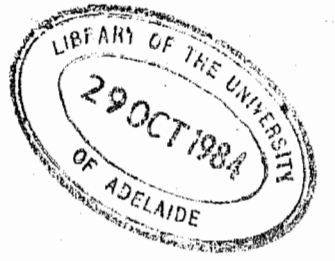


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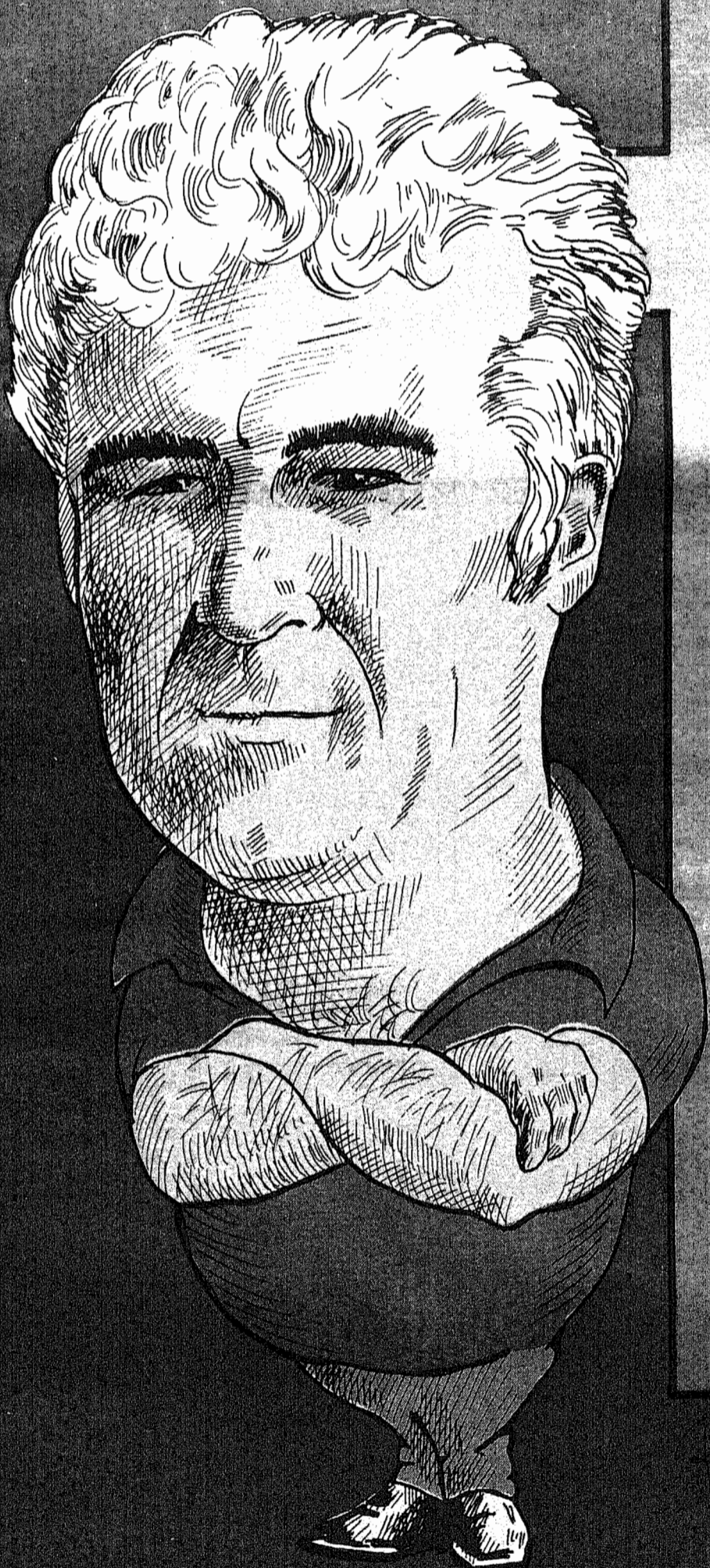


Vol. 52 No. 20

Adelaide University

Monday 22 October 1984

Religion and Politics



B. A. Santamaria - page 9
Brian Gore - page 3

Feminism and robot humanism

OUTTAKES

INTERVIEW

The new femininity

From After "The Second Sex": Conversations with Simone de Beauvoir by Alice Schwarzer. Schwarzer is a West German feminist and journalist.

Alice Schwarzer: In Germany — and not only there — we are facing a renaissance of "femininity", which has been called the "new femininity" but is in fact as old as the hills: the emphasis on feelings rather than intellect, on a "natural" pacific character instead of a willingness to fight, on motherhood as a creative act in itself, etc. Before the women's movement began, you formulated the creed of the new feminism. In *The Second Sex* you wrote, "One is not born, but rather becomes a woman." What is your reaction to the return of some women to the idea of a "woman's nature"?

Simone De Beauvoir: I think it's a return to the enslavement of women, pure and simple! After all, motherhood is still the most skillful way there is of turning women into slaves. I don't mean that every woman who is a mother is automatically a slave — there can be times when motherhood does not mean slavery. But these days it still comes down to much the same thing. As long as people think that a woman's main task is to have children, women will not concern themselves with politics and technology; furthermore, they will not dispute men's superiority. This new interpretation of "motherhood" and "femininity" is really an attempt to relegate women to the level they were at before.

Unfortunately, as one can see from the tragic results, it is a very successful approach. Even women who call themselves feminists don't always see through it. Once again, women are being defined in terms of "the other"; once again they are being made into the "second sex."

Schwarzer: That seems to me to be the background against which the new women's peace movements are emerging. Mostly with the best of intentions, of course, because what decent person is not for peace? Women and peace — it's the same old story, and one that is primarily designed to suggest our pacific qualities.

De Beauvoir: Why should women be more in favour of peace than men? I should think it would be

a matter of equal concern for both! The argument that women are so willing to accept, namely, "We do not want to provide the cannon fodder," applies only to women who are mothers. So being a mother means being for peace. The Green Party in West Germany uses similar arguments.

Equating ecology with feminism irritates me. They are not automatically one and the same thing at all.

Schwarzer: Once again, it is the sexist definition of women as beings who are closer to nature than men...

De Beauvoir: That's it. These are attempts to divert women from their struggle for emancipation and to channel their energies into subsidiary concerns.

Schwarzer: This new femininity is very convenient, coming at a time of international economic recession.

De Beauvoir: Exactly. Given that one can hardly tell women that washing saucepans is their divine mission, they are told that bringing up children is their divine mission. But bringing up children has a great deal in common with washing saucepans. In this way, women are thrust back into the role of a relative being, a second-class person.

Schwarzer: Has feminism failed in some way, then?

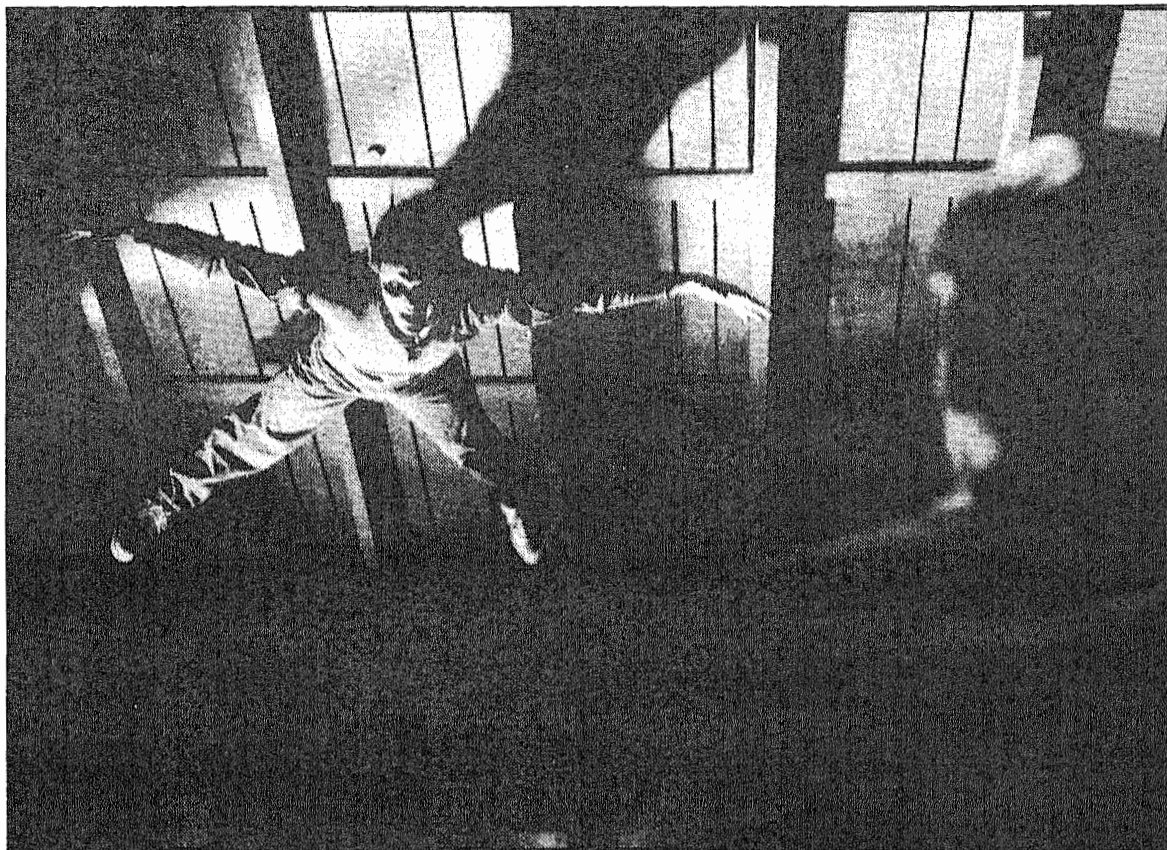
De Beauvoir: I think that feminism has really got through to only a very small number of women so far. Certain campaigns have reached large numbers of women; for example, the struggle for the right to an abortion.

But now that feminism seems to represent a threat to a lot of people — because of unemployment and because male privileges are under attack — there is a reaction against it. The stereotype, which remains deep-seated in the majority of women, is being brought to the fore. Most women have in fact remained the "little woman" at heart.

Femininity has reacquired a certain ideological value, and attempts are being made to resurrect the very image of the "ordinary woman" that feminism tore to shreds.



Simone de Beauvoir in 1964.



Special effects movies: life without lies isn't human.

CRITICISM

Special effects

From "The Machine in the Ghost," by Louis Menand, in the quarterly journal *Raritan*.

The question about special effects movies is why so many people go to see them. Why has *Close Encounters of the Third Kind*, a movie with no glamorous stars, no romance and little action, the most straightforward of plots, and an ending that explains almost nothing about the mysterious phenomena the movie is full of, made more money than *Gone With the Wind*?

Why do people want to see a movie that affirms the persistence of the supernatural or demonstrates the superiority of the human over the technological, and then go out and buy a book that explains the technology used to manufacture that movie's illusions?

What is it about the contradictions between the humanist values these movies' stories endorse and the technical know-how their effects celebrate that contemporary audiences need to experience?

The experience is an important one because the contradictions special effects movies embody and dissolve mirror a contradiction in

contemporary life. The phenomenon these movies seems to offer a response to can be observed in the way technology, after years of competing against its public image as the enemy of the playful and imaginative in human life, is beginning to represent itself as playful and imaginative, too.

Following nearly two decades of public indifference to the prospect of computers for the home, the market for these machines suddenly took off when the industry realized the advantages of advertising them as devices for playing video games on. IBM's advertisement for its personal computer features Charlie Chaplin's Tramp, a compact semiotic message that computers will not make robots of us: the antihero of *Modern Times*' assembly line turns out to have been precisely the man IBM had in mind when it designed its machine. The computer is the toy that will make us human.

Special effects movies recreate this particular issue nicely. The extraterrestrial in *E.T.*, for instance, turns out to be a technological wizard, but since he is wiser, kinder, and altogether more wonderful — in a word, more human — than human beings, his technology is benign and does what technology is supposed to do: it helps him phone home. But the manner in which technology is trying to persuade us to reconsider the values we associate with it is only a detail in a design to be encountered everywhere in the contemporary world.

For technology is just a symbol for

all the ways modern life seems to ask us to live without illusions. Its arguments for doing so are very powerful, and we want to consent to them because we think a world in which things are seen for what they really are will be a world without hypocrisy or superstition. But we also suspect that life without illusions — life without lies, so to speak — would somehow not be human.

This is just the kind of stuff art is made of, and since art's own status as a manufacturer of illusions, a machine-made ghost, is one of the issues at stake, it is not surprising that twentieth-century artists should have become preoccupied with questions of technique.

Modern art, like special effects movies, posits a world in which everything is possible — and possible because the skill of the artist makes it so. This is one of the reasons twentieth-century art seems to have tried out every technique available to it: it is not trying to escape from our lives, as many people have felt; it is only trying to stay with them.

The purpose of this kind of art is not to show us how completely we can master our world, but to confirm the sense that no matter how rationalistic and disillusioned our understanding of it pretends to be, a certain oddness, a certain fuzziness persists which we think is valuable. *Star Wars*' "The Force be with you" is an effort to respond to its audience's sense of that fuzziness's importance; a different audience will prefer a different version of the ineffable.

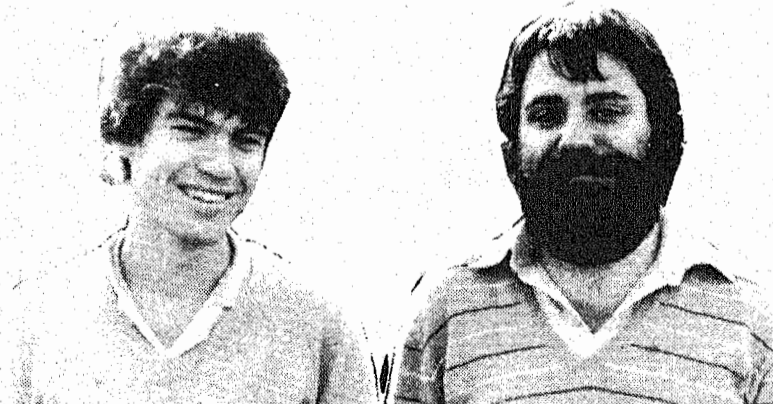
Thought of the Week



EDWARD
MCLACHLAN

"Go on boy, rabbits, go get em!"

PRODUCTION



Many thanks to Mark "Scoop" Davis and Andrew "Stop Press" Gleeson for a great year from the 1984 staff! p.s. Didn't know about this one, did you eds?

On dit is a weekly news-magazine produced at the University of Adelaide.

Edited and published by Mark Davis and Andrew Gleeson for the Students' Association of the

University of Adelaide.

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Telephone: 228 5404 and 223 2685.

Poor not cared for by Marcos: Gore

by Andrew Gleeson

Rich Christians are obliged by the Gospel to share their wealth with the multitudes of the poor in the Third World, according to Father Brian Gore, the Columban Priest who was exiled from the Philippines earlier this year, after charges of murder against him were dropped by the Filipino authorities.

One of the largest audiences of the year braved the threat of rain to hear Father Gore speak on the Barr Smith Lawns last Thursday.

Father Gore said the Gospel command to share wealth threatened the position of wealthy Christians in countries like the Philippines, where they made up a majority of the Government and the ruling classes.

He said the structure of Filipino society ensured their wealth and power, and they would not accept the radical changes needed to give justice to the poor. Instead they would react to pressure for change by becoming more oppressive.

The Government of President Marcos had no interest in the poor, Father Gore said, but serves the interests of foreign banks, investors and the United States military establishment. In such a situation, the poor were turning increasingly to the Marxist guerilla movements fighting the Government from the hills.

"The Gospel is good news for the poor," he said, arguing that the Church must take a strong stand on the side of the poor. This was a very simple matter for himself, he explained, but many Christians felt threatened by it: "We seem to want to support the system when it does alright by us," he said.

To really change the lot of the poor the basic institutions of Filipino society have to be challenged, Father Gore said: "We have to do more than sponsor babies." Sometimes this may involve co-operation with Marxists, a step which is particularly controversial. Father Gore believes some Christians have double standards on this point: "We find atheistic Marxists a problem, but are



Father Brian Gore in Adelaide last week

happy to co-operate with atheistic capitalists."

On the question of Christian co-operation with Marxists, Father Gore said that such co-operation was possible when both parties were "genuine and sincere in service of the poor." However a lot of mutual distrust still needed to be overcome, he said, and it served the interests of those in power to maintain that distrust and prevent co-operation between forces potentially opposed to the ruling elite.

He warned though that doctrinaire ideologies — of whatever persuasion — often became heartless and ruthless.

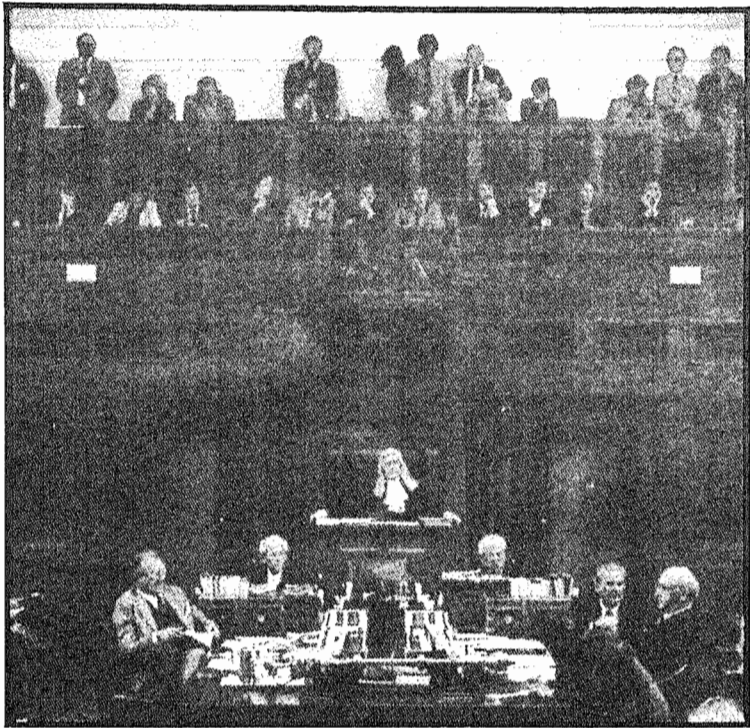
The sixty-four dollar question for many Christians is whether or not they would be prepared to support or perpetrate violence. Father Gore said that he followed a non-violent

philosophy but was "not heroic enough" to say he would not fight if he was "pushed far enough."

He pointed out that the oppression in Filipino society was itself violent, and that it was an "arrogant stance of comfortably-off Christians" in wealthy countries to insist that violence never be used. Those who have never experienced oppression should not dictate to people in desperate straits, he said.

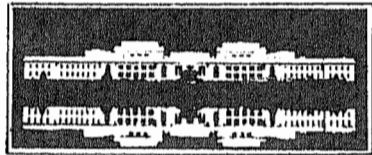
Father Gore is not greatly worried by Pope John-Paul II's warnings about the involvement of priests in politics: "the Pope carries weight on matters of morals and dogma, but this is a matter of discipline rather than doctrine."

"Generally it is not the role of a priest to be a political leader... such a role is fraught with danger. Nonetheless, there are circumstances in which it is justified," he said.



The Press looking down on the politicians - Parliament House, Canberra

Press Gallery in election strike threat



CANBERRA

from our correspondent

The workplace epidemic of the eighties has struck at the journalists of the Canberra Press Gallery.

Tenosynovitis has been, up to now, a disease which strikes office workers who learn to operate the new, superfast word processor computer terminals. It is a disease caused by fast repetitive work which does permanent damage by straining tendons to the point of continuous pain.

Now the complaint is reaching plague proportions in the Press Gallery where the new technology has only recently been introduced.

The nation's topline political journalists are suffering — and the mood amongst them is getting very angry.

On one newspaper journalists in their mid-twenties are off on extended sickleave and are unable to do so much as open a car door. They face the prospect of never being able

to work to their full capacity on word processing terminals again.

Many other journalists are deliberately writing stories slowly in longhand, and forcing themselves to take rests no matter the urgency of the work.

According to those affected by tenosynovitis the Press Gallery is united enough on this issue to do something it never has done as a body before — go on strike.

Sufferers blame the various newspaper managements for the prevalence of the problem.

They say no effort has been made to ease the crowded and difficult working conditions of Parliament House by providing proper lighting and seating for working journalists. They believe the problem can only worsen.

Some papers, such as *The Age* and *The Australian* have not even introduced the new technology at Parliament House yet.

The Press Gallery may decide that the coming election campaign is the right time to take industrial action to have working conditions improved. If they strike then Australia may have something which most journalists have fought to abolish — an election news blackout. And a very long blackout at that.

Right to speak may be vetoed

by Graham Hastings

All students currently have the right to speak at any meeting of the Union Council. That is until Monday evening, when the Council will vote whether or not it will allow students the automatic right to speak at its meetings.

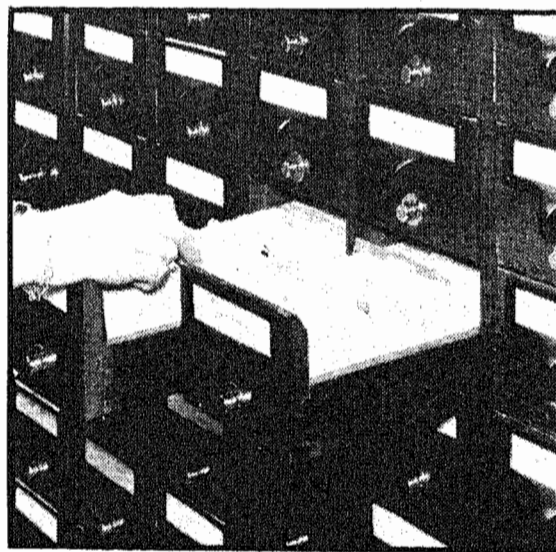
Union Council is responsible for the running and management of the Adelaide University Union, and controls the funding of the Students' Association, Sports Association, the Postgraduate Students' Association and the Clubs and Societies Association.

Graham Edmonds-Wilson, a Liberal Union Councillor, will propose that ordinary students may speak at Council meetings only with the leave of the Council. This means that if any Union Councillor objects to an ordinary student speaking at a meeting, the Council could vote not

to allow the student to address the meeting.

He said that he felt that the motion was necessary to prevent time wastage at meetings. He explained that Union Council meetings often last more than six or seven hours, which was far too long, and he felt that this motion would help alleviate the problem. It would stop people from talking when the Council had decided to go on to further business.

Left wing Union Councillors Michael Scott and Michael Condon were outraged when they heard of the proposed motion. They said that it was an unprecedented attack on the democratic processes of the Union, and that it was part of a long term strategy to make the Right-wing controlled Council less accountable to students. It would mean that the Council could refuse to listen to people just because some members might not like what they would hear.



The Barr-Smith Library: from the old



to the new.

Library computer plan

by Nick Kalaitzis

The Barr Smith Library's massive conversion from card catalogues to the computerized 'Bibliion' cataloguing system will cost Adelaide University up to \$60,000 per year for the next 3 years. The money will probably come from the Library's book purchase funds and it will finance the team of six data-operators presently occupied in transferring the catalogues.

Mr. Patrick Condon, User Services Librarian, said "We have a keen and very good team, who are

converting approximately 4,000 items a day."

The library is using the services of the Australian Bibliographic Network, a national data base, to help with the cataloguing. This is the quickest, easiest and most economical way. "We could never afford to take the card catalogues and convert them all manually," said Mr. Condon.

Next year will see more terminals for use in the library, as well as a test-run system in different departments around the University.

Mr. Condon said there were many advantages to the new system. These

include quicker and better information, up to date references, the capacity to view several entries at one time and the fact that not all information is contained in the card catalogues.

A bar-code label, now being installed in books as they are returned from loan, will make it possible for the library to introduce a new and faster circulation system in the first half of next year.

Stage 2 of the new circulation system will enable users to find out whether a book is currently on loan. This service will probably be in use by the end of 1985.

The material on this page has been inserted under a directive from the Executive Committee of the Students' Association of the University of Adelaide. The Students' Association Executive is constitutionally empowered to direct the *On dit* editors to include up to one page of material in any given edition of *On dit*.

The Students' Association of the University of Adelaide

Grand Total — General Act. 98000.00 65854.92

Financial and Administrative Report for Third Term 1984. presented in *On dit* under S 7.7.4 of the constitution by the Treasurer

Unless stated otherwise these figures are as at 30/9/84

THE GENERAL ACCOUNT

President	'84 Budget	Actual to date
Travel	100.00	105.00
Telephone	400.00	446.36
Miscellaneous	—	40.00
Entertainment	250.00	—
TOTAL	750.00	591.36

Executive	'84 Budget	Actual to date
Contingencies	1000.00	667.28
Campaigns & Projects	500.00	714.40
TOTAL	1500.00	1381.68

Administration	'84 Budget	Actual to date
Telephone	1250.00	2073.54
Elections	1400.00	2585.33
Office Expenses	3400.00	3730.42
Maintenance & Repairs	1500.00	629.47
Prosh Loss	—	1770.70
Miscellaneous	—	108.27
TOTAL	7550.00	10897.73

Social Action Committee	'84 Budget	Actual to date
Free Social Activities	200.00	332.00
Campaigns, Projects, Activities	500.00	437.38
Conferences	200.00	196.00
TOTAL	900.00	965.38

Education Action Committee	'84 Budget	Actual to date
Education Conferences	700.00	—
TEAS Booklets	500.00	800.00
Education Campaigns & Projects	1150.00	172.19
TOTAL	2350.00	972.19

The Student Media	'84 Budget	Actual to date
<i>On dit</i>	29505.00	22231.40
Student Radio	11545.00	3802.51
Bread & Circus	1800.00	1666.68
Media Affairs Committee	100.00	—
TOTAL	42950.00	27700.59

A.U.S.	'84 Budget	Actual to date
General Service Fee	300.00	100.00
Constituent Subscriptions	31000.00	15995.00
AUS Council Travel	600.00	—
AUS Council Accommodation	1200.00	—
Student Services Australia	3000.00	1997.20
Miscellaneous	—	5.90
TOTAL	36100.00	18098.10

Orientation	'84 Budget	Actual to date
General Activities	400.00	805.91
Orientation Camps	500.00	224.60
Counter Calendar	2500.00	1926.55
Orientation Guide	2500.00	2290.83
TOTAL	5900.00	5247.89

The Functions Account (Balance as at 30/9/84)

ANZ Investment Account	\$5820.85
ANZ Cheque Account	2587.55
TOTAL	\$8408.40

The Printing Account (For the year to 30/9/84)

Access Fees and Advertising Collected	\$30426.77
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Less expenses

Paper	10714.27
Bromides	3853.12
Plates	2297.05
Maintenance	4737.59
Ink	506.48
Chemicals	310.61
Typesetting	—
Materials	188.76
Art Supplies	179.72
Cleaning	—
Equipment	179.30
TOTAL EXPENSES	22966.90

Balance (23/8/84)	7459.87
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Add Accounts Outstanding	7384.82
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PROFIT	\$14844.69
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*

Finance

Although the statements show the Association running over \$30,000 under Budget, the financial position is not good. Over \$15,000 of our Budget is frozen by the AUS Referenda of April 1984. In addition the Association is facing substantial expenditure in the next few months — particularly Student Radio Access Fees, the probable funding of Adelaide University delegates to the new National Union, and the cost of holding the elections for those delegates. This term also sees the birth of a new line item "Prosh Loss", to absorb the disastrous loss incurred by the Association when the previous Executive and Social Action Committee organised Prosh.

It should be born in mind that the figure "Profit" in the Printing Account is gross profit and does not take account of wages. In addition, according to S 17.2 of the Constitution the Printing Account can only be used to defray the costs incurred in providing the printing service (i.e. the money will be spent at the end of the year to restock the Association's supplies of paper, ink etc. used by the printing facilities that have been depleted during 1984).

Members of the new Executive have been attempting to take a more responsible attitude with respect to the expenditure of students' money by:

- authorising the conduct of the first audit of all the Association's books for years; (ii) referring major expenditures of money to G.S.M.'s

Ingrid's last stand



Well, this is it folks — my final column for the year, and, incidentally as President of the SAUA. To begin with, I'm going to summarise all of the major issues for the SAUA this year, and what I have done in my role as President of the representative body of students on campus.

This year has been a frustrating one for me in many ways. It seems that the internal mudslinging has diverted everyone's attention from the real issues at hand — fighting for students' rights.

Obviously, on such a large and diverse campus as Adelaide University, people will always have political differences. But the kind of tantrum tactics displayed by my political opponents against me this year has been ridiculous. Their one aim in life (it seems) is to throw as much dirt as the Left as possible, and they are totally, but *totally*, unconcerned with the needs of students. But on to that later.

This year must surely go down in SAUA history as the year of elections, referenda and constitutional wrangles. Firstly of course, was the referendum to get out of our national student union, A.U.S. After a hectic round of O-Camps, O-Week and the highly successful O-Ball, the referendum certainly made a hectic start to first term.

The huge turnout to vote in that referendum was an indication that students are interested in the affairs of the Students' Association. That, along with a highly successful anti-racism campaign, which attracted interest both on and off campus, and an SAUA by-election, just about wrapped up first term.

Second term saw two very important projects getting underway; the starting up of a Students' Association exchange programme between Adelaide University and a University in Thailand. This programme, the first of many being set up by Australian/Asian universities, provides students here with direct and important links with our Asian neighbours. I am pleased to report that the new Executive, at its last

(e.g. the GSM to decide whether we should send delegates to the National Convention); (iii) preparing and distributing complete financial statements (including even the current state of the notorious Functions and Printing Accounts) fortnightly for the first time; (iv) satisfying themselves that any allocations made by the various Committees of the Association are properly authorised by resolutions at duly constituted meetings before paying out the money, and (v) taking serious consideration of the costs of



meeting, gave its in principle support for the scheme. The scheme will be funded by the Office of Youth Affairs.

One of the promises that I made during my election campaign was to broaden the structure and outlook of the Association. This was done in second term with the help of Michael Scott and others. The new structure, for a broader, more representative Student Council, will encourage broader participation by students in the Association. By making the Students' Association more representative, we will be making it more answerable to students.

The elections saw a change of government within the Students' Association. It's always difficult for a President to try and work with an Executive who, in the majority, see themselves as her political opponents. All sorts of confusion arises. But I have never refused a directive from the Executive, and have carried out my duties as President in good faith. And it is difficult to continue working for students when so much political flak is flying around.

For that reason, I have not been completely satisfied with my work as President — but I have achieved some important things during my term of office — restructuring the Association, working to help the childcare centre obtain licensing and funding, raising the issue of the Departmental Staffing budget (a campaign which is still going on) and setting up the Student Activist Exchange.

What has really concerned me

though, is that all this politicking has got in the way of working on issues — the real issues that affect us all, like lobbying, working with the University administration, and looking at ways of co-operating with other campuses on common issues.

What is needed in the SAUA is more student involvement and less "student politics", a problem which restructuring will seek to address. Many students, so-called "student politicians" and student media have taken far too parliamentary an approach to the work of the Students' Association. But what is needed now is not nasty letters in *On dit* or nasty editorials where both the Left and the Right are depicted as power-hungry little careerists running around with constitutions, nor needless slandering of SAUA officers, but a sensible back-to-students approach: work on arousing student interest in issues, and involving students as much as possible in the Association.

The only words of wisdom that I have as an outgoing President is that it is most important to remain open and answerable to students.

I'd like to wish Greg Mackay good luck for the year ahead. Thanks must go to Yvonne Madon, Kathleen Brannigan, Lance Worrall, Lucy Schulz, Michael Condon, Jo, Linda, Marc and Mhairi in the office, Alan Fairley, all my friends who have put up with my whinges and gripes all year, my parents who have given me all the support in the world, and to anyone else I've left out! I'm off to do Honours next year, after a break. See ya, and good luck with your exams, essays etc.

Administrative Secretary are under review and the S.A.O. has been tidied up. A correspondence file has also been established in an attempt to make the office holders of the Association more accountable. Communications between the various Committees of the Association have been improved by the regular preparation and distribution of minutes and reports.

Anthony Snell
Treasurer of the Students' Association of the University of Adelaide

SAUA NEWS

Resolutions of the SAUA Executive Meeting 18 October 1984

- That Cr. D. Darzins chair this meeting.
Mackay/Brown
- That the Executive supports in principle a joint social activity with the Activities Council and that the President Elect present a report to the next Executive meeting.
Brown/Mackay
- That the Executive gives in principle support to an involvement by the SAUA in the Student Activist Exchange Scheme.
Davis/Mackay
- That the Executive censures the

President, Ms. Ingrid Condon, for her failure to hold the General Student Meeting on October 11th 1984 for which she had given notice, her breaches of the SAUA Constitution as a result of the said failure, and her inadequate regard for the democratic processes set out in the SAUA Constitution.
Mackay/Brown

5. The Executive resolves to have a GSM at the earliest possible date on the question of whether or not students support the funding of delegates elected to attend the National Student Convention by the SAUA.
Davis/Darzins

6. That the matter of GSM's be referred to the CRS so that a clause could be drafted as a possible constitutional amendment along the lines that a called GSM must take place.
Brown/Flaherty

7. That the Treasurer's Report re. Capital Purchases be accepted and the Executive fully supports the Working

Party's recommendations in this regard.
Darzins/Flaherty

8. That the following questions be placed on the ballot paper for the election of delegates to the National Student Convention:

- Do you believe that there should be a National Student Organisation to represent students in Australia?
- Do you believe that the main priority for a National Student Organisation should be education, welfare and services?
- Should the National Student Organisation have constitutional limitations on certain areas?
- Should membership of the National Student Organisation be by:
 - Campus affiliation, or
 - Individual Voluntary Membership?
- Should the Voting procedure for the National Student Organisation be:
 - Equal votes for each campus, or
 - According to the principle of one vote — one value?

Darzins/Flaherty



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Mr Ian Wilson: a disappearing MP?

by Robert Clark

Ian Wilson MP, 52, is one of a disappearing breed — the Adelaide Establishment.

Grandson of former *Advertiser* chairman Sir Lavington Bonython on his mother's side, and descendant of Adelaide's second Lord Mayor on his father's side, his blood is as blue as any in Adelaide.

But the Establishment which ruled this State until the mid-60s has had its power challenged by a series of Labor Governments, electoral reforms and social economic upheavals culminating in the loss of the Bank of Adelaide and Elders GM.

Ian Cameron Bonython Wilson faces a struggle for his own political survival in the forthcoming election. His seat, Sturt, is SA's most marginal, requiring an estimated 3.4 percent to change hands. Apart from a brief spell between 1969 and 1972, Ian Wilson has held the seat since 1966, succeeding his father, Sir Keith.

Wilson's background has led his Labor opponent, Jim Gale, to accuse him of considering the seat a family birth-right. However, Wilson says it is a matter the electorate decides, and has done so in his favour seven times.

In his Norwood electorate office, in an immaculate politician-grey suit, Wilson says it is an accusation made in every election campaign. He resents the charge that he is a part-time MP — a reference to his legal practice.

"It is an 80-year-old family law firm. As a solicitor by profession it enables me to keep my feet on the ground. The role as member for Sturt comes first." He insists it does not interfere with his Parliamentary work.

Wilson says he has 15 years' Parliamentary experience to offer voters, as well as a brief period as Minister for Home Affairs, and later Aboriginal Affairs, under Malcolm Fraser.

He criticises the December poll as unnecessary and says a Peacock Government is an "attainable goal."

"We will do much better than people seem to think."

He declines to punt on the number of seats the party will pick up, or even the likely swing in his own seat.

Even at this early stage, sparks have flown in the battle for Sturt. His Labor opponents have described his pamphlet on the assets test as "fear and smear" politics. The pamphlet claims the assets test is the first step in a Labor "squeeze" on pensioners and that "assets test bureaucrats" will invade pensioners' homes.

When Wilson and Gale tussled over the brochure on air last week, 5AN announcer Phillip Satchell told Wilson he had not answered the question put to him.

Today, Wilson has his replies

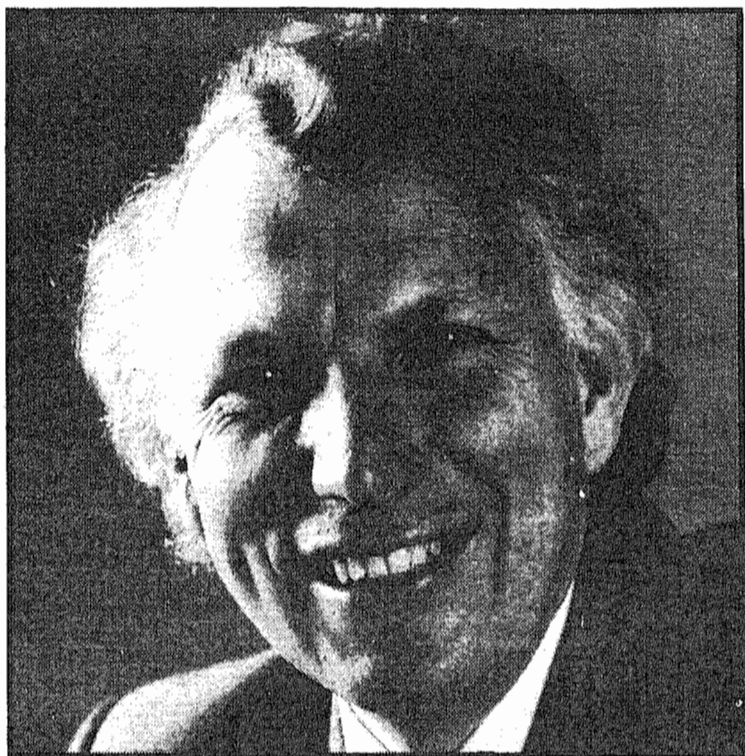
First it was Fritz and Ronnie, then Gerry and George. Now Hawke has agreed to go a few rounds with Peacock.

In the midst of debate fever, ALP candidate Jim Gale has challenged sitting Sturt member, Ian Wilson, to debate the performance of the Hawke Government.

In a letter delivered to *On dit*,

Gale suggests the debate be held at Adelaide University in the week following November 13, when both parties will have delivered their policy speeches. He asks Wilson to reply by November 6.

So far Wilson, in true incumbent style, has been cagey. His office's only comment: "We want it in writing."



Ian Wilson M.P.: put students and housewives on a wage.

ready. His sources in Canberra have told him Labor is planning further taxes, although not specifically on pensioners. While Social Security Minister, Don Grimes promises now that pensioners' homes won't be invaded, "the power is there in the statute books."

And, he claims, the number of pensioners facing the test would increase because "elderly people often get sick and are forced to sell their homes."

(Houses and fixtures are excluded from the list of assessable assets).

On student allowances, Wilson is happy to tell a student newspaper that inflation has outstripped the rises in TEAS granted by the Hawke Government. In fact, the gap between TEAS and the dole has widened and like his opponent, Ian Wilson would like to see TEAS raised to the level of unemployment benefits.

On wider education issues, Wilson's main concern is that "the dollars are spent wisely." For more specific comment, he refers *On dit* to the coalition education policy.

His political philosophy is classic Liberal "wet" — in fact, Labor sources complain Wilson "sounds more Labor than some of us."

"The government should create a society in which individuals through their own initiative can, wherever

possible, be self-reliant, while recognising the need to have a system of social security to support those who are not able to achieve those goals."

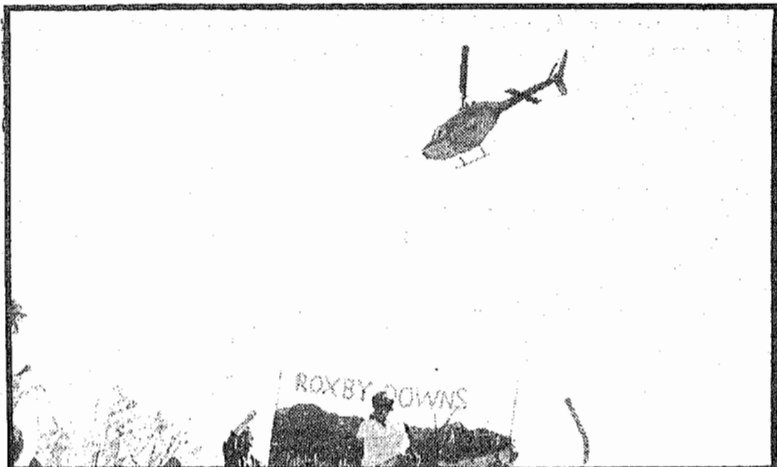
He even favours placing students and housewives on a wage because of the expectation today of economic independence.

"We should certainly look at the whole question of value of work in the home. Women should have the choice."

Ian Wilson's moment of embarrassment comes when asked why a copy of the South African 1984 Year Book is displayed in his office's public information rack. Taken aback, he says he was unaware of the book's existence and promises it will quickly go into the bin.

His party, however, is not so unequivocal. Over South Africa and economic issues, the hard-line "dries" appear to be on the ascendant. Wilson after all was dropped from the Cabinet after the Liberal Party lost.

So it's a testing time for Ian Wilson. Not only are the Establishment and the Liberal "wets" on the wane, but he is fighting to retain his seat. As another blue-blood once remarked, life wasn't meant to be easy.



Like the police helicopter, Roxby's prospects are looking down.

Roxby won't be full-scale

S.A. Mines and Energy Minister Ron Payne has expressed confidence in the future of Roxby Downs, despite a massive slump in sales estimates for uranium.

Roxby partner Western Mining Corporation has predicted sales of uranium oxide at around 1000 tonnes per year until 1990, a 75 percent fall on the environmental impact estimate of 4000 tonnes.

Western Mining chairman Sir Arvi Parbo told a Melbourne press conference the project would be "less than a full-scale mine" during the 1980s and would probably proceed in stages.

He would not be drawn, however,

on whether the mine would actually go into production, saying a decision would be made after the feasibility study had finished.

Mr. Payne, who is on record as saying there were "no maybes" about Roxby, said last week he was not surprised by Parbo's comments. He still believed the project would become "one of the State's major resource projects."

However, its future depended on world metals markets.

Nevin Greenwood, an organiser for CANE (Campaign Against Nuclear Energy), said Parbo's comments and the market estimates were no surprise.

Sordid truth of coiffure



by *Scarabeus Sacer*

Our diminutive and retiring (in both nature and office) SAUA President Ingrid Condon has recently lost her luxuriant tresses and now sports a rather mean growth, somewhere between furze and stubble. Detractors have suggested various unflattering reasons for the change, ranging from the uncharitable

suggestion of head-lice to the improbable notion that the post of Dalai Lama is now subject to equal opportunity legislation.

I can now reveal the sordid truth. Ingrid's coiffure is a direct throwback to the barbaric habit practised by the French population after the Liberation of France from Nazi rule in 1944. Women who had "collaborated" with German officers during the occupation were set upon by their patriotic townsmen, and their heads shaved as a mark of their treachery.

It seems that members of Ingrid's Left wing faction, led by her brutal brother Michael, discovered a liaison between our attractive President and a member of the right, and took savage reprisal against her in the form of this degrading barbering.

This action by the callous and ruthless politicians of the left cannot be condemned strongly enough and our heartfelt sympathy goes out to Ms. Condon in her time of public humiliation.

**STUDENTS:
\$3,000 of your
money at stake.
Have your say.**

The Students' Association is currently electing delegates to attend a conference in Sydney to set up a new national student union (to replace AUS, which Adelaide University left in March this year).

Should the Students' Association pay for the travel, accommodation, food and conference registration expenses of these delegates? The total amount involved will be around \$3,000.

At a General Student Meeting this week you can vote on whether or not the Students' Association should spend this money. (It's your money, after all).

Attend the General Student Meeting, Wednesday 24 September, 1.00 pm, Barr Smith Lawns (Union Hall if wet).



Thai exchange "go ahead"

by Robert Clark

The proposed Student Activist Exchange involving Adelaide University and Khon Kaen University in north-eastern Thailand will go ahead.

The Executive overwhelmingly approved the exchange scheme at a meeting last Thursday.

Under the scheme an Adelaide University student will spend a month in Thailand — mostly in the north-east — followed by a Thai student's return visit to Australia.

Alan Fairley, Australian delegate to the Asian Students' Association and the scheme's key organiser, said the pilot scheme was being closely watched by other campuses in

Australia, New Zealand and Asia.

It had warm support from the Asian Student Association, Khon Kaen University and the Office of Youth Affairs, which was providing \$2400. It was virtually the only national student initiative for next year's International Youth Year.

According to the organisers' reports, the exchange is aimed at providing closer relations between Australian and Asian universities and students, and improving the skills and awareness of the participating students.

Adelaide University's representative is Kathleen Brannigan, 20, a third-year Arts student and former Women's Officer. She will arrive in Thailand in late December. Dates for

the return visit of the Thai student have not yet been finalised.

The scheme was under a cloud while the Liberal group, claiming "unanswered questions", called for more information.

Liberal Executive member, Davids Darzins said the submissions to the Executive on the scheme did not list the basic costs — such as air fare — and omitted any mention of the funding application to the Office of Youth Affairs.

Fairley said he had applied to the OYA in his capacity as an AUS delegate, as the office would deal only with national bodies. All dealings with the department had been tabled, as were all costs, he said.



LETTERS

Deadline for letters to the Editors is 12.00 noon on Wednesdays. All letters should include the author's telephone number. Anonymous or pseudonymic letters will only be considered for publication if the author's name and phone number are included (not for publication).

Christianity's fault

Dear Editors,
All the God letters in recent issues have prompted me to make this reply. I agree that the present state of our world is not due to a loss in the Christian faith, but rather that the Christian faith is directly responsible for most of the world's ills.

Ever since old J.C. appeared, mankind's history has been dominated by people who followed his religion. It is Christians and Christian wars/slaughter/persecution etc. that have shaped the world we live in today. So rather than Christianity being the future hope of the world I believe the opposite to be true. In the absence of religion mankind could attempt to shape its own destiny using, for a change, common sense.

"Take away God and His followers and what do you think weak man can do on his own with no ultimate guidance and strengthening?" (Gina Abraham, *On dit*, October 15). Bullshit! What simplicity! Do you think the Dark Ages were a greater period in man's history, with wholesale slaughter by the Christian tribes, than the "pagan" Roman Empire which preceded them?

You may not believe man capable of his own advancement, but I do. Are you capable of your own advancement without your God? Am I weak because my actions are not guided, as yours are, by faith in a God? People who need a God to guide their actions are the weak ones, and such weak minded lunatics are responsible for the present state of our society, not humanists, atheists etc.

Peter Vize

Tower of Babel

Dear Mr. Mussared,
The Tower of Babel was a project devised by man specifically for the glorification of man (Genesis 11:4). In doing this man makes a mockery of God's sole claim to glorification. Naturally, God decides to do something about this state of affairs and His punishment is dealt in the form of disrupting the language.

So effective was this act that today, some four thousand years later, there is still little chance of man trying to glorify himself above God by building a colossal monument to himself.

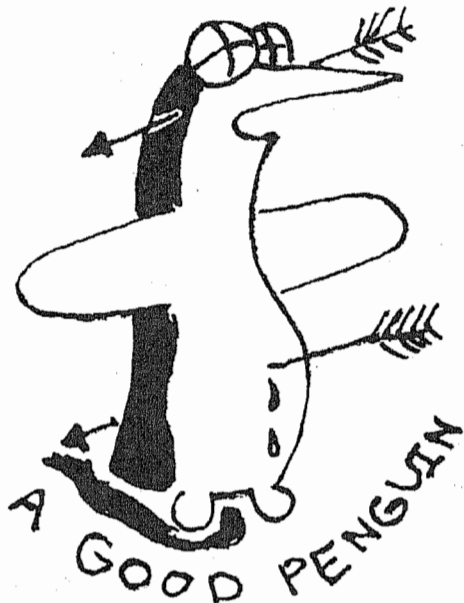
You are partly correct in that God is not working directly towards peace on earth. What He is doing is working directly towards restoring the natural order of things (i.e. man and all creation glorifying God) from which peace on earth would naturally flow.

David Cabrera

Eye-opener

Dear Editors,
It was with great interest that I read *Open Space* in last week's *On dit*. I was under the impression that the object of the current SAUA Executive was to further the career of Mr. Davids Darzins.

Open Eyes



Matthew, yes you are A. Non(g)

Dear Editors,

Once again, on behalf of the Collectors of Comic Strips (COCS), I write to you. I feel it my duty to warn all *On dit*'s faithful comic strip readers of the impending doom of their favoured reading matter, due to the present PENGUIN PLAGUE that has been sweeping through

nearly all of the comic strips!

But, never fear! For we have recourse to that bastion of A.U. CAPTAIN ADELAIDE! To prompt him to quickly and totally annihilate the burgeoning penguin population I have included some illustrations of how I feel they should be dealt with.

Please publish this letter, and the illustrations to further this worthy campaign against those unworthy black-coated defilers of that which is best in *On dit*

Yours Avenge-fully
A. Non(g)
President, Secretary and C
of C.O.C.S.

Thank you

To my friends,

To all those people who have helped me in the past month, I would like to thank you.

It has been a difficult time, and I really needed the support and love you gave. Unfortunately, it's not over yet, but thanks to you I feel that I can try to continue on. Please be as kind and understanding as you have been in the past.

A few of you I managed to tell my troubles to; I thank you for listening. To those of you who helped me, and put up with me, even when I was really depressed, even though you didn't know what was going on, I thank you too — and I appreciate your concern, and your respect of my privacy.

I would especially like to thank Martin and Rae, for going so far out of their way as to let me cry on their shoulders, and for just being there. Thanks.

I promise to try and be just a little more bearable and friendly, for I do need you all,

Yours in love and friendship,
John Leske

Reilly: Ace of spies

Dear Editors,

Chris Flaherty will be most pleased that his picture has at last appeared in *On dit*. Since his entry into the arena of student politics earlier this year he has revelled in his opportunity to play at his favourite spy, Reilly. He has enjoyed his new found fame, no doubt he is tingling with glee as he reads this letter.

In my humble opinion he is not at all interested in students, but only in the thrill he gets from being involved in the world of student politics where rumours, back stabbing and deals are rife.

He loves to make the links between his love of Prussian and Victorian culture and his involvement in the Sewer. In fact he wanted to change the name of the SAC to the Imperial Social Action Committee. Dear oh dear, have fun Flaherty.

Christopher Reilly

Reily (sic)

Dear Editors,

Well just when you thought it was safe, another bloody 'ELECTION'.

In meny (sic) respects this election is something like the final (sic) conflict, the last great battle for the year. the (sic) Left wing hacks and the Right wing Imperialists (sic) are poised for combat.

However amidst all this is one group which I know the PREZ ELECT appears (sic) to be sympathetic too (sic), the Trendy.

Life for a Trendy is difficult enough, to wear just that right set of clothes which are tastfull (sic) but cheap (THAY (sic) LOOK CHEEP (sic) BUT THERE (sic) NOT.) And above all to be found in just that right place.

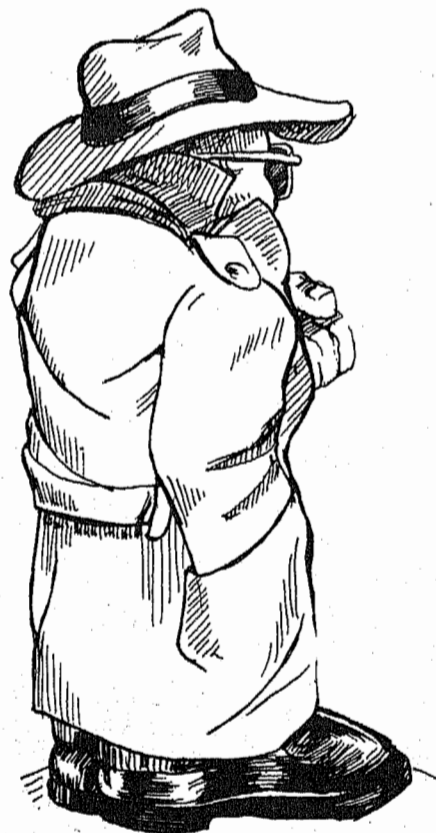
But during an election this is bloody impossible, I mean ever (sic) bodies (sic) attention is fixed those allfull (sic) ballot sheets, Broard (sic)

sheets which some student polly (sic) (a PREZ ELECT Word) has thrown (sic) at you while 'it' screams 'VOTE'.

So how can anyone see the Trendies! Speaking of Trendies I hope you all enjoyed the social event at the SEWER (ALSO KNOWN (sic) AS GREG MACKAY'S COMMING (sic) OUT PARTY). Apparently it was to show the ordinary student where the sewer was. I (sic) appears now they will know where to vote, but who for!

Sined (sic)
Christopher Reilly
P.S. A big thanks to all the gang at the sewer for a great year:

Gregy
Our Trendy
TONY
Davids
Education Vice Prez
and
Chris F.



Union attacking democracy?

Dear Editors,

The last Union Council meeting decided to remove the voting rights of representatives of affiliated groups (Students' Association, Postgraduate Students' Association, Clubs and Societies Council and Sports Association) on the Union's Planning, Welfare, Finance and House Committees. These committees are important to the affiliated groups, since they suggest policy on matters affecting the groups.

Earlier, a Working Party (chaired by Greg Mackay) had examined the Union's committee structure. Greg Mackay was the mover of the proposal to remove voting rights from the affiliated groups. At no time was this proposal put to the Working Party. At no time were the affiliated groups consulted, and a motion to do so was disallowed.

The role of these committees, and of the affiliated groups on them, is to provide the Union with advice from widely representative bodies to ensure that the Union is providing the best possible service to its members. Few bodies can claim the proficiency and experience of the Postgraduate Students' Association in student welfare matters, and it is simply a disservice to students that the PGSA has been deprived of a vote on the Welfare Committee.

On top of this, many of the same people are behind the current proposal to deprive ordinary students and staff within the Union, of their 100-year-old right to attend and speak at Union Council meetings. By contrast, the University allows interested staff and students to attend meetings of its governing committees. Has this move been made partly because the PGSA and its Organiser successfully defended themselves from attack by Union Councillors at recent Council meetings?

Simply to get their own way, they propose to attack our democratic rights, which already are far too limited. Students and staff should fight these attacks on democracy within the Union.

Carol Johnson,
Acting President, PGSA

Kiss, kiss Pauline goodbye

Dear Editors,

Nothing exceeds like wretched, drivelling excess.

Which helps explain your film writer Dino Di Rosa's infantile worship of Pauline Kael, his regressive fondness for European subtitles at any aesthetic cost, and his patent inability to cope with contemporary American cinema.

But when he tries to castigate Alfred Hitchcock's films, he deserves a retort. Not a reply, for that would hint at logical argument, coherent reasoned debate.

"Trash", "buffoonery", "vivesection" and suchlike subtleties are terms symptomatic of his taxidermist approach to critical rivals with an open mind; and "art versus entertainment" is the theoretical dry gulch down which he wanders, rhetorical guns ablazing, to ambush himself.

Forget the critics Dino; forget Pauline and her tragic obsession with long outmoded theories; and try not to be so fascinated with Janet Leigh's areolae (unless it portends a new kind of structural analysis).

Take a fresh look at Hitch's movies and wonder at what you're missing: cinema so pure it might have been washed in Omo.

Terry Jennings

On dit

Newspaper of the Students' Association of the University of Adelaide

Monday 22 October 1984
Volume 52 Number 20

The big thanks

This is the last *On dit* for 1984.

On dit began the year in an enthusiastic flush of "serious" journalism. Our gravity perhaps proved too much for a readership who, when they leave the lecture theatre and tutorial room, turn to their campus paper for relief and diversion. Even if popular opinion had not caught up with us, we probably could not have maintained that first-term pace all year.

Second term saw the introduction of colorful graphic covers more adventurous feature articles and a fresh, innovative approach to the *Limelight* entertainment section. We also increased the campus content (going rather "down-market" at times) and re-designed some of the pages.

By the time third-term arrived we had relaxed considerably, and slipped into such a regular routine we could just about produce the paper blind-folded. We've concentrated on campus news this term, and introduced some new columns (*Out-takes*) and comic-strips (*Danger Pig*, *Leonard Bond*).

Our aim has been to provide students with a weekly, journalistic smorgasbord: something for everyone, and all of it well written and well presented. *On dit* is owned by all the students of the University, and so we don't believe it should be the mouth-piece of any one interest-group.

Within the scope of this ambition we've had our own peculiar emphases, most notably our interest in off-campus news reporting, a venture *On dit* has been experimenting with for several years now. We don't believe this is the only bent *On dit* can or should have. It is only one of many worthwhile ways a student paper can go. It's not a universal law and next year *On dit* may well return to more of a magazine format.

Now, at the eleventh hour, there are many people to be thanked: Students' Association President, **Ingrid Condon**, Union President, **Nick Murray** and Secretary, **Heinz Roth**, for their help and co-operation; **Mhairi McPherson**

(Manager, Student Activities Office) for giving us money when we wanted it and being the meat in the sandwich; **Linda Gale** for typing and keeping an ear to the ground; **Ian Withall** for keeping track of our budget and always being cheerful; **Barry Salter** for always getting his notices in on time; **Maureen Sadler** for bribing us with gelati when she didn't get her notices in on time (and forgiving us when we forgot to put them in); the **refectory workers** for plying us with coffee and apricot juice and **Phil Kelly** for all those "large whites"; the magnificent **Jo Davis** for doing Herculean labours with typesetting and still not complaining when we brought over piles of corrections, and to **Liz Reynolds** for additional typesetting, and **Chris Gradolf** and **Jane Robinson** for helping us out when we were in a jam.

Inside the office, thanks to: **Armon Hicks** for bringing the mail and writing incomprehensible books reviews; **Devin Clementi Enterprises Limited** for setting up shop in the office and handling rock, records and advertising; **Troy "Captain Adelaide" Dangerfield** for not being a temperamental artist; **Richard Dall** for bringing back those bloody penguins (thanks?); **Mark Koerber** for matters existential and marsupial; **Bronte Eckerman** for a third term effort; **John "postage-stamp" Tanner** (now of *The Sydney Morning Herald*) for design, graphics, cartoons and his ever-smiling face; the brilliant **Tomlian twins**, **Robert** and **Ronald**, for producing front covers and *Limelight* front-pages each week, and doing so in no time flat.

Nick Kalaitzis for persistence and regularity; **Damian Barrett** for processing films to all hours of the night, even when he was blotto (which was most of the time); **Saul Geffen** for not exposing more unused films; **Jenny Lagoon** for photos, processing films and always being friendly; **Justin Wearne** for some of our best photos all year; the brothers **Morton** for theatre reviews and (if we were lucky) a radio column; **Fran Edwards** for matters thespian; **Andrew Stewart** and **Mark Calligeros** (and others of the St. Marks — *No Cause For Alarm* brigade) for holding the rock pages together; and **Cameron Morris** for news stories, book reviews and a cheery "hello".

The film reviewing market was cornered all year by the terrible trio of **Dino** "never use a word if you can find a larger one" **Di Rosa**, **Peter** "it's exactly 371 words"

Rummel and **David** "this is the greatest/worst film ever made" **Walker**. Thanks also to David for organising film reviews, writing news, doing layout and continually telling us everything he was doing in elaborate detail, and asking our advice even when he had already long decided what to do; to **John Ballantyne** for stories, good humour, visiting Santa's cave, and getting us a libel writ; **Robert Cecil** for *Punter's Talk* and some good tips; **Geoff Hanmer** and **Peggy Maxwell** for the Sydney and Melbourne columns they did write, and for at least thinking of those they didn't; **Charlie Gent**, who worried so much about the column he didn't write, he wouldn't even come in the office (we forgive you); and **Richard Wilson** for taking all year to write a story and for keeping going a contest no one would enter.

Jenni Lans for fashion, advice and all the latest gossip **Xavier "MX" Pilkington** for taking the mickey out of us; **Muz** for handling the run to Bridge and rarely being further away than the bar; **Jane Willcox** for competence and experience on the news desk and the lay-out table, and for your never-failing good cheer; **Graham Hastings** who didn't have much to say at first but who has kept coming in all weekend, every weekend, all year; **Robert "mad dog" Clark** for good, prompt writing (but watch him or he'll break your zygomatic arch); **Moya Dodd** for news, *Where It's At* and keeping **David Walker** in line (but watch her or she'll trip you up at soccer matches); **Ben Cheshire** for all the juicy gossip about **Alison**; **Alison Rogers** for all the gossip about **Ben** and for... for... Well what can we say? For trying at least, and for trying damn hard (we do love you **Alison**, really!). **Peter White** (now of the *Sydney Morning Herald*) for writing, for layout, for managing the news team, organising the soccer matches and playing a great alto-sax.

A great big huge THANKS to **Jaci Wiley** for doing everything we would never have got done ourselves (advertising, accounts, reviews, cleaning) and doing it each week with maximum efficiency and cheerfulness.

And thanks to **Tim**, for design, for writing and for teaching us damn near everything we know.

Thanks to everyone else we've forgotten to mention — you'll understand how things slip your mind under the pressure of a deadline.

Mark Davis
Andrew Gleeson

New direction deceitful?

OPEN SPACE

Open Space is a weekly column in which organisations are invited to explain their beliefs and activities.

This week **MICHAEL CONDON**, representing left-wing activists on campus, examines the conduct of the new Students' Association Executive.

Major issues like education policy, democracy and student representation need to be considered in addressing the new Liberal-dominated Students' Association Executive and its conduct. Firstly, one should look at the hypocrisy of the Liberal Club's campaign slogan, "Let's get the SAUA moving."

A short while ago, several members of the Executive gave a "new direction and new vigour" to the conduct for holding a General Student Meeting, as the Public Address equipment was shunted back and forth between two locations. The issue that suffered as a result of this undemocratic action was the National Student Union Convention, an issue that concerns all students.

Frankly, it was a rort, as cords were pulled out and Liberal Executive members were seen grinning from ear to ear when the meeting was deemed to be inquorate. This is "moving" the democratic process of the SAUA backwards. It typifies the negative policies pursued by our Executive.

Another issue that has suffered severely is the Departmental Staffing Budget Cuts on which the Executive has taken virtually no action. Concerned student representatives

and activists were involved, gaining signatures on petitions, soliciting support from other areas of the university and speaking at GSMs. They sought student input, involvement and support for the "Stop the Cuts" campaign initiated by the Education Activists' Group. Where were the Liberals when petitions were being drafted and posters were being designed and laid out?

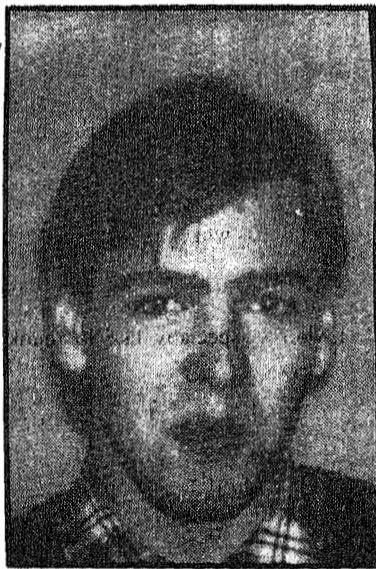
At the time they may have been distributing their questionnaire. This "informal" questionnaire is loaded with leading and biased questions, designed to extract desired answers to create false mandates for the Liberal's reactionary policies. The questionnaire raises issues without allowing any discussion, or any room for debate. Simply the wording would have sent any self-respecting statistician into a frenzied rage. Are the students at Adelaide University seeing democracy and representation at work, when GSMs are rorted, biased questionnaires are going to be used to "guage student opinion" and Executive members are barely able to crawl out of bureaucracy and address students? The Liberals prefer to stand behind the scenes and pull the plug on discussion and democracy.

The Chief Whip of the Executive's Right Wingers **Dauids Darzins**

claims that the new Executive has a "reduced emphasis and reliance on ideology". Instead, he says, they put their "common sense" first. Where is the common sense, when they defer for 2 weeks a proposal of the Left Executive members to commit the meagre sum of \$200 to campaign against the University's proposed staffing cuts? Similarly, what part does "common sense" play in sacking all Left people as representatives and appointing themselves and their cronies? This is purely discrimination on the basis of political beliefs. The ideology of the new Executive is so far-reaching it extends to saluting the flag and saying prayers at the beginning of meetings!

However, a more blatant ideological whim of the right was to set up the Constitutional Review Sub-Committee to review the new constitution and structure of the SAUA. The Liberals recognise that their current control of the Association would be difficult to maintain with the broader, more representative and more responsive structure that was voted for so decisively by students. The sub-committee is a front to enable the Right Wing to formulate some kind of opposition to a smooth restructuring early next year.

Another negative ideological attitude arose with regards to the Student Activist Exchange Scheme. The Students Activist Exchange, designed for International Youth Year 1985, will aid the development of an understanding of the importance of cultural diversity, and promote awareness in the problems faced by students in the third world, particularly Thailand. Another important aspect of the Exchange is the development of solidarity and support between students in developed countries and those in developing countries. The distinct lack of support by the new executive for this valuable exchange of cultural, educational and activist



Michael Condon, left activist.



Ingrid Condon, Students' Association President.

information places the project in jeopardy. This opposition is in stark contrast to the support shown by a G.S.M. for the continuance and development of links between Adelaide University and the Asian Students Association.

The Education Activist Group and activists on this campus are concerned with the bureaucratic, undemocratic, ideological and megalomaniacal approach of the new Executive. Their interests lie in simply maintaining control. The positions of President, Treasurer and Education Vice President mean little more than power and control to the right wingers, and they have little sense of responsibility to Education issues and Student Welfare.

For example, on the Faculty of Law committee **Dauids Darzins** voted in favour of a one third cut in the first year intake of Law — acting with little responsibility to students at this University, in my view.

Left Activists do not see themselves as politicians. Their role is to promote awareness of

Education issues (like racism, sexism and education cuts) effective representation, and awareness of social issues that affect students as members of a wider community. This is certainly an "ideological" position as **Dauids Darzins** maintains and we do not seek to deny it. It is simply dishonest and hypocritical on the part of our Liberal opponents, whose own ideology has a decidedly anti-democratic and sectarian flavour, reminiscent of the nineteenth century, to deny that they are the most ideologically hidebound cabal on campus.

Post Script: Thursday 18 October.

In another ideological move made possible by Right wing control of the Executive the President was censured — the excuse used was based on an obscure constitutional requirement — for her failure — to open a superseded GSM about the National Student Convention. The very same motions that the Right Wingers rorted 2 weeks ago.

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SATURDAY
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1985 ORIENTATION GUIDE

Submissions for the 1985 **Orientation Guide** are now open. The **Orientation Guide** is distributed to all students enrolling in the university each year. Its purpose is to introduce new students — and alert old ones — to the extra-curricular life of the University. All clubs (sporting and otherwise) and all Union facilities should submit articles explaining their purposes and activities to the **O-Guide** editors, Mark Davis and Andrew Gleeson, by 5 pm on Friday 30 November.

Articles should be handed in at the **On dit** office and clearly marked "FOR ORIENTATION GUIDE."

Articles should not exceed 350 words. They should be double spaced, type-written or in legible handwriting and on one side of the paper. Be sure to include a contact name and telephone number.

The word-limit and the deadline will be strictly enforced, so don't miss out!

SHOTS AT DISTANT TARGETS

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24-26 OCT WEEK 1
31 OCT & 2 NOV WEEK 2

DINNER 7PM PERFORMANCE 7.30PM
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\$3 CONCESSION, \$5 WAGED
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ADELAIDE UNIVERSITY UNION

DANGERPIG!

—AND HIS CONSORT—
CARELESS ROBERT

Row 1:

- Panel 1: D.P. AND C.R. RETURN TO EARTH, AND AGAIN ARE HAILED AS HEROES. A TICKER-TAPE PARADE IS HELD.
- Panel 2: SUDDEMENT... QUELLE SURPRIZE! BANG!
- Panel 3: D.P. - WHY DID THEY DO IT? C'EST LA VIE, ROBERT. WHOLESALRE SOCIETAL REFORM IS AS IMPRACTICAL AS IT IS DESIRABLE... WURGH.
- Panel 4: C.R. WAS HEARTBROKEN, AND WENT ON A BENDER... (includes a small table with 'HOTEL SLEAZE' and 'TOWN RICE' columns)

Row 2:

- Panel 1: BUT ROBERT, ROBERT... USE YOUR NINJA TRAINING ROBERT!
- Panel 2: THE WORDS OF HIS OLD NINJA MASTER CONVINCED ROBERT.. SURE THAT THE MASTER LOUST HAD PLANNED THE ASSASINATION, HE DECIDED TO SEEK REVENGE!
- Panel 3: HE BEGAN TO TRAIN HIS BODY AND MIND, WORKING OUT IN THE PIG GYM... HA! HA CHA!
- Panel 4: AND AGAIN BECAME THAT MOST DANGEROUS OF ALL ANIMALS: A HIGHLY TRAINED, ANGRY ARMADILLO... BANZAI!

Row 3:

- Panel 1: BUT.. CARELESSNESS IS A CHARACTERISK NOT EASILY OVER-COME. C.R.'S TRAINING MERELY REPRESSES HIS CLUSMINESS, SO HE FAILS TO NOTICE
- Panel 2: THE MYSTERIOUS BLACK CURSOR. WATCHING-OVER HIS EVERY MOVEMENT.. BIIP... BIIP...
- Panel 3: MEANWHILE, IN A DARK AND DESERTED CAR PARK.... GOT THE STUFF? YES. JUST STICK IT IN THE BACK OF THE AMBULANCE..
- Panel 4: AT LAST, C.R. WAS READY... CHOONK! HII YA! SRISHHO

BY HOWARD CARTER AND ABDEL, HIS GOAT.

An anti-communist on the world: Santamaria talks

For some, B.A. Santamaria is one of Australia's leading intellectuals, a tribune of the Catholic church. For others, he is a notorious and shadowy Right-wing political manipulator. In this exclusive interview with *On dit*, Santamaria gives his opinions on intellectuals, the Liberal Party, feminism and more.

Bob Santamaria has been Australia's leading Catholic intellectual for almost 40 years.

Since he graduated in Law from the University of Melbourne in 1937 he has been a favourite son of Catholic bishops and has organised the Catholic lay apostolate and its newspapers.

His pro-Communist opponents say he leads the extreme Right in Australian politics and one of his Catholic detractors has called him "the perpetual choir boy." Others see him as one of Australia's finest advocates, writers and intellectuals.

If you are a Left-leaning undergraduate and want to understand how the other sides think, you must read Santamaria, if only for the intellectual challenge.

Santamaria was born in 1915 to parents who had emigrated from Lipari, a small island off the coast of Sicily, to Brunswick, one of Melbourne's inner northern suburbs.

He was educated in Catholic schools before attending Melbourne Uni. Santamaria's greatest success was the clandestine Catholic Social Studies Movement. The Movement, between 1943 and 1954, helped non-Communists regain control of many trade unions won in the 1930s and early 1940s by members of the then monolithic Communist Party.

By organising and financing Catholics and ALP members in trade unions, Santamaria's Movement pushed the Communist Party from its 1945 peak, when it had a clear majority in the ACTU, to fringe status by 1955.

In 1954, the ALP leader, Dr. Evatt, denounced The Movement because of its increasing influence in the Victorian ALP.

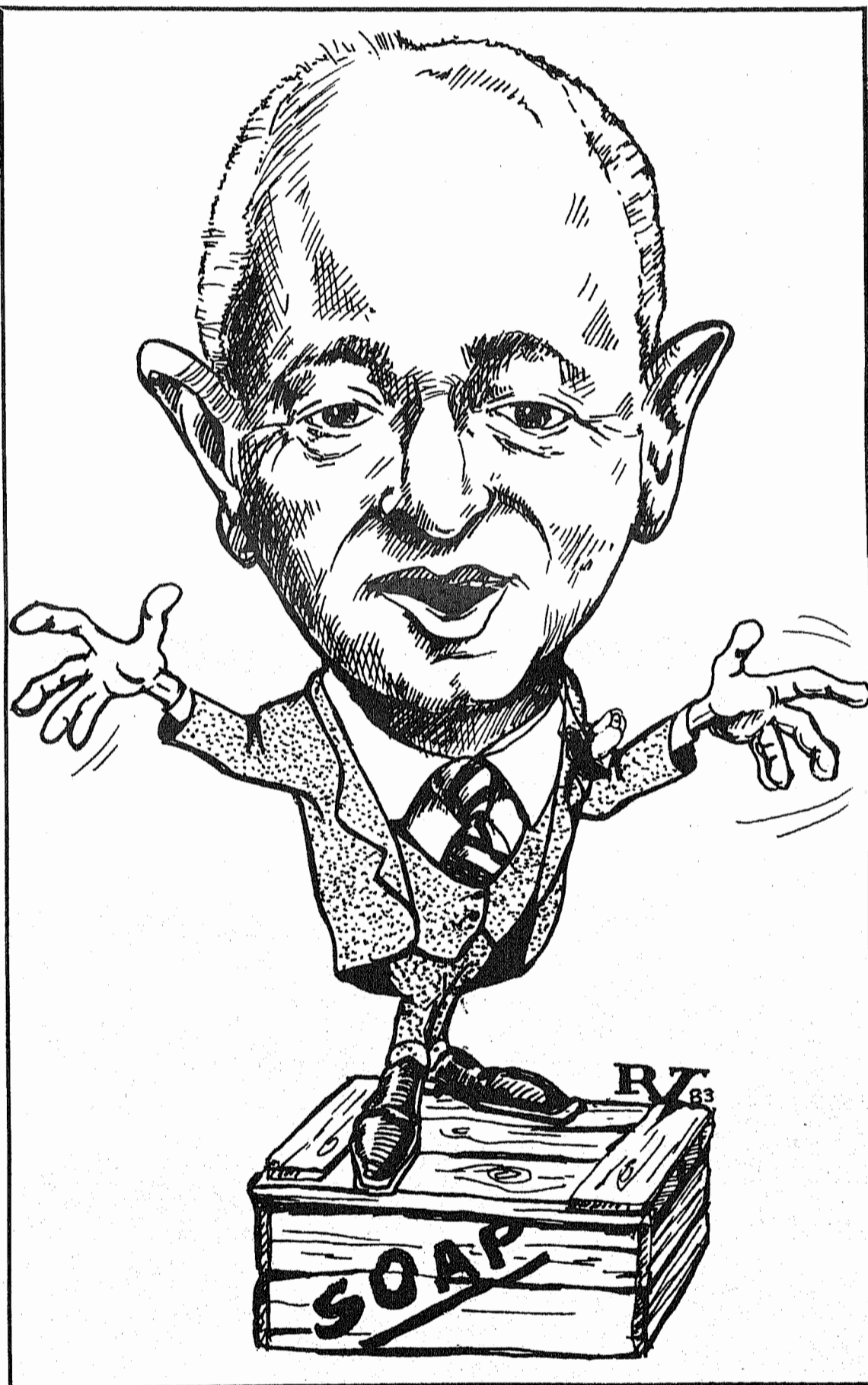
In 1955, the party split into the Evatt-led ALP and the Catholic-led Democratic Labor Party. The former did not win government for another 17 years. The latter elected several Senators until 1974.

In 1957, The Movement severed its connexion with the Church, renamed itself the National Civic Council and became the backbone of the Democratic Labor Party.

Santamaria became a household name. For the Left he was a dago Fascist. For orthodox Catholics he was a tribune. For the rest of us he was an enigma.

Since the DLP's demise, in the 1970s, Santamaria has become the lone voice of traditional Catholic politics.

He writes for the NCC newspaper, *News Weekly*, contributes a column to *The Australian* and speaks on a



weekly five-minute television advertisement, *Point of View*, which appears on Channel Seven after the close of regular programming on Sunday.

Bob Santamaria rarely grants general interviews.

He made an exception for *On dit*'s John Ballantyne. (A nonconformist Protestant, just by the way.)

On Intellectuals

On dit: "Why do totalitarian doctrines, such as Communism, enjoy such popularity among intellectuals? Why haven't the genocides of Stalin's Russia and Pol

Pot's Kampuchea deterred the intellectual admirers of Communism?"

Santa: "One of the reasons is that genuine intellectuals spend most of their time at academic institutions, and academic institutions are just not the real world.

"You look even at the most mundane things. If you work in the city, you have the frustrations of working each day in an unpleasant environment. You have the problem of travel. You can't park your car near your office or near your factory. Academics never face any of these things. They drive their cars into the

university, they've got parking areas and they drive home. So they are cut off from the real world. They don't understand the real choices and how few the real choices are that face other people.

"Secondly, they live in a world of ideas. I don't speak (merely) of the low-level quasi-intellectuals who infest the greater part of the humanities faculties and teacher-training colleges, but even the competent ones (intellectuals).

"They live in a world of ideas where there always seem to be total systems which logically can all be realized. They don't understand the

factor which Catholics call "Original Sin" — that the "total" system always breaks down because somebody mucks it up.

"And thirdly — and I think very many of them are like this — they always picture themselves as running the totalitarian order and as exercising the power. And that's very attractive."

On Feminism

On dit: "A central concern of the NCC's has always been protecting the family. Now the Federal Government encourages more married women to work. Is the traditional family threatened?"

Santa: "Well, the truth is that 80 percent of women are in no sense feminist. I will admit, the minority of working women who are most articulate and who have the best paid jobs are extremely feminist.

"But, without being able to predict when the feminist tide will turn, I simply point to the fact that in 1973, when Gough Whitlam set the tide of feminism underway in Australia, I pointed out that feminists were having themselves on, that what they called Women's Liberation was actually Men's Liberation.

"In other words, they received such an enthusiastic reception from male journalists and male academics because the operative mechanical factor in feminism was the contraceptive pill. And all the contraceptive pill did was to make every woman available to every man. And out of that, the only beneficiaries would be the men."

On the Liberal Party

On dit: "Is it true you have never voted Liberal?"

Santa: "Yes, it remains true."

On dit: "You said in June that the Liberals were not merely going through a bad patch but were finished as a political party."

Santa: "My general statement is perfectly compatible with the Liberal Party winning some elections in the future, because it is perfectly clear that governments lose elections rather than oppositions win elections. So, if a government becomes sufficiently unpopular, a Liberal Party headed by a gorilla could probably be elected.

"But that doesn't alter the point I make, which is that if you ask a dozen Liberal politicians what is the central and overriding philosophy of the party, they couldn't give you an answer because they don't know. And they don't know because there isn't any."

On his National Civic Council

On dit: "Do you object to the National Civic Council being identified by journalists as conservative or Right-wing?"

Santa: "Labels such as Right-wing and Left-wing mean nothing to me.

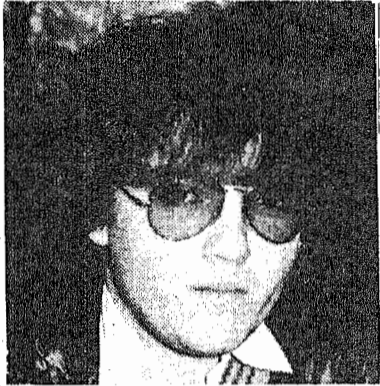
"While I agree with Milovan Djilas (former Yugoslav Communist and deputy to Marshall Tito) that the Capitalist system is infinitely preferable to the Communist system because it has many economic advantages that the communist

Continued, page 14.

Vote

Election of delegates to National Student Convention

Candidates' Policy Statements



ANDREW BROWN
QA

President, Science Assoc. 1983-84
Science O-Camp Convenor 1984
Treasurer Activities Council 1984
Member of:

- Activities Council
- Union Council
- Students' Assoc. Exec.
- Union Exec.
- Welfare Committee

The history of Student Unionism in recent years has been marred by radical ideals and causes that bear little resemblance to the needs and wishes of the students they supposedly represent.

I believe that the New Union needs to be Representative of student requirements, which for most are Education and Welfare Services. The National Union must act as a lobbying group to ensure improvements in these areas.

It must not be elitist, but Responsive and able to communicate with members.

Above all it must be Relevant and respected by Government and the community, by making constructive criticisms and reasonable proposals.

It cannot afford the excesses of the past!

Vote for the 3 R's of Student Life and Education.

VOTE PRO-STUDENT!



MICHAEL CONDON
AE

BA
Education Activist Group
EAC 1983/84
Union Council 1984

More than ever before students need effective representation from a national organisation. Its priorities should be placed on regional activities and funding. Education issues concerning students are: the level of TEAS, the possible reintroduction of fees, the imposition of quotas, strengthening and improving the Participation and Equity Program, the massive increase in the overseas student visa charge, and child care. No restrictions should be placed on the policy of a student organisation. Policy should be determined democratically by their members. With the Education Activist Group I worked extensively on the 'Stop the Cuts' campaign.



GRAHAM EDMONDS-WILSON
LL

Law/Economics IV
Union Council
University Council
AUS Annual Council Delegate 1983-84
National Student Summit Observer 1984

I have campaigned against the mess that was AUS. Now we have the chance to set up a new student organisation. **TO BE EFFECTIVE IT MUST NOT BE ANOTHER AUS.**

I support an education and student services only association. It must be voluntary in membership, have a secretariat located in Canberra to professionally lobby government, and officers must be democratically elected by students. It must not become the captive of the extreme Left as AUS was.

VOTE

1. GRAHAM EDMONDS-WILSON
2. PIPPA MCKEE



MICHAEL SCOTT
SAUA

President, CSA
Left Alliance

As your delegate I will support a Union with the following objectives:

* Main priority education (e.g. lobbying governments on education funding and TEAS; assessment; curriculum).

* Equality of access (e.g. childcare, library and lecture hours, access for low income earners).

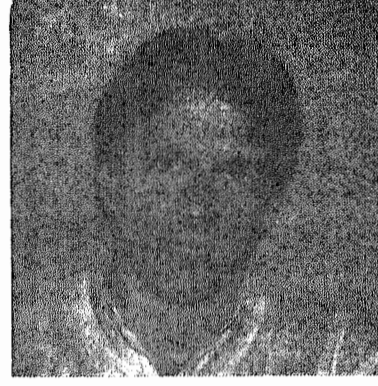
* Work and policies formulated by students, not student politicians. (No constitutional embargoes on issues).

* More resources and control to state regions.

* Provide self funding services. (e.g. discount cards, travel concessions).

* Membership fee to be kept down by returns on business investments.

I shall produce a full report of the convention in *On dit*.

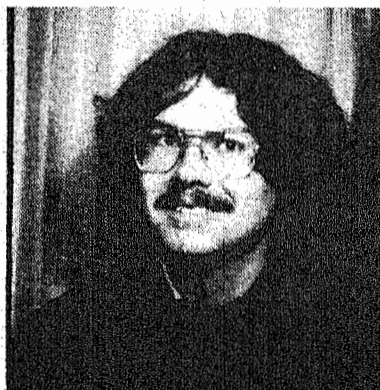


HUGH MARTIN
EE

President, Liberal Club
SAUA Executive
Union Council

GIVE ME A VOLUNTARY UNION OR GIVE ME DEATH! If we are to have another National Union then it better not be like A.U.S. This poor excuse for a Union failed because it had lost touch with students. If the Union was Voluntary people would only join if they thought it was **RELEVANT, RESPONSIVE, REPRESENTATIVE and RESPECTED.** If the Union failed to uphold these ideals, membership would fall and the Union would know to change. Your freedom of Association must be preserved!

Let's get back to a Union for Education and Student Welfare only, not lefty/extremist politics!



KEN McNAMARA
QM

Micro Computer Club Secretary 1983

"Micro-Art" Editor 1984
"Bread and Circuses" Editor 1983-84

Media Affairs Committee 1984

We need an effective National Union, a Union committed to championing existing, embattled courses, such as Engineering, against Government fiscal foolery, rather than one that promotes Mickey Mouse courses, such as Women's Studies and 'peace' studies.

We need a Union which is concerned with Education, not peripheral polemicist politics. If elected, I will seek to ensure that the nascent National Union is relevant to student needs, responsive to student desires and representative of student opinions. **Vote Pro-Student.**



LUCY SCHULZ
AE

BA
EAC 1983/84
Women's Officer 1984/85
SAC 1984/85

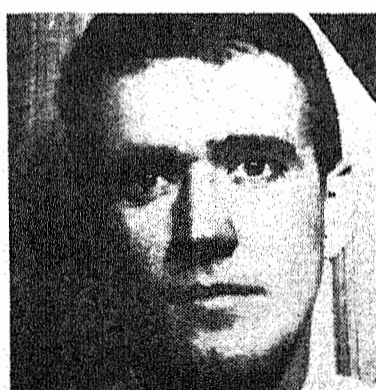
Being one of the few women running for elections to go to the National Convention about the formulation of a new student union, I believe that women, making up 50 percent of the population, should be represented. I am very keen to start plans to form a Women's Network as part of the union. I am concerned with issues like women's studies, childcare, sexual harassment as well as general concerns such as education funding, levels of TEAS, and lobbying. As your recently elected Women's Officer, I believe I deserve a place in the delegation.



DAVID FABER

Italian IBS
SAUA Executive 82/83
AUSRML and Education
Activist Group 1984

As your delegate I would work to implement students' desire for a strong and active national organisation to champion claims for equitable educational access and conditions. A progressive student union would concentrate on what it knows best, education, remembering that social realities impinge intrinsically upon it. Racism, sexism, the prohibition of marijuana, economic policy and the Visa Charge are cases in point. I may be relied on to insist that a national student union is decentralised, contains an autonomous women's department, and is free of dogmatic restrictions on the scope of its activities.



GARY CLARKE
ARTS

Having worked within the Union for several years including 3 elected positions on Students' Association Exec., where I have campaigned for Education and Social Justice, I have discussed with many students from varied backgrounds, issues affecting them.

I was AUS Secretary here and attended 1984 Annual Council.

I am convinced we need a National Student Organisation with a democratic structure where all student interests are represented.

I will take the ideas I have gleaned from students and present them to the Conference and commit myself to a comprehensive, detailed report of the proceedings through *On dit*, Student Radio and personal discussion.



INGRID CONDON
ARTS

SAUA President
Delegate, National Student Summit.

Adelaide University is in financial crisis, due to inadequate Federal funding. Students are suffering due to cuts in tutorship, low levels of TEAS, the hike in Visa Charges, and lots more! We need a viable national student organisation that will confront the government about these issues, both locally and nationally. This organisation must be in constant communication with students.

Therefore, the scope of this organisation must be as diverse as students themselves. As President of an organisation which has policy on education, women, international issues and peace and disarmament, policy areas must not be restricted.

ROCK PLUS!



MIDNIGHT OIL

REDGUM

The Eurogliders

Sharon O'Neill

ROCK PLUS!
on dit's bonus lift-out

SHARON O'NEILL



Sharon O'Neill is one of the Australian music scene's most successful female rock performers. ANDREW STEWART spoke to her backstage at the Thebarton Concert Centre.

Since crossing the Tasman some three or four years back, Sharon O'Neill has indisputably been Australia's most successful female rock performer. The last 15 months however has seen her pretty much out of the public spotlight, taking time off after the hugely successful *Foreign Affairs* album of last year. Her recent spell on *Dragon's Body and the Beat* national tour, along with the release of the single *Power*, signals her return to the Australian scene.

Looking back over her career, there seemed to be a marked change in her image and style after the early singles, such as *How Do You Talk to Boys* and *Maybe*. Was that a deliberate attempt to find more commercial bearings?

"I think it was just generally being in the Australian environment. I recorded *Maybe* here, but I'd just jumped off the plane with my bunch of songs which had been written over there, so it sounded very much what I used to do. Being here, getting the pace of the industry, which we don't have in New Zealand, I guess had a great bearing on the songs I then started to write."

By the same token *Foreign Affairs*, recorded with producer John Boylan during a 6 months stay in Los Angeles, seemed to have an overtly American FM-rock sound to it.

I spoke to her in the bleak and inhospitable setting that is backstage at Thebarton Concert Centre on a cold winter night, and asked about her reasons for doing the tour now, rather than after the time set aside for recording the follow up to *Foreign Affairs*.

"A couple of reasons. It's been quite a time between albums, and had I not gone out now, it would have been 18 months between live gigs, which is too long. Also, it's been an opportunity to try out new songs, which is really valuable."

The biggest thing to come off *Foreign Affairs* was of course the single *Maxine*, with its notorious video which dared (shock! horror!) to show a prostitute walking the streets of Sydney and which for some incredible reason was banished to late night TV in Australia and banned altogether by the influential MTV network in the States. Had she foreseen the flak over the song and its clip?

"No, not at all. A lot of people ask me that and the funny thing is that it just didn't occur. I didn't set out to write a song about an issue, but I wanted to say something and I thought I'd done it in a poetic way, and we thought we'd do the video in a realistic way. But it just went right over the top."

"I can understand why we had trouble, in a way. I can understand there's a section of the community that get utterly horrified and fling their arms in the air — but I'm still annoyed. They don't count, but they do sit behind desks and make the rules."

Still, the controversy certainly generated a lot of publicity for the song itself. "Yeah, it was a good thing, because in the end the song got heard and the message is very clear, which is all that matters. Judging from the favourable reaction I've had in letters, especially from young kids in that kind of situation, I don't think it's suffered in the slightest from not having a video."

Of course, the crazy thing was that it was played late at night, when it could be watched then or taped and watched later by kids, or whoever was supposed to be protected. "Well, that's right — plus there are other far more offensive things around. It's part of real life and I don't think Australian kids are that green — take a look at what they can see all the time on TV or in the papers."

Although not in front of audiences in person in the last year, one project she has had a successful hand in has been the ABC TV series, *Sweet 'n' Sour*. She was one of a number of writers asked to come up with songs for the series, and the producers were so impressed with her first effort, *Glam to Wham*, that she was asked to write the title track.

She obliged, and both songs were picked up and heavily featured. They were in fact recorded independently of her, though she did contribute vocal harmonies. (She currently plays *Sweet 'n' Sour* in her live set, though very differently). The whole thing gave her a lot of pleasure.

Looking ahead, would she like to get out of the interminable round of album, tour, album, tour...? "Well, if I could do it without being sued! No, I think you need that momentum. If I thought I could sit on my arse for a couple of years and not have to come up with anything, I'd probably get out of music. I need to think there are songs to be written for someone or something, or a tour or musicians to get together — it's all part of the excitement."

So how does she cope with the demands placed on her during a heavy tour? "Sleep and quietude, funnily enough. I like to keep fit, aerobics and so on. If I miss a few days my body starts to go like a limp flower. I'm not really into sex, drugs 'n' rock 'n' roll any more!" So she's not into getting out round the night life and being seen? "No, I have to be dragged out, usually. But when I do go to parties, I rage. Every now and again you have to get hammered and have a binge — just to prove you're still human."

Well, I'll drink to that — and to Sharon O'Neill's chances of staying at the top for a long, long time.

Redgum



From poor cult-figures to established artistes — that's the story of "Redgum". But the political comments and inverted snobbery are still there. ANDREW STEWART reports.

Redgum
Festival Theatre

It's difficult to write about *Redgum* without falling prey to an alarming mixture of affection, betrayal and amusement. Affection, because they're a fine band who've successfully blended protest folk with a range of other influences. They have maintained a righteous rage against their chosen targets while finding new and interesting musical outlets for their messages.

Betrayal, because with bare-faced hypocrisy they haven't had the grace even to appear embarrassed during the smooth transition from a bunch of poor cult-figures to well-off and established artistes. Listen, John: it's not that we begrudge you your house in the Hills, just the way that all of a

sudden after *Only 19* you're charging well over ten bucks to see you when it used to be three or four — that's really getting away from your roots.

Finally amusement, because it was genuinely funny watching the band members, especially the aforementioned Mr. Schumann, trying to act as if nothing had really changed.

The political comments were there, the inverted snobbery, the social concern. Trouble is, this wasn't a small hall or a club. It was the Festival Theatre, the high temple of plush artistic conservatism. The crowd looked distinctly out of place, either with the band or the venue. Most of them seemed to be young trendies (you know, grow your own denim, hand-knitted Yoghurt and all that): in fact just the sort of people *Redgum* have traditionally railed against.

It was interesting how out of place

both Schumann's platitudes and the predictable cheers they elicited from the stalwarts scattered around the theatre seemed.

But enough of that. From a musical point of view the interest lay in the band's return to a mostly electric format, interspersed with acoustic interludes. Quite surprisingly Michael Atkinson played bass all night, and was content to stay relatively in the shadows, alongside two anonymous additions on drums and keyboards.

Verity Truman was as ever sadly underused, though nevertheless providing two of the night's highlights with the beautiful and poignant *Women In Charge* and *Still Life*. Hugh McDonald was disappointing, for the first time in my personal experience. He played little violin (and was inaudible anyway) and his acoustic guitar

playing lacked his usual sparkle. As for his lead work, two decent solos in *ASIO* and *Diamantina Drower* were sadly overshadowed by his prolonged and tedious meanderings in *Gladstone Pier*.

Schumann of course was Schumann, crassly affable (or affably crass) as ever.

Over all the performance had its good moments, especially with the *Frontline* material, but never reached great heights. In a sense it was obvious that the band has trapped itself between the twin ideals of familiarity and musical progression.

Redgum have a lot of thinking to do. Their basic dilemma is whether to play down to their traditional audience or up to their musical aspirations. One way they stagnate, the other they're likely to overreach themselves and lose that audience. It's a tough choice.

Peter Garrett

by Ben Cheshire

Can't imagine Peter Garrett rolling up to Parliament in a grey suit? Neither can *Midnight Oil's* drummer and songwriter, Rob Hirst.

"I can see him driving to Parliament House in his old Peugeot and walking in with his thongs on," laughed Hirst.

Hirst believes that Garrett has a good chance of succeeding in his bid to enter the Senate at the December 1 election, as the number one candidate for the Nuclear Disarmament Party in NSW.

The response to Garrett's announcement a few weeks ago has been overwhelmingly positive.

"I think it's much greater than the Nuclear Disarmament Party expected, even though they obviously felt that Peter would be a very popular choice," said Hirst.

"And it's not only from *Midnight Oil* people, it's people of all ages and people who don't know about Peter's background."

"People have been ringing up and

saying, 'wow, I've got to vote for this guy, he's eloquent, he's intelligent, he knows what he's talking about and he's not afraid to say it'."

Still, Hirst points out that Garrett was chosen to head the NDP ticket mainly because of his appeal to younger voters — particularly those who don't normally care about politics.

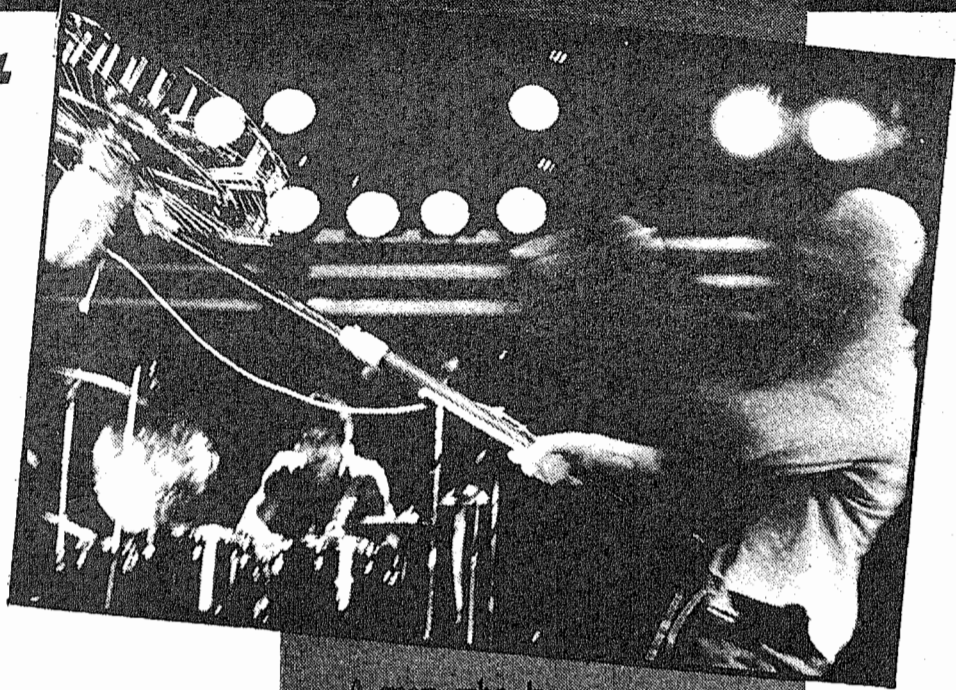
His success will depend on how well he can promote the anti-nuclear cause as a humanitarian and international issue, not as a political issue.

"The party knows that to succeed they've got to get people under 30, even people who aren't yet on the electoral roll," he said.

"After all, it's their future more than anyone else's."

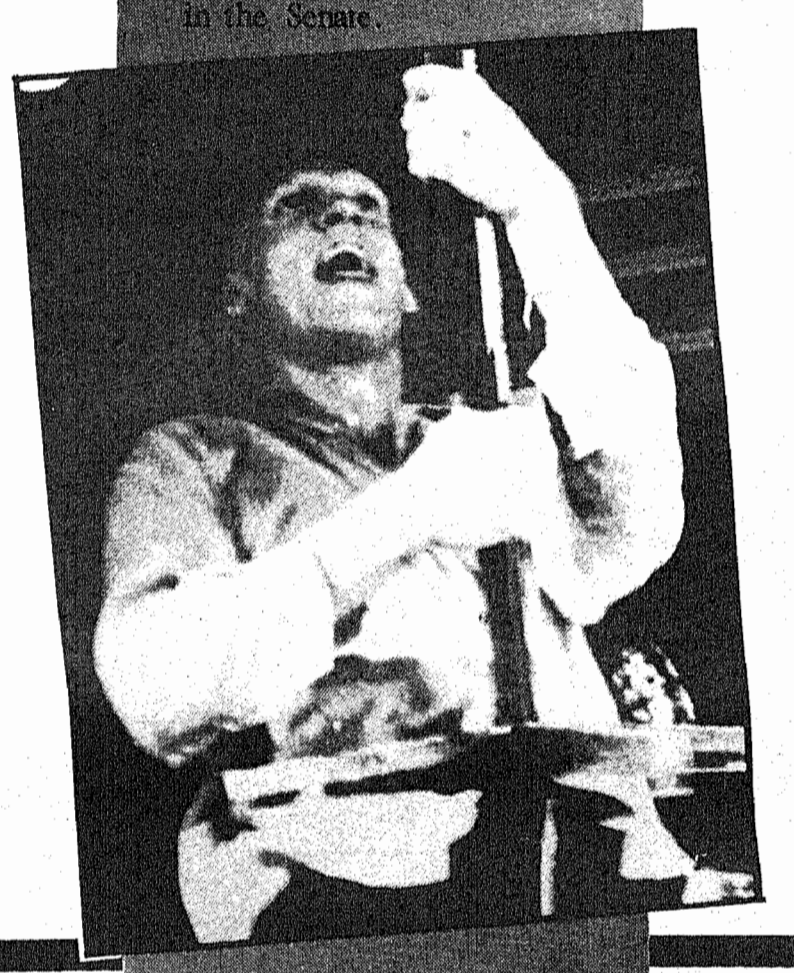
None of the other *Midnight Oilers* are directly involved in the NDP, but all are giving Garrett their full support.

The band has been blatantly anti-nuclear from the beginning, and Hirst believes that most *Midnight Oil* fans feel the same way.



A man who knows how to treat his fans

wants them to put him in the Senate.



You're getting your very own rock band together. You've got the equipment, instruments and people to play them and maybe even a manager. But how do you get the gigs? Especially in a town like Adelaide. **ANDREW STEWART** of local band "No Cause For Alarm" reveals all in part two of his "Idiot's Guide to Rock 'n' Roll Stardom."

PART TWO

The Idiots Guide To Rock And Roll Stardom

particularly prevalent in the music business.

That leads onto the second point, which is that Adelaide is not exactly a thriving hub of musical excitement. If you take out the purely disco/night club/"being seen with glamorous people" circuit, there isn't as big a demand for original (or even non-original) rock music as you'd expect in a city of 900,000 or so.

There are few venues and fewer punters. What that means is that the industry, such as it is, is in local terms confined to a fairly small bunch of people. It doesn't take long to get to know or even get friendly with a fair percentage of those who own/run the venues, work in other bands, hire out sound and lighting equipment or even (gasp!) work in the media.

Paradoxically, but perhaps understandably, there aren't an enormous number of bands fighting for what few crumbs there are to be had either. One reason is that the pickings are so poor. Because the few regular gig-goers are spread thin (even with so few venues), "door-deal" gigs (where the band takes the admission money, or a percentage thereof) are generally unprofitable, especially when production costs have to be met; and relatively few acts can command substantial flat fees.

Leaving aside the slightly more lucrative football club circuit, where it usually pays to play mostly popular covers, it's virtually impossible to draw large crowds often enough to live off music alone. There have been and are exceptions (such as *Invisible Mendez*, until their single, or the *Screaming Believers*, who have had a

solid following for a number of years), but there's nothing to indicate they'll ever become the rule.

But this isn't a gloomy picture. The point is, you've at least got a fair chance at getting into the circuit and having some fun, even if you never make much money here. (Later on we'll talk about going beyond Adelaide).

There are several things you can do to get started.

One is to play at a few parties — you won't get any money (maybe you can ask for enough to cover your costs), but it will get you used to playing in front of people, initially a nerve-racking experience, and you might get people interested enough to see you again.

The next step is to do your damndest to get to know a few other musicians or bands — you can count on getting a support spot somewhere if you keep asking long enough.

Again, try the college/uni circuit. The activities officers at places like Adelaide Uni (Barry Salter), Flinders Uni (Joan Boylan) and Magill CAE (Jane Intini) may often be able, if not to set you up for a gig they're putting on, to point you in the direction of a private club or society who are looking for a band.

And there are venues like The Alma that will give you a go whatever you're like — though it's up to you to get a crowd or you'll find yourself out of pocket.

Above all, keep your ears open and go after any chance. *No Cause for Alarm* got its first break when we noticed an article mentioning that a band's residency at a venue was coming to an end; we took a chance, went up to see the manager, and were

If Garrett gets into Parliament, the *Oils* will continue. There'll be no more big tours but they'll still do one-off shows and benefit gigs like "Stop the Drop."

That's partly why performances on the current tour, which sees *Midnight Oil* at the Uni Bar on November 1 and Memorial Drive on the 2nd and 3rd, will be extra long — as much as two and a half hours.

The set will include all the songs from the new album *Red Sails in the Sunset*, most of 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 and a selection of earlier material.

"We want to play as many songs as possible so people don't go away saying, 'oh, they didn't play my favourite song'," said Hirst.

He is naturally enthusiastic about the new album, which he says is the band's most melodic and possibly the most accessible LP to date.

But there will be no single. "We're not interested in singles," he said curtly, as if I'd touched on a sore point.

Hirst is however keen to talk about the album's stunning record cover, which features a design of Sydney after a bomb attack.

"We've had fantastic reaction to it," he said.

"It was done by an elderly Japanese gentleman who calls his work 'visual scandals' — he has things like Niagara Falls coming out of the Empire State Building."

"We explained our ideas to him, and found that our ideas are about the same as his — basically to shock people."

able to take over that spot.

If you're looking at getting more organised, in terms of getting regular gigs, or especially if you want to get out onto the country circuit, try one of the agencies round town. You'll probably lose 10% of your money, plus a lot of flexibility, but it's slightly less of a gamble than going totally on your own.

One tip — make a tape of yourselves as soon as possible even if it's only a rough recording onto a portable cassette-player in the middle of the floor at rehearsal. Tapes come in handy whatever you're doing, though don't just leave it with a promoter/agency/venue — keep on nagging them to make sure they listen to it.

If you want to go one step better and make a demo, there are plenty of decent studios round town (though from personal experience I can highly recommend Hitsville, despite the lousy name), though you'll need a fair bit of money (\$400 should do it).

There are four aspects to promoting your gigs. First, make sure to ring the Gig Guides at the *Tiser* and the *News* before Tuesday lunchtime each week to give them details of the week's gigs. You'll find those guides (and you can also include SA-FM's Nightbeat service, 5MMM's guide plus longer-term ones in magazines like *Streetbeat* and *What!*) are the simplest and most effective method of general promotion.

Second, get to know the scribes/announcers at these places personally, and ensure that you keep them supplied with a stream of information about your activities, preferably in press releases which

they can work off. It may not always get into print, but at least it helps them to remember you.

Third, if you can afford it and if you can find a decent artist and if you know a cheap printer or have access to a photocopier — plaster anywhere you think will help with posters.

Fourth, and perhaps most importantly, use word of mouth and get your friends and relations along. It's always easier playing to an audience where you know at least the people at the front — especially if you bribe them to applaud!

In the longer term, the fact has to be faced that if you want to be successful you're going to have to move inter-state. Two points, though. First off, it is possible to go a long way while still being based in Adelaide — as the contracts obtained by *Vertical Hold* and *Mendez* testify.

Secondly, many groups have taken the Sydney/Melbourne plunge and never surfaced again, either through over-optimism as to their own talent or lack of promotion or careful management. The message is, be sure you know what you're getting yourself into. Before charging over on a wing and a prayer, the better bet is to direct your energies to getting some interest from local record company execs. and arranging any tours of Sydney or Melbourne through one of the big agencies like Nucleus or Mr. Moon.

But more than anything else, if you have fantasies in the way of becoming a superstar out of humble Adelaide, bear this priceless piece of advice in mind: *nil illegitimi carborundi*.

And if you don't know what that means, well, all to the good. How many rock stars know any Latin?.....

ANDREW STEWART caught the "Eurogliders" in concert during their last national tour. They're Australia's best live band he says — well, maybe the second best.

Hardly faulted

If the Eurogliders aren't one of the top five Australian bands by this time next year, I think I'll just head right back to England in utter disgust. I went to see them already impressed by the quality of their second album, *This Island*. What I hadn't bargained for was the verve and excellence of their live performance, so much so that I have to rate them as far and away the best Australian band I've seen — other than *The Oils* of course.

What catches the eye and ear is their dynamic frontline. If there's a better up-front combination in the country then I'd go a long way to see it.

Centre left we had Ron Francois, bassist extraordinaire and no mean performer on bass synth and (especially falsetto) vocals either. I don't think I've ever seen a black bassist who didn't enhance a band's visuals, and he seems to have not only filled a gap for the Eurogliders but given them tons more power to boot. He's a pretty fair percussionist as

well, leaping onto the drum-riser from time to time to pound on the row of Simmons syn-drums along with drummer John Bennetts.

Centre stage is the astonishing Grace Knight. I've rarely seen a performer commit herself so totally to her audience.

Stage right is songwriter/guitarist Bernie Lynch. While not as energetic as Francois his bright orange hair certainly catches the eye. His vocals, especially when doing the lead work were strong and clear. I hadn't realized just how much of the singing on *This Island* he does — but with the distinction of his voice it's hardly any wonder. His performance all night, especially in the moody *Never Say*, was quite compelling.

And centre stage, the astonishing Grace Knight. I've rarely seen a performer commit herself so totally

to her audience. Whether she was clambering up onto the balcony boxes (to sing *Waiting For You*) or precariously straddling the keyboard effects rack to do the motions for *Learning to Swim* or just plain bouncing round the stage, she gave everything. Her athleticism didn't affect her vocals in anyway. They were strong and vital, especially when used in conjunction with those of Francois and Lynch.

By contrast the back-line of Crispin Akerman, Amanda Vincent and John Bennetts was pretty static — but then anything else would only have detracted from the visual impact of the front three.

Musically the band could hardly be faulted. Their sound is based on strong vocal lines over a powerful rhythm section, with guitar and keyboards used more to colour the music than anything else. They played not a duff song all night, performing a lot off *This Island*, a little off *Pink Suit*, *Blue Day* (including of course *Without You*) and some excellent new songs which

indicate that Lynch is far short of running out of inspiration.

Their second encore was an interesting segue from *Another Day in the Big World* to the inevitable and brilliant *Heaven*, both of which had appeared in straight fashion during the set proper. The strong instrumental used to connect them (of the "exclusive collectors' extended dance mix 12-inch re-recorded US import" variety) thoroughly justified the re-working. Francois bounded onto stage for the last time with Knight on his shoulders, ran around in front of the crowd with her, and the two of them showered the audience with water. That just about summed up the fun that band and audience alike got out of the evening.

Now, after that rave review you might think I'd be feeling mellow enough to say at least one nice thing about the support band, *China White*. Well you're wrong. They were utterly professional, utterly competent and utterly bland.



B B B B Band Rap

All the signs are that the "Eurogliders" are about to make it into the "big time" — they've played their first full-scale concert tour, made it onto the cover of the "National Times" and had a hit single with "Heaven". ANDREW STEWART spoke to two "Eurogliders", Amanda Vincent and John Bennett, during the Adelaide stop on their national tour.

Loving every minute

One of the best experiences a band can have is to break through into the "big time" — like the first time they got out on a true concert tour, playing in 1000-plus venues rather than the pubs and clubs. The Eurogliders are in the middle of making that jump right now — and loving every minute of it.

I caught up with keyboardist Amanda Vincent and drummer John Bennetts during the first Adelaide stop on their recent national tour which had been arranged to capitalise on the success of their second album, *This Island*, and of course their hit single *Heaven*.

In contrast to their underpublicised and consequently less than successful attempt to do the "shitty pub gigs" earlier this year (which they freely admitted was a big mistake and one of the main reasons for leaving their agency, Nucleus), they organised this tour themselves.

Amanda described it as "inspiring." "We've been arriving in town, getting to the gig and finding it's been sold out. And the crowd are already hot before we even get on stage!"

"A lot of kids come to hear *Heaven*, 'cos that's all they know about, yet they're really into the band even though they've only known us for two weeks. It's really good fun playing to audiences that are so receptive."

John agreed. "We've got good promotion, the venues that we're playing at are a lot bigger and better, there's no age-limit to who can come and see us — and we're not playing to drunks. The agency just don't have the power or the know-how to get a concert tour together — but they do know how to book people into lousy hotels and take their money for doing fuck-all!"

The Eurogliders have spent a long time getting to the point where they feel confident enough to direct their own future. After moving to Sydney from their original base Perth, after the success of *Without You* in 1982, they suffered a series of set-backs, some bordering on the farcical.

Their first album, *Pink Suit*, *Blue Day* was recorded in Manila, of all places. Not that they wanted to go there.

John: "We wanted to record in Sydney, but there were no good studios available for some time, the band had just signed with Polygram and we had to record. It cost less to

go from Perth to Manila than it did to Sydney — so we went there."

"We had an English producer, Lem Lubin, and he turned out to be a lemon. We learnt a lot — not to be forced into things and not to work with people and places we don't know anything about. We recorded it, everything sounded fine there, but when we got back we found the EQ was completely wrong, things like snare drums missing..."

Amanda: "We had to re-mix the whole album."

John: "We had to re-record a lot of it."

Perhaps unsurprisingly the band then left Polygram for CBS. While in between deals they put out what in retrospect was a great single, *No Action*. But it bombed, despite reasonable airplay and a great premiere on the *Countdown Awards* programme.

'The agency didn't have the know-how to get a concert tour together — but they do know how to book people into lousy hotels and take their money for doing fuck-all'.

They had no film-clip and little backing and missed their chance.

Their next decision was a big one: they went to London to work with another Englishman (obviously not twice shy), Nigel Gray, on *This Island*. They had one stroke of luck, acquiring former *Teardrop Explodes* and others-too-numerous-to-mention bassist Ron Francois, but ran into problems with Gray whose relations with the band ranged from "fair to bad".

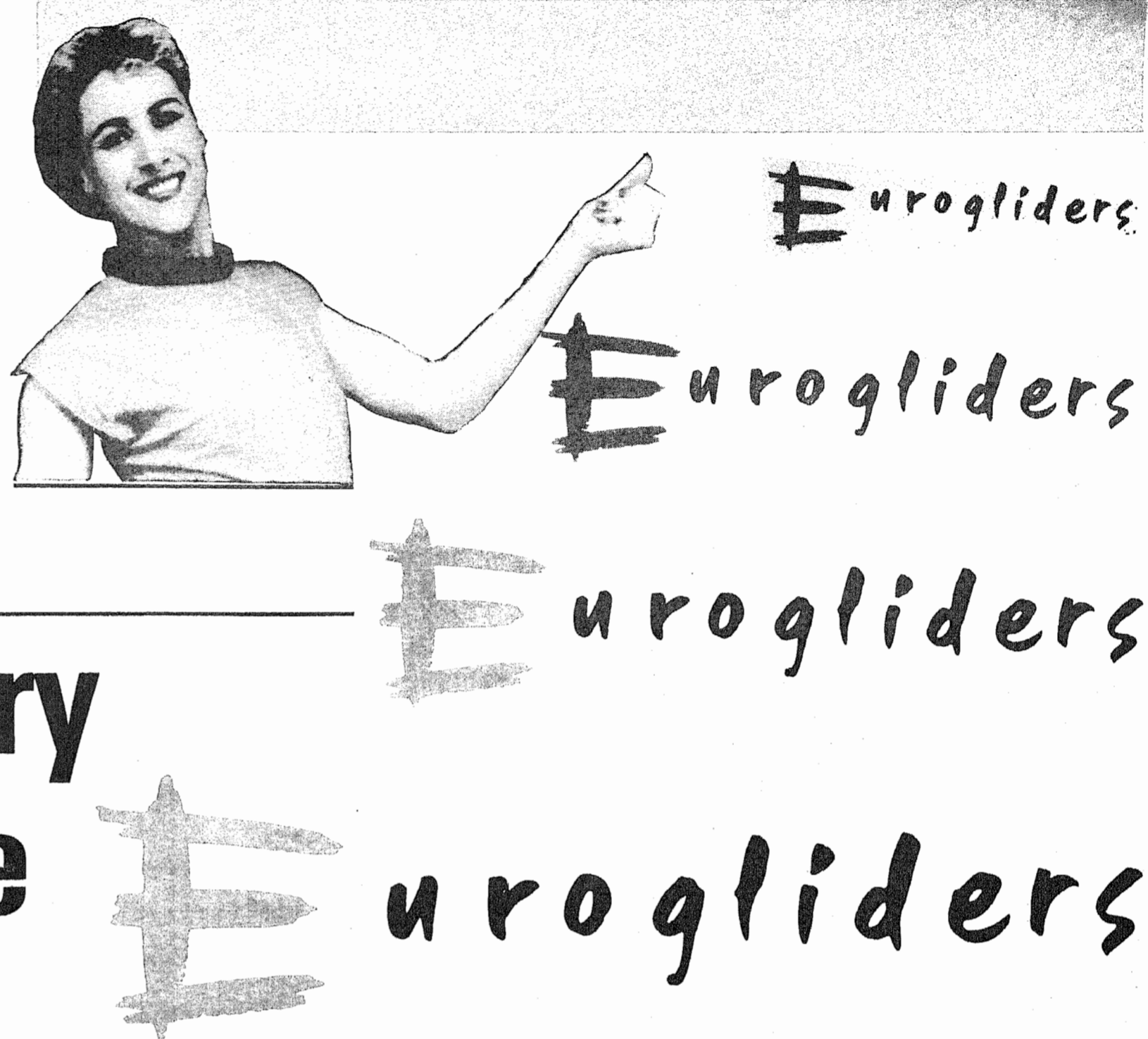
John: "He was pretty straight, a real conservative."

Amanda: "He was good for us all in some ways though — whether we liked it or not. Initially we weren't too keen on the production, it sounded a bit restrained."

John: "Bland."

Amanda: "Compared to how we would have liked. Nigel's very conventional, very commercially-minded. He was a bit scared of people being eccentric or zany."

Eventually they got Mark Moffat to remix half the tracks. However *Heaven* remained as Gray had left it ("We thought at the time it was the



best thing he'd done"), and the band admits that history has to some extent vindicated the original production.

Heaven of course has got them a lot of media attention, though perhaps not quite the sort they'd like. Did they feel it sometimes concentrated too much on the female performers in the band?

Amanda: "It does happen, I guess, but I think it's more that Grace [Knight, the vocalist] gets the attention because she's a dynamic front-person — just like Tim Finn or Peter Garrett or Michael Hutchence do."

More generally, the band has had a pretty mixed reaction from the media, especially the specialist music papers. Of course none can compete with the notorious UK rock press, to which the band got a lot of exposure in London.

Amanda: "I'm not looking to go back to Britain. They still see Australians as musical savages, and all *Men At Work* did by their success

was to feed that image. That's just the trendies though, and I have my doubts on their influence. They heaped shit on *Men At Work* and look how many records they sold. And then they're right behind *The Birthday Party* and how many records have they sold?"

'I'm not looking forward to going back to Britain. They still see Australians as musical savages.'

John: "It's just like *Juke* or *Ram*. You always read about the underground bands, but you won't hear of the Eurogliders 'cos we're a pop band."

Amanda: "Yeah, we just made the front page of the *National Times*, and that's got about 1000 percent more impact."

One unexpected source of recognition came when Elvis

Costello recently toured the country, and made a point in TV and radio interviews of saying how good he thought the Eurogliders (and the *Hoodoo Gurus*) were.

Amanda: "That was a buzz. Our tour manager brought him along to see us, he enjoyed the gig and then invited us back to his hotel. He's just an easy-going guy, really nice to talk to. He was generous with a lot of bands — he obviously does go out to see a lot of live music. We were just really surprised to see him on TV giving us that rap."

As to the future, it's just about the inevitable routine. After releasing *Maybe Only I Dream* (the obvious follow up to *Heaven*), they're spending most of the rest of the year in the US and Japan playing and doing promotional work, before returning to record the next album.

No doubt if they succeed at all on the international market they'll have to put up with people like Molly Meldrum hailing the latest "Australian explosion".

Amanda: "That's real nationalism, but there's a lot more of it in Australia than there is overseas. What we keep bringing up is that a majority of Americans think that *Men At Work* is an American band!"

John: "We're really looking forward to the challenge of trying to make it over there. We've been playing here all our musical lives — except Ron, who's the only member of the band who's played all round the world..."

Amanda: "And he's bursting to go too."

John: "Yeah, he can't wait to get out! We're really looking forward to playing to other audiences. We only know Australian crowds, though even they vary from coast to coast. We'll just see how we go."

If there's any justice in the musical world — which there isn't of course — the Eurogliders have a lot more push hotels to check into and a lot more big halls to play.

OMD

**Synthesizer band
OMD have come a long
way since 1978 — from
sweaty Liverpool Clubs
to Adelaide's sweaty
Bridgeway Hotel. AND-
REW STEWART reports.**

Back in the dark days of 1977, a group of teenagers who lived in and around Merseyside in England were playing in a variety of weird and wonderful bands, inter-related or overlapping in all sorts of ways. Out of that loose bunch were to come several internationally-known outfits, including *Teardrops Explodes* and *Echo and the Bunnymen* — and *Orchestral Manoeuvres in the Dark*.

The latter was formed by Andy McCluskey and Paul Humphries, along with Winston the tape-recorder, and was the culmination of some very strange bands indeed.

Well, OMD (as they're now known) may have changed a lot, but they're still playing infectious and adventurous electronic pop — the human face of technology, you might say.

After six years, they finally made it to Australia this year for a successful and well-attended tour. I spoke to McCluskey and asked him about their visit.

You seem to have stuck to the pubs and clubs rather than the concert halls. Was that a conscious decision?

"We'd rather have small venues full than large ones half-empty — it's better for your soul! Plus I don't think the people who are into OMD would appreciate it if we steamed in with some mega-hype and overdid it in one go. You know, they're the sort of people who have their own little fave, their hip band: they see commercial success on the horizon, and they say, 'Oh well, they belong to everyone now, better find someone else.' In the end it's worked out well for us, we've been playing to places that are jam-packed."

'Obviously I'm a boring old fart now, I've made five albums and made some money and toured the world and perhaps I can't relate to some 18-year-olds back in Liverpool.'

When you started out, you never seemed comfortable on stage. You use a full band now, how do you feel about live work?

"I think we're a lot more confident. After we added Malcolm [Holmes on drums] and Martin [Cooper on keyboards and sax], we began to feel more settled and think of ourselves as a four-piece band."

"We feel we can play on stage now. When we started out we desperately wanted people to like our music so we tried to play everything just like it was on the record. Now we're more relaxed — whether they like it or not, all we can do is play the damn songs."

"I'm reasonably pleased with our live act. We tend to go in two apparently opposed directions, but they seem to work together. On the one hand we've got brass and drumkits, on the other musical computers. It seems to work together well."

Looking back a bit, "Architecture



OMD Bridgeway Hotel

I first saw OMD in 1978. They were playing one of their earliest gigs (as *Orchestral Manoeuvres in the Dark*), in a Liverpool Club called Eric's. It was hot and sweaty and Andy McCluskey and Paul Humphreys flanked Winston the tape recorder. Winston, responsible for everything except McCluskey's eccentric bass and Humphrey's organ chords and one-finger synth melodies, was really the star of the show.

Well, it's six years on and OMD are playing the Bridgeway (of all places) on their first ever Australian tour, and things haven't changed that much — except Winston isn't the star he used to be. Oh sure, they still have him up there (or his great-grand-son at least) but they have a little beastie called the Fairlight CMI to do most of his work these days. Technology catches up with all of us, I suppose.

Apart from Winston, though, I got a distinct sense of *deja vu* — a packed crowd crushed against the stage, enthusiastic applause and even some sardine-dancing.

Humphreys looks even less like a rock star than he used to (if that's possible) and they've since acquired drummer Malcolm Holmes, keyboardist/saxophonist Martin Cooper and brothers Graham and Neil Weir on brass to liven things up.

McCluskey, though, is exactly the same — even down to the haircut. Six years of ever-increasing success

and Morality" gave you pretty well consistent commercial success. Was the follow-up, "Dazzle Ships", all it could have been?

"Yes, I think it was. We bust a gut doing that album, but it reflects a very difficult period. Our albums are usually a very clear indication of what's going on in terms of our personalities and ideas at the time."

"I suppose that album asked more questions than it answered. We had a lot of question-marks hanging over our heads after *Architecture*, basically awakening to the fact that we were in the music industry, whereas for 3 years we'd been having fun with a

(especially in Europe, where OMD play to huge crowds) have left him pretty much untouched. After 18 gigs in 4 states in the previous 22 days his performance was even more remarkable. He just gave everything, 100 percent commitment to his music and to the crowd. He thrashed his bass and sang his never-too-powerful voice to a standstill.

But above all he danced. You haven't seen anything till you've watched his demented gyrations and expressive poses. He's a performer in every sense of the word. Not that he wasn't always like this, you understand: it's just that he used to have the excuse of youthful naivety, and I hardly expected him to have retained his enthusiasm for all this time.

I've seen some great gigs, and this has to go up near the top of the list. Not just because of McCluskey, although it's difficult not to concentrate upon him. The Weir boys added sparkle when they took the stage, and drummer Holmes was very impressive throughout, combining intelligent use of syn-drums with an orthodox bass drum/snare set-up, particularly in the powerful *Jean of Arc*.

It's the keyboards that dominate though. An initial feeling of overkill (did they really need the Fairlight and two Emulators?) was displaced by awe of the range of sounds they produced, especially with the use of ersatz human voices. But there was no feeling of impersonality. McCluskey is certainly no robot, and the use of brass very cleverly brought a warmer and non-electronic touch

hobby that got out of hand.

"I know now in hindsight why that album wasn't popular and why it got a lot of criticism, but I think we're proud of what we did all the same. I still listen to it and it makes a lot of sense to me. It was the right thing to do, it would have been stupid to do 'Son of Architecture and Morality' — *Junk Culture* would have been Mark 3 and by now we'd be heading off into the Genesis syndrome."

By any token you'd have to be called successful. What does success mean to you personally?

"I think there's a number of criteria, and I'm sure they've

changed over the years. I'm old enough to appreciate I've earned a few bob out of OMD — if we pack it in tomorrow I won't have to sweep the streets till I work out what to do next. — But that's still down the list in terms of priorities.

"One of the great things is to have been well-known enough around the world to travel to all these different places. Let's say I've seen more than I would have done if I'd been stuck in Liverpool unemployed."

"Just in terms of what we've done, it's nice to look back at everything and know whether it was critically or commercially successful or not, that at the time we thought it was the

right thing to do — we've believed in everything we've done, which makes us quite proud."

Either you've been very lucky or you've worked it out very well, but you seem to be one of the few bands with pretty much total control over your destiny.

"To an extent that's right. We didn't set out to be rich and famous, so we never turned into a machine to that end. Our music isn't a means to an end — we just make the music and then worry about how to present it. We're never going to be as big as *The Police* or *Boy George* because we're never going to force ourselves that hard."

'People these days are into hedonism as an escape. They've had enough of being unemployed or not having enough money or doing a shit job so they're into simple music, pretty people, glossy pictures and basically going out, getting drunk and having fun.'

Looking over the music scene in England, how healthy is it?

"It's changed an awful lot. We were really in the right place at the right time in 1978 when there were a lot of independent record companies and the press were looking into the provinces — there was a feeling of enthusiasm, something exciting was happening."

"Obviously I'm a boring old fart now, I've made five albums and made some money and toured the world, and perhaps I can't relate to some 18-year olds back in Liverpool — but I'm not sure that feeling would still be there."

"The CBS's and EMI's seem to have it all sewn up again — the independents have contracted back, the fanzines have closed down, everybody reads 'Smash Hits' now ... People these days are into hedonism as an escape."

"They've had enough of being unemployed or not having enough money or doing a shit job, so they're into simple music, pretty people, glossy pictures and basically going out, getting drunk and having fun."

Seems pretty reasonable...

"Yeah, well it's an attitude characteristic of a lot of places around the world, and music tends to reflect that very clearly, it's a barometer of social conditions. You just need to look at the fact that the only American music doing well in Britain is disco music — we've got our *Boy Georges*, our *Madonnas*, *Spandau Ballets*, *Duran Durans*. It's just pop escapism."

You mentioned Eric's before. You're playing poky clubs like that here in Australia — how does that feel?

"I would prefer not to have to play seedy clubs where you don't get any food and the dressing-room stinks. But at the same time, if you take it with a pinch of salt it's quite good, because you can get lulled into a false sense of security always playing to three or four thousand or more with big stage productions. With the front row under your nose, you've got to deliver the goods. If you aren't good, being somewhere like Australia, they'll let you know all right!"

D R A G O N

Dragon
THEBARTON THEATRE

There are advantages and disadvantages to standing in the middle of a *Dragon* crowd. The main advantage is that since almost everyone around you near the front is either young, quite young or very young (and in all three cases generally female), you can stand about ten rows back and have no problem seeing over the heads.

The main disadvantage is being looked at like some alien interloper (I recently played at a school social; during the break I got asked whether I wasn't too old to be playing rock! Hmm...).

Which is a long way of getting



round to saying that *Dragon* were in town and the weenies had come out in their droves to the Thebby to worship dutifully. They screamed, they clapped when Marc told them to, they sang the choruses allocated to them with gusto and went home breathlessly bathing in the reflected glory of their idols.

O.K. So that was the crowd reaction — but how did they band play, I hear you clamour. Well, I got

the distinct impression they could have played tapes and sent on five cardboard cut-outs to back up Marc Hunter and no one would have been too much the wiser.

During the singalong Hunter gestured obscenely and announced rather proudly to the pubescents below "You know what it's about, it's about rooting..."

It was a less than dynamic show, a no more than competent run through the stronger tracks from their admittedly classy album *Body and the Beat* (the title track and *Wilderness* probably being the pick), punctuated by their hits of yesteryear, *April Sun in Cuba* and *Are You Old Enough* evoked the expected reaction, both

being spun out for maximum nostalgic value. To no one's surprise *Rain* was trotted out as an encore.

But I can't say it really moved me. I like the songs, by and large, especially the new ones, but there wasn't the collective energy from the band to give them any sort of live sparkle.

Biggest offenders were guitarist Robert Taylor (whose solos were reduced by the tappy sound to indecipherable squeals) and bassist Todd Hunter. Both seemed content to hover motionless over their mikes rather than give the frontline any dynamism. Of the other musicians, Terry Chambers, perched on top of an enormous drum-riser, pounded away enthusiastically; and Alan Mansfield displayed considerable versatility on keyboards, guitar and electronic percussion. But their positioning away from the action really stopped them having a major impact on the visuals.

Marc Hunter, of course, is the mainstay. He couldn't really be faulted for not putting in. He strutted and grinned and preened and gave his distinctive voice a thorough work-out. And they loved every minute of it. His cynicism is quite revealing though, and a couple of quips rather told the story of what he thought of the adoring masses.

"You love us, don't you, you tasteful little suckers," he sneered as he strode on for the first encore.

And during the singalong in *Are You Old Enough* he gestured obscenely and announced rather proudly to the pubescents below, "You know what it's about, it's about rooting..." All rather disturbing, but give him credit for at least being half-way honest on stage.

Are you old enough?
Old enough to see the cynicism in a "Dragon" performance, that is.
ANDREW STEWART
may be too old...

THE HEPNOTICS



The Dynamic Hepnotics are a Sydney band presently making a dynamic impact on the Australian music scene.
ALISON ROGERS caught up with them.

and that was the first holiday in four years. We play in Sydney half the time and tour for the other half."

Four years of playing together is no mean feat in the dog-eat-dog world of rock'n'roll. The band has been together for longer than four years, but the present line-up of *Dynamic Hepnotics* has been operating since 1980: "The first year there were a lot of different line-up changes. Once we got a bit of money, people started to hang around for a while," he said.

Dynamic Hepnotics are highly respected as a band that can put on a good live show and can guarantee to fill rooms wherever they perform. However, it wasn't always like this. They once played a gig where the audience consisted solely of the barmaid — but they played anyway because they wanted the money.

Even now, when they seem to have hit the big time, it isn't all peaches and cream for *Dynamic Hepnotics*: "In some ways it's easier and simpler to make a living when the band isn't such a big deal," Robert says "because you don't have to worry about heavy lights or a good P.A. system or anything. Now we have to make quite a lot of money just to break even. But I can't complain. It's

a nice way to make a living, making people happy."

This year the *Dynamic Hepnotics* supported Joe Cocker on his Australian tour, and in the recent past, supported a number of overseas artists including Tom Waits. Robert hasn't become too proud to forget about the days when *Dynamic Hepnotics* weren't quite so professional as they are nowadays: "In the early days, we went through a stage, where we didn't have a drummer and we'd end up having someone different on drums every night. That was a lot of hard work. But it was good too, because things weren't so tight and you could afford to relax a bit and just call out to the drummer, 'this one's a rumba,' or 'this one's in A minor,' and then see what happens."

When I spoke to Robert, the band were just about to go on tour of Queensland. He says that Queensland is different. The inner city crowds are really good but going to the country venues is like "stepping off on to the moon." "It's a real unknown quantity in the country. Even if there are only five people there, we still do a big show, a bit tongue in cheek, saying 'Is everybody ready?'" It becomes

obvious whilst speaking to Robert Susz that the band is very ambitious and has plans to go places. To date they have concentrated on live appearances rather than records, and they realize this is limiting to their career, so they plan to make some new releases before too long: "If you don't have a record out, you're just doomed."

In 1984 the *Dynamic Hepnotics* have released two singles, *I'll Make You* and *A Soul Kind of Music*. The latter looks like making a significant dent on the Australian pop charts: "When we first started out we never did any originals. Now, we might play twenty songs a night and thirteen of those will be original and the rest, covers. A lot of people don't know which are originals and which are covers. The covers are never hits from the top forty, most of them are pretty obscure."

Robert pays short shrift to the often heard claim that bands should play a lot of original material: "I personally don't think it really matters, it's a load of artistic wank to think that you have to do originals. It's better to do good covers, than crappy originals," he declares.

There is certainly nothing 'crappy' about the *Dynamic Hepnotics'* originals as the sales of *A Soul Kind of Music* testify. There will be more originals on an album to be released in December.

After intensive consultation with Women's Weekly, On dit has tastefully replaced the perennial pry into your sordid and almost certainly non-existent sex life with a quiz designed to convince you to follow the path to musical immortality — or not. So, strap yourself down and find out whether you're ready to make it to the top [sic] in Adelaide by checking your answers with the scores.

Part A

Personal Qualities

- Which of the following attributes do you feel is most important in a budding star?
 - Creativity.
 - Sensitivity.
 - Greed.
 - Paranoid schizophrenia, manic depression, psychopathic/suicidal tendencies, Oedipus complex, egotistical existentialism, take two tablets and don't forget to consult your doctor if pain persists.
- What do you use for musical inspiration?
 - Transcendental meditation
 - John Lennon
 - Divine
 - Sex

How do you cope with the following stressful situations?

- You've had a hard day at work/at the dole office, the hangover from last night is pounding away, your girlfriend's run off to join a commune, and the drummer won't shut up when you want to tune your guitar. Do you:
 - Smash his bloody head in?
 - Explain the situation and your feelings to him in a rational and controlled manner and then smash his bloody head in?
 - Buy a drum-machine?
 - Join your girlfriend at the commune in herbal bliss.
- You're playing your first gig in the Uni Bar, the triple 4-way PA system you hired has blown up, the bassist is stoned, the mixer is drunk, the zip on your neon-red leather strides is broken and you forgot to wear any underpants. Do you:
 - Ponder deeply on the vagaries of the music business?
 - Down a bottle of Scotch?
 - Down several bottles of Scotch?
 - Tell Barry Salter you're "alternative" and hope nobody notices?
- You're faced with negotiating a tour with a booking agent who is smooth to the point of slimy, deceitful, conniving and totally unprincipled. Do you:

ARE YOU CUT OUT TO BE



A ROCKSTAR?

A Quiz For Beginners

- Think, "Not another one"?
- Attempt to descend to his level?
- Conclude the deal, then make an appointment to be fumigated?
- Ask him if he'll manage your band?

Part B

Media/Publicity

- How old is Andrew Peters:
 - Fairly?
 - Very?
 - Not at all?
 - Don't know, didn't do Ancient History at school.
- Is Thor Fingers:
 - Robbie Brechin?
 - Robbie Brechin?
 - Robbie Brechin?
 - Not funny at all?
- What's your main source of musical information?
 - The SA-FM Community Switchboard?
 - Countdown?
 - Di Stapleton?
 - Simon Townsend?
- Which of these music publications would you rather be seen dead than reading?
 - Ram.
 - Countdown Magazine.

- On dit's "Rock Plus".
 - All of the above.
- You're being interviewed by Molly Meldrum, you can't get a word in edgeways, his current question has so far lasted for eight minutes, and you haven't understood a word of it anyway. Do you:
 - Wait until he finishes, lean forward and ask him sweetly, "I'm sorry, could you repeat the question?"
 - Rip his tongue out, then walk off muttering, "God knows how Bowie puts up with it."
 - Expose yourself.
 - Burn down his house.

Part C

Technical Knowledge

- A G-string is:
 - A stripper's last line of defence.
 - A worthless piece of wire.
 - A Mozart composition.
 - A curiously elusive and sexually active phenomenon continually being reported by the lead guitarist (as in "My effing G-string's gone again").
- A banana is:
 - Something to eat.
 - A hearing aid.

- A cocktail.
 - One of 4 stars in an American TV show for kids.
- If you're informed that your wedge is stuffed, do you:
 - Look surprised.
 - Commence legal proceedings for defamation.
 - Accuse the mixer of blowing the speaker.
 - Check the cannons.
 - How would you find a female-to-female for the horn?
 - With great difficulty.
 - By looking in the Yellow Pages.
 - By rummaging through the coils in the box.
 - By checking the toilets.
 - If someone offered to sell you a Fender synthesiser, how much would you pay?
 - \$200.
 - \$500.
 - \$1000.
 - \$10,000.

Part D

Commitment

- How far are you prepared to go to succeed?
- Which of the following media personalities are you prepared to sleep with?

- (Censored).
 - (Censored).
 - (Censored).
 - Molly Meldrum's favourite person.
- Given that death is the easiest way to be successful (dead stars can't interfere with their publicists), would you die:
 - In a car crash?
 - In a plane crash?
 - Choking on your own vomit?
 - For 12 months, then return to collect the royalties and take advantage of the tax benefits.
 - Which of the following diseases do you see as being most useful?
 - Alcoholism.
 - Drug abuse.
 - Syphilis.
 - The Liberal Party.
 - You're meeting a record company executive to discuss a recording contract. Which of the following illicit substances do you take along?
 - Cocaine.
 - Marijuana.
 - Cocaine and Marijuana.
 - All of the above.
 - You write what you think is a nice song, but the record company insists on giving it an "angle". Which of the following "angles" could you stomach?
 - Incorporate a comment on the political situation in El Salvador/East Timor/Afghanistan.
 - Perform it in a nun's habit with an architectural haircut.
 - Commission Russell Mulcahy to make a video for it.
 - Get Jon English and Renee Geyer to sing it as a duet with Young Talent Time on backing vocals.

Part E

General

- Of these performers, who would you most closely model yourself on?
 - David Bowie — change images every five seconds and convince everyone into thinking that they're imitating you.
 - The Dead Kennedies — scream a lot.
 - Jimmy Barnes — drink vodka and scream a lot.
 - Elvis Presley — lie in a coffin with your lip curled.
- What do you see as the unhealthiest aspect of being a rock star?
 - Booze.
 - Dope.
 - Sexually Transmitted Diseases.
 - Hamburgers.
- Who said "Never let talent get in the way of success"?
 - Malcolm McLaren.
 - Bob Dylan.
 - Marilyn.
 - Michael Jackson.
- What's the most important question to ask before launching yourself into a career in music?
 - Which record company executive do I have to incriminating photos of?
 - What colour eye shadow matches my acne?
 - Which way do you hold the guitar?
 - Where's the bar?
- How valuable have you found this quiz?
 - It provides a meaningful and coherent attempt to direct attention to the vital issues associated with this difficult area.
 - It's as useful as a handshake in a leper colony?
 - It's very absorbing — at least the paper it's printed on.
 - Don't know, didn't bother to read it.

ANSWERS BELOW

to trample your way to the top, without being quite clever enough to threaten the people who run the music industry.

90 — 110 You're just the sort of person to be running the music industry. Let's face it, who wants to be a musician when you can take it off without doing any work?

110 + OK, so you've heard the rumours too.

So, how did you rate?

7 — 20 You have no aptitude at all. You are talented, humorous, boring and imbecilic. You should get a job in the media.

20 — 50 Not bad. You could well be garage band material, but don't expect to get anywhere.

50 — 90 You have marvellous potential to be a rock star. You have sufficient perception and knowledge

17. (a) 3; (b) 1; (c) 5; (d) Don't be silly.

18. (a) 5; (b) 5; (c) 3; (d) 0

19. (a) 1; (b) 1; (c) 3; (d) 5

20. (a) 3; (b) 3; (c) 5; (d) 3

21. (a) 5; (b) 1; (c) 3; (d) 0

22. (a) 0; (b) 1; (c) 3; (d) 5

23. (a) 0; (b) 0; (c) 0; (d) 0 — None of them did.

24. (a) 2; (b) 3; (c) 0; (d) 5

25. (a) 5; (b) 0; (c) 0; (d) 5

Isn't a trick question.

9. (a) 1; (b) 5; (c) 3; (d) 0 — You can't sleep with?

16. (a) 2; (b) 3; (c) 4; (d) 125 doesn't make synthesisers.

15. (a) 0; (b) 0; (c) 0; (d) 0 — Fender he's a nice bloke.

7. (a) 3; (b) 4; (c) 5; (d) 0 — It's, um, hilarious.

8. (a) 1; (b) 0; (c) 5; (d) 0 — No, it

1. (a) 2; (b) 0; (c) 5; (d) 2

2. (a) 0; (b) 0; (c) 2; (d) 5

3. (a) 3; (b) 4; (c) 5; (d) 1

4. (a) 0; (b) 2; (c) 3; (d) 5

5. (a) 4; (b) 3; (c) 3; (d) 5

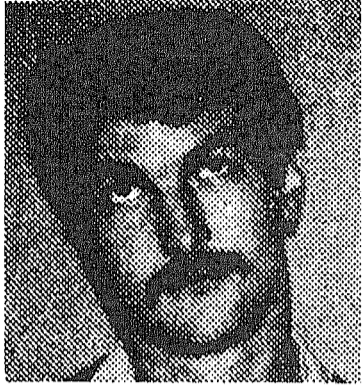
6. (a) 0; (b) 0; (c) 5; (d) 0 — Don't rock Andrew, you rotten bastards.

13. (a) 1; (b) 0; (c) 5; (d) 3

14. (a) 1; (b) 0; (c) 5; (d) 0

15. (a) 0; (b) 0; (c) 0; (d) 0 — Fender

Policy Statements Continued



DARRYL WATSON
MD

Med. IV
Union President 82/83
Union Council 81/82/83/84
A.U. Cricket Club
A.U. Hockey Club

So who wants a trip to Sydney? Enjoy the sun, smog and student politics of the conference to end all conferences?

I do.

Give me a well-deserved holiday in Sydney and I'll give the conference your word on the need to have a practical student union.

Leave the days of student ideology behind and let's organise a useful body of students (if that's possible) to represent all students, not just activists.

I'll also send postcards home.

No photograph supplied.

PIPPA McKEE
SAUA

Education Vice-President, 1984-85

I have mixed feelings about this proposed 'new' union; the main reason being that there is a lot of evidence already to suggest that the same people from AUS will be aiming for positions in this new union, and I feel that the result of the Convention will be a 'new' union which will really be a superficial glossing over of the cracks of the old AUS.

I would like to be a delegate as I feel I know what to watch out for and would be able to assess whether or not this new union will adequately represent us.

No photograph supplied.

GREG MACKAY
EE

President-elect SAUA for 1985
Union Council 83/84 84/85

Participation in the formation of a new National Student Union is an important issue.

The only option students have been given is to elect delegates.

As President of the SAUA in 1985, I would be involved in communicating the view of Adelaide University Students to any National Student body.

Besides Sydney is really raging in December and people who are foolish enough to involve themselves in student politics should be made to suffer the tortures of 4 days of discussion with other student hacks and thugs.



ANDREW ENGLAND
LL

If elected I will endeavour to represent the true interests of the student body at the forthcoming National Student Convention. I believe that a strong national student body of some description is essential for the representation of tertiary students at the national level. However, such a body would have to be restricted to acting on functions directly relevant to students.

We need middle of the road students to represent students at the conference, not those who represent the political extremes. So vote for me.



CHRIS FLAHERTY

I am running as a delegate to the National Student Convention because I want a bloody trip to Sydney.

As you see from my first statement, I can never tell a lie. So for the sake of truth and honesty vote for me.

I am not one of those Left Wing Party Hacks or some Right Wing Imperialist. I am just a happy-go-lucky adventurer, in the style of Indiana Jones.

I would also like to see Kings Cross, oh yes, and the National Student Convention.

SO VOTE FOR
**CHRIS FLAHERTY, A
DELEGATE WHO WILL
REPRESENT YOU.**



ROCCO WEGLARZ
AD

EDUCATION IS UNDER
ATTACK!

Your DEGREE's quality is at stake
We can't fight alone
against Federal Governments.
We need a strong active and
responsible National Union.
I'll help create such a Union for you.
P.S. If you've got any ideas,
let's hear them!



NICKY MURRAY
LL

I have been President of the
Adelaide University Union for 1984
and have got one junket.

This sounds like a great holiday.
XXOO

BALLOT PAPER ELECTION FOR 8 DELEGATES TO THE "NATIONAL STUDENT CONVENTION"

Instructions to Voters.

Place the number 1 next to the name of the candidate you most prefer, the number 2 next to the candidate you second prefer, and so on. You may number as many or as few squares as you wish.

Do not repeat any number.

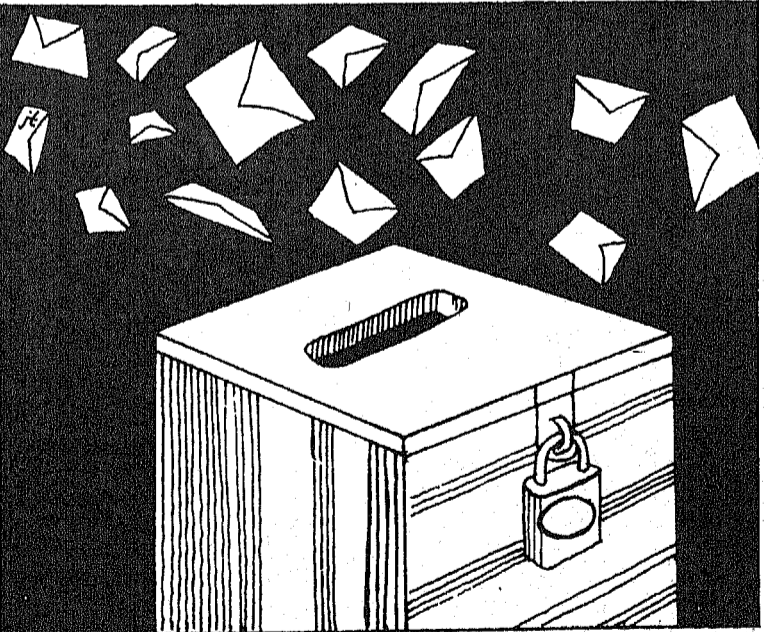
Do not use ticks or crosses.

★

The method of counting the votes is the optional proportional representation system.

No Candidate

In this election, if "No Candidate" receives more than 50 percent of the votes cast, none of the candidates will be elected. If no candidate receives less than 50 percent of the votes, its preferences will be distributed.



When and Where to Vote:

Voting will be from the 23 — 26 October in the Student Activities Office, 9 am — 5 pm; and from 9 am — 7.30 pm on Tuesday 23 October.

Supplementary polling booths will be at the following places at the following times:
Medical School and Centre for Aboriginal Studies in Music, Tuesday 23, 12 noon — 2 pm.; Waite Institute and Napier Foyer, Wednesday, 24 October 12 noon — 2 pm.; Law School, Thursday 25 October, 12 noon — 2 pm.

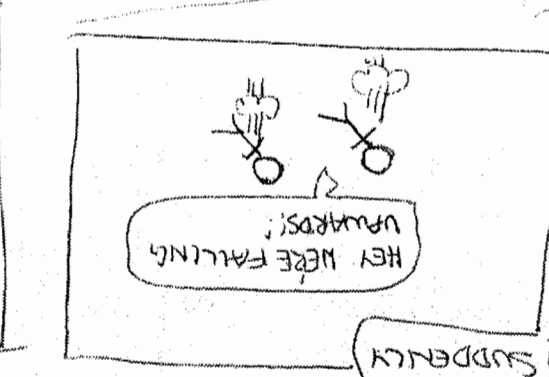
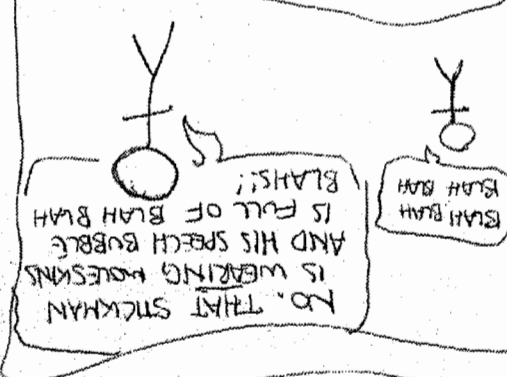
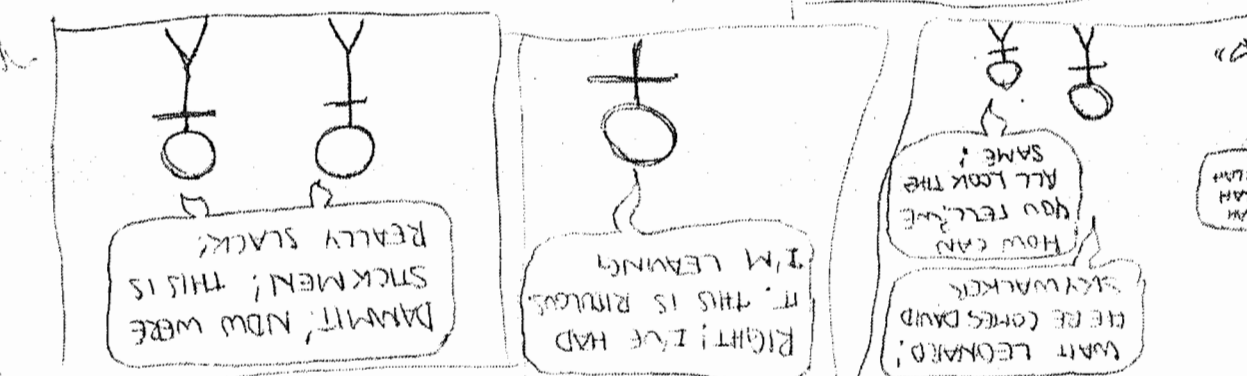
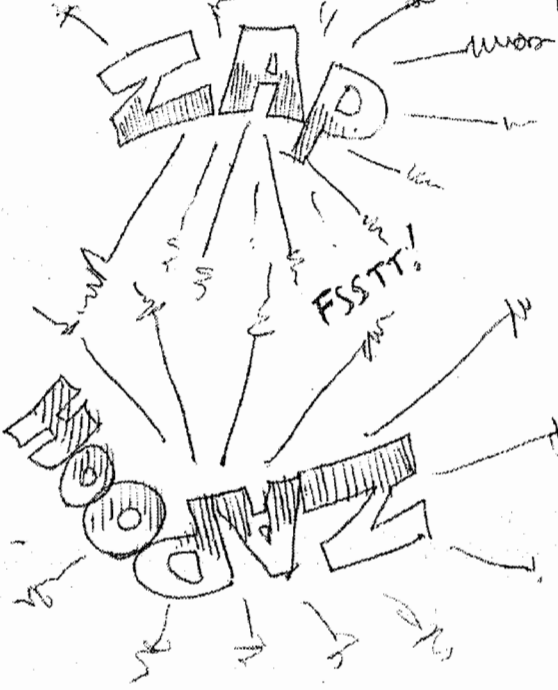
- 1. GREG MACKAY
- 2. KEN McNAMARA
- 3. INGRID CONDON
- 4. NICK MURRAY
- 5. MICHAEL CONDON
- 6. ANDREW ENGLAND
- 7. MICHAEL SCOTT
- 8. LUCY SCHULZ
- 9. ROCCO WEGLARZ
- 10. CHRIS FLAHERTY
- 11. DARRYL WATSON
- 12. ANDREW BROWN
- 13. PIPPA McKEE
- 14. GRAHAM EDMONDS-WILSON
- 15. GARY CLARKE
- 16. HUGH MARTIN
- 17. DAVID FABER
- 18. NO CANDIDATE

The Executive of the Students' Association has also directed that the following questions be included on the Ballot Paper.

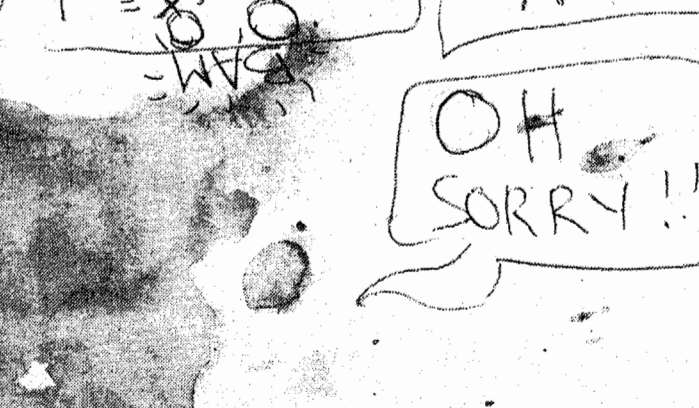
★

1. Do you believe that there should be a National Student Organisation to represent students in Australia?
2. Do you believe that the main priority for a National Student Organization should be education, welfare and services?
3. Should the National Student Organization have constitutional limitations on certain areas?
4. Should membership of the National Student Organization be by:
 - (a) Campus affiliation, or
 - (b) Individual Voluntary Membership?
5. Should the voting procedure for the National Student Organization be:
 - (a) Equal votes for each campus, or
 - (b) According to the principle of one vote — one value?

The climactic final chapter in the **Leonard Bond Saga**



SUDDENLY ALISON RODGERS BOUNDS HAPPILY INTO THE "ON DIT" OFFICE AND SPILLS COFFEE ON THE LAYOUT SHEET



WELL, THATS IT. THE END OF LEONARD BOND AND WHY HAVE I LEFT THIS PERFECTLY RESPECTABLE CARTOON ATTRACTION TO STICKMEN, DRAWING MEN UPSIDE DOWN AND STUFFING UP THE LAYOUT AND I WON'T ALLOW YOU TO CRITICISE ME BECAUSE OF IT. WHY SHOULD I? IF RICHARD DALL IS ALLOWED TO DRAW PENGUINS FOR YEARS ON END WITHOUT CRITICISM WELL THEN DAMN!! I SHOULD BE ALLOWED TO STUFF UP MY COMIC STRIP. TROY DANGERFIELD CAN MAKE CAPN ADELAIDE O.D ON SLEEPING PILLS SO I SHOULD BE ABLE TO STUFF UP MY COMIC. I WOULDN'T BE DOING ALL THIS IF I GOT A LITTLE RESPECT. THATS ALL I NEED! WITH A LITTLE RESPECT I COULD FEEL MORALLY OBLIGATED TO THE PEOPLE THAT READ THIS COMIC. BOTH OF YOU. BUT I DON'T. SO THERE.

Visions of Silver City: an immigrant's Australia

Silver City, a story of the anguish and trauma experienced by Polish immigrants to Australia, is set to become one of the most successful Australian movies of 1984. DINO DI ROSA spoke to the talented young Polish star of the film Gosia Dobrowolska.

Like any other worthy actress with an aesthetic conscience, Gosia Dobrowolska respects the word of the critics. Certainly up till now, she does. John Baxter from *The Australian* said of her debut in *Silver City*: "In her first film Dobrowolska is touching and affecting. No plaster saint, her Nina is both shy and seductive, tough and vulnerable." Lyn McCarthy, the unadventurous — nay, lost — *National Times* reviewer, ventured to say: "Gosia Dobrowolska is stunning as Nina. She handles the complexities of the role with intelligence and flair." From *The Advertiser*, Stan James, who makes Bosley Crowther seem brilliant, said of *Silver City*'s lovers: "Dobrowolska and Kants manage to protect the troubled and uncertain characters with warmth."

With those kind (if trite) words, this new actress, who two years ago migrated to Australia from Poland with theatre director husband Bogdan Koca and baby Veronica, ought to be pleased. When I chatted with her the day before she was beaten by Angela Punch McGregor for an AFI award, she looked very content with current affairs.

She was happy to at least be nominated for an "Oscar", and also appreciated the 'wisdom' of the critics. "For sure, I have a big respect for what they are doing. You know, they are not doing bullshit, they are doing good films. They have good taste, and I think that they know what is good."

Because she's new to Australia and to movies, Dobrowolska has to be forward about her potential as an actress in order to impress critics and producers, the people who can keep a career going. She says earnestly: "I would like that they will look for my style, for me as an actress. For my possibility in my acting, for my personality as an actress, not just for my face."

On the afternoon Dobrowolska and I talked, Academy Cinemas' Paul Besanko was on standby, and he and I discussed industrial affairs (in particular the effect of video) while the Polish actress had her late lunch. The two had had an interview earlier in the day, with *The News*, which adhered to policy by misspelling Dobrowolska's name in the late edition. It was tricky for me, too. At times I wanted to apologize for my accent.

But to her movie, *Silver City*.

Dobrowolska understands the compromises that had to be made, but still shows a genuine enthusiasm and confidence in it. "It's very moving. It's sort of commercial, because it had to be. It's not Europe, it's Australia. And you'll never get an audience to the cinema unless you have a love story. And with a love story you can say something more."

She is, nevertheless, thankful for the chance given *Silver City*. "I think that it was really a bit risky to give the products to do that film to an unknown director and an unknown actress."

As a "new Australian" herself, Dobrowolska has passionate feelings about Australian culture vis-a-vis the rest of the world. "We Australians," she says, "we have a sort of complex. I can't understand it. A permanent complex about America, about Europe. What for? We are different, we have to make our own independent culture. And we don't have to be ashamed that we are from that part of the world."

Does *Silver City* address this? "For sure. It's very important. In the movie you can see the feelings of European emigrants through the



Gosia Dobrowolska as Nina in the film "Silver City"

European eyes, not through the Australian eyes. It means that you see the other side. What we thought about them, not what they thought about us."

Dobrowolska is encouraged by the movie industry here, how there is a vitality despite the lack of money. "I don't know, it's very modest here. Low budget movies, everyone is happy. [Jokes] I did movie for one hundred dollars, and soon everyone was working, free, just for films. Why? Because Australian crews are very highly professional people. They are really good, and they love to do it. I think that they should have good money, because they are doing really good job, terrific job."

The 26 year old film actress doesn't think so much of television (nor of video), however. She has just completed a mini-series for 0-28, for

which she had had respect. I asked her about television, and she told me just what I wanted to hear: "I'm not interested in that, no. I just finished a month ago a seven hour mini-series for television. And I found that a very bad experience. The way how they do this is just a factory. It's not art, it's not feeling, it is nothing. They are not professional. They think their audience is stupid. I hate that. I just can't do it."

But she's still open to any good offers, be they here or abroad. "I don't know. Maybe, maybe, if someone will write a little part for me — for me — and I will know that I will do my best; because I didn't do my best in that series what I did. I had no chance, I just had no chance."

Working with Sophia Turkiewicz was not so stifling — she's a good director. She has said of

Dobrowolska: "She was a real find ... She rang me, I went out to see her and she was absolutely perfect." Indeed, Dobrowolska told me how producer Joan Long saw a publicity shot of her and how, referring to the character in the script, she recognized her as "Nina." They would have been hard pressed to find someone as right for the part as Gosia. The bright star recalls the scene where Nina, looking through the glass louvres of one of *Silver City*'s Nissen huts, calls to her fellow Poles: "Here, come look at Australia!"

Looking at this vivacious act, I've no doubt she makes a good Nina, a good actress, and a nice person.

Turn to p. 17 for review of *Silver City*.

Defending the west and the small unit

Continued from page 9.

system does not have — and in addition, as Djilas pointed out, it has the value of personal freedom — the truth is that I have very little sympathy with the present structure of corporate Capitalism, which is based increasingly on monopoly or oligopoly, and whose nerve centre — the international banking system — is certain to break down.

“My position has always been decentralist. And this, in relation to the organisation of business and agriculture, means the small unit.

“Now the small unit is often ridiculed as being incompatible with modern technical developments. But the truth is that the only expansion in employment taking place in any western country is in small business, not large business. And the most successful Capitalist economy in the world, that of Japan, fundamentally

“Well, to me, that’s an infinitely superior economy, and its certainly superior in terms of personal freedom.

“The Right-wing simply means, in the language of a person who regularly uses that phrase, that the person referred to is an anti-Communist. Well, I am an anti-Communist.”

On international banks

On dit: “If the Soviet Union is bent on world domination and bringing the West to its knees financially, why is it that between 1975 and 1981 the West increased its money loans to Soviet-bloc countries by US \$60,000 million? And why were so many of those loans granted at preferential interest rates.”

Santa: “When you say ‘preferential interest rates’, it’s very

interest rates are based on guarantees from the Export-Import Bank and its equivalent in Germany. And those are subsidised.”

On dit: “Then why are we doing such a silly thing?”

Santa: “We are not doing it at all. It’s being done by what is called the International Banking Community whose fundamental purpose is private profit which is extremely influential in its varying degrees of control over the government of particular countries, and which has a very clear system: all of its profits are private and all of its losses are public. When its investment of about US \$28 billion now in Poland turns out to be non-productive and the Poles don’t pay back, the German banks and the American banks who lend the money to Poland don’t fund the deficit with their profits of past years; they call upon their governments to subsidise their present losses.

“David Rockefeller of Chase Manhattan said at one stage — and I think it’s within the last ten years — that it was a sounder business practice to lend money to countries in the Soviet orbit because they could maintain better labor discipline with the concentration camp.

“My view is that they would be perfectly ready to sell their mothers for money and that selling their country for money doesn’t rank very high in their scale of values.”

On defence

On dit: “Would Australia be any less of a nuclear target if we got rid of US military bases here?”



B.A. Santamaria: Australia has no independent defence capacity at all.

Santa: “The important thing about Australian defence is that there should be defence. The first and central argument about the Australian defence system is not the Left-wing agenda item, American nuclear installations. It is the fact that there is no independent defence capacity in this nation at all.

“We could not put two battalions in the field and keep them there for two months. There’s no doubt about that at all. Yet the poorest nation in South-East Asia, Vietnam, with Soviet aid, puts 20 divisions of troops in the field.

“Now having started from that, not assumption but fact, then to proceed from that state of fact about our own total lack of defence capability — which is not necessary, it’s self-chosen — then to say that you get rid of the only argument you have for keeping American interest in this country would seem to me to be a lunatic argument, and one that nobody who has any knowledge of defence would pursue. Unless, of course, he’s not particular interested whether this part of the world should ultimately fall under a general protectorate of the Soviet Union.”

Labels such as Left-wing and Right-wing mean nothing to me. The truth is that I have very little sympathy with the present structure of corporate Capitalism.

depends on an overriding corporate structure organising small businesses. For instance, the Toyota car is the product of 36,000 individual firms.

important to translate that into ordinary terms. That means that they are subsidised by the Western taxpayer. It’s not that the banks are losing anything. The preferential

1985 COUNTER CALENDAR



Each year the University produces a volume called the **University Calendar** which outlines the academic syllabus of the University.

Students respond with their own creation the **Counter Calendar**, wherein they subject courses and teachers to a critical scrutiny from the consumer’s perspective.

You are invited to contribute articles reviewing any courses you have studied. Areas you should cover include: workload, number of contact hours, the marking system, the helpfulness of the staff and quality of their teaching, the course content, and textbooks.

You should seek to evaluate the course as well as describe it. For instance you might ask: does the course advance one’s understanding of the subject? Does it lead to a job? Is it related to important social issues (e.g. women’s content)?

All contributions will remain anonymous, and editing will be kept to a minimum, so go for it and have your say.

Submit articles to the editors, Linda Gale and Michael Scott, in the Student Activities Office, preferably by the end of third term (November 3) and definitely by the end of exams.



The Merchant Of Venice Theatre 62 145 Burbridge Road

Performances:

8PM WED OCT 24th to SAT OCT 27th
& WED OCT 31st to SAT NOV 3rd

Tickets at door and at BASS
\$7 and \$4 concession

The Performance Collective

On dit

melight



Picture: Justin Wearne.

THOUGHTS OF THE JAZZ MAN

Jazz is a remarkable musical genre. An esoteric art for a few, entertainment for many and bemusing to quite a lot, it has nevertheless lived and grown for over sixty years. One of Australia's finest jazz pianists is Ted Nettlebeck of the psychology department at Adelaide University. *Lime-light's* jazz writer RICHARD OGIER spoke to him about the music he loves.

The stereotype image of a jazz musician must be something of a myth. Adelaide's most widely recognized jazz pianist, Dr. Ted Nettlebeck of Adelaide University's psychology department, doesn't hip around snapping his fingers, say "man" a lot, or call his kids "cats" in the privacy of his own home. He was open and friendly, even humorous when he spoke to *On dit*, but every bit as serious about his music as he is about "intelligence", his area of particular expertise in psychology.

Serious enough in fact, to get up at 5.15 every morning in order to practise.

"You have got to be obsessional about practise and I am. I can say almost literally, that I never miss a day ... 7 days a week, 12 months a year."

He gave the musicians among us some stiff advice: "Anyone who wants to get anywhere with their music, has got to put in three hours a day as an absolute minimum."

Nettlebeck began learning classical piano at the age of five and experimenting with jazz at fifteen. He started gigging seriously at nineteen and then moved to Melbourne to pursue a professional career.

But clearly, there is more to playing jazz than long hours of practice. You need particular talents that Nettlebeck believes most classical musicians don't have. An acute sense and awareness of rhythm, and a high aural ability.

"This has been demonstrated to me dramatically through my occasional involvement with Adelaide Conservatory students. I've been amazed at the low level of aural expectations ... like the ability to identify chord sequences, intervals and melody that I just take for granted. Classical kids just don't have these skills to anything like the same extent."

Nettlebeck added however that while it can be difficult, classical musicians can learn these skills in 'coming' to jazz.

We moved from the player to the listener to talk about the way in which jazz has always sat uncomfortably on the fence between entertainment and art. Why has jazz never

enjoyed widespread popularity?

"Am I allowed to be frank?" he said. "I don't mean to be unkind, but most people are musical logs. Jazz is highly evolved and sophisticated art, but it evolved in an entertainment context; It was played to entertain in the (black American) ghetto dance-halls. Now, it has gone a long way beyond the level of entertainment most people are capable of grasping."

"You're playing to people that would otherwise be at a rock or pop concert, where the material they are listening to is very accessible. People know it — the memory requirements are minimal. Now jazz is typically judged within that kind of a context, and it is just too difficult for people. The minute you get somebody who is able to start improvising and making up his own melody, you've just lost 99% of your audience."

Nettlebeck recommended two beginners' aids to jazz listening: follow attentively the soloist and try to predict what he is going to do, and listen to the way in which the players in the group interact. That is to say, the way in which each player responds to what every other one is doing on his or her instrument.

Not surprisingly, Nettlebeck maintained that the Adelaide jazz scene just doesn't compare to that of Sydney and Melbourne, but it was interesting to learn that "a lot" of the really good players in the East are from Adelaide.

The Rhythm Section, with which Nettlebeck plays, would hold their own not only in Sydney or Melbourne but in any American jazz club. The quintet constitutes Adelaide's top jazz musicians including Sylvan "Schmoe" Elhay a senior lecturer in Mathematical analysis in the computing department of this University. The group have just begun at the Portobello Room in North Adelaide on Thursday nights. Nettlebeck is quick to emphasize that the keynote is "accessibility" and not experimentation. The group is hoping to get young people along with middle of the road but exciting arrangements of standard tunes. The show starts at nine and will regularly feature local and interstate guests.

In conclusion, and much to Ted Nettlebeck's delight, we invited him to have the final word on *On dit's* series of classic jazz recordings for beginners. And which did he choose as his favourites?

"I'd have to say Miles Davis' *My Funny Valentine*. It's readily accessible music" he says as his face lights up, "but it's an absolute turn on."

His all-time favourite jazz recordings — "how many am I allowed to have?" — include:

Miles Davis' Kind of Blue and Milestones, John Coltrane's *Impressions*, Bill Evans' *Waltz for Debbie*, Chick Corea's *Circles*, Ornette Coleman's *Live at The Golden Circle*, and jazz musician 'numero uno' Charlie Parker's *The Greatest Jazz Concert Ever*.



RECENT PAPERBACKS

True Love and How to Get It

Gerard Lee, UQP \$7.95

What happens when a late 70's Ockerism meets up with the 80's? When an Ocker mentality goes in search of true love? If Gerard Lee is telling it right, all sorts of touching, amusing and distressing things go on.

In *True Love and how to get it*, Tom leaves an affair he has with Lisa and goes in search of true love. All around him others are doing the same thing.

His mate, Mick, just wants his wife back; his lover Christine just wants to have children and keep the easy relationship with her defacto Warwick; and his other lover PVC and her "punk" friends eschew "true love" for a more open, household-oriented support system.

True Love and how to get it is an uproarious romp through Brisbane mainstream — and sub-cultures of the early 80's. An amusing read.

Living Together

Michael Wilding, UQP \$7.95

Set in the halcyon days of sexual freedom, student activism and the beginning of the Australian women's movement, *Living Together* is an intimate, amusing and tolerant look at human relationships in the midst of seemingly never-ending change and choice.

The motherly Ann, the cigar-smoking "intellectual" Martin and the "innocent", apparently inept Paul share a house. What happens between them and to them "probes the fears, neuroses and tender absurdities of modern sexual mores."

Living Together is a lively read — and a refreshing change from the other "great" chronicler of those times, Frank Moorehouse. First published by UQP in 1974.

The Fat Man in History

Peter Carey, UQP \$7.95

This collection of twelve short stories is Peter Carey's first, best-selling book. Between its covers are twelve bizarre, haunting landscapes, each so familiar they are chilling.

In *Crabs* a drive-in theatre becomes a land of no-exit where patrons are trapped by stolen wheels, petrol shortages, and danger.

In the title story, *The Fat Man in History*, a recent revolution has made obesity (and anyone obese) an object of social and moral revulsion and curiosity. Even those who have a physiological disease or problem causing their fatness are shunned.

The Fat Man in History is, in many ways, surrealist fiction. But it is clear, precise and, even visionary.

War Crimes

Peter Carey, UQP \$7.95

Hot on the heels of *The Fat Man in History* came *War Crimes*, which won the NSW Premier's Award in 1980.

War Crimes is another collection of short stories as powerful and chilling as Carey's first. The thirteen stories in this book, however, are about power — "those who wield it, those who want it and those who recall only its dazzling exhilaration and degradation."

In the story *Exotic Pleasures* a rare bird which provides indescribable pleasure to any who stroke it becomes a menace to humanity — personally and as a species.

In *The Puzzling Nature of Blue* a shipment of banned drugs is taken to a small island where its side-effects become a peculiar symbol in the community.

War Crimes is stunning. Carey seems to pack the density of a novel into each short story. This book is highly recommended reading.

The Drover's Wife

Murray Bail, UQP \$7.95

Publicity blurbs which dominate the back covers of books are, more often than not, poor indicators of the book's contents.

While the quotes on the back of *The Drover's Wife* give no insights into the stories we will

find therein, they accurately describe Bail's talent. "Brilliantly original", "...one thinks of Borges" and "a fine, new imagination."

Originally titled *Contemporary Portraits*, *The Drover's Wife* is a superb collection of short stories from Adelaide-born Murray Bail.

Many of these stories are "experimental" but only in that they do not follow the conventions of story telling. *Huebler*, for example, is a listing, with descriptions, of a few categories of people Huebler wishes to photograph. "At least one person who may outlive art," "At least one person who is pathologically modest," "At least one person who thinks words are as concrete as objects" and "At least one person totally without charisma," to name but four.

And *Cul-de-Sac (uncompleted)*, is a journey down an imaginary, draftsman's landscape in one hundred and eight surreal steps.

But most of the stories are more conventional than these. *The Drover's Wife* begins with the painting (of the same name) by Russell Drysdale and the assertion that "the woman depicted is not 'The Drover's Wife.' She is my wife."

As a collection of short stories, *The Drover's Wife* is brilliant, imaginative, compelling. Well worth a second — and third — reading.

Miss Peabody's Inheritance

Elizabeth Jolley, UQP \$7.95

Thea Astley once introduced Elizabeth Jolley to an audience by saying something to the effect of "You're sick, Elizabeth. Sick." Reading *Miss Peabody's Inheritance* illuminates the affectionate truth of Astley's accusation.

Miss Peabody is an ageing spinster. She works as a typist and lives at home with her widowed, invalid mother. And she reads books.

One book so stirred her sensibilities she was compelled to write to the author, who promptly replied. From then on they established a regular correspondence. Miss Peabody wrote about the trivia of her life or responded to the missives of the novelist. The novelist wrote sequences of her new novel.

Miss Peabody's Inheritance is the interwoven narratives of Miss Peabody's life, her correspondence with the novelist and the novelist's new book. It is brilliantly executed, setting up some superb juxtaposition.

Miss Peabody's innocent, spinstered existence against the lesbian community of a private school headmistress, her secretary-lover and "friend", a local hospital matron, makes for amusing and startling reading.

Elizabeth Jolley is undoubtedly a rare talent in the mass of recent Australian fiction.

The Home Girls

Olga Masters, UQP \$7.95

The Home Girls is Olga Masters' debut publication. This collection of twenty short stories won second place in the 1983 National Book Council Award.

The stories are often inter-related narratives of the lives of country women and girls. For those of us who have remained urban (or suburban) dwellers most of our lives, Masters' stories are stark, oppressive and sensitive depictions of a foreign world. But not so foreign as to keep us from empathy — or identification.

The Observatory

Dimitris Tsaloumas, UQP \$7.95

In the first release of UQP's new all-Australian Paperback Series, *The Observatory* is the only book of poetry. Ironically, it is a bilingual edition by a Greek poet who has "been living in Melbourne for nearly thirty years."

The poems were written in Greek and translated into English by Philip Grundy. In this edition, Tsaloumas' Greek is presented next to the Grundy English.

The Observatory won the 1983 National Book Council Award. Tsaloumas is hailed as "one of the major poets writing in Australia" and this selection of poems called "one of the most significant... to be published in Australia for many years."

Your food cravings: causes and 'cures'

The Vitamin Bible
Earl Mindell (Arlington)

by Cameron Morris

How often do you find yourself reaching for the peanut butter jar? You may have Vitamin B deficiency.

Is it hard for you to say no to a nana? Your body may be crying out for potassium.

Instead of climbing the walls in frustration, do you feel an uncontrollable urge to gnaw the paint off them? This is an almost certain sign of both a Vitamin D and a calcium deficiency.

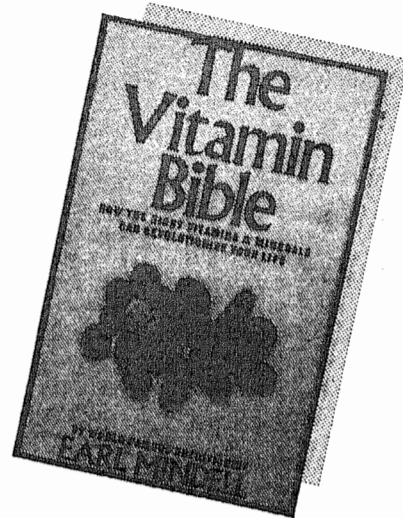
Replete with such information, *The Vitamin Bible* is a book that offers a frank analysis of vitamins and minerals and the role they can play in our lives. The author, Earl Mindell, a world-famous nutritionist, has lectured and written about nutrition for a number of years.

Mindell believes that if we ate the mythical "balanced diet" each day, we would probably get all the vitamins we need. He argues however, that a balanced diet is something found in books and rarely on the table. Even though nutrients are widely scattered through our food supply, soil depletion, storage, food processing and cooking destroy many of them.

The Vitamin Bible illustrates the importance of vitamins to our bodies but also reminds us that without the aid of minerals, vitamins are virtually useless to us.

If we are to derive any benefit at all from vitamins and minerals, Mindell stresses that we need to strike a proper intake balance. He warns: "Too much phosphorous can cost you calcium," "Too much copper and you can deplete your zinc" and he says that a loss of Vitamin B12 and folic acid will result after an over-indulgence of Vitamin C.

On the topic of synthetic versus natural vitamins, *The Vitamin Bible* advocates the latter as being much more useful: "Though synthetic vitamins and minerals have produced satisfactory results, the benefits from natural vitamins, on a variety of levels, surpass them. Chemical analysis of both might appear the



same, but there's more to natural vitamins because there's more to those substances in nature."

Mindell warns that toxic reactions can result from the use of synthetic vitamins, whereas natural vitamins, even taken in large doses, do not have this result.

According to Mindell, vitamin killers lurk all around us. Both sunlight and alcohol are relentless vitamin destroyers says Mindell and he blames cooking as being responsible for the ruination of many more vitamins.

You'll make matters worse by staggering to the cafeteria in search of a caffeine booster and a cigarette. There goes a goodly supply of thiamin and Vitamin C respectively.

If it all becomes too much, seeking refuge in your bed with a Mogadon is not the answer — do this too often and you'll deplete your poor, weary body of Vitamin B12, a deficiency which can lead to pernicious anemia and eventual brain damage.

As Ralph Waldo Emerson once said "The first wealth is health." His words merit consideration.

BOOK MARKS



Jaci Wiley

An insight into the minds of the publishing industry may well come from an entry in the (allegedly) humorous column 'The Withheld random dictionary' in Australian Bookseller and Publisher. The definition of literary: "A word to be eschewed in the selling of literature, seen as the obverse of saleable."

Aspiring poets take note: an international poetry contest is being held with entries open to people of all experience, age and nationality. There is no entry fee and no restriction on style or subject matter. The only restriction is length — the poem should not exceed 100 lines.

Entry is free and may be typed or handwritten. Closing date is 31 December, 1984. Send your entry to "International Poetry Contest," PO Box 156, London WC1A 2LB, England, UK. For further details, check the English Department bulletin board, Level 6, Napier Bldg., Adelaide Uni.

In this, the last — perhaps forever — of the *Bookmarks* columns, it seems appropriate to pass on a word of wisdom, make an outrageous prediction. Alas, there are none. However, you may wish to peruse Andrew Taylor's poem "Whistling In The Dark" (in *The Invention of Fire*). It should provide any reader with those — and more.

This is the fifth and final instalment in a series designed to inform the curious about literary magazines in Australia.

Scripti

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FILM NOTES



Outside silver city

Dino Di Rosa

Vertigo, adapted for Alfred Hitchcock by Samuel Taylor and Alex Coppel from the Boileau-Narcejac novel *D'Entre les Morts*, is the director's sexiest movie. Not erotic in the way we all desire, this dreamy picture is a psycho-sexual variation of the Pygmalion/Galatea legend (and in many ways just as ancient). It is about a man who falls in love with an image, then with the image of the image. But Hitchcock is not your regular Ovid; he's got that cool blonde concept going, his naive tendency to strip bare movie Dulcineas.

Vertigo's Pygmalion and Galatea are James Stewart and Kim Novak. Their sensual on-screen coupling was a fortuitous one considering that Vera Miles, not Novak, was the original choice for the role of the dream woman, "Madeleine". Evidently Hitchcock had a hard time with Novak during the shoot of the picture. She wanted to direct herself, but he couldn't allow her to change any of his concepts, particularly those visuals he'd worked out in his head months before shooting. Novak had preconceived ideas about how she was going to look, but Hitch tut-tutted her, and just to make sure she made the inwrought goddess he was looking for, he forced her to wear shoes that didn't match the rest of her Edith Head dresses.

Novak, to spite this man who was only interested in the image she could project, excited easily the best performance of her career. She plays the mystery woman, a suicide case who involves a retired detective suffering from a fear of heights (Stewart, with the vertigo of the title) in a psycho-erotic love affair. Novak's "Madeleine", shot through Robert Burks' hypnotic fog filter, is a carnal, almost animal, beauty; as an actress and as a model she has never been so alluring — this time that big, endomorphic head of hers is beautifully defined, gesturing and moving like a portrait suspended and animated.

As Scottie Ferguson, Stewart has never looked so virile, so turned-on. The acrophobia which he suffers is really only a hook in the plot: we've been prepared to anticipate the moment he has to test himself in a crisis; we're in suspense. *Vertigo* is not really about dizzy spells at all, though: it's really about necrophilia. But this isn't just another sick Hitchcockian concept, the ultimate degradation of the cool blonde he (and we) loved and hated. This is sex on the brain on the screen. And that is its area of disappointment. Hitchcock's champions celebrate *Vertigo* as his greatest masterpiece simply because it's got the most thematic depth of any of his pictures. To them it's meaningful, and the more times they go and see it, like Blues Brothers cultists, the more (the less?) they get from it conceptually. *Vertigo*, contrariwise, is not great psycho-analytical cinema: Hitchcock only ever had naughty thoughts, not thesis.

The necrophilia idea he had for *Vertigo* is a post-Freudian extension of the Pygmalion/Galatea relationship. Stewart is the Pygmalion who falls in love with the image of "Madeleine", loses her, then finds and transforms into his Galatea the same woman (but in a different guise, which is to say, "another woman"). The Galatea (also played by Novak) is a tawny-haired woman named Judy Barton, before Stewart does his Pygmalion by persuading her to dye her hair blonde to look like the Madeleine who's dead in his mind. The situation from here is rather erotically about undressing. This is what Hitchcock was thinking: "What I liked best is when the girl came back after having had her hair dyed blond. James Stewart is disappointed because she hasn't put her hair up in a bun. What this really means is that the girl has almost stripped, but she still won't take her knickers off. When he insists, she says, 'All right!' and goes into the bathroom while he waits outside. What Stewart is really waiting for is for the woman to emerge totally naked this time, and ready for love."

There's an antithesis to all this, and she's Midge Wood (Barbara Bel Geddes, long before she was having masectomies in TV's *Dallas*), Scottie's one-time fiancée. Midge is a witty loser who designs brassieres for a living. She's plainly dressed, cutely bespectacled, and has a body that can no longer defy gravity; she probably wears one of her designer bras to support her nothing breasts. Judy is built the way Hitchcock likes them: buxom, big, and braless; transformed into "Madeleine", she's the madonna any man would kill for. Hitchcock, with no sentiment or convention, kinks this around: both Madeleine and Judy fall to their deaths. *Vertigo* doesn't edify. At least we know that Hitchcock got his jollies.

Silver City
Academy Cinemas

by Chris Sen

Silver City is most obviously the story of a Polish immigrant's life in Australia. It is about her struggles — in a strange land, against the prejudice, chauvinism and insensitivity of its inhabitants and their government, and in her relationship with a fellow immigrant, a married one. That romance forms the plot of the film, its development hinting at a relationship of power which we have all seen.

Okay, that's her story, and you may think so what? *Silver City* is also *their* story, the story of Polish migrants; it's my story, because it is about new Australians in a very 'Anglo' Australia; and it is our story (more, perhaps, than *The Man from Snowy River* or *Gallipoli*), about the making of the nation in which we live.

The movie's characters do not romance in a vacuum, nor in the free-and-easy, unintrusive paradise that many Australians believe their country to be. It is post-war reconstruction time, that short period in which Australia was made into an industrial society, in which labour was needed faster and cheaper than babies could be born, and had to be lured across the world with promises of wealth and employment and freedom.

So they were brought in by the shipload and told how lucky they were to be living practically under penal conditions (in barracks somewhere in the bush) until BHP or some other company needed them for the most menial and strenuous forms of work. They were made to swallow *God Save the Queen* along with the white sliced bread (watch out for that delicate contrast of traditional culture versus new money), accused of subversion if they complained, and openly derided as 'Wog', 'Wop', etc.



"Silver City": courage and determination.

That's what happened to them, and it is piercingly portrayed in *Silver City*. But Sophia Turkiewicz did not make this film for your pity. The immigrant Poles do not remain passive victims: unlike many films about oppressed groups, *Silver City* is seen from the 'inside', and shows, rather it celebrates, the intelligence, wit, humour and determination with which the immigrants faced their obstacles and oppressors.

At the same time, Turkiewicz gives both a

critical and appreciative picture of the Ocker-Anglo-Australian character.

Silver City is a film about nation-building (and sometimes people-destroying). It is a nation-building film, too — one that tells you who have always been on the inside what it is like to be an alien, to be unwelcome, or thought inferior, and expresses so much that we who were outsiders feel. Go and see *Silver City*. It'll change the way you regard 'Oztraliens', 'Wogs', 'Bolts' and, even more urgent, the Australians from Vietnam.

Annie's story not cinematic

Annie's Coming Out
Hayts Cinemas

by Moya Dodd

Embarrassed by disability? Unsure where to look when a wheelchair rolls your way? Then *Annie's Coming Out* is a film you probably ought to see.

Annie suffers severe physical disability. She lives in a home for physically and mentally retarded children. No one suspects that she is, in fact, highly intelligent.

The patients are treated "like potplants" — watered and taken out into the sun occasionally. The doctor in charge believes that "these children have to get by without affection. It's a question of adjustment."

All this is challenged by the arrival of a new staff member, Jessie Hathaway (Angela Punch McGregor). *Annie's Coming Out* tells the story of Annie's struggle for communication and self-determination. The film climaxes with a writ of habeas corpus ('give us the body') and a Supreme Court case, in an effort to free Annie from life in an institution. It is based on a true story.

But the film does little more than merely tell a story. No doubt that story is worth telling, and stands as a social warning to us all — but it



"Annie's Coming Out": lacks creativity.

lacks creativity. At times it seems like a documentary with re-enactments — one almost expects David Attenborough or Bill Peach to wander onto the set and explain what it all means. While this makes it believable, people come to expect something more at the movies.

I doubt whether this film will be an overwhelming box-office success. Disability is something that many people are quietly terrified by and prefer not to think about. However, if this film can change any of that, it will have been a success.

Matter-of-fact, low-key realism

Champions
Hindley Cinemas

by Jonathon Hainsworth

The true story of British jockey Bob Champion's successful fight against cancer climaxes with his victory in the Grand National is an inspiration to us all. Unfortunately the film *Champions* is a pedestrian piece of movie making.

The trouble with dramatized accounts of true stories is that the film-makers think that they can relax and let the incredible-but-true story tell itself. They're so close to the subject they fail to realize how stale, and even false, the material becomes to an audience when it hasn't been thought out imaginatively.

However on the positive side *Champions* avoids the morbid fascination with the critically ill that often mars movies of this kind. The director has decided on a matter-of-fact, low-key realism, and all in all I preferred it to the slick emotionalism of *Chariots of Fire* in which the races were staged as if the fate of the world depended on the outcomes.

This is a little movie with even smaller pleasures — in fact just touches; a pretty girl comes to see Champion in hospital and he accidentally puts his wig on backwards; a girl, bald from chemotherapy has a doll that is hairless too.

Generally the movie is achingly predictable with each scene played so that you know exactly how you should feel. The austere style, which tries to impress by representing integrity, is a dead bore. Its lacklustre editing, careless pacing and hit or miss direction make *Champions* an uninvolved, pretty dull two hours.

John Hurt plays Bob Champion, and like all the performers here, does so with competence. But you're always aware that Hurt is too big for the role. In any case, the part is virtually unwritten. The cancer scenes come far too early. This is a major structural mistake because we have barely been introduced to the character. It's as if the film-makers adopted the attitude that since this is someone real we have no right to invade his privacy. A documentary might have been more revealing.

If it was an ordinary actor essaying the role this detachment might have worked, but Hurt's peculiar presence suggests a man quite unknown to the writer. However there is a small visual problem with Hurt. He looks so gaunt and haggard right at the start that it's almost a sick joke when he protests to his doctor that he feels fine. Even Hurt's hair, presumably his own, looks like a cheap wig.

The only effective sequence is the Grand National at the end. The director captures the brutality and danger of a sporting event in which many riders fail to finish the circuit. Even this is partially spoiled by that dreadful "uplifting" music that reeks of unearned self-congratulations.

Still it could have been worse. *Champions* doesn't contain any sickly speeches, and it doesn't preach to us. It doesn't try and wrap Bob Champion in a mythical framework, and by not extending Champion's triumph to the whole human race *Champions* retains a little grace by being a modest, inoffensive, occasionally engaging endeavour that could have been a whole lot better.



Rodney Fisher: a man of complex thoughts and inspired actions.

At a peak all the time

Rodney Fisher, one of Australia's most respected directors, is in Adelaide to mount a production of Noel Coward's *Private Lives* for the State Theatre Company. BILL MORTON reports.

Some people don't need to eat or sleep. They find sustenance enough in what they do: their life is their job. Satisfy the brain, the rest of the body will look after itself.

Rodney Fisher is one such person. Australia's most important and prolific director, he is in Adelaide to direct Noel Coward's *Private Lives* for the State Theatre Company. It will be his sixth production this year. The only way to keep this man down would be to nail his feet to the floor.

Even while he takes his actors through 8 hour rehearsals for *Private Lives* his fingers are plucked firmly in other pies. As well as *Private Lives* he is rehearsing a program of sketches about Coward and his songs and poems.

Then there's the script to think about for *Bold Knife and Fork* (a one woman show he will direct) the rewrites for a film script he will do at the end of the year, and a version of Dorothy Hewett's novel *Bobbin' Up*.

"What I really like doing is working at maximum capacity all the time," says Fisher. "I realise a lot of the time I'm taking on a complete surfeit of work. I do so with the knowledge that it's the best thing happening in Australian theatre at the moment."

And this is Fisher's simple formula for the future of Australian theatre. Forget the intellectual stuttering about whether it fits in with "the new direction of theatre etc. etc. blah blah..." Just do it: "The most important thing that can be happening in Australian theatre is just working. Everybody should just work, and stop standing back and wondering 'if' or 'what' or 'whether'. The more you do, the more skilled you become."

Fisher was Associated Director of the S.A. Theatre Company from its inception in the Playhouse in 1972 until he resigned in 1975. During that time his duties extended beyond simply directing plays. He was slap in the middle of the growing pains and political

tussles of a new theatre company. "It was very much part of the Dunstan era when everyone believed some miracle was going to happen. Nothing could ever come up to everyone's huge expectations."

Fisher has been a freelance director ever since, for which he is eternally grateful. He lives in Sydney, but is "never there".

"I think I'm the only person who decided that if I was going to properly understand Australian theatre, I would have to work absolutely everywhere." Surprise, surprise: he's done it.

Fisher regards directing as a "lucky career" because of the personal rewards he has experienced from each production he has been a part of. Despite his long and extensive involvement in theatre these rewards have never diminished; they continue to produce the fire and motivation which sustain his hyperactive lifestyle.

"It's an intense learning experience. I use my own life on whatever play I'm doing. And I have to go into another world to find out about it. It changes you. You're never the same after you do a play because you have to go through a whole experience which comes both from a writer's mind and from the way a whole group of actors responded to it."

Fisher sees through the direction of a play almost as the classic artist. He works with a minimum of method, letting each play develop as it progresses rather than from a preconception of the final result. The framework is loose, the approach almost haphazard. And the result is based on trust: that from the script, and from his and the actors' abilities, something will eventuate.

Even the old notion that the director should be the writer's mouthpiece and have perfect knowledge of the script is rejected. Fisher leaves it until the last possible moment before he reads the script, instead learning about the writer and his/her other work. It is only when the actors come together for their first formal reading that the joys of Fisher's imagination and creation whirr into motion.

Yet he remains almost as an unseen, silent force behind it all. "One should never think about who one is. One should divest one's self of all kinds of self indulgence and image. In the rehearsal room you are trying to strip away everything, to see the moment, so that the

moment is right for the actor, true to the writer's intention, and satisfying to my eye.

"A director has to be extremely fluid and try all the time to be completely honest and to understand that it's the work at hand that's the important thing."

Fisher sees directing *Private Lives* as equally a serious proposition as directing a Stephen Sewell play.

Plenty of myths surround Noel Coward. Among these is that his work is trivial and directed towards the elite upper classes. When *Private Lives* was first performed in 1930 one critic described it as "nothing but idle nonsense, gaily said."

In opposition to this is the often ignored view that Coward's effect on English society in the 20s and 30s was as revolutionary as the *Beatles* in the 60s. Coward's huge following consisted entirely of young people, labelled as "know nothings, do nothings, think nothings."

In England it is possible to pin-point someone's social background after the first couple of sentences they utter. Fisher sees one of the most important features of *Private Lives*

was the challenge it threw up to the class system.

"Coward, from a lower middle class background, and his lover Gertrude Lawrence who was a cockney, perfected a way of talking which was quite unlike anything else, and defied anybody to fault it. It was neither Oxford nor Eton nor Cambridge, it was simply 'every word, beautifully said'. So he proved that anybody could be anything."

But in *Private Lives* Coward's social comment is confined solely to his language. The content of the play never approaches politics. It is about Elyot (Coward) and Amanda (Lawrence), once married, now divorced; unable to be apart, disastrous when they are together.

The subject is love, entirely and unashamedly. It will indeed be interesting to see how Fisher deals with the play. He is a man of obviously complex thoughts and inspired actions who is able to express himself and his behaviour in refreshingly simple, straightforward terms.

To be heard, not seen

Saloon Bar
Adelaide Repertory Theatre

by Fran Edwards

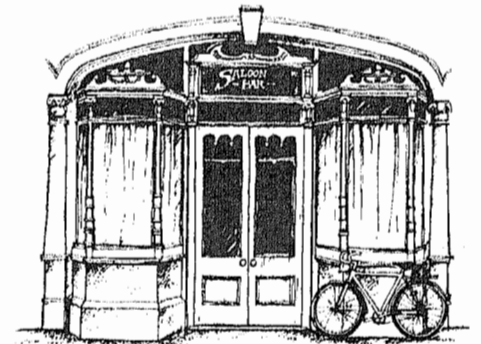
Saloon Bar is a great little radio play, but do you know how boring it can be watching a radio play?

The story is set in an English Pub in the twenties; one of the regular customers has been accused of murdering an old lady for her money and the opening scene sees much discussion as to his guilt or innocence.

As a nice little sub-plot the landlord's wife is upstairs having a baby and he pops in from time to time to check on things and remains blissfully unaware of the clues and truths that are being uncovered in his front bar.

The set is adequate and works well, but is somewhat unimaginative. The cast are basically good and on the whole cope well with the British accents (although someone should tell Nora that people in Somerset do not sound like Pam Ayres). The main problem is the static style of the play and the bad case of immobile directing.

I sympathise with the director, there wasn't much motive for movement in the script, but he



surely could have invented a little more (actually a lot more) than he did.

The first night audience, consisting mostly of Adelaide Rep regular patrons, families and friends of the cast and crew and including their patrons Sir Donald and Lady Dunstan obviously enjoyed the production: maybe their expectations were lower than mine.

I do know that I spent most of the third and final act with my eyes shut and didn't miss a thing.

A sentimental journey

STC Follies
State Theatre Company

by Fran Edwards

Well this one certainly was not static — patchy maybe, but not static.

The fun commenced before the show proper with an usherette who decided to let this audience know all the gripes of usherettes the world over.

The absence of a programme made it difficult for people like myself who are just a little out of touch with the STC to put names to all the faces that passed by during the course of the evening on the stage, but my, there were an awful lot of familiar faces in the audience.

The "show" commenced with a re-enactment of the opening ceremony 10 years ago and there were flashbacks to some of the

TV commercials which have advertised the STC's wares over the years. Andrew Aguecheek made a special appearance — following up his success in *Twelfth Night* earlier this year.

There was some good music, a nice rendition of *Sentimental Journey* and a great tap dance from the man who does "soft props".

The last number was very nice, *Carmen Miranda's* slightly altered "I like you very much", but it didn't deserve the name finale. Why didn't they bring back everyone who took part? Why no big production number, or at least an attempt at one?

This show which began with crackling (and cackling) good humour and bounced through its good and not so good bits felt as if it fizzled at the end.

Bit like the last ten years really.

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BRIC-A-BRAC

HI-LITES

Octobafun

Adelaide University's own radio station 5UV holds its annual fundraiser, the Octobathon, this weekend (October 27 and 28).

A miscellaneous swag of Adelaide's media and entertainment community will pass through the studio and grace the airwaves in the effort to solicit your donation.

A number of well known musicians will appear including guitarist Jason Waldron, clarinetist David Shepherd and Kieth Conlon's Caddie's Quartet. We're not sure if the last mentioned item relates to American cars or the game of golf.

A touchy subject

The Adelaide University Touch Club holds its AGM at 1 pm this Wednesday (24 October) in the Jerry Portus Room.

Touch — I'm sorry to relate — is not a group for giving massages, a sexual therapists' training society or even just a group grope. Quite the opposite. It's a moderately dangerous activity, bearing some resemblance to rugby only not quite as violent.

To play it you need to be as fit as a bull, built like a tank and able to guzzle copious quantities of amber fluid to power you (or orange juice if you prefer, but you'll need something).

Actually, it's not violent at all — the touching is very gentle. And there are mixed games to boot, played out at the WAITE Institute. If you want to participate in the mixed competition over this Summer enquire at the Sports Association Office.

The cinema

Efforts are underway to establish a new club at Adelaide Uni.

On *dit's* resident film critic Dino di Rosa is trying to find an alternative to what he sees as the commercialism of the Union films and the propaganda of the Socialist Club offerings.

Dino can be reached on 269 1470 if you're interested.

What might be really interesting is a group that *made* films, rather than merely watched them.

TWISTER SOLUTION NO 10

Start at the indicated letter and move horizontally or vertically one letter at a time so that you spell out a sentence which ends in the middle of the diagram.

```

A W Y L Y P T N T P A T H P T N A
L N L N P R S A N R W T E Y O Y W
Y O Y O T A I W I A Y U B L N L H
W H E Y N A W Y S N L B M S I T T
H T Y S I N R L N O Y U T I T U H
T T U O A T P S I C E H T C I B E
T T B N R P B M B I T T H I S M B
U B M H T T U I R I T I T U
C I S E Y O I E C C C I C T N
I T W Y L N A O R I T H H O
R I A N T P R S B M F I C I R E Y
C I T R O R A I I S U O R C Y P
R S R C F O T I C Y K Y F L N O T
O P I O U R I L E A S F U O L Y N
F R A Y K C R P A E L E A Y O W A
U S I O S R P O E O P K S K U A N
O Y K S A E L E P E R C R O F P T
    
```

People ask you for criticism but they only want praise.

UNION ACTIVITIES

Monday 22 October

1.10 pm. Video Screening of *Neighbours* in Union Bar starring John Belushi and Dan Akroyd.

Wednesday 24 October

6.00 pm. Music Students performance in Union Bistro (last for 84). Free to Bistro patrons only.

Friday 26 October

1.00 pm. Free J.R.B. Concert on Barr Smith Lawns with the *Chessmen*.

Saturday 27 October

8.00 pm — midnight. **End of Third Term Show** in Union Bar with the *Celibate Rifles* (from Sydney) and *Iguana Twins* presented by Architecture Students Society. Special price Scotch. A.U. students \$4, guests \$5.

Sunday 28 October

7.30 pm — 11.30 pm. *The Drifters* from the United States of America in concert/cabaret. Mayo Refectory. The three *Drifters* will appear with a three piece backing band, and support act "Kelly Mitchell" from Queensland. The show will be fully licensed and set up in a cabaret format with tables and chairs for each patron.

Tickets on sale in Student Activities Office for \$6.50 students, \$8.50 public. Only 300 tickets. Show presented by Lionel Hunt in association with the Adelaide University Union.

Monday 28 October

1.00 pm. Videoscreening in Union Bar. See noticeboards for details.

Coming Events

Saturday 3 November, 8 pm — midnight, C.A.S.M. Annual Show featuring *Indulkna Suite*, *Uuhru*, C.A.S.M. *Blues Band* and *Ijungkula* in Union Bar. Support your local University bands.

Tuesday 6 November, 12 noon — 2.30 pm, Melbourne Cup Day in Union Bar. See the big race on the Union videoscreen. Enter the Carrington Cup Sweep, special lunches available.

Friday 30 November and Saturday 1 December, 8 pm, *Hunters and Collectors* and *Laughing Clowns* together for two nights plus local support in Mayo Refectory. Student discount. Ticket details soon (to be confirmed).

Saturday 15 December, **End Of Year Show** with "ICEHOUSE".

Want a job, a place to live? Want to buy or sell something, or advertise a function? Entries in "Bric A Brac" are free. Lodge your notices at the *On dit* office by Wednesday 12.00 noon.

FOR SALE

HP 41 CV calculator with: cardreader, Math 1 module, Circuits 1 module, nicard battery and charger, Users' library software, HP Key Notes, Synthetic Programming Notes.

All in excellent condition. This complete package retails at over \$700. Yours for only \$500 (or near offer). Ph. 225 7499 during business hours. Ask for Charmaine.

Ricardo, 10-speed Racer, 21 inch frame with lights, toe-clips, thorn-proof tubes, carrier and pump. Reasonable condition. \$60 ph. 269 2906.

Tumble Drier, excellent condition, not used much ... save time and effort, ideal for busy people. Sell at \$150 (price new \$399). Phone 296 0043.

Honda 750 ex. police. Good condition, new tyre, maintained when in use, ideal for students. Has been inactive 18 months thus requires tune up, battery, chain, rego, and 'clean-up' — no major problems.

Reasonable price \$550 o.n.o. If interested send a note to J. Blake, 415 Diagonal Rd., Sturt to arrange inspection (no phone number).

JOBS

Market research jobs at \$10.00 per hour are available. For further details contact Mhairi McPherson in the Student Activities Office, North-East corner of the Cloisters.

L.W. Sharpie sailors required. Skipper and crew to race immaculate Sharpie in Intervarsity, Jan. 13 — Sydney Flying Squadron, Kirribilli. \$50 travel grant.

Contact A.U. Sailing Club c/- Sports Association Desk.

NOTICES

Federal Election December 1

Are you on the electoral roll? If you are an Australian citizen and over 18, then you are required to be enrolled at your current address. If you have turned 18 and/or moved house recently you may not be on the roll. Enroll now! Just call in at the Student Activities Office. All you need is your address and your signature — we provide everything else you need. It's free, it's quick and it's easy, so do it now, before it's too late...

Women and Politics presents a series of open lectures: Wednesday October 24 "Rape". Lecturer Ngairie Naffin. Napier Room 205 at 10.10 am. Friday October 26 "The Built Environment". Lecturer Debra White. Napier Room 205 at 10.10 am.

Adelaide University Ice Skating Club Annual General Meeting, Monday 22nd October, South Dining room, 1 — 2 pm. All welcome.

Lutheran Student Fellowship. Every Thursday lunchtime (1.10 — 2.00 pm) during term we meet in the Chapel. We may have a guest speaker, discussion topics, sing-a-longs, or who-knows-what, but we're sure you'll enjoy it. This week we have our end of term service.

Monday 22 October. Literary Society poetry and prose reading, 1.00 pm, North Dining Room, Level 4, Union Building.

The Literary Society is now seeking contributions for its 1985 publication. Contributions can be left in the Literary Society pigeonhole in the Students' Association. There will be a meeting of Literary Society members later this year to elect 2 editors.

Adelaide Uni lacks a film club. Sure, there are the Union and Socialist Club screenings, but is pop and social comment, *Footloose* and *Blue Collar* all there is? No, this campus needs a film club, and with encouragement we can set one up for next year. Ring Dino Di Rosa on 269 1470 if you'd like to support such an enterprise.

CISCAC will be holding its last meeting for the year on Wednesday, 24 October in Meeting Room 1 at 1 pm.

This will be to organise ourselves for next year and to discuss coming functions such as the demonstration on Thursday 25 October at 4 pm, opposite Coca Cola on Port Rd., Hindmarsh. This demo is to protest against the U.S. invasion of Grenada one year ago and the CIA backed coup in Guatemala 30 years ago. Actors from the show Carmen

Miranda will be performing some of the songs at the demo.

Tarot Seminar

A.U. Metaphysics Society will be holding a Tarot Seminar in the Little Cinema on Thursday 25 October at 7.30 pm. Speaker: Suzie Chamberlain. If you have ever wondered what Tarot Cards actually mean and how they work in "readings," this is your chance to find out. Suzie, one of the most knowledgeable tarotmancers in Australia, has designed a new tarot deck which will be published later this year. The prototypes of the major arcana will be on display. This is probably the first time a tarot deck has been designed in Australia. Several other decks will also be on display. In addition, Suzie will be talking about the history and significance of the Tarot.

Admission \$1 non-members, 50c members (includes refreshments).

Adelaide University Archaeology Society. The first meeting of the newly formed A.U. Archaeology Society will be held in North Dining room, Level 4, University Union on Friday 26 October at 7.30 pm.

A video of the raising of the Mary Rose will be shown, and discussion of further activities will follow over wine and cheese. Everyone welcome. No admission charge will be made.

Pro-Nuclear Association AGM to be held in the North Dining Room at 1 pm on Friday October 26. All interested persons welcome.

Tuesday 23 October Evangelical Union: Paul Hunt will be talking in the Dining Rooms at 1.00 pm on the topic of quiet-times.

Thursday 25 October, Breakfast Time! Dining Rooms 7.30 am. This week the E.U. Brekky will feature the thoughts and comments of many leaving students. Come along to eat, listen, or speak!

Silence Club

Meditation Group Preliminary Meeting, 1.15 to 2.15, Rehearsal Room above Union Hall theatre — entrance, north side back of Hall and up, up, up the stairs — just before the Tai Chi Class. Enquiries 277 7062.

Thursday 25 October

Come and eat your lunch in the cloisters and listen to some great entertainment. Meet some of the students who would like to represent you at the National Convention which will be creating a new student union. And remember voting is from Wednesday 24 until Friday 26. See you in the cloisters.

Female Transport by Steve Gooch will be performed by third year Drama Centre students at the Matthew Flinders Theatre, Flinders Uni. from Wednesday 24 to Sunday 28 October. Matinees, Friday 26 October, 12 pm and Saturday 27 October, 2 pm. Price \$4.00 and \$2.00 (concession).

Forensic Science is mentioned by the media very frequently nowadays. Controversial, and long-running court cases, which have featured prominently in newspapers, radio and TV are well known. The Chamberlain and Splatt cases particularly have highlighted the importance of scientific evidence in judicial decisions.

To assist the general public to understand this issue a little better The Australian and New Zealand Association for the Advancement of Science (ANZAAS) are organizing a public awareness forum "Forensic Science, and You" for Friday, 9 November 1984, 1.30 pm to 5.30 pm., to be held in the State Convention Centre, 2nd Floor, Education Building, 31 Flinders Street, Adelaide.

Expert speakers will be Mr. K.B. Ahern, the state coroner, Detective Superintendent Peter Collins of the Police Department, Dr. W.J. Tilstone, Director of Forensic Science, Dr. Ross James, a Pathologist, Beryl Morris, information officer at the S.A. Museum, Dr. W.B. Taylor, Chairman of the Department of Statistics at Adelaide University, and Marie Shaw, a well-known Adelaide Barrister.

There will be an Enrolment fee of \$5.00, and \$3.00 for full-time students, pensioners and unemployed. This will include afternoon tea. Enquiries can be directed to Tel. 31 1733 for ANZAAS, and Tel. 227 2827 for the Ministry of Technology.

Hairdresser — cheap. Professional Italian hairdresser available in Craft Studio, Level 4, Union House on Thursdays from 12.00 to 4.00 pm. Only \$3.00 for a great haircut.

Adelaide University Student Life. Christian fun, fellowship, sharing and teaching. Every Wednesday 1.00 pm, North Dining Room, Student Union Building. All welcome.

Schooner Madness Continues!

Happy Hours. This Tuesday 23 October, noon — 3 pm, Union Bar. 50c schooners of beer. Union members and guests only. Get part of your Union Fee back. A Catering Management Board initiative.

Cockroaches cancel on one days notice!

Apologies for non-appearance of *Cockroaches* in the Bar on Friday 19 October. The band cancelled all their appearances in Adelaide following a personal disagreement with one of their guest guitarists.

What is amazing is that a supposedly 'professional' band could not sort out their arrangements and get their act together before they confirm the date.

A poor reflection on the Australian music business.

At the date of printing, a replacement act was being sought.

SHOTS AT DISTANT TARGETS

A vehicle for a group of young performers to showcase their best work for 1984.

Cantilena: Flute. Adrian Weston Performer/composition.

Paronomasia of Sorts: Monologue. Bodhi.

Songs from the Cathedral: Vocals and percussion. St. Jude and Pope Justin.

3 Stages: Theatre. Simi Roche, Greg Hordacre, Melissa Docker.

Brilliant Cut: Dance. Sally Patience/Choreography. Dancers — Ros Hervey, Michael Whites.

Untitled: Theatre. Sue McDonald, Hazel Kuckhahn.

Untitled: Visual/Sound environment. Rob Thirwell

Untitled: Classical guitar, Mark Shortis. Original work plus works for classical guitar from the 1950s.

Performance Dates: Wed. 24, Thurs. 25, Fri. 26 Oct. Wed. 31 Oct., Fri. 2 Nov.

Time: Coffee Shop open from 7 pm, light meal. Performance starts 7.30 pm.

Venue: Licenced. The Gallery, Level 6 Union House, Adelaide University.

Admission: \$3 students/concession \$5 wage earners.

Bookings: The Gallery or phone 228 5834. Tickets also available at the door. Presented in association with Adelaide University Union.

A.U. Touch Club

Annual General Meeting at 1.00 pm Wednesday 24 October in the Jerry Portus Meeting Room (next to the Sports Association Office). The following officers will be elected: President, Treasurer, Secretary.

All those people interested in playing TOUCH or entering a Touch team over summer should attend. The University subsidises University Sports Association teams.

Students who would like to gain some administration experience are encouraged to nominate for positions.

Team nomination forms for entry in the 'Waite Mixed' competition are available at the Sports Association Office. Forms must be completed and returned to the 'Touch' pigeon hole (there) by Friday 26 October. Note: competition will start the following week.

P.S. scratch games will be held at Waite oval at 6.00 onwards on Thursday 25 October.

Teams interested in entering S.A.T.A. competitions should turn up for their trial games on Sunday 28 October at 10.30 am, North Parklands (Barton Tce., near the North Adelaide Swimming Pool).

Details of coaching course, rule books, subsidisation of teams, referee course will be discussed at the A.G.M.

Note: Waite Touch will be entering a super-team in the S.A.T.A. competition. Contact Tony Wilkinson (228 5783) or 44 5054 (h) if you are interested to complete at top-of-state level.

Labor Club A.G.M. Meeting Room One. 6.30 pm.

WHERE IT'S AT!

Some of the best, some of the worst and a dash of the bizarre. Edited by Moya Dodd

NOW READ ON...

Tired of never knowing how to pronounce Jean Paul Sartre?

Sick to death of feeling left out when the late-night conversation turns to Fassbinder and Herzog?

Is *Fur Elise* your favourite piece of classical music?

Do you suspect that "pointillism" is a French obscenity?

Well now *Where It's At* comes to your rescue.

Each week we serialize for you the great works of Western art and literature in easy-to-digest pocket-sized instalments.

THIS WEEK: BEETHOVEN'S SYMPHONY NO. 5

The story so far....

The violins send shock-waves through staid nineteenth-century musical circles by entering on the upbeat with "Da da da dum."

This gives armchair musicologists of the present day plenty to think about including the amazing coincidence that "Da da da dum" happens to be morse code for "V for Victory."

Beethoven, true to form, doesn't give his symphony a name.

Amazingly neither does anyone else so it's not known as anything silly like *The Moonlight*, *The Emperor* or *The Eroica*.

Beethoven keeps all the orchestra hard at the "Da da da dumming" as he finds transcendent musical expression for a state of deep depression brought on by the fact his rent is overdue, he has an ingrown toenail, his next door neighbours

keep dumping their rubbish over his back fence, he's heard a rumour they're going to up the price of music manuscript paper, his beloved French poodle Debussy has ringworm and he keeps putting too many sharps in F sharp major.

Now read on...



Will Beethoven modulate to the dominant, the sub-dominant, or the relative minor or will he pre-date twentieth century atonality by at least 100 years and do something entirely enharmonic?

Is there a nasty shock in store for the bassoons in the Third movement or will he scrap the Third movement altogether?

Will Brahms lend some friendly advice?

Will Beethoven score choral parts in the last movement or will he leave that until his ninth symphony?

Will he go deaf and take up chess?

For the answers to all these questions don't miss next week's exciting instalment.

Social Notes

Mandy Cornwall was seen dancing with John Howard in Canberra last week.

Mandy is well known to readers of this column as a Labor Party activist, feminist and ex-SAUA President who now works in Canberra for S.A. Labor Senator Nick Bolkus. John is well known as the man who was the last Federal Treasurer and whose chances for being the next one are looking slim.

The occasion was the popular celebrity-packed party which John usually throws at Parliament House to celebrate the end of the Parliamentary session.

Government ministers and opposition frontbenchers, including the amiable Ian Sinclair, were also seen jiving enthusiastically on the dance floor that evening.

Mandy is the daughter of S.A. Health Minister Dr. Cornwall, and her partner John is believed to be a cross between a cost-accountant and a garden gnome.

Peacock's feathers ruffled

Are there limits to Christian charity?

Opposition Leader Andrew Peacock paid a visit to the Coronella Seventh-Day Adventist Retirement Village in Melbourne last week and got more than he bargained for.

When introduced to Mrs. Ngaire McMahon, the occupational therapist at the village, Mr. Peacock indulged in some contact politics and put a friendly arm around her shoulders.

"Don't put your arm around me," she said. He quickly obeyed.

After hearing a brief sermon on the evils of the Hawke Government's assets test, Mrs. McMahon questioned Peacock on the case of convicted murderer Lindy Chamberlain, who is a Seventh-Day Adventist. The congregation, whose average age is 89, shouted encouragement.

Mr. Peacock replied that although it would not please them, he felt that the government should not interfere with the due process of law.

But Mrs. McMahon had the last word with the Opposition Leader. He was invited to come again "when there is no ulterior motive."



EXCLUSIVE PIC!! "Where It's At" is proud to bring you this exclusive picture of BOB MOHAWKE'S new hairstyle which will be unveiled before the nation in the last week of the election campaign. The picture is an artist's impression, leaked to "Where It's At" by a member of the anti-Mohawke faction. The haircut was approved last week by the ALP's National Campaign Committee. Strategists say that it is intended to appeal to the nation's younger voters and it is believed that Culture Club's Boy George will be flown to Australia by the ALP to be present at the unveiling.

Assassination attempt!

We've known for some time that *On dit* cartoonist Matthew Saville (the creator of Leonard Bond) has been under a bit of strain. His tendency to whistle obscure tunes and write bizarre letters on bits of toilet paper was evidence of his faltering mental condition.

Then last week he cracked. The reason? Editor-elect David Walker, who was being slightly more than his usual talkative self.

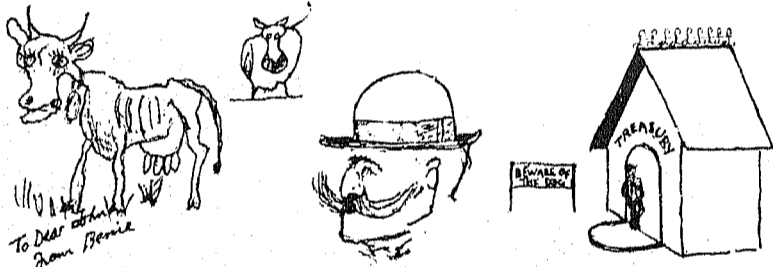
"I can't take it any more! I can't take it any more!!", cried Matthew, brandishing a lethal-looking knife and lunging at David with fire in his

eyes. This was no mere Stanley knife. It had a 20 cm blade!

Meanwhile everyone else in the office was collapsing in fits of hysteria. "This isn't funny. This is serious," bellowed Walker as he beat a very hasty retreat. He was not seen for the rest of the day.

Matthew calmed down, but he is not a well little person. Later in the day he was seen eating a phone book at the behest of Alison Rogers.

Where It's At predicts that next year David Walker could have his hands full coping with some of *On dit's* more temperamental artists.



Doodles

Ever wondered what Federal Ministers actually do in the Cabinet Room?

Here we have reproduced some

sketches which were retrieved over the years from Cabinet Room notepads. They appeared in the Annual Report of the Department of the Prime Minister and Cabinet, released last month.

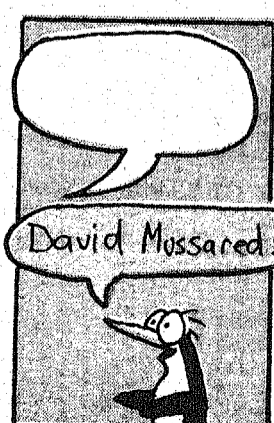
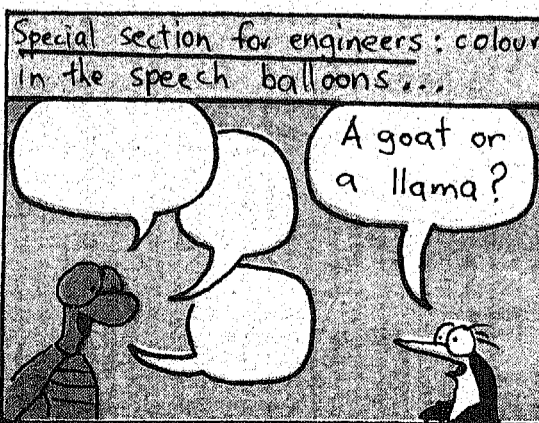
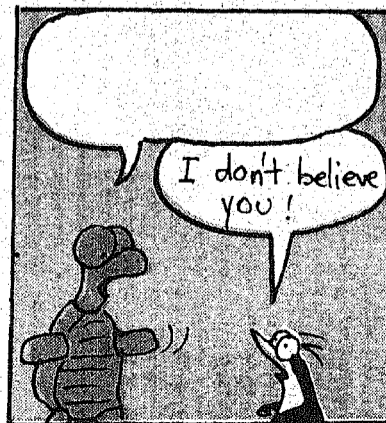
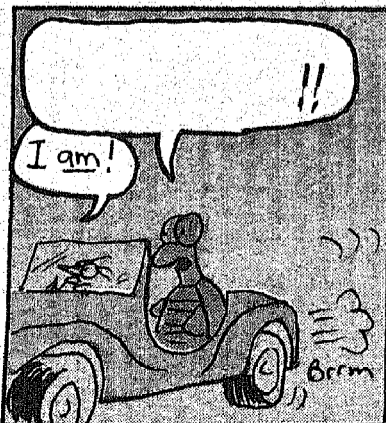
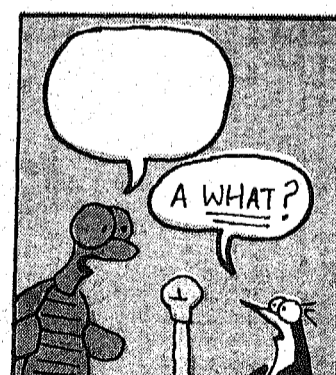
Wally!!

by a man who's lost count of his cartoons.

One problem with being a cartoonist is that people are always telling me what to write. Well, here's your chance, all you budding young cartoonists...

Just complete this final episode of Wally's leave it in the On dit office, or the refectory. You could win the chance to buy me a beer (or two)

The lucky winner also gets to write this strip next year. (Subject to editorial approval.)



Will...? Who...? And...? Why...? Why not? Find out next...!! See ya!! RED