *Old Man Fraser Had A Farm*.

Finally, what everyone had been waiting for — the *Oils*. I made my way down to the front row and waited expectantly. I was not disappointed. They just got up on stage and knocked 'em dead. Right from the opening song of *Outside World*, lead singer Peter Garrett seemed to weave a

web of fascination around the huge crowd as he prowled around the dim stage. *US Forces* and other songs off their latest album *10, 9, 8...* followed as he began to dance all over the stage in a continuous frenzy of movement that never let up.

Dressed in an outfit covered with brightly coloured geometric shapes and a cap to cover his bald head, they showed those who had never seen the *Oils* what live music should sound like, and what charismatic performers are all about.

Then Garrett whipped off his cap and bright shirt and the band got down to the business of good, solid rock and roll. Drummer Rob Hirst was moving frenetically in his seat and throwing his drum-sticks out to the side as they went through their older songs. But it was Pete Garrett who was the most compelling to watch as he dripped rivers of sweat, poured cups of water on to the crowd and dominated the stage with the sheer animal energy of his movements. The *Oils*' performance was acoustically and musically brilliant with accomplished guitar work and tight melodies.

Jacki de Szombathalvy

Big Brass Bang



Del Webb - without 'Geno'.

Del Webb Explosion came back on to the Adelaide scene "without Geno", but with a very powerful and gutsy show at the Tivoli Hotel on 5th March.

One of their supports was *The Movies*, a local Dixie-style band formed a few months ago and doing their first rock and roll gig. Complete with scrubbing board, clarinet, sax, kazoos, banjos, harmonicas and guitars, the instrument that stole the show was the galvo washtub with string and stick (played with gardening gloves) which provided the only bass sound.

Bright and breezy, the band members made *The Movies* fun entertainment, but their repertoire was musically monotonous as they limited their songs to Mississippi ditties. Nevertheless, most people seemed to enjoy the nostalgia evoked by Louis Armstrong tunes.

Sombre No Longer were the other support, and played their usual tight line-up. Better than your average local band, they play rock and roll that verges on the melodic - with covers of *Talking Heads* songs, *Take Me To The River* and *Crosseyed and Painless*. The rest of their songs were original and infectious.

The air of expectation was finally released by the appearance of the re-vamped *Del Webb*. What had been seen and heard before hardly prepared the crowd for being blown out by their loud, brassy and professional sound. Sporting one new sax player, a new guitarist and ex-*Decedance* drummer, they played better than ever before. They have finally fulfilled all the promise that they presented to Adelaide when they started out a year or so ago. All the old favourite songs were there, as well as both sides of the single *One Way Love/Going Home* and some new numbers.

Their loud, brazen and totally infectious music had everyone bobbing on the dance floor. When questioned about *Geno*, lead

singer Frank Moeller insisted that he was dead. However, *Del Webb* no longer need the back up of *Geno* as the night proved that they have the gutsy sound that should satisfy old *Del Webb* fans and make a whole lot of new ones.

If you haven't seen them yet, go now before anyone can whip them off interstate.

Jacki de Szombatfalvy



Arty - Farty

AUTO ATAK

What is seen exists. A list of existent facts. Three people. Three dummies. Three chairs. *AUTO* performance. Orientation Week - Tuesday and Thursday - Cloisters.

What is seen? *ATAK!* A long slow violent fuck. (Fuck - from the German "fricken" meaning "to strike"). Strike at what? Belief. Why do beliefs exist? The World History. Stop. Cut. Mark. (Action!).

Contradiction: - what is seen exists, what is believed exists, what exists is...? Participant and voyeur. Voyuer and participant. Theatre! Who's theatre? The cultured? The middle-class? The intellectual? *NO!* Theatre from the starting point of zero. Theatre at the moment of freedom. Theatre that is.

What is seen transcends. A universal theatre. A point of awareness shared through archetypal actions and language. An intimate exchange based on the experience of nothingness. An exploration of men's attitude towards women.

What? *AUTO!* Radical process/performance. Art as human experience through confrontation. Theatre is the act of involvement of people. The past evolving through the present as the future? The question is experience through theatre. *AUTO*.

Non-Return Of Godot

Waiting for Godot

Bruno Knez and company have machined the tramps in *Waiting for Godot* into cockney-voiced clowns (played, incidentally, by two women). Apparently it was only a matter of days earlier that some characters had been recast. The previous hours had been spent raising the *La Mama* ark from the floods. Well done, *La Mama*, the use of mime was skilled and enjoyable and conducted with aplomb in the hot shuffling atmosphere, but Beckett's concepts seem a little chewy these days.

I wonder if using clowns who often perform to an immature child audience, made the actors' roles a little easier, hence losing a sense of the desperation of human suffering to be replaced by a certain blandness. It was pleasant but I was not shocked. The production at *La Mama* is a sound, innovative version to taste, but the gum became repetitive.

Rosalie Whitelock

Opening Monday

Red Cross

Annual Opportunity Shop

(opposite Elders)

March 21 - 24
26 Currie St.
9 a.m. - 4 p.m.
Mon - Wed

last day Thursday 9 a.m. - 12 noon

snap up once a year bargains
in the exquisite, unusual and practical



CROSS WIT

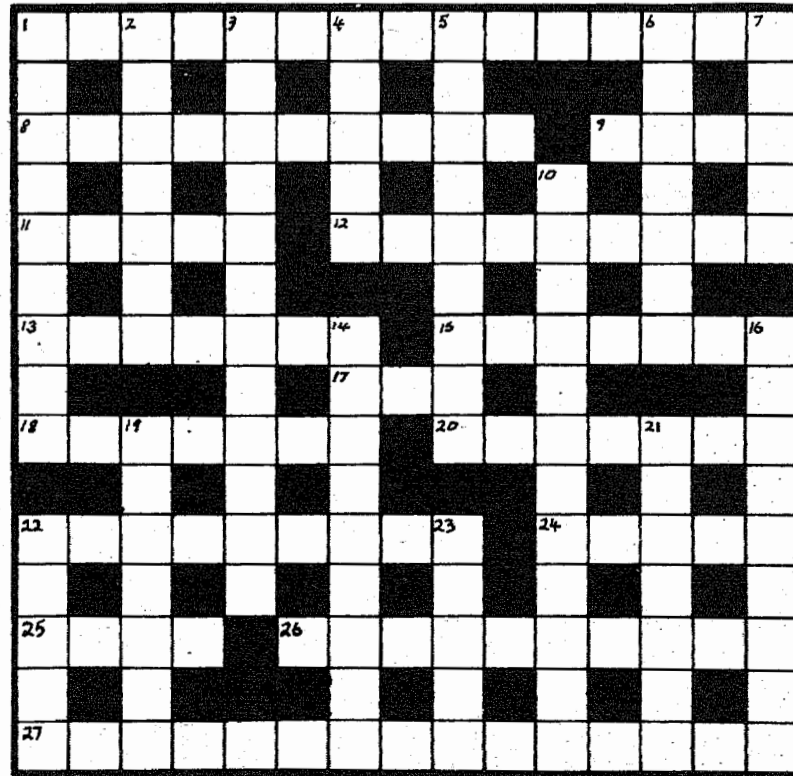
DOWN:

- 1 Large bottles encased in wickerwork. (9)
- 2 Five litres of wine, perhaps. (7)
- 3 Not the place in which to reserve. (3-3, 6)
- 4 The Baptist and Lennon? Yank toilets? Full examples of 1 down. (5)
- 5 Novel by the creator of 1 across. (9)
- 6 Formicary. (3-4)
- 7 Aussie opener. (5)
- 10 Drugstore treat. (3-5,4)
- 14 Earlier than expected. (9)
- 16 Devotes to a special cause. (9)
- 19 How Marilyn Munroe was caught in *Bus Stop*. (7)
- 21 Coastal town in Devon. (7)
- 22 Wide river mouth in the Greek alphabet. (5)
- 23 Group of eight singers. (5)

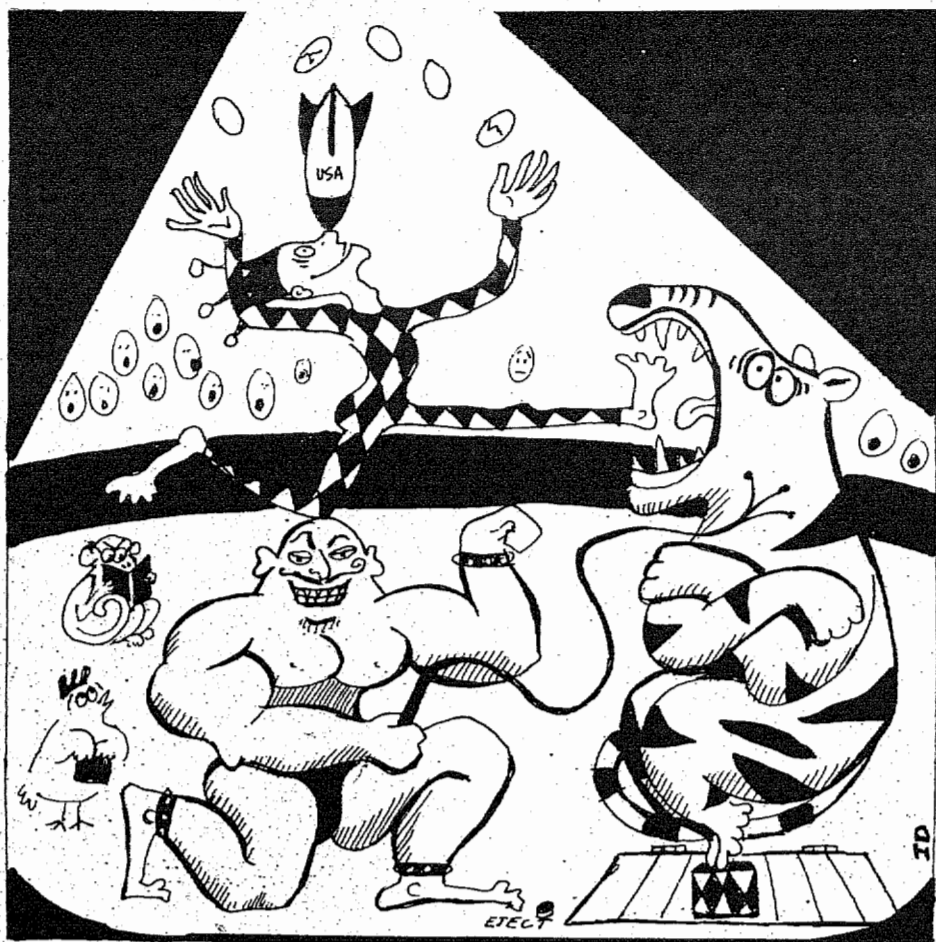
ACROSS

- 1 and 8 Famous literary character(s). (6,6,3,6,4)
- 9 Maker of lifts. (4)
- 11 Movie marble? (5)
- 12 Vertical support pole. (9)
- 13 12 across does it. 22 across does it too. (5,2)
- 15 Preserved; plastered. (7)
- 17 Caviar, for example. (3)
- 18 To spend extravagantly. (7)
- 20 Where the diving-board is found. (4,3)
- 22 Reckless person often involved in crime. (9)
- 24 Ape. (5)
- 25 Weaving apparatus. (4)
- 26 and 27 Part of the burial service. (4,2,4, 3,5,2,5)

CROSSWIT 3 by David Astle



Animals Have More Fun ...



The World's Greatest Circus Spectacular Big Top

Finally, after hazardingly finding a park in the crowded park lands, we moved slowly into the Big Top tent. By the scheduled start of the circus, we were all seated despite the long queues. A loud bang from the orchestra box silenced

the noisy and excited crowd, as the music began! Enter boys in red. All eyes and spotlights were on the ring as the stunning Christina Edgely, Ringmistress, stepped out and the circus began!

After the glittering parade of performers, the first act — trapeze, Ringling Bros and Barnum and Bailey from USA, came swinging into view. They performed daring

triple somersaults and the audience watched with nervous anticipation.

Next came the *Krone Circus Act* from West Germany who performed various thrilling stunts, while hanging from a set of teeth. No net was beneath the daring danglers as they spun and twirled at dizzying speeds.

A juggler from Paris had the captivated audience laughing in disbelief as he balanced his eggs, crockery and cutlery in precarious positions and juggled spoons simultaneously. The act was a little tedious and the younger children were somewhat restless by this stage. However, the comedian clowns came bounding into the ring and regained some wandering attention.

Strong-man Samson — "the strongest of them all", thrilled us with his bulging biceps and flexing pectorals as he bent steel blocks and hammered a nail with his bare hands!

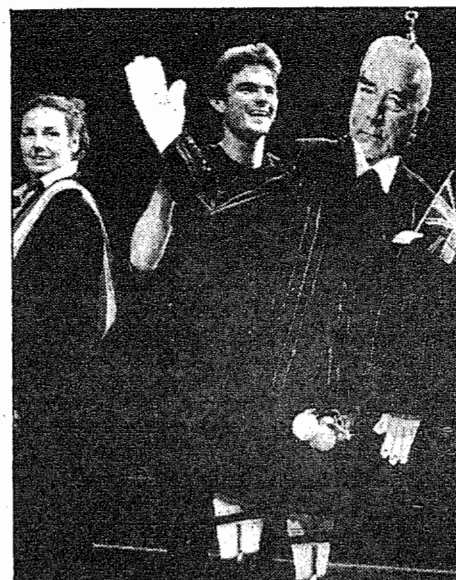
After a fifteen minute intermission, the second half of the circus began with the lions and tigers, separated from the audience by a huge cage and net. Due to the rather unpleasant smell, straw and dust, many of the unfortunate hayfever victims or those with sensitive noses (including myself), began to have sneezing fits.

At this stage I was becoming a little impatient. Although the Circus consisted of world-class acts and was "power-packed, dazzling and thrilling", as I was promised, circuses aren't everyone's cup of tea!

Despite the acrobats and barely clad women performing unimaginable contortions and tricks, my attention was really only regained by the last act — the unusual bouncing, "famous people".

Michael Edgely's \$5,000,000 circus tour of Australia — this "dream" programme, certainly is an entertaining night out. This *Circus Spectacular*, containing the world's best acts, is a must for circus goers.

Anne-Marie Taplin



L'Emigrante - never heavy.

Peasants Thoughts

L'Emigrante Troupe Theatre

This play, *L'Emigrante*, follows the passage of a South Italian peasant family to post-war Australia, the land of hope. The author speaks out against exploitation of the working class, and this theme is continued in a set of lithographs on display in the foyer.

This farce possesses an amusing content and is occasionally witty as it makes its point. "Here only mayors and monks have meat — you have to pray instead of eat."

L'Emigrante is never "heavy" and, far from being a tirade against international capitalism; it lacks depth of ideological theory. Instead it plays on the audience's potential sympathy for the plight of the characters and on their desire to be entertained. The play needs, however, beyond all this, a cohesive ideological framework.

Hannan does give us penetrating insights into the period in which the play was set. In Italy, the corruption of petty officials and in Australia, the society's reluctance to appreciate the "new Australians" difficulties. Again, much more could be made of the historical context, exploring social issues in greater depth.

The props show imagination and are used to great effect. At one point a cardboard cutout of Sir Robert Menzies descends on stage to give an address. The success of this scene is a tribute to the effort made by the cast and production team. Team spirit is at all times apparent.

The music is delightful, introducing a cabaret atmosphere, but all the pieces are too short. The sound effects person displays great versatility and is a credit to the production.

In short, if you want to be entertained, *L'Emigrante* is a great romp and deserves the support of the Adelaide audience.

David Mendels

NEXT AT THE PLAYHOUSE

Jim Sharman's production of the Spanish tragedy

BLOOD WEDDING

BY GARCIA LORCA



with Gillian Jones as The Mother
Russell Kiefel as The Groom
Melita Jurisic as The Bride
and Stuart McCreery as Leonardo

Preview March 18 at 8pm, Matinee March 19 at 2pm
March 19, 22-26, April 27-30 at 8pm

BOOK AT BASS — CREDIT CARDS WELCOME

FESTIVAL CENTRE PLAYHOUSE

STATE • THEATRE • COMPANY • OF • SOUTH • AUSTRALIA

UNION FILMS

TUESDAY 22 MARCH



WEDNESDAY 23 MARCH

Poor Melvin All he wanted was to be milkman of the month.
Then Howard Hughes left him \$156,000,000.

Melvin and Howard

UNION HALL

\$2 GP \$1FILM MEMBERS

By Nook Or Rook

Rookery Nook
Adelaide Uni. Theatre Guild
Directed by Peter Goers
March 16 - April 2
Little Theatre

Farce involves placing characters in a bizarre situation, with each character taking their position seriously as he/she tries to get out of it. *Rookery Nook* is a classic example of farce — a newly married man with an irrepressible raving eye finds himself in a compromising position with a young girl who has mistakenly acquired a bad reputation amongst the locals. How can he convince a gossip-mongering maid, an interfering sister-in-law and a suspicious wife that things are not as they seem?

After a slightly shaky beginning where the actors struggled to set the pace and mood, the show settled down nicely. The play centres around the two characters of Gerald and Clive Popkiss, and its success depends a lot on the ability of the actors who play them. Peter Goers (also the director) and Robert Cusenza portrayed Gerald and Clive splendidly. Peter Goers is

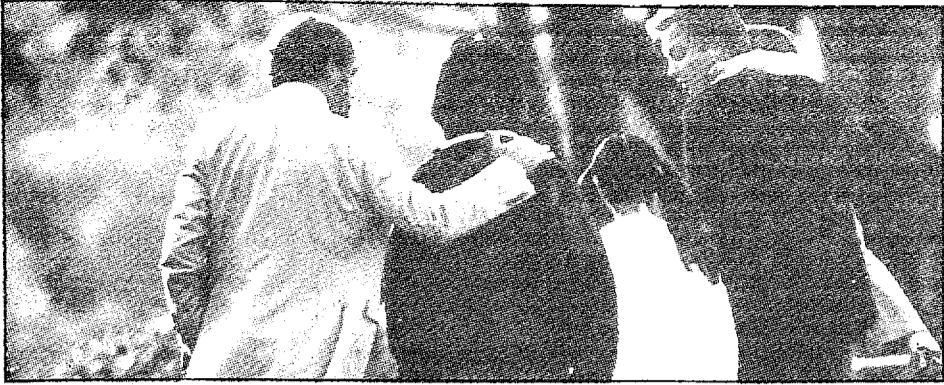
Gerald Hopkiss, playing the part with practised ease (he has played Gerald three times before this production) and Robert Cusenza present a slick, yet mischievous Clive. Together they form a complementary duo with the pace flowing smoothly, and in true farcical fashion — fast. They are a pleasure to watch.

Notable among the supporting roles were Graham Nerlich as the marvellously meek, boater-biting Harold Twine and Jo Peoples as his overbearing, formidable spouse, Gertrude.

Mr Goers has added a novel touch to his play with the appearance of a different "mystery" guest each night in the cameo role of Mrs Posset (Gertrude's mother) who delivers one not-so-momentous line. The guest list includes such local luminaries as Marina Craig and Paul Lloyd of *The Advertiser* fame. Rumour has it that none other than John Bannon was invited to appear, but declined owing to pressing engagements. Pity.

The Guild's presentation of *Rookery Nook* is basically good fun and farce at its best.

Eirean James



Jon Voight - all booked out.

Another Weepee

Table for Five
Academy Cinema

Certain genres of film come and go and then come back again. The tear-jerker, though it never really left us, makes a lachrymose return in *Table for Five*, selected as the 1983 Royal Command Performance film: an endorsement of innocuousness rather than quality.

Seeming incongruous amidst the general insensitivity of today's cinema, *Table for Five*, although only a very ordinary film, offers a staid alternative for those who want to go off the plastic junk constituting the 80's film-going diet.

Jon Voight, though I would like to see him some place else, seems at home amongst the tears. Moving as he was in *Coming Home*, he reached a nadir in that dire weepee *The Champ* as a down-and-out boxer who contends with his ex-wife for the custody of his adoring boy. The story is too similar this time around.

As retired pro-golfer J.P. Tannen, Voight doesn't have that special rapport with his three children as he did with Ricky Schroder in *The Champ*. There is little chance to. Voight and ex-wife Millie Perkins divorced a few years earlier, the latter remarrying Richard Crenna, who turns out to be, much to Voight's envy, the perfect father of his kids.

Voight, in a belated attempt at winning his children's love, plans an exotic cruise-holiday for just the four of them, using locales like Rome, Athens and Egypt to venerate his inabilities as father and friend. Soon it becomes obvious to him that this jaunt of cajolery and saccharine togetherness was all a mistake and he despairingly lapses into his old un-father-like habits.

His precociously perceptive daughter frowns upon his woman-chasing; his youngest son demands attention (so neglected is he of his real father's love that he is still afraid of the dark and finds difficulty learning to read); his eldest son, a 14-year-old adopted Phillipino is defiantly uncommunicative focusing much of his attention on a pocket electronic game. Clearly, Voight's 'love boat' idea isn't working. Counting the days when it's all over, Voight takes solitary walks on deck meeting a thirty-fivish Frenchwoman

(Marie Christine Barrault) and striking an immediate friendship of mutual empathy: she becomes Voight's emotional lean-to.

It is a tragedy which usually gathers people's hearts: brings them together until old differences are forgotten — the human bond is at its strongest. The children's mother, thousands of miles away, dies in a car accident. Voight sobs when informed and agonises over how he should tell them: such is his paternal inexperience that it takes him an eternity to do so (finally, most appropriately, amongst the Grecian ruins of Athens).

Hence the time has come for the kids to select their father — is it to be the insecure Voight or the cool competence of Crenna?

There is absolutely nothing remarkable about *Table for Five*. Scriptwriter David Seltzer and director Robert Lieberman adhere to the time-worn tried-and-true formula of the tear-jerker (an almost insidious all-out attempt to eke out every drop of ululation from the audience) purporting theirs to be 'different' through an exotic backdrop deception. Lachrymally, *Table for Five* succeeds (a symphony of sniffles from the audience is proof) yet little else is achieved and it falls flat despite immaculate acting from a good cast who deserves better.

Dino Di Rosa



A fasting Gandhi.

Italian Stallion Draws Blood

First Blood
Directed by Ted Kotcheff
Academy Cinemas

This is one film which many will remember. *First Blood* is a film which shows a lack of human understanding within a small society, and what it can lead to.

First Blood is not an ordinary film. One reason is that it has no romantic subject matter. Somehow I was glad to see such a change from the norm. The film is about a survivor of the Vietnam War (John Rambo, played by Sylvester Stallone) who is looking for a friend. He discovers that his friend has died of cancer.

In his travels he finds himself heading for a small town. The town sheriff, Will Teasle (played by Brian Dennehy) literally drives him out of the town because "drifters" don't belong in "his" town.

Rambo attempts to re-enter the town but is arrested — and that's where the trouble (or rather fun) starts — if you like action.

Sylvester Stallone represents a remarkable portrait of a war survivor, with infinite knowledge of self-survival. He creates a character who is frightened, and a person who is left with more than just a scar in his life. Although Stallone is an adorable actor, Brian Dennehy displays an excellent character of Sheriff Will Teasle.

He is a cold and hard person — his only concern being to keep "his" town peaceful. He is one person you'll love to hate.

The outstanding part of this movie is the action and violence involved in trying to

Sting Brims Over

Brimstone and Treacle
Various artists
Soundtrack Album
Festival Records

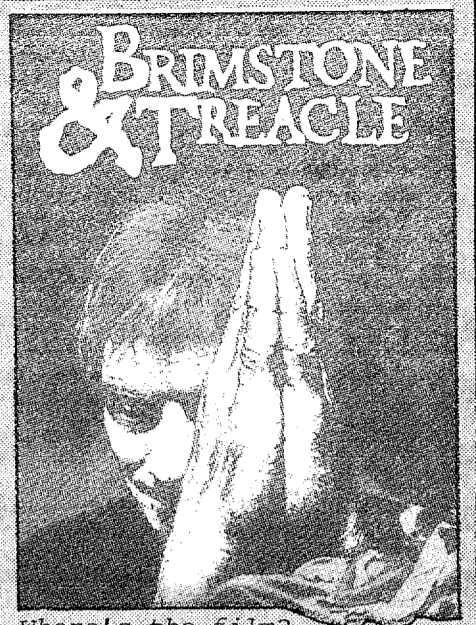
When I was a child, I remember reading a comic featuring two wandering magicians called *Brimstone and Treacle*, who used to always be doing good deeds and generally making life happier for everybody.

Now *Namara* films have made a picture of the same name, but since it has yet to reach Australia, who knows whether it is my comic book heroes come to life? However, although the film is so far unavailable, the soundtrack album is. Like all film soundtracks one needs to have seen the film to properly appreciate the music so to say that I found the album boring would be an unfair criticism.

Nine of the thirteen tracks are contributed by *Sting* with the other members of *The Police* joining him on three of them. Of these nine, five are instrumentals which tends to lead to monotony. One track each was contributed by the *Finchley Children's Music Group*, *The Go Go's* (remember *Our Lips are Sealed?*), *U.K. Squeeze* and *The Brimstone Chorale*.

Four tracks seemed to me to stand out in this album — I'm not saying these are the best of the lot, but they impressed me the most.

When the Roll is Called Up Yonder is the opening track on the first side and is performed quite competently by the *Finchley Children's Music Group*. The image I had in my mind whilst listening to this was of a large group of seven to ten year old members of the Salvation Army — including drum and tamborines.



Where's the film?

The *Narration* was, as it suggests, a narration performed exceedingly well by *Sting*. Within it he describes three scenes that are occurring nearby a cathedral. It is very well written and includes lines such as "... the anonymous, near vacant, tired expression of home-goers". There is background music basically performed on synthesizers.

Up the Junction is the contribution by *U.K. Squeeze* and is a welcome change to what is basically *Sting's* album. One could call it 'light relief'.

My personal favourite on the album is the first track on the second side, *Spread a Little Happiness* by *Sting*. It is so extraordinarily different to what one expects from somebody like *Sting* it could either be a bad shock or a pleasant surprise. The song seems to be a combination of the 1930's musicals and *It's a Long Way to Tipperary*.

The album is adequate but not exceptional, but one needs to have viewed the film as most of the tracks appear to be background music. All in all, not a bad effort.

Tamsin Moore

Gandhi Man And Movie

Gandhi — The Movie
Produced and directed by
Richard Attenborough
Hoyts Regent Two

Why would a high-caste Indian want to identify with the untouchables, the despised of Hindu society? Why would a rich and successful lawyer fight so long and so hard against British rule in India? Why would a pacifist (not a passive-ist) so actively provoke violence from his enemies? Why, in short, does a 'holy man' involve himself in the 'sordid' world of politics?

These are some of the questions that confront anyone who has heard of Mahatma Gandhi. They are the questions that the three-hour epic *Gandhi* attempts to answer — and it does so successfully.

Gandhi is a political biography. It concentrates on Mohandas K. Gandhi's clever and visionary part in the struggle of the Indian people to rid themselves of oppression — both the brutal domination of the British and the equally humiliating and exploitative position of the harijans (untouchables) in Hindu society.

It does not disclose juicy bits of gossip, nor reveal much about Gandhi's private life, so if you're looking for 'romance' and trivia about his personality, this film is not for you.

If the film does err, it is only in the implication that Gandhi 'made it all happen'. It is indeed ironic that a person who saw his role as leader in terms of service and humility should be held up as another 'great man of history'.

On the other hand, it is this figure that attracts us to a film so rich in its account of India under the British and the struggle for independence.

Gandhi is a beautiful, witty and exciting production. It may even make you think about Australian independence ...

Chris Sen



Stallone conquers the world.

capture Rambo. There are some gruesome and "bloody" scenes. If you like action-packed, bloody movies, then you will love it. However, under all this violence, guns, blood and so on, one important issue is silently discussed — the after-effects of war on an individual. It also shows the disillusionment it can cause.

The movie is great to watch, with the stunts and things, but then there is Sylvester Stallone — you know, tall, dark, handsome and those muscles ...

Azmiri Mian

And the Soundtrack

The *First Blood* soundtrack, with music conducted by Jerry Goldsmith and title song *It's a Long Road* by Dan Hill, is a memorable album.

I think this might be largely due to the movie itself. I find that when listening to the soundtrack, I recall scenes from the movie.

The instrumental compositions are quite good. If you collect soundtracks you should add it to your collection.

However, good or bad the music may have been, the title song really hits it off. *It's a Long Road* is full of emotion, and good to listen to in a quiet atmosphere — mainly because that is when you can really understand it. The lyrics speak of someone who is finding out about life, step by step.

It is bound to touch the hearts of listeners, who know that "It's a long road right outside your front door". It certainly relates well to the movie, and Rambo's long road to home.

Azmiri Mian

Jessica Lange - Frances

Two great American actresses will fight out this year's Best Actress Oscar. DAVID WALKER looks at Meryl Streep in 'Sophie's Choice' and Jessica Lange in 'Frances', and talks to 'Frances' director, Australian GRAHAM CLIFFORD.

Frances
Directed by Graham Clifford
Hindley Cinemas

The critics in the popular press don't like *Frances*. Notwithstanding a fine performance by Jessica Lange, they say, it is too flawed to be a great film. They are wrong. *Frances* is a gut-wrenching soul-tearer of a film. That, surely, is enough.

Frances is the story of Frances Farmer, a Hollywood starlet of the 1930's who left the movie industry to pursue her acting career on the stage. Thus snubbed, the Hollywood establishment hit back at her, sending her finally to a series of asylums where she suffered electro-shock treatment, rape, and perhaps lobotomy. The basic material is obviously powerful. Yet the way in which the film hits an audience suggests a certain excellence in its making.

Certainly, Jessica Lange is at the heart of the film's brilliance, but she is not everything. *Frances* is not brilliantly written, but the script has many strengths. It has failings too. The pace early on is very slow, with a lot of Depression-era social comment, which is only there to highlight the fact that Frances is an intelligent person with a social conscience. The Frances-against-the-world approach sometimes seems overdone. However, once her star begins to fall, the tension builds irresistibly. A film can build up a lot of momentum in two and a half hours, and *Frances* does. As she fights, the audience is twisted by horror at the hopelessness of her predicament. The effect is one which manifests itself most strikingly after the film is over — in a shivering, empty feeling which takes a while to shake off.

Jessica Lange is devastating. She deserves all the acclaim she has received, because she makes this film what it is — a great, desperate tragedy. Here she seems to be continually shivering inside, always on edge, making herself almost ugly with pain. The details count for much — the nervous glancing away, the taut mouth and the fragile limbs. She smokes as if nicotine is her only hold on life, shaking with intensity. By the time the climax arrives, she has created such feeling that the outrage is almost uncontainable. The last forty minutes are marvellous drama because Lange has worked so well to make the audience care.



Certainly, the supporting cast is not quite as noteworthy as the star. Sam Shepard seems rather dull. Kim Stanley has one magnificent scene with Lange and is generally excellent. However, the great scenes are few, director Graham Clifford obviously having gone for a gradual effect. The final effect is like being hit several times in the gut with a length of iron pipe.

David Walker



Meryl Streep Sophie

Sophie's Choice
Directed by Alan J. Paluka
Hindley Cinema

In five years she had risen from obscurity to become America's finest actress, one of the great lights of world cinema. With performances which charmed critics, in movies such as *The Deerhunter*, *Kramer v Kramer* and *The French Lieutenant's Woman*, she has displayed a rare trait — the ability to immerse herself and her audience in the lives of the people she plays. Now Meryl Streep returns, splendid as ever, in *Sophie's Choice*.

Sophie Zawistowska is a Polish Catholic who has lived through Auschwitz, later to arrive in America. She has found happiness, and yet she continues to hide a dark secret in her past. A good formula — certainly *Sophie's Choice* was a success for William Styron when he wrote the book. Other writers have used it too, F. Scott Fitzgerald in *The Great Gatsby* (filmed twice) and John Fowles in *The French Lieutenant's Woman*, also a highly regarded film and starring Meryl Streep.



Is it such a coincidence that the same actress now appears in a similar film? Not really. Such a character as Sophie gives an actress a marvellous opportunity to use the full range of her talents, and Meryl Streep's talents are wide indeed. Here she uses her gifts in a flawless performance.

Make no mistake, this movie belongs to Meryl Streep. It succeeds because she is a great actress, capable of entralling an

audience even when her material is not the very best. Sophie is a role which could be quite weak, but Streep's Sophie is a human being of immense interest and worth. Her looks help. She may not be pretty, but she is certainly beautiful in a quite extraordinary way.

Her eyes never stay still; she has a nervous happiness guaranteed to draw sympathy from an audience. She acts always with an impeccable Polish accent, and speaks long stretches of German and Polish during the 150 minutes which the film runs. The tactic adopted by director Alan J. Paluka (*Kluge*) is to move gradually deeper and deeper into Sophie's persona, and the pace he sets is necessarily slow. Thus Streep is given every opportunity to develop Sophie unhurriedly, and so she does.

Nevertheless, some editing and rewriting would have made the film better drama. A long, cumbersome flashback to Auschwitz could easily have been replaced by a short narrative, as it is, the desire to retain a relaxed pace and introspective mood has prevented the film being tightened up.

Still, there are some very powerful scenes, and some very exuberantly energetic ones as well. Kevin Kline, as Sophie's schizophrenic lover, comes into his own here — contributing a dynamism which livens matters considerably. Yet his teaming with Streep does not quite work, and in her presence he fades. Streep is memorable for her overall performance, the craft she displays. Kline, by contrast, is best by far in the scenes which revolve around him. Individual scenes stick in the mind — conducting an orchestra in his living room he displays tremendous flair and enthusiasm, and he is a name worth remembering. However he is subordinate here, and thus his relationship is not the pivotal point it perhaps should be.

So how will *Sophie's Choice* be remembered in years to come? As Meryl Streep's movie, probably as one of her Oscar-winning performances. Sophie is Streep at the height of her career, tragic and wonderful.

David Walker

Clifford's Choice

Graham Clifford is an expatriate Australian who left the country eighteen years ago to work in the film industry in England, Canada and eventually the USA. Before directing *Frances* he had directed a number of films and commercials for TV and had edited *The Rocky Horror Picture Show*, *F.I.S.T. Convoy*, *The Man Who Fell to Earth* and *The Postman Always Rings Twice*. "I always just wanted to work in films," he says, "and I didn't care what I did. My only ambition is to contribute to worthwhile films."

'On dit': How did you come to direct *Frances*?

Clifford: I heard about *Frances* over a dinner conversation one night and decided that that story and that woman embodied more elements of life than any other single project I'd ever come across. I felt personally interested, involved and affected by it. So I put aside the other projects I was trying to get production money for and concentrated my full attention on *Frances*.

'On dit': Was it an easy film to raise backing for?

Clifford: No, not at all. No one wanted to make it, because of its nature. They want to make easy pictures, preferably comedies

'On dit': Why did you cast Jessica Lange [as Frances Farmer]?

Clifford: I was cutting *The Postman Always Rings Twice*, and in that film she seemed to embody as a person much of the same emotions, feelings and personality which Frances Farmer embodied as a

person.
'On dit': Jessica was always the person you wanted?

Clifford: Yes, I never approached anyone else. She was eager to do it.

'On dit': This year, of course, Jessica Lange and Meryl Streep have given the two outstanding female performances. How do you see them, compared to each other?

Clifford: I think Jessica is an actress who works from the gut. Meryl is an actress who works from the intellect. Meryl's performances are, to me, very finely tuned pieces of technical acting craft. Jessica's performances, to me, come from the heart.

'On dit': Do you prefer that approach?

Clifford: Absolutely.

'On dit': Is it easier to direct?

Clifford: No. I think it's more difficult because you're dealing with an emotion. It's much less predictable. But I think the performance ends up being better because it's less predictable... less of a performance and more of a character. Streep's very clever, she knows what she's doing all the time, whereas Jessica... lets it happen.

'On dit': Kym Stanley plays Jessica's obsessive mother. How did you come to pick her?

Clifford: Kym Stanley is one of America's greatest actresses, but she isn't well known because she hasn't been in many motion pictures. She took a lot of convincing because she doesn't trust the movie industry and hasn't had particularly good experiences with film.

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Radio



Compiled by Terence Cambridge

Monday 21 March

5CL-729 kHz

6.00pm: *Monitor* — a weekly report on social research.

6.45pm: *The Week in Film* with John Hinde.

7.30pm: *Radio Helicon* — tonight's program includes a study of Cesar Vallejo, the Peruvian-born poet. Vallejo lived in Paris in the 1920's where he came into contact with many of the main artists and writers of his day. He developed an increasingly urgent sense that conventional poetry could not describe the world he saw around him and its harsh social realities. He began to view language and poetic form as intrinsically political artefacts.

Tuesday 22 March

5CL-729 kHz

6.00pm: *The Law Report*.

8.30pm: *Doubletake* — "America's National Security Agency". Tonight's program delves into the most secret and powerful of America's intelligence agencies — the National Security Agency.

ABC-FM 92.1 MHz

9.10pm: *Contemporary American* — First of two

programs featuring music by contemporary American composers.

Wednesday 23 March

5CL-729 kHz

6.00pm: *Technology Report*.

6.45pm: *Journal of Religion* — "The Power of the Written Word". Professor Edward Blaiklock outlines some historic accounts of the power of the written word, reaching back to the beginning of Phoenician sounds which lived in shaped marks on clay, papyrus, vellum and leather.

9.45pm: *Books and Writing*.

5UV-531 kHz

8.30pm: *BBC Science Magazine*.

9.00pm: *Science Journal*.

ABC-FM 92.1 MHz

6.30pm: *Just Out* — the latest releases of discs from around the world.

Thursday 24 March

5CL-729 kHz

8.30pm: *Doubletake* — "Werner Herzog". The German "New Wave" film director talks about the making of his latest film *Fitzcarraldo* and about his theory of cinema.

Fitzcarraldo earned Herzog the reputation of being an artist whose drive to achieve almost impossible creative goals could, at times, jeopardise the security and sanity of his cast and crew.

Fitzcarraldo was filmed on location in the Amazon

jungle and was marked by disputes with the local native Indians, the withdrawal of major stars such as Mick Jagger and, above all, the growing oppressiveness of the steamy jungle.

5UV-531 kHz

9.00pm: *History of Jazz* — tonight the final program in this series features performances by Miles Davis and John Coltrane.

ABC-FM 92.1 MHz

7.30pm: *Thursday Opera* — Respighi's *Lucrezia*.

Friday 25 March

5CL-729 kHz

9.45pm: *Forum* — a weekly report on religion and theology.

ABC-FM 92.1 MHz

6.30pm: *Friday Evening* — music presented by Jaroslav Kovaricek.

Saturday 23 March

5CL-729 kHz

11.30am: *Pick of the Goons*.

12.10pm: *The Science Show* — with Robyn Williams.

Sunday 27 March

5CL-729 kHz

8.15am: *The Body Program*

12.10pm: *Report from Asia*.

12.30pm: *Science Bookshop*.



BILLY IDOL, White Wedding (Festival)

A Shadows-like lead guitar embellishes this latest offering from the ex-Generation X man. The vocals are simmeringly aggressive and this time the song itself, though simplistic, is much better than the cliché-ridden 'Hot In The City'.
by T.J. Hayward-Brown

THE CLASH, Should I Stay (CBS)

A juvenile rock 'n' roll song definitely unworthy of a band that has in the past released such gems as 'London Calling' and 'Rock the Casbah'. Vocals not by Joe Strummer but Clash guitarist Mick Jones.
by T.J. Hayward-Brown

DECKCHAIRS OVERBOARD, That's the Way (WEA)

An inventive minimalist approach to the standard guitar, bass, and drums combination makes the most overtly "modern" of recent offerings. I am not sure that I like the overall effect though.
by T.J. Hayward-Brown

CULTURE CLUB, Time (Clock of the Heart) (Virgin)

The best commercial music since the Human League or ABC. Time is a fine love song (complete with violins) and Boy George has the perfect voice. The keyboard bass line is also very effective.
by T.J. Hayward-Brown

BLANCMANGE, Living on the Ceiling (PolyGram)

The Blancmange album *Happy Families* is just full of this stuff and is thus a much better investment. *Living on the Ceiling* and its filmclip is full of clever tricks to keep the audience interested. There is always something new to see or hear — and doesn't he look good without his glasses?
by T.J. Hayward-Brown

TALK TALK, Tonight (EMI)

The only thing that saves this from being a very trite Ultravox cocktail is the fretless bass playing which is at times quite interesting. This song was released quite a while ago (as was the single *Talk Talk*) but apparently no one noticed.
by T.J. Hayward-Brown

THE THOMPSON TWINS, Lies (Festival)

This trio, strangely titled the Thompson Twins, hopefully will be recognised and appreciated world-wide. This song may well be their big break-through. *Lies* has received more airplay than did their previous single, *In The Name Of Love*. This song has a strong beat and the Twins seem to concentrate on bringing the beat across — with almost funky undertones.
Anne-Marie Taplin

TEARS FOR FEARS, Mad World (PolyGram)

Intriguing percussion, ambiguous guitar chords, intimidating bursts of brass section and sensitive use of keyboards combine with sombre lyrics ("the dreams in which I'm dying are the best I've ever had") to create one of the best singles for a long time. Excellent.
by T.J. Hayward-Brown

A FLOCK OF SEAGULLS, Wishing (Festival)

A pleasant effect from the 'If I had a photograph of you' school of popular songwriting. Too slow to dance to, too small to make a pizza on — bit of an all round failure this.

LAURA BRANIGAN, Gloria (WEA)

Strong vocals on a catchy melody — but don't buy the single, go to the Mars Bar where they play it three times a night. Not that I would know.

MONTE VIDEO AND THE CASSETTES, Shoop, Shoop, Diddy, Wop, Cumma, Cumma, Wang, Dang (Festival)

Pure pulp. Buy this and all your friends will laugh at you.

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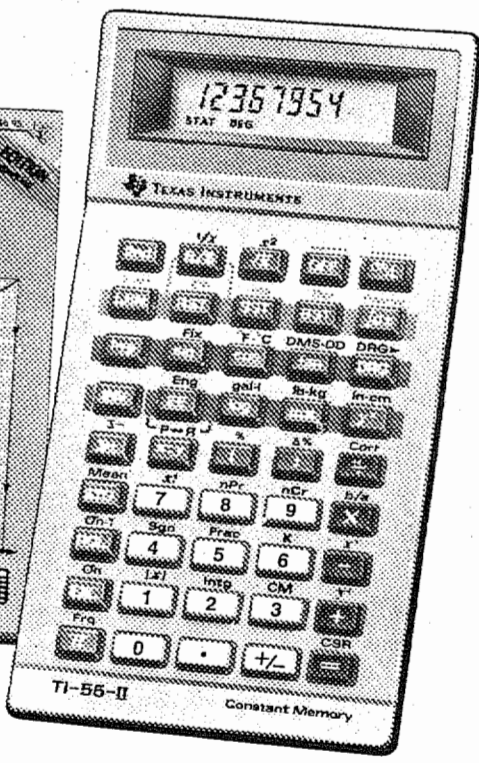
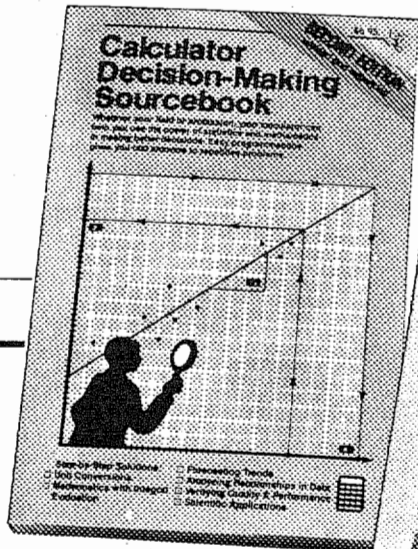
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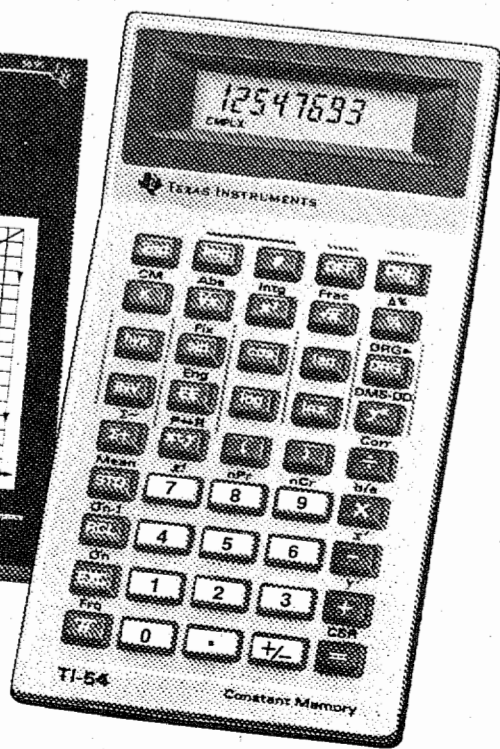
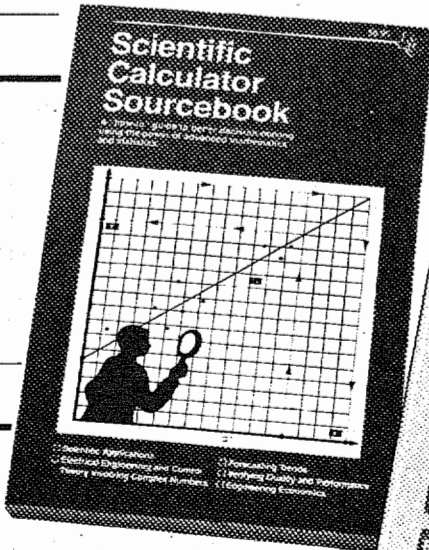
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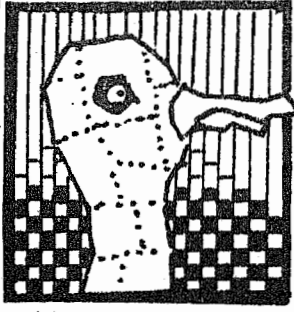
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TEXAS INSTRUMENTS



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Ondit

Want a job or a place to live. Do you have something to sell, or are you looking to buy something? Entries on this page are free to students, and cheap for anyone. Lodge your notice at the 'On dit' office (University of Adelaide, GPO Box 498, Adelaide, 5001) or phone (08) 223 2685, (08) 228 5404. Deadline is 5pm on the Wednesday before publication.

STUDENT RADIO

Student Radio Programme Guide

- Mon 21/3**
10pm: Peter Usher from Gay Soc. discusses the club and its function. Alex Wheaton plays the music.
11.30pm: Penny Fletcher excites until 1am.
- Tues 22/3**
10pm: Alan Fairley, Regional Coordinator, AUS, introduces himself and explains his role. Michael Hosking plays the music.
11.30pm: Tony Ennis thrills 'till 1am.
- Wed 23/3**
10pm: Marg Nixon and assorted funk (?) till 11.30.
Nick X's film reviews at 10.30.
11.30pm: John and Vlado entertain till 1am.
- Thurs 24/3**
10pm: Colonel Cash has returned, as if you didn't know.
11.30pm: Paul Duldig helps you recover.
- Fri 25/3**
10pm: Request night with Christine Hawkins. Phone 223 3699.

ROOSTS

- 11 Breaker St. St Morias**
Large magnificent house and garden. 1 independent person. \$27 per week. Contact Una 332 9692
- Clarence Park**
2 bedroom mod. flat. 2-3 people. Contact 79 9136
- 2 Alexander St, Evandale**
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- 34 Neate Ave, Belair**
1 Room. \$30 per week negotiable. Contact 278 8469
- Kurralla Park**
1 unfurn. bedroom. Share flat. \$30 per week. 1 female. Contact 297 1642.
- Millswood**
2/174 Goodwood Rd.
2 bedroom flat. \$24 per week. Either. Contact 272 6092.
- Richmond**
Live-in childminding.
Rate of pay negotiable.
Contact 43 7841.

JOBS

If you are interested in any of these jobs go into the Student Activities Office with your Student Card and ask for details.

- 1750:** Heavy manual labour (casual). North Adelaide. A couple of days' work shifting paving stones and rocks. One or two people needed. \$6/hour. Must be strong/fit.
- 1730:** Odd jobs. Prospect. Installing locks. Own equipment needed. Fixing balcony. Check roof, maybe lay bricks. Pay negotiable. Basic knowledge of maintenance required.
- 1702:** Tupperware Sales. A range of areas — wherever suits your own hours — ongoing. Commission — 10% to start with, 33% after first couple of parties. No experience necessary.
- 1646:** Making tape in Japanese or Thai. City (casual). Taping stories for kindergarten children — part of multi-cultural project of Kindergarten Union special services. Voluntary. No experience required.
- 1745:** Childcare — Dulwich. 3.30-5.30pm Tues and Thurs and some evenings. \$3/hour. Sense of humour essential.
- 1725:** Indonesian student wanted — Rostrevor. Duration — short talk and have lunch. Details — To show slides and give short talk to elderly people on culture of country. Payment is Indonesian lunch.
- 1705:** Selling advertising space. Selling space on advertising boards at sports station. No set hours — own initiative. Commission 20% — No experience.
- 1685:** Telephone sales working from office or own home. Can be permanent if good. Selling superannuation scheme for reputable company. Must be an extrovert. About \$25-\$30 a sale. No experience necessary but some knowledge of sales preferred.

Youth Link Incorporated

(Telephone Information and Counselling Service)
is seeking persons 18 to 30 years of age for selection and training as volunteer telephone counsellors. Further information and application forms available by phoning nightly between 7pm and 11pm. Phone 353 7866.

NOTICES

Annual Red Cross Opportunity Shop to be held opposite Elders at 26 Currie St, Adelaide, commencing Monday March 21, to Thursday March 24. Open between 9am-4pm Monday to Wednesday and up to midday only on Thursday.

Reward

There is a reward being offered for the return of a wooden pencil case and its contents lost on the morning of Thursday 17th in the Cloisters. See Union Office.

ROOKERY NOOK

Happy Birthday
Trailing Viscera was not ill this week. He/She/It was hungover. The staff at *On dit* wishes it a happy birthday and hopes that its indisposition is not permanent...

General Student Meeting

Date: Wednesday 23rd March
Venue: Barr Smith Lawns (Mayo Refec. if wet)
Time: 1.10pm
Motion: That all publications of the SAUA, including *On dit*, *Bread and Circuses* and *Student Radio* broadcasts, be required to allow no sexist content in advertising, editorials and contributions of the commentary/editorial nature (such as *Sluggo Fewings* column in *Bread and Circuses* (14/3/83)).
Furthermore, should discussion necessitate the use of sexist material or the publication of sexist beliefs, then this material must be signed, or acknowledged if broadcast. This does not include the use of aliases.

Centre for Aboriginal Study in Music
is screening *Free Films*
at the Napier Film Theatre every Friday 2.30pm-4pm

Wanted — Snow Skiers

Places are still available for people wishing to go on the AU Snow Ski Club's trip to Smiggins Hole, NSW in the August vacation.
All enquiries, Snow Ski pigeon hole, Sports Association Office, or ring Chris Pozza, 267 2049.

China Society

Wine and cheese evening, March 23rd from 5.00pm.
Room 535, Oliphant Wing, Old Physics Building.
Anyone interested in China or Chinese culture is welcome to attend. Future activities of the Society will be discussed.

Monday 21 March

Free Videoscreening in Bar
1pm *Star Trek — the Movie*.
3.10pm *An Aussie at Indi* — 1981 Indianapolis 500 Motor Racing.

Thursday 31 March

Special Easter Folk Bar Night with *Sirracco* dance band from Sydney
Chris Duffy/John Kane due from Sydney
Tim O'Brien from Melbourne.
8pm - midnight.
AU students \$2
Guests \$3
First Term Activity Programme has now been distributed to your student internal pigeon hole.

EU Meeting

John Annels begins a six-week series on First John at 1pm on Tuesday March 22 in the Dining Rooms (Level 4, Union House).

EU Brekky

If you happen to be at Uni. at 7.30am on Thursday morning, and you see hungry students (sleep)walking in the direction of the Dining Rooms, you'll know where they're heading. Why don't you join them?
After breakfast, the *Thursday Coffee Shop* will be open 9am-5pm

Disorderly Conduct

Poetry Reading by chris BARNETT, eric BEACH and jenny BOULT on Tuesday, March 22 at 8pm.
To be held at the *Experimental Art Foundation*, 59 North Terrace, Hackney. Admission \$3.00 and \$1.50 concession.

Don't be an April Fool!

Get your TEAS form in (even if incomplete) by March 31. Applications received later will not be backdated to January 1st. Everyone apply now — many have missed out on TEAS because they thought they weren't eligible. Forms and AUS booklet available at the EWO's office.

Athletics Intersarsity

The competition will be held at Olympic Sports Field, Kensington, between 17th and 20th May.
If you are interested in competing or would like more information, please fill out one of the Aths IV forms at the Sports Association or come to the meeting on Wednesday, 13th April at 1pm in Meeting Room 1 of the Union Building (Level 5, near the Bar).

The Littlest Penguin (Almost) by Richard Dull

The story so far... If you don't know, you haven't been paying much attention, so don't expect me to tell you now...

© R. Gool, Dull 16/3/83??

It was packed out.

Oh dear.

The Interfaculty Soft Lacrosse

Competition with start in the third week of term.
No experience required.
If interested, contact David Robertson 79 5069 or Karen Thomas through pigeon hole in Law School.

'On dit' Workshop

There will be a newswriters' workshop in the *On dit* office at 1pm on Tuesday 22nd.
All interested persons are invited to attend, as the workshop provides a useful guideline for aspiring *On dit* journalists.

Gaysoc Meeting

Gaysoc invites all and sundry to our meeting this Thursday 24th. Enthuse with us on the benefits our group brings to the university.
Thurs. 1pm in Meeting Room 1

On dit is always looking for aspiring writers, photographers, graphic artists, advertising salespeople, coffee makers and determined insomniacs.
Drop into the office any time or ring Jenni or David on 223 2685 or 228 5404.

AU Japan Society

Annual General Meeting
Upper Refectory, 7.30pm, March 23rd.
Election of committee members will be conducted.
All welcome for wine and cheese and general discussion.

Law Revue

Change of title!
1984 is still next year. But the title of the Law Revue this year is *STAP LAWS*.
Cast still needed. Contact Tony Short at Institute of Technology, or Michael Burdon at Law School. Scripts needed!

Reclaim the Night

The *Reclaim the Night* march (for women only) leaves Light Square at 7.45 p.m. on Friday March 25th.
Bring candles/banners/sparklers with you. This is a peaceful march by women through the streets of Adelaide to protest against the fear of rape which faces women at night.
A group from *Women on Campus* will be marching, so if you want to join us, or want more information, leave a message in our pigeon hole in the Students' Association office.

Women on Campus

will be meeting 1pm Tuesday 22nd March in the *Women's Room*. Please come along to discuss and plan activities for this term.

AUTO Performance Workshops

Every Tuesday night, 7-10pm, SACAE City Campus.
Drama Studio — 10th Floor, Schultz Building (enter via western end lifts).
All bodies welcome

Surfing Club Meeting

Inviting any interested people to join on 25th March at the Jerry Portus Room (lunch-time).

Union Activities Programme

- Mon 21**
11am-6pm, Mon-Fri. *Exhibition*. The Gallery, Level 6, Union House. *Diary of a Room*. Artist: Garry Willis. Runs until Thurs 31/3.
- Tues 22**
12.10pm Film Screening. Union Hall. *Dead Men Don't Wear Plaid*.
- Tues 22**
6.30-9.30pm *Experimental Drama Workshop*. Refer, Tues 15 March for info.
- Wed 23**
12.10pm Film Screening. Union Hall. *Melvin and Howard*. \$1 members; \$2.50 GP.
- Fri 25**
8pm *Live Music*. The Bar. *Nightflyer*. Blues Band. Free for AU students.
- Sat 26**
8pm *Live Music*. The Bar. *Left Co A Go Go*, *No Nonsense* and *Toyland*.

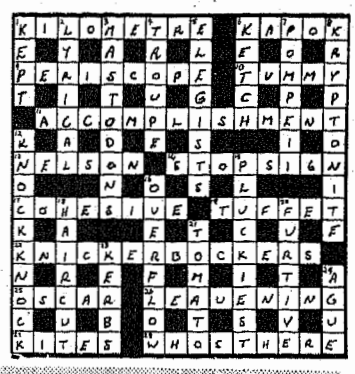
Self-Defence Courses for Women

Presently being organised by *Women on Campus*. They would be held 5.30 to 7pm every Wednesday night in the *Women's Room*, starting 30th March. Cost will be \$5.00 for total course of 8 x 1½ hour sessions. There is a maximum number of twenty so please be quick to leave your name, phone no. and contact department in the *Women on Campus* pigeon hole in the Activities Office if you want to attend.

Non Collegiate Housing

Urgently need donations of furniture and curtains.
If you or your friends have any suitable item please contact Peter Turnbull on ext. 5814.

Solution to last weeks CROSSWIT



Students Are Reminded That Fees Have To Be Paid by 31st March 1983

Science Fiction Association
The Annual General Meeting will be held on Friday 25th March at 7.30pm in the South Dining Room.
Wine and cheese will be available and all are welcome!

Determined to carry out his mad plan, Rudi set off for his first lecture...

He sneaked up to the lecture theatre...

At least the people looked nice.

They don't look working class... my middle class bias probably won't be noticed...

BE CAREFUL RUDI... looks can be deceptive... don't let your middle class bias show, not even to your closest friends... you might get low Marx...