

378-05
05
C.2

LIBRARY
20 MAR 1989

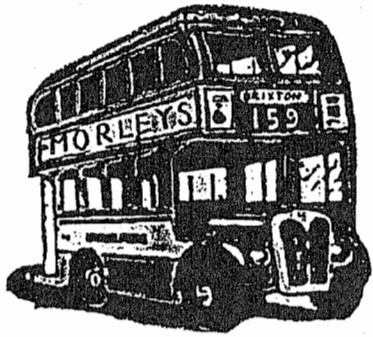


on dix

the adelaide university students' association weekly

March 13 1989 • Volume 57 Number 4

Registered by Australia Post
Publication No. SBF 0274



wrote a flagellatory novel "The Children of the Chapel" to which Swinburne contributed a chapter. Swinburne's healthy interests and literary imagination also extended to plays and an unfinished novel in which the heroine slowly poisons herself to death with eau-de-cologne and opium, and almost everyone gets the opportunity to flog or be flogged at some stage. His poetry has classic moments such as that in "The Leper" where a leper is in love with the body of his dead wife: Love bites and stings me through, to see Her keen face made of sunken bones. If you're in need of cheering up or enjoy a pleasant read, then Swinburne's collected works are the thing for you.

GREAT UNSOLVED MYSTERIES

Do James Greentree's trousers double as an emergency parachute? Is Mark Leahy a Menguin? Is Ann Mc Ewen an Emunoid? Has Georgina Matches' switch from pond slime to Pond's face cream anything to do with the fact that she is 'seeing' a man who actually washes once a fortnight? And as she is a native Melburnian, where did she learn the art of rugby tackling? Is Juanita Lovatt responsible for those strange black shapes which flit through Merry-death's house and for its general eerie atmosphere?.....

SWINEBURNE

A funny little fellow was the 19th century English poet Algernon Charles Swinburne. He was responsible for such compelling lines as "the lilies and langours of virtue", "the raptures and roses of vice", and "Thou art noble and nude and antique". Swinburne also had 'an interest' in things painful. Such as flogging. This interest was shared by his cousin Mary Gordon who

DIRTY DANCING

Witnessed by people in the Radio Station during the Student Radio programme last week - one Student Radio person discarding all his clothes to gyrate to his own music show. Thou art *not* noble and nude and antique.

THE UNIVERSITY'S DARK SECRETS

Our investigations have ascertained the existence of something called 'The Sextet'. No, it has nothing to do with R-rated films. In the best tradition of Agatha Christie spy/secret society/ books such as "The Big Four" is the University's 'Sextet'. 'The Sextet' holds meetings for which no agendas are published and no minutes taken. The biggest secret is that pertaining to the name, for often the number of heavies at these meetings exceeds six; in fact nine or twelve is the usual number of people

present. I can only conclude that the University's current wheeler dealing in real estate is responsible for its confusion over numbers. The amalgamation process, once derided as morally unacceptable by our University Arcadians, is now perceived as presenting all sorts of opportunities for Adelaide University to gather other, not-so-willing institutions under its 'protection'. Have sympathy for 'The Sextet' - it's difficult to count accurately when you've gone through the motions of pious breast-beating over enemy moves, rallying the troops to fight the invasion, and then join with the Huns in dividing the spoils once they're inside the gates.

TRICKY QUESTION OF THE WEEK

Q Why is Georgina Matches' birthday on March 16?

A Because that's the day on which she was born.

Actually, Georgina is privileged to share her birthdate with the Feast days of three Catholic saints. The first is St Herbert, who in the dim, dark ages was the Bishop of Cologne (very apt, considering Georgina's sudden interest in water and perfume), the second is St Julian of Antioch who was martyred by being tied in a sack and drowned (apt again; this is *more* than coincidence), and the third is Paul the Simple who, at the age of 60, left his wife to live in the desert (I'll allow readers to work out the parallels in this case).

NEARLY FREEBIES

In the On Dit office we have a stack of green pieces of paper. These pieces of paper give

you the opportunity to attend the comedy film "Dirty Rotten Scoundrels" for free when you see the film with someone who pays. This is courtesy of the Academy Twin Cinema and is valid until March 19 and under certain conditions. So call in to see us.

WISDOM OF THE WEEK

"There is something that Government cares for far more than human life, and that is the security of property, and so it is through property that we shall strike the enemy...Be militant each in your own way...I incite this meeting to rebellion."

Emmeline Pankhurst speaking in the Albert Hall at a suffragete meeting, 1912.

Monica Carroll



"Playing with lethal weapons—a boy of your age!"

LAW TEXT BOOKS FOR STUDENTS

Call into

The **BOOKSHELF** PTY. LTD.

AGENTS FOR LAW BOOK CO.

170 Pulteney St,
Adelaide



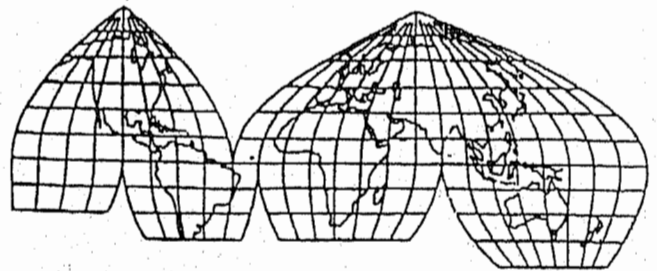
We will match
any student discount

Phone 223 3899

For Dial-A-Text Book Service
- Next day delivery where possible



Careers in Foreign Affairs and Trade



If you:

- have graduated or will complete a degree this year;
- are interested in pursuing a career in Foreign Affairs and Trade with scope to advance to senior executive positions;
- want to play an active role in promoting and protecting Australia's political and economic interests — with opportunities to serve overseas
- would like to be involved in challenging and varied public administration.

We invite you to apply to enter the Department of Foreign Affairs and Trade as a **FOREIGN SERVICE TRAINEE** commencing in January 1990.

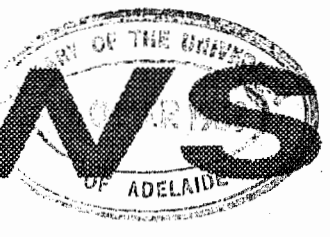
- Applications close on 28 April 1989
- Applicants must hold Australian citizenship, although permanent residents may be offered employment pending the granting of citizenship.

Details and application forms are available from Department of Foreign Affairs and Trade Offices in State capitals and from:

The Graduate Recruitment Officer
Department of Foreign Affairs and Trade
CANBERRA ACT 2600

The Department of Foreign Affairs and Trade is an equal opportunity employer.

APPLICATIONS FROM ABORIGINALS AND ISLANDERS ARE ENCOURAGED



general union meeting to decide med & dentistry students union fees.

This Wednesday, March 15, there will be a General Union Meeting on the Barr-Smith Lawns to decide whether full-time 4th, 5th, and 6th year Medical students and 4th and 5th Year Dentistry students should pay the half Union Fee they had paid until last year's Union Board's decision that all full-time students should pay the same Union Fee.

Paul Kennedy, a Medical student and former Union Board member, said that for a number of years there had been a solidly based tradition that 4th, 5th, and 6th year Medical students paid a Union Fee that was half of the Fee for full-time students.

"Despite being full-time students, Medical students at these levels of their studies paid a half fee because they study and work off campus at the major Adelaide hospitals - Royal Adelaide, Queen Elizabeth, Lyell Mc Ewen. It's an indisputable fact that these students have little (if any) time to visit the University campus and make use of the Union facilities".

Mr Kennedy said that the average contact hours per student were 30 to 40 hours a week and this, when combined with about 20 hours of home study, left the Medical students with little time to play sport, be involved in other recreational activities, and have a part-time job, let alone obtain value by using the Union facilities.

Andrew Southcott, another spokesperson for the Medical students, said that due to the structure of the Medical course, the students were enrolled for six years. During that time, no contact hours of 4th, 5th, and 6th year Medical students were designated to be spent on the University of Adelaide campus.

Giving details of the course structure for each year, Mr Southcott pointed out the differing locations of clinical-year students; "In 4th year 50% work in the RAH and 50% in the QEH. In 5th year, 1/6 of the year is spent at the RAH, 1/3 is spent at the QEH, 1/6 at the Queen Victoria Hospital, and 1/3 at the Adelaide Children's Hospital. In 6th year, students can spend time at such far-away places as the Royal Darwin Hospital, Mt Gambier, and Alice Springs in addition to outlying suburban hospitals such as Hillcrest and Modbury."

He went on to say that part-time students who pay a quarter Union fee were more likely to make use of the Union than Medical students. Since their Union Fee had been doubled, the Union had not made any attempt to provide facilities so they might derive benefit from their membership.

"The Union Fee is a fee for service" said Mr Southcott, "despite what those promoting the 'No' case against the Medical students say."

"Students should be wondering how much of their case is correct - another of their inaccuracies is that Medicine is a doctorate degree and this is demonstrably false. One

of the most contradictory things about what these 'No' case people are saying is that they are against tertiary fees and yet have no qualms about doubling our Union Fee. And if we're paying for student representation, then why is it that their education campaigns have failed; HECS is in force".

He concluded "The facts speak for themselves - 4th, 5th, and 6th are not on campus, pay \$215 for this dubious privilege, and are then told by the Union that they must pay full Union Fees because they receive benefits!"

Union President Sathish Dasan was adamant that the Medical students were not seeing the issue in the context of the wider University and Union perspective. He said that as long as the Faculty of Medicine continued to classify the 4th, 5th, and 6th year students as full-time, the Union had no choice but to collect full-time Union Fees from these students.

He explained "Last year the Union Board decided to settle the issue of who pays what for good. It is fairer to all Union members if all those students listed as full-time pay those dues - it's done on an equal basis. A good deal of time went into arriving at the decision to not exempt Medical students and students of other faculties who had been able to convince past Boards that they deserved different treatment".

"This decision to make all full-time students pay a full Union Fee was not decided on a whim - it was decided after submissions had been asked for from all interested parties (including those students from the Medical faculty etc), after much deliberation, and after the democratic processes had taken place on the Union Board. Students should consider this - if we once again grant full-time students half Union fees, then that will mean all other students will be subsidising this discount.

Had we not decided to treat everyone equally, the 1989 Union Fee for full time students apart from Medical students etc probably would have been \$223."

Mr Dasan said that if the Union Fee was merely a fee for service, those services would be run by the University and there would be no opportunity for students to have any say in decision-making.

"If people wish to revert back to the old days when students had no control over their own affairs then this short-sighted approach of treating students differentially is one of the ways to bring it about. Were the University running these services, the costs to students would be considerably higher and there would be no way of backing out of it."

"We are a student community and when people become members of this community there is an obligation to be met. The Union is not simply a provider of food or drink - it offers representation to the University, gives students the services of ombudspersons who can advocate for them, and many other things. The HECS would have been much more severe, had it not been for the lobbying of student representatives. The Clubs Association is utilised by the Medical students but I haven't heard any mention of that".

Mr Dasan sees the solution to the problems faced by the Medical students and those of the Dentistry and Agricultural Science faculties to lie with the Faculty administrators; "If these students are classified as half-time by their Faculties they will pay a half-time Union Fee".

Monica Carroll

call for airconditioning in union house

The Chairperson of the Catering Advisory Committee has called on the Union Board to discard time and money consuming feasibility studies in favour of installing air-conditioning in the Union House as soon as possible.

Cameron Bell said that the heat wave of the last month or so had placed immense strain on the Union's staff and meant the Union was losing money as conventions and other groups were reluctant to book Union facilities in the hot months.

His motion to the Union Board on Monday night, March 6, regarding the installation of air-conditioning in the Bistro, Dining Rooms, Upper Refectory, and Gallery was lost. Instead Board voted for a feasibility study.

Mr Bell pointed out that such studies had been conducted before and hadn't come to anything. "For about a decade the Union has been putting off this urgently needed action" he said.

"Doing another feasibility study will cost more money, money that

could be better spent making sure our eating places are comfortable for staff and students. It would also ensure revenue for the Union as our takings from bookings for functions would increase."

Mr Bell said that a quote for air-conditioning had been given by Jaymel and it had been in the realm of \$140-150,000. The outlay would be recouped within a few years.

"Installing air-conditioning would also mean that we could remove the vents for the Bar that

are currently sitting on the Gallery balcony and blowing hot air around there. That way we can increase the seating capacity of the Gallery in addition to making it a cool place to eat".

The only areas of the Union that are air-conditioned are the Bar, the Cinema, the Little Theatre, the Arts Officer's room in the Gallery, and the Union Administration Office.

Monica Carroll

griffith uni stays with n.u.s.

The students of Griffith University have voted in favour of remaining within the National Union of Students. This was in response to a secession referendum conducted last week on the campus of the Brisbane university.

Of the students who voted, 64% declared their preference for Griffith remaining affiliated with NUS while 36% voted for secession. This was despite, or perhaps because of, the presence of anti-NUS people such as Victoria Brazil from the University of

Queensland. NUS Services and Welfare Officer, Andrew Wooldridge, said that the pro-NUS vote was a heartening indication of the way in which students regarded their national representative body.

"It's a repudiation of the false view that NUS is an extremist body and an affirmation of support for the work that NUS is doing in relation to all aspects of tertiary education."

Mr Wooldridge pointed out that the Liberal and National Party

students' tactics of importing people such as Queensland University's Victoria Brazil to whip up anti-NUS feeling, backfired." As Griffith Student President Christy Turner said, the referendum did their cause more harm than good".

Victoria Brazil was elected to the Student Presidency at Queensland on a moderate, non-aligned platform, only to reveal her National Party colours this year. Among other incidents, security men broke into the Student Radio Station with axes and the student newspaper

"Semper" was closed down because Ms Brazil and her political allies disapproved of their views.

Currently the unrest at the University of Queensland has been focused on Ms Brazil - under the student constitution, referenda can be called if 1,800 students sign a petition. So far 2,200 students have done this in order for another election to be conducted yet a referendum has not been officially approved, allegedly because Ms Brazil has declared the signatures to be forged.

death threats & rainforest destruction in brazil

way for cattle ranches and goldmines has also resulted in human rights abuses and death threats.

Not only are Brazil's rainforests under threat - Amazon Indians and those who seek to protect their legitimate interests are being harassed by the police. A member of the rubber tapper's union, Mr Francisco Mendes, was murdered in December last year because of his involvement in the campaign to save the Amazon wilderness.

A Brazilian activist, Ms Vivian Clerc, spoke in Sydney recently. She said "Imagine the defence of the Franklin River if Bob Brown or

Senator Norm Sanders had been shot...Yet that is what happened to Mr Francisco Mendes...Our campaign aims to force the Brazilian Government to protect them (the activists)".

One death is one death too many, but there have been other instances of murder used to silence objections to Brazilian land destruction and the accompanying violation of human rights.

Marçal Tup y de Souza, leader of the Kaiowa Indians, spoke on international TV for a stop to Indian land destruction. Three years later he was murdered in front of his wife while working on

Campestre Indian Reserve.

In March 1988 the massacre of Tikuna Indians took place near the town of Tabatinga. Harassed by the presence of loggers on their land, they had gone, unarmed, to see the military police about the problem. They were attacked by twenty armed men who worked for the local timber merchant - fourteen Indians were killed, five of them children.

In the state of Roraima, the Yanomami Indians are under threat as thousands of gold miners invade their territory. In one case, an Indian was shot and wounded by miners and his two year old

daughter died in his arms.

NC News reports that death squads have targeted people who campaign for human rights on the land. Death threats have been received by bishops and priests, labour organisers and small farmers. The bishops' spokesperson, Father Boran, said the threats usually came from large landowners, members of the United Democratic Front.

He said that during 1988, 93 people were assassinated in land conflicts.

Monica Carroll



**MORE
fun with
Dick &
Jane**

THE 1989 SAUA ORIENTATION CAMPS



REUNION NIGHT

O'Campers, freshers, anyone welcome!

Featuring "The Detours"

Union Bar, Level 5, Friday March 17, 8pm - 1am.

Free for A.U. students!

Juanita Lovatt, President

Hi everyone. Sorry this is a short column but this week has been sooo busy. In fact I've missed too many lectures and tutes already, so the academic year is starting to hit home even now.

One area of great concern is the interlibrary loan charges issue. Honours and postgraduate students are affected the most because of their dependence on books for research which our collection does not contain. They have to send interstate for journals, books, etc. However, everyone should be concerned about this issue because changes to the Barr-Smith Library affect all of us, whether it's a direct charge or a lack of funding, or insufficient staff to meet students' needs.

At University Executive on Wednesday, 8

March, the question of library charges and formula funding was recommitted to the Research and Scholarships Sub-Committee and the University Library Committee for reconsideration. This is a great step, so stay tuned for further news.

Amalgamations are back on the boil. High level discussions were held last week and it seems as if a decision is on the way soon. Who knows what will happen next? It will be interesting to find out.

WARNING: The next few lines contain Biblical comment. If you don't wish to see it, please turn off your set.

Proverbs 19:20 - Hear counsel, receive instruction, and accept instruction that you may be wise in the time to come.

Kim Pedler, Women's Officer

Over the past two decades, due to the Women's Movement and the abolition of fees by the Whitlam Government, women have been able to participate in higher education in increased numbers. In most institutions, women studying Law and Medicine now make up 50% of the enrolments. Areas such as Science and Engineering, however, continue to be very male-dominated.

Despite the fact that there are more women at Universities, the style, focus, and content of courses is the product of a patriarchal academic heritage. In the Humanities, women are treated as 'the invisible minority'. In law, the "otherness" of women is reflected in the almost universal use of the male pronoun in legal texts, case law, and statutes.

The education system can be discriminatory against women. Many women find lectures, tutorials, and small groups alienating and intimidating. Men need to realise that their behaviour often contributes to this intimidation. It is important to use "she" as well as "he", and to remember that not all historians/authors/judges etc are men. Sexist and patronising language is unacceptable. Sexual harassment, ie attention of a sexual nature which is unwanted and/or unwarranted, is also unacceptable.

Women's services are an under-resourced area in society and this has an adverse effect on women in higher education. The area of child-care, for example, is severely underfunded. As a result of lack of air-conditioning, children in the Tertiary Institutions Childcare Centre on campus have been suffering from sickness, blood noses, and vomiting.

One child had to be sent to the Adelaide Children's Hospital. The Centre lost \$600 last Friday, because the situation became so impossible that they made a decision not to charge parents for childcare. The Union has hired two air-conditioners temporarily, but the Centre is still in need of another two. Air-conditioning in the new Observatory child-care centre which will be set up in the next few months is an absolute necessity.

In the interests of the funding of women's services, I would advise students to vote against the motion to be put by Medical and Dental students this week to enable them to pay half Union Fees. The General Union Meeting will be held on Wednesday 15th March, 1 pm, on the Barr-Smith Lawns. This fee reduction sought by 4th, 5th, and 6th year Med. and Dental students defeats the principle endorsed by the 1988 and 1989 Union Boards - that of a fee which is common to all full-time students, and designated by their respective faculties and the University.

A Message from the Union President, Sathish Dasan

"The Union's policy on levying of the Union fee is fair and equitable. It is based upon the course weighting given by the University Administration to a students' course. This means that ALL students have their Union Fee levied from the same fair basis. It must be noted that the Union has no input into how this weighting is given. This is solely a matter between faculties and the University's administration. Therefore any variation, such as that suggested by the medical and dentistry students, would ensure a distortion of policy which would have the rest of the student body subsidising these students. Hence med and dentistry students should take the matter of

course weighting up with their faculties rather than the Union.

When this policy was passed by the Union Board in 1988 it had the support of the Liberal, Labor, Independent and Left students on Board.

Your Union fee is a fee for Union membership which provides a package of services and activities and gives you certain rights and privileges as a union member. I urge you to vote 'NO' to the medical and dentistry students' motion at the General Union Meeting on Wednesday.

Let's maintain a Union Membership Fee policy which is fair and equitable - VOTE NO! AND SUPPORT YOUR UNION."

Anthea Howard, Education Vice-President

Inter-Library Loan Charges

A motion to refer this matter back to the University's Research Committee for reconsideration of the funding formula to find a more appropriate way of funding inter-library loan charges was passed at Executive Committee last week. This is a major victory for students. At my previous meeting with the Acting University Librarian, he undertook to suspend the charge until such time as the matter is resolved. The Students Association will be making sure this suspension of the charge is now enforced.

Student Representation in Faculties and Departments

This is an issue which the Students Association has been considering for some time with a view to making faculty and departmental student representation more effective. The faculty and departmental levels are ones on which issues such as assessment and administrative grievances can be addressed first. The Students Association is concerned to see that elections are well publicised and that all students know about the existence of student reps. in their faculty and department, and the ways in which the reps. can assist students. To these ends I am currently negotiating on the SAUA's behalf with the Academic Registrar to set a single date for all faculty and departmental elections each year. We are also considering the possibility of a promotional campaign on student representation in the University, to be jointly funded by the Students Association and the University. The SAUA has further been looking at the production of a 'Handbook for Student Representatives' as a part of a training programme for student reps. in faculties and departments. As soon as we hear officially from the University about the single election date and joint promotion, I will be contacting all current faculty and departmental reps. If you have any suggestions or ideas about any of these matters, please feel free to contact me in the SAUA.

Watch Out for Rent Relief!

I attend the 'Campaign for a Fair Deal', which is a coalition of community and youth groups, trade unions and students, on behalf of the SAUA. At the first meeting for the year last week, two workers from the Welfare Rights Centre, which is a community organisation dealing with grievances from Social Security clients, reported that they have had complaints from clients about Rent Relief Applications. If you've applied for Rent Relief in the last few months you'd know that the application forms require you to sign a blanket authorisation to allow the Housing Trust to check your income sources at any time. Every member of your household is also

required to sign these authorisations. Apparently there has been income information swapping going on between the Dept. of Social Security, the Housing Trust, SAGASCO, Telecom etal. This is a blatant breach of the Privacy Act. The Welfare Rights Centre has taken several of its clients' complaints about this matter to the Equal Opportunity Commission and the Commissioner has stated that they are actionable. At this stage the SAUA has alerted the Union's Education Welfare Officers to this issue, and is monitoring the situation in consultation with the Welfare Rights Centre (WRC). It is likely that we will join with the WRC in any campaign they mount.

Amalgamations

We know for (pretty well) certain now that amalgamations will be going ahead. The strong rumour from reliable sources is two universities, but heads of certain institutions are still going "apoplectic" (to quote one reliable source) about this.

Student Unionism

This Wenesday at 1.15pm there will be a General Union Meeting on the Barr Smith Lawns (or the Mayo Refec. if the weather is bad) to discuss a motion put forward by later year medical and dentistry students. They basically want to pay only 50% of the full union fee, on the grounds that they are off campus and don't use the services. I'd like to point out that this argument assumes that the union fee is a "fee-for-service". It's not. Union Membership provides a package of services and activities, which includes as a major part of it political representation of students. When the Students Association takes up an issue such as library charges, student representation, or the Rent Relief issue mentioned above, we do it on behalf of ALL students, including those who claim they are off campus. I'd point out as a further illustration of this that Medical and Dentistry students would be paying \$3,000 rather than \$1,800 in HECS if it hadn't been for the campaigns that the SAUA and PGSA ran jointly with other student unions last year.

I'd ask you also to consider this issue in the light of recent attacks on automatic membership of student unions. 'Fee-for-service' policies are frequently advocated by conservatives pushing for voluntary membership of student unions. Such policies undercut the basic premise of student unionism. In the current climate it's clearly in all of our interests to be unionised, so I urge you to go along to the General Union Meeting on Wednesday and vote 'NO' to the motion being put up by the later year medical and dentistry students, and by doing so to support your Adelaide University Union.

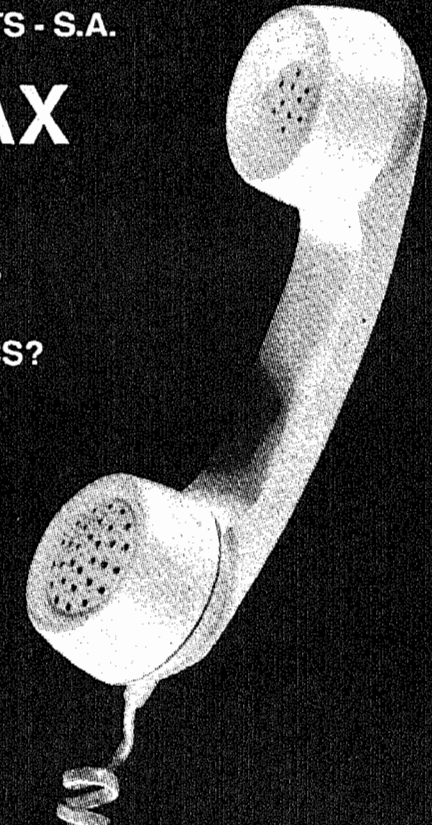
General Union Meeting
Wednesday 15th March
Barr Smith Lawns
 (or in the Mayo Refec. if weather inclement)
Be There and Have Your Say!

NATIONAL UNION OF STUDENTS - S.A.
STUDENT TAX PHONE-IN

How does the HECS affect you?
 Did you enrol in 1989?
 What can you do about the HECS?

Ring and tell us on
SUNDAY MARCH 19
 9am to 6pm
 Phone: Local 212 3155
 Country : 008 182130

supported by
 United Trades and Labour Council
 Campaign for a Fair Deal
 Working Women's Centre
 Youth Affairs Council - S.A.
 Education Action Group - S.a.



YUMMY

What a pity that the admirably perceptive and articulate review of the film "Working Girl" (On Dit, March 6th 1989) was marred by tacky references to Mr Harrison Ford as "yummy". This is the sort of overt sexual reference that, were a male commenting thus on an actress, would have the inimitable Kim Pedler screaming "Harassment!" and reaching for her castration knife.

Oh, and before ye feminist hordes write in reply, branding me a hysterical misogynist - how can I be? I actually passed the "new" English 1 course - otherwise known as Coleman's Anti-Male Vendetta - last year!

Yours faithfully,
Warren James
Arts

JC WRITES TO ON DIT!

Eds,
If Ms Lovatt must quote from the Bible can she please keep to the New Testament? The 'other section' is nothing but a load of silly rubbish published by aggrieved Jews.

Jesus Christ

CAMPUS SECURITY CUTS

I write regarding campus security, safety zones and other such gross folly. Will nothing less than a murder on campus convince the powers-that-be that the safety of students, especially female ones, is NOT an area where financial corners can or should be cut?

Nowadays, we pay good money to study here. Let's be able to do so with peace of mind. Let's see some equally good money spent wisely.

A Fresher (male)
Marc Hudson

LECTURES, LIBRARY, AND LABOR CLUB

Dear Mark and Monica,
I would like to draw your attention, and to others', to a few things that have irked me, even this early in the year.

Firstly, I am quite amazed at the stupidity of supposedly intelligent students. I cannot understand why people mill around the entrance to a lecture theatre, thus blocking the way of others attempting to vacate the theatre. Don't they realise that they can't possibly get in until others leave? What eventuates is a slow trickle of student (numbering 200 or so), leaving the lecture theatre one at a time, at an extremely slow pace. Not content with this situation, they still mindlessly force their way in against the tide of vacating students and worsen the affair. So my message to the people that insist on doing this is quite simple. Don't.

Secondly, at vast expense and inconvenience, the Library has installed electronic detectors to combat the theft of books, etc. from the Barr-Smith Library. I commend this technological innovation but I am still

perplexed. Why do we still have to place our bags in jeopardy of being stolen by putting them in a poor excuse of a bag room, which has little or no security? And why is someone still employed to peruse students' belongings as they leave? Someone suggested to me that maybe all the titles in the library haven't been prepared for this system and maybe never will be as there are literally millions (great pun). Well why install the bloody system if it will never be effective? One can only wonder.

Incidentally, what's become of the Labor Club? Being a founder member and past-president, I am a little worried that the recent administration have got what they want out of the Club and left it hanging in a precarious limbo. It used to be one of the largest and most prominent Clubs on campus. But then again, you don't wash the bus that takes you to your destination, it's just a means of getting somewhere.

Yours sincerely,
Shaun Minahan

KRANTZ, LOVATT, HOWARD & CO.

Dear Eds,

Who is Dave Krantz and why does he persist in shoving revolting stereotypes down our necks ("Scum in Utopia"). His characters are so hackneyed and boring they make the Comedy Company brand of humour look daringly revolutionary.

Who is Juanita Lovatt and why has the SAUA Presidential position become a religious-ceremonial figurehead? Why do we have to stop and talk to this person? Is it about her 'thought for the week'? Why do we pay someone to write lines from a book that is found in the cheapest and sleaziest motels? Why doesn't she tell us something original like what she has been doing to represent students in the political fight to defend decent tertiary education? Maybe that would be unique for her, not original.

If Anthea Howard's column continues to bear more fruit then perhaps the spiritual Garden of Eden should migrate to her, and she can sprout forth with the metaphysics. It would be more convincing then, at least we'd know something was being done in a spiritually sound (as well as ideologically sound) way.

Right now, even if I did stop Ms Lovatt I wouldn't know what to say to her other than 'whatcha been doing?', because reading her column I have absolutely no idea whatsoever.

Shane Jackson

SKULLDUGGERY FIGURES

Dear Editors,

As treasurer of the Adelaide Medical Students Society, I would like to set the Skullduggery issue straight by making the following points:

1. Skullduggery accounts:
Takings on the night: 28,996
Expenses:
23,319 Union

430 Printing
931 Balfours
200 Fencing
1072 Security
900 Damages
659 Clean up
225 After Midnite Band
1460 Detroit Motortown
530 Cash float
29,817 Total Expense

29,817
-28,996
-\$821

Now if we get all the deposit back on the cons:

21936 cons X .15 = \$3290
-821

\$2469 Maximum Net Profit provided no more bills come in!

As can be seen from these figures, claims of \$9000 and \$6000 profits are completely ludicrous.

2. Skullduggery does not make a profit every year. Last year we lost about \$2000 on it, and this money came out of the AMSS general fund.

3. The money made from Skullduggery this year goes into the Student Elective Fund to be used for interest free loans for 5th Year student electives. This money is usually only handed out to needy students going to 3rd world areas.

Sepehr Shakib
Treasurer AMSS

JUANITA'S COLUMN- A CHRISTIAN REPLIES

Dear Eds,

It is with even greater distress than Mr J. Falwell that I read his and Ms Sally Niemann's respective letters. Both Mr Falwell and Ms Niemann obviously know very little about Christians today, putting forward rather misinformed views and adhering to old clichés (e.g. clergy beating the peasants, Christianity being medieval and superstitious).

Juanita Lovatt was not moralising, nor trying to fuse God and State as Mr Falwell suggests - she simply ended her column with a verse from the Bible (I look forward to further verses).

Obviously Ms Niemann has not yet realised that atheism, like Christianity, is not a neutral set of beliefs. Christians believe in God - atheists believe just as strongly that there is no god. This is the opposite of what Christians believe, i.e. the other extreme - thus it is not an unbiased neutral philosophy.

However, although atheism is neither unbiased nor neutral, we (Christians and non-Christians alike) have it "thrust down our throats" - not only on street corners, but in lectures, the media (including On Dit) - nearly anywhere you look.

By the way, Ms Niemann and Mr Falwell, have you perchance heard of "freedom of speech" and "freedom of religion"?

And if it still really bothers you, remember no-one forces you to read it. But give it a go anyway - you may even find the verses Juanita Lovatt includes valuable.

Yours sincerely,
Janette Lange

P.S. We believe that Jesus died and rose again, and so we believe that God will take back with Jesus those who have died believing in Him.

1 Thessalonians 4:14
Dear Ms Lange,

HIPOCRASY?

Dear Editors,

Just because Bob Hawke is the Prime Minister, it doesn't necessarily mean he supports compulsory voting. And just because Senator Teague was once an active member of the Adelaide Uni Student Union, it doesn't mean he thought everyone else should have to join.

I wonder Mark Gamtcheff, if you really know what hypocrisy/hipocracy actually means, let alone how to spell it. To call Senator Teague hypocritical for supporting the abolishment of compulsory student unionism, just because he was once the Union Welfare Officer (*et cetera*) is indeed, hypocritical in itself.

At \$215, the Union Fee certainly is high, and I doubt if half the student population would join if given the choice. As long as I have to join the Union I will certainly make the most of it, as I'm sure Baden Teague did.

Who is the real hypocrite, Mr Gamtcheff?

Annoyed.

In answer to your letter Annoyed let me point out that my spelling of the word 'hypocrisy' was merely a typographical error due to the lateness of the hour. Also I cannot see your point in relation to the allusion that I am a hypocrite. I would greatly appreciate your further correspondence on both of these annoying matters.

FOOTLIGHTS BESTIALITY

Dear Sir and Madam,

Could I please bring to the attention of your good readers a most serious matter, more so serious because it occurred on Union premises. It occurs the defilement of a tortoise. I refer, of course, to the opening night of the Footlights production of "Kafka's Dick" on Thursday last.

In the past I have been prepared to go to Footlights' productions in the firm knowledge that no animal will be abused during the course of the evening. Imagine my extreme distress then, when, in only the second scene of "Dick", a small and delicate tortoise was brought on stage. It was implied that it had just been urinated on. Obviously distressed, immediately it ran to cover, only to be trapped in a top hat for what seemed like ages but must have in reality only been five minutes. During this period of time there were all sorts of smutty references to reptiles in general and chelonians in particular.

This barbarism is, to my greatest regret, only the tip of the iceberg. I have very good reason to believe that the tortoise is performing unpaid and against his will. When

I asked the director to explain the situation vis-a-vis the tortoise, he said "I fed him some beef just before the show". Indeed. Feigning an attack of epilepsy, I managed to quickly steal away to a telephone to ring the Department of Community Welfare. As is usual at that time of night, they were engaged. There was only one thing to do; conduct the test myself.

Although I had never before conducted an anal dilation test on a tortoise, I had witnessed it performed on a turtle in the new first-aid video brought out by Dr Marietta Higgs and Burke's Backyard. When I found the tortoise (it had been left backstage in a bucket of water) it was extremely reluctant to undergo the test. In fact it retreated into its shell. In my opinion this goes far beyond what is the normal reptilian reticence for rectal examination. Only one conclusion can possibly be drawn. The animal had been attacked by what is commonly called a "shell-lifter".

Despite being very funny and containing no frontal nudity, I urge all clean-living animal lovers to picket "Kafka's Dick" until the aforementioned terrapin is released. Not since the cover of this year's Union Diary have I witnessed something in such questionable taste.

In finishing, may I commend On Dit for the most informative attitude to student affairs. I am, of course, referring to your correspondent Steve Thomson. I just loved his article on Melbourne Street, especially his coy disclosure that he has a gold American Express Card as a companion. The exquisite nouveau richness of his prose brought memories flooding back of the time when the fabled Polites family opened the doors of their wonderful Panorama mansion to the readers of "The Sunday Mail".

The Graham Goodings interview will always, I think, remain his journalistic tour de force. As the Carney family do not get the "TV Guide", I find that it is an article such as this that I must rely on if I am to keep "in touch" with the Adelaide media scene. May I say how delighted I was to gain some insight (though I guess one can never really know how hard it actually is to be a news reader) into Graham's life. In the past I have always thought of Jeremy as the raison d'être for watching Channel 9 news, but from now on it will be Graham.

I especially liked the way in which Mr Thomson sensitively skipped over the fact that Mr Goodings is the only newsreader in Adelaide never to receive that award the deaf people always give. Surely it is time somebody did something about this appalling oversight which only serves to isolate the deaf community further from the rest of the community.

Keep up the good work.

Yours sincerely,
Joseph PA Carney

PRODUCTION

On Dit is a weekly paper published by Monica Carroll and Mark Gamtcheff for the Students' Association of the University of Adelaide. The editors have complete editorial control although the opinions expressed in this paper are not necessarily those of the editors. the deadline for copy, advertising, letters and writing is 3pm each Wednesday.

Graphic Design by Mark Gamtcheff
On Dit is printed by Murray Bridge Press.
Freight is by courtesy of Alex Wheaton.

Thank you to Sharon "Marvellous" Middleton (our faithful typesetter), Georgie for moral support and Ann McEwen (organiser extraordinaire). Thanks is also due to Andrew Joyner for invaluable layout assistance and, of course, to every contributor whose words grace the paper.

gpo Box 498, University of Adelaide, Adelaide, 5001
Telephone - (08) 228 5404, 223 2685

On Dit has let First Years suffer too long. Now Anna Lucy and Fraser Hamilton provide the definitive guide to University life for newcomers.

fresher phobia

Freshers, this is what you have been waiting for. Are you desperately weeing in the inconspicuous alleyways? Have you been ingested in the bowels of the Barr Smith with the fear of no return? Have you heard about the bar but never found this 'utopia'? Do your tutorial rooms mysteriously vanish into the Napier 'twilight zone'? Do all the seats in your lecture theatre seem to be mysteriously occupied?

Fear not 'phobic fresher' for thou art not alone. This weekly melange of letters will hopefully guide you through the semester with confidence, companionship and toilet training (but perhaps not - because we haven't a fucking clue either!).

CAMPUS AND COMPASS PART 1.

TOILETS

2.30 pm, two lectures and three tutes have passed in a torment of unbearable bladder contortions. It's now or never. No alleyways nearby - YES you are going to have to find a loo. So much for orientation, you still don't know where the loos are - and does anybody else?

Running madly through the Union Complex, hand clutching the lower midriff region, you spot a fellow fresher with the same symptoms. Together you continue your search.....

Does the above scenario seem familiar? We are pleased to announce that the toilets are located in the south-west corner of some decrepit building which has long been demolished.

THE BARR-SMITH LIBRARY

After the third day of lectures you have finally plucked up courage to enter the Barr-Smith Library complex. "Hey, it's only a library - isn't it?"

Leaving your bag at the disposal of teeming marauders, you venture in with an air of faux confidence. "SHIT!"

While you blubber and stutter, the panorama, with its boundless horizons both north and south, confronts you, and the dreaded realisation hits, "Why didn't I take that library tour?". Consulting your reading list you question the information person only to find the answers lie on BIBLION - "But I'm not doing Theology" you wonder... Armed with a barrage of meaningless numbers, ("Who the hell is this Dewey, anyway? Wasn't he the son of Donald? I

didn't know this was the Walt Disney Library"), you discover the books you require are on Level 2 south.... "What, I only thought there was one floor".

An hour's odyssey of discovery leaves you lost and tormented in a parallel labyrinth of literature. Eventually you find the book in the clasp of a skeleton and you deduce that this was once a fresher who never found the elusive exit.

Taking every left turn, you find yourself facing the dreaded photocopying machine. Purchasing a resource card you make a feeble attempt to convince the bemused second year onlookers that you actually did want \$20 credit. Five enlargements and three A3s later, you finally get your A4 copy (on a friend's card, as yours has been lost somewhere between the credit machine and the photocopier - a mere 10 yards).

Leaving the Barr Smith battered and bruised, to add insult to injury you are pelvically pummelled by the exit bar.

UNION COMPLEX

Nicotine withdrawal leads you to find the Union Complex - the only building where smoking is permissible. Awaiting lift take-off in the Airport Lounge, you manage to lose 70c in the Mars Bar machine (just a

point to ponder - why is there a \$2 note exchange when we have long since progressed (?) to coins?).

Again leaving your bag to the unknown, you enter the bar only to be aurally bombarded with 130 decibels of "Number 37, your schnitzels are ready" (for full benefit this should be spoken aloud with a nasal twang).

"What happens in the bar?" you ask. No one yet knows but you manage to find out it has a lot to do with a certain amber nectar, skipping lectures and tutorials and chainsmoking.

Munchies strike and someone suggests the refectory. You ponder, "Is this a strange waste disposal unit or something resembling a tuckshop?". Ditching your mummy lunch, your eyes take in the boundless exotic eats and you select a large coke, fries and anything else sweet and fattening. "At last", you think, "finally I've found something which seems easy". However, you haven't yet tried to find a seat, let alone one without rubbish strewn on the table....

Stay tuned for 'Fresher Phobia' - Campus and Compass Part 2.

turn on • WEIGH IN • rip off

Geoffrey Griffith gives a dispassionate appraisal of the Union's Upper Refectory development.

The usual Barr-Smith annual rearrangement over the summer holidays has not happened to its usual confusing extent this year. The newspapers and the Reserve collection may have moved around a bit, but on the whole it's still the same old place we have learnt to love and loathe.

Instead, the Upper Refectory has had a summer shake-up. One used to walk into this refectory faced by a strong wall-like odour of frying chips. Whole groups of engineering students would be seated at the tables frantically doing complicated mathematical problems while tucking into the nutritional delights of a Chiko Roll and chips washed down by a large Egg Nog.

The serving area had a stainless steel sterility. A memorable feature of the "menu" was the solitary shocking pink chicken wing floating in a pool of hot brown oil and numerous fried unidentifiables, their carcinogens concentrating every minute they spent being scraped across the steel.

One spent apprehensive minutes watching

the eldest serving lady closely to see if her bloodshot eyes would actually fall out of their sockets into the boiling brown oil (so that's where they get those dim sims?)

Sadly, perhaps, all these are now gone. We have the new "Weigh Inn" concept of eating where all is equal in the scales of justice and the salad reigns supreme. A tasteful array of cold meats, vegetables and fruit salad is presented for your delectation. The coleslaw is tasty, the beetroot fresh, straight from the tin.

Apart from the foods measured by wait, I mean weight, there are lots of other wholesome consumables plus remnants of the usual trash. I notice that the price of Cornish has risen alarmingly to \$1.40, but one must bear in mind that this is really top stuff we are dealing with here. There still may be overcooked chicken wings, but here they are treated with respect.

The staff have helpfully provided scales over the food selection, so you can see how you are going. As you may know, the fixed

price is set at \$8 a kilogram? All the smoked salmon, avocado vinaigrette and Beluga caviar had disappeared by the time I arrived and the mignonette was certainly thin on the ground.

If you weigh your food at this intermediate stage and find that you have actually taken too much and do not have the financial resources to back up your over-generous serve, you have a problem. There is NO GOING BACK! This is not a rule imposed by the management but simply a basic principle of etiquette.

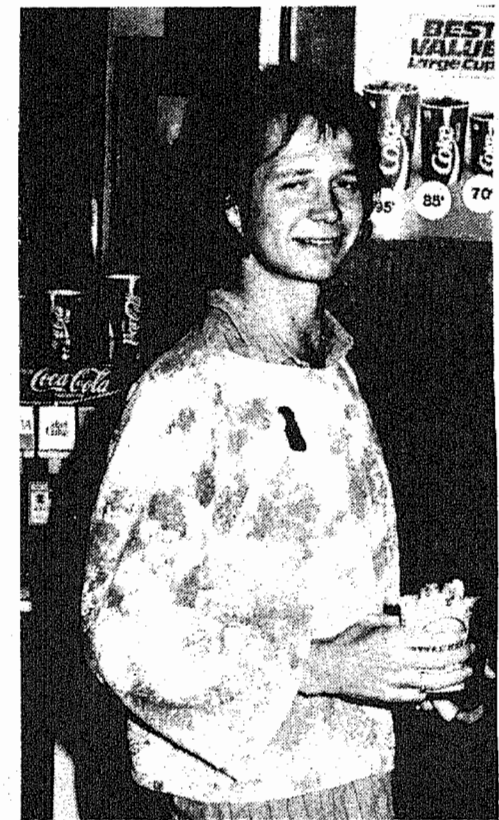
It is not socially acceptable to shovel the potato salad you have taken back into the container or return your slice of beef, together with the little bits of coleslaw that have stuck to it, to its original place. This becomes even more of a problem if you have done something really silly, like pour thick glutinous gravy all over your selections (I did not do this).

It follows, then, that one needs to keep track of how much one can afford to select.

You may have noticed that the Union (or, for the Harradines of this world, our "Social Organisation") works on an economic system alien to most others in the familiar world. Our Union fee creeps up and down a few dollars each year, nobody actually understanding why, the record shop offers quite reasonable discounts on most of its materials (as does our marvellous bookshop), our Bar sells cans of beer to the Medico gruesomes at 85c a can, and now due to some freakish inflationary quirk our salad prices have exploded, Challenger-like, into a mushroom-and-green-bean-shaped cloud of extortion.

Last year I fondly remember paying 90c for three salads from both the Upper and Mayo refectories. Last week the price of the same selection was measured by weight and priced at \$2.56. A rather strong case of Turn On, Weigh Inn, Rip Off.

The redeeming compensation for such exploitation was the thrill of being eligible for a "lucky dip" at the checkout as my purchases now came to over \$2.50. Sticking my hand into the depths I pulled out not a plum, but a can of coke mysteriously wrapped in white tissue paper. I now had two free cans of coke from the Weigh Inn. The other was thanks to the voucher scheme. Hence my theorem; the crafties at the Union have done a lucrative deal with the Coca-Cola Company, and now while the

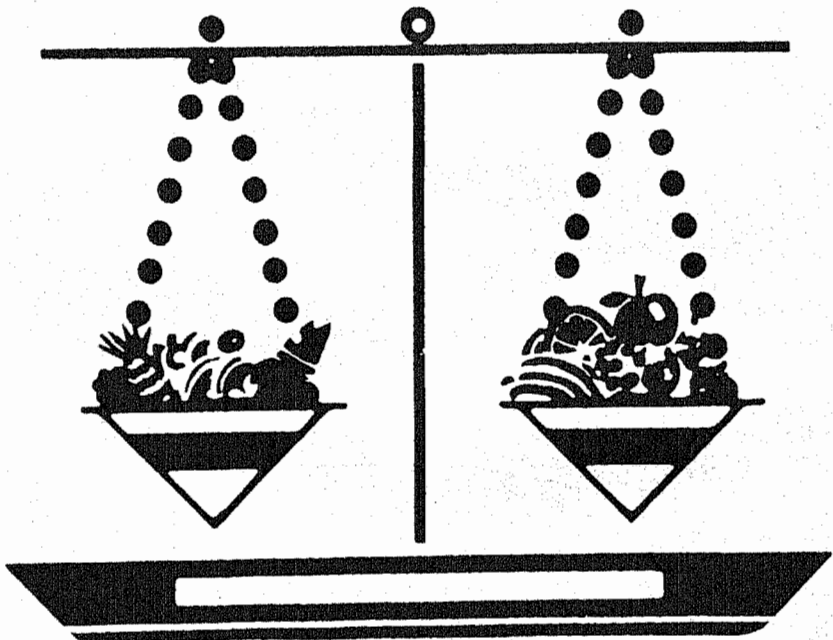


Cameron Bell

sweet brown liquid is forced down our throats we pay through the nose for a bit of healthy food.

The New-Right spirit of such corporate dealing by Weigh Inn Inc. is epitomised in Cameron Bell, the upwardly-mobile (!!) Law student who conducted the Catering Survey at the end of last year. Cameron's many friends in high places have allowed the Union to develop a wonderful new super-stratum in the Catering System.

I wish Cameron and his committee well, while reminiscing still about how I miss those chicken wings.



Budding stockbroker Steve Thomson gives his personal opinion on the so-called strength of the Japanese stockmarket.

nikkei CRASH!

The Japanese stock market appears to be as strong and healthy as a bull. However, this 'strength' is illusionary.

Over the past six years the Nikkei (the index measuring the total value of industrial shares listed on the Tokyo market) has soared upwards to dizzying heights. But now the Nikkei is grossly overvalued. The market it gauges is completely out of touch with the true profitability of Japanese companies and in danger of collapsing in on itself.

A simple rule of investment will help to explain. Maxim 1-"Money will be invested to receive the best return". This rule is a fundamental one of economics. It applies to you and me, in addition to the likes of Sunni Investments Co. of downtown Tokyo.

Investment on the Japanese stockmarket has provided phenomenal returns on investors' money. By selling shares at prices higher than their purchase price, capital gains are made.

There are two sides, however, to the "best return" in Maxim 1. Such a return has a true balance of a) yield and b) risk.

Sunni Investments might make huge killings on the market, but this reflects the great risk attached to stockmarket punting.

The crucial figure is therefore the yield on Japanese shares. Forget capital gains, because at first we only want to look at the investment in a risk-free scenario.

Assume our golf-playing friends at Sunni decide to eliminate risk simply by buying some shares, sitting on them regardless of the market's surge, and receiving dividends from the Japanese companies' profits.

The yield is found by the following simple equation:

dividend per share p.a.

= Yield p.a.

purchase price of share.

If Mitsubishi shares cost 100 yen each and pay 20 yen each as a dividend each year, then the yield is 20% per annum.

From this we derive the second law of investment. Maxim 2-"The stockmarket is ultimately bound to the profitability (dividends) of the companies listed on it".

If money dividends do not keep pace with the sky-rocketing increases in the prices of shares, then the market become overpriced and unrealistic. The true yield shrinks (ie not including artificial capital gains by buying and then selling shares).

Today, most yields on Japanese shares, using the equation above, average 1-3% p.a. Purchase prices have gone through the roof unchecked, while dividends have increased at a slower rate. The yield necessarily drops.

Keeping in mind Maxim 1 which concerns comparative decision-making, why hasn't there been a flight of yen out of Tokyo to the interest-laden term-deposit market of Australia? After all, you can get 15% p.a. on your money at our homely State Bank at the University of Adelaide, and surely rates would be negotiable if you had a couple of billion yen to invest?

It is true, of course, that a great deal of Japanese money has been sunk into Australia and other countries, but the specific reason why most of Japan's liquid capital has stayed in Tokyo is because of the peculiar Japanese system of management.

The executives of the Ministry of Finance meet with the managing directors of Sanyo, Fujitsu, Mitsubishi, Sunni, etc. and by the time they have all driven down the third fairway they have decided; the Japanese stockmarket will not crash, no matter how overvalued it is.

Because these "big players" are the ones who really determine the market trend, the system is held together. Smaller players accept their paternalistic decrees in traditional Japanese style, and everyone profits.

A corollary of Nikkei's bull run is simply that the majority of Japanese capital has remain invested in their own companies, thereby funding the expansion of Japanese-owned companies.

But beware. Business ethics can only go so far when such vast amounts of wealth cling together by vapour-like promises of honour.

Assume that today or tomorrow or at any time, the big players decide to break their

loyalty to their market, and sell out (pocketing the hole-in-one of massive capital gains) thus triggering all NEC computers to dump shares, a la October 1987. Within a minute the most massive movement of capital the world has ever seen, greater than in 1987, would be set in motion.

Where would the panicking Japanese send their yen?

Remember Maxim 1-"a balance of yield and risk is the best return". In this scenario, zero-risk would be the prime concern.

Billions and billions of yen would be hurriedly changed into US dollars to purchase US Treasury notes and bonds.

What could be safer than ploughing your yen into the biggest economy in the world?

Considering the massive boost this would give to the wilted American dollar-in effect reducing US debt nominated in foreign currencies, and opening the way to increased investment and development in America-it is not difficult to see why some influential Americans are secretly, perhaps even desperately, praying for the Japanese stockmarket to cease defying gravity and come down in one Almighty crash.

After all, to a large extent in the future, a "kinder and gentler" America depends on it...



N • U • S planning for your future

The National Union of Students was established late in 1987 in response to attacks on the Higher Education System and, in particular, tertiary fees. In addition to carrying on education campaigns, NUS has provided the opportunity for Australian students to be serviced in ways and on a scale never seen before.

National Student Card

NUS is working towards producing one card which can be used to obtain student concessions of all sorts. The aim is a card which can be used on public transport in ALL states and also on rail, bus and air transport. Such a card could also be used at cinemas, sporting venues, bookshops and many other businesses providing goods and services to students. The possibilities are limitless.

Bulk Buying

NUS, as the peak body representing 250,000 students, can buy goods in bulk and obtain discounts. Students can then buy those goods without the costs of sales tax or profit margins. We are currently looking into obtaining cheap beer, books, stationary and

computers. Again, the potential is huge.

Information

Campus student representatives often have little experience in running student unions and SRC's. NUS already provides training manuals and training conferences for students interested in acquiring skills in areas like budgeting, lobbying and negotiation, management of student services, industrial relations, student media, etc. Our representatives will not need to spend 1/2 of their term of office learning the job, but can become effective and informed from day one.

Publications like the valuable AUSTUDY Guide, National Campus Directory, Women's Resource Handbook, the Sexual Harassment Resource Manual, the Guide to Student Finances and regular news bulletins provide all students with information to assist them improving conditions for them and their campuses.

Combining Resources

Student Unions often cannot afford to provide all the services they would like. NUS state branches can co-ordinate joint

ventures so individual campuses can pool funds and thus afford:

- Child Care
- Student Housing
- Medical Referral Service
- Dental
- Legal Aid
- Financial Advice
- Counselling
- Employment
- Careers Advice
- Study Resource Base

The Adelaide University Student Union already provides many of these services for us, but many SA campuses do not. Co-operation will mean that existing services can be made bigger and better.

Responding to Student Demand

NUS will conduct a nationwide student survey during intitiutions' enrolment weeks into the needs of Australian students; the services they want, tastes, lifestyles and opinions. This data will be extremely useful, enabling Student Unions to plan for the future. Organisations like Student Travel Australia and other businesses are actually prepared to pay for the inclusion of their

own questions, so the survey may even be a money raiser putting funds towards other NUS activities.

Survival of NUS

Contrary to what some would have us believe, NUS is not an extreme left wing organisation. Since its inception it has been run by a coalition of Independent and Labor students committed to representing students, improving the life and condition of all students and making sure education is free and accessible to everyone. Even if NUS's education and anti-fees campaigns are not a complete success, a strong service base will ensure the survival of the Union. At \$3.50 per head we will certainly get our money's worth.

NUS is your Union. From deterring its policy to electing the people who run NUS, you are the people who determine the Union's promises and their delivery. NUS will serve and represent students in the 1990s and beyond.

Andrew Lamb

Cathi Walker on recycling our dying planet.

As concern about the Greenhouse Effect - global warming due to a build-up of carbon dioxide (CO₂) and other gases in the atmosphere - grows, people are becoming more concerned with what goes into the air.

People create a lot of garbage which is burnt or otherwise disposed of; increased energy consumption produces increased CO₂ levels; industry spews out high levels of toxic waste. Alternative energy, recycling and reduced amounts of waste produce are rejected as "too expensive" or simply "too much of a hassle".

Burning, cars and industry produce prodigious amounts of greenhouse gases. CO₂ is released when wood and other fossil fuels are burned. Since the Industrial Revolution in the 1800s, CO₂ has been released in greater quantities than plants and oceans can absorb it.

Governments could tax industries' CO₂ emissions, which would encourage energy conservation, and ban private burning. Subsidies or research funds for alternative energy, such as solar power, could be increased.

But CO₂ accounts for only half of the greenhouse gases.

Chlorofluorocarbons (CFCs) are not only damaging the ozone layer but also cause 15% of the Greenhouse Effect. So do nitrogen oxides, which issue from car exhausts and power-plant smokestacks. Methane, which is the main component of natural gas and is another greenhouse gas, is produced by bacteria living inside cattle and termites, and by rotting garbage. Ironically, termites thrive in the clearings left by logging in tropical forests. Methane gas can be collected from landfills and cattle feedlots and used for heating. Burning it gives off CO₂ but it is worth it, as methane is a far worse Greenhouse gas than CO₂, trapping 20 times more heat per molecule.

Few people think about the implications of where their rubbish goes when the garbos pick it up. But much of the garbage produced by every person, everyday, is dumped in landfills. This is a wasteful short term measure; most of the plastic, metal and paper is not recycled.

Countries are beginning to run out of landfill sites....in the meantime, the rubbish decomposes and toxic wastes can seep into the ground water and into our drinking water.

Waste does not only go into landfills - it is also dumped into the sea and hence into other countries' laps, or into incinerators and hence into the air we breathe.

The Philadelphia "Pelicano" freighter spent two years seeking a port which would accept its cargo. No-one wanted it - its cargo was 14,000 tons of toxic incinerator ash. Last October the "Pelicano" dumped 4,000 lbs. off a Haitian beach. A month later the captain announced that he had unloaded the rest of the ash in a country which he refused to name.

The "Pelicano"'s journey reflects the typical "not in my backyard" attitude towards rubbish burning and disposal. Communities are usually happy to produce heaps of garbage but they do not want to take responsibility for it. This has its advantages: governments are being forced to look for long-term solutions to their garbage problems, as communities refuse to accept any new smelly landfills in their vicinity and countries protest against having garbage dumped in their seas.

Australia has 8,000 - 11,000 tonnes of toxic waste stored in various places. Incinerating the waste at sea has been proposed but this risks contaminating the ocean. Incineration of toxic waste is risky because dangerous chemicals are emitted unless the waste is burnt at very high temperatures (1,000°C).

If you have ever wondered what causes that black smoke issuing from the incinerator as your neighbour burns rubber boots, the smoke indicates that whatever is in the incinerator is being incompletely burnt.

In the UK, dumping waste straight into the sea is popular. Up to 6.5 million tonnes of debris litter the sea and beaches each year. Plastic has been found in the stomachs of Australian fair penguins. Many common household substances, such as bleach, are pollutants. As yet there is no safe way known of disposing of toxic waste.

Every time you buy a bottle of shampoo, you buy a new plastic bottle and throw away the empty one. Many food items are entrapped in three layers of packaging. What we buy is over-packaged and all of this useless packaging is dumped. But

people *want* throw-away products and packaging: disposable nappies and razors, throw-away plates, conveniently packaged food and numerous plastic bags.

Plastic bags, which account for 10% of the volume of US waste, take years to disintegrate and give off toxic fumes when burned. The Berkeley City Government in California and the Suffolk County authorities in New York State recently banned the use of plastic or polystyrene foams - a move which the plastics industry attacked as unconstitutional. The plastics industry is bound to oppose recycling. But jobs and money do not have to be lost - the industry could be given responsibility for recycling its produce and given part of fees charged to households for garbage disposal and recycling.

'Reduce it, don't produce it' says a Greenpeace slogan. Certainly the simplest way of dealing with garbage is to create less of it and recycle more of it. Japan recycles more than 50% of its total waste.

In 1988, Japan recycled 50% of its wastepaper, 55% of its glass bottles and 66% of its cans. Much of the remaining rubbish was converted to fertilizers, fuel and recycled metal. Living in a crowded country, the Japanese have been the first to acknowledge the need to recycle. The rest of the industrial world can do likewise: garbage can be sorted into recyclable items, households can be charged according to the volume per person, and more items could be made returnable for cash. Many products could be supplied in bulk to retail outlets.

"The Soap Box", which has an outlet in Adelaide's Central Market, supplies shampoo and other cleaning products in bulk - customers buy or bring a container with them and fill it. This also reduces the cost for the consumer. Recycling one tonne of paper can save up to 17 trees - aren't they worth the small amount of effort that recycling would take?

We're
living in
A

DISPOSABLE
WORLD



Elections are a funny game. If Greypower can catch the imagination of an aging nation we might get Sir Joh as Prime Minister, Sir Bruce Ruxton (Defence), Sir Ron Casey (Propaganda), Sir John Howard (Treasurer), Dr Scholl (Health), Sir Tony Greig (Sport and South African Trade) and Dr Seuss (Education). But is this a speed-crazed nightmare or a genuine political possibility?

In this election year, 'the year of democracy', we must ask who are these people? What do they want? What are their prospects? Who won the F.A. Cup in 1967?

The recent 'wrinkly rally' from Victoria Square to Elder Park made the Burma Railway look like a daytrip to Glenelg. Channel 9 estimated 5000 turned out, the Advertiser guessed 3000 and the Australian saw 2000. These all seemed generous and illustrate the importance of media coverage in the rise of Greypower.

Grey Gough Whitlam once noted, "Quite small and ineffectual demonstrations can be made to look like the beginnings of a revolution if the cameraman is in the right place at the right time". The elderly provide attractive and emotive copy.

The networks also respect Greypower's viewing power. Beware the beat-up. The

media attention the rally received far outweighed the moment. Certainly the student protests attracted less coverage and less sympathy. A cynic might note record icecream sales at the Hyatt (poor pensioners?!). Oh yes, and a vague promise to review travel concessions.

South Australian Greypower has three major planks to its platform:

- Raising the pension from 25% to 30% of Average Male Weekly Earnings.

- Raising the tax threshold to the equivalent of a single weekly pension plus allowable earnings indexed to CPI.

- New State travel concessions for all people over 60.

These demands are being heard and tentatively being acted upon by the major parties. This success has been achieved as a lobby group. South Australian activist Jack Holder has pledged "to challenge the established parties through the electoral system". Surely this is misconceived. Whilst gaining 9% of the vote in WA, Australia's electoral system failed to award Greypower any voice in parliament. Kind of like Australia's military history to which our elderly refer so fondly - Gallipoli?

If Greypower becomes political, its chief

GREY POWER

Back to the Future?

asset will disappear - UNITY. Greypower is a conglomerate of diverse existing organisations like the SA Council for the Aging, the Invalid Pensioners Association

and the RSL to name but a few.

Their union is based tenuously on a narrow range of pensioner concerns. Any wider political aims are bound to release old loyalties and tensions - the wide distribution of preferences in the WA election illustrates the diverse political backgrounds of Greypower voters. To suggest a political party can be formed on the basis of age is absurd.

Likewise, if the Grey lobby enters elected politics, it will lose its position at the sympathetic ear of politicians. It becomes an enemy. Just look at Janine Haines' alleged reaction to Greypower's leadership, "Geriatric-fascists".

It is not easy to explain Greypower's sudden emergence. Some commentators have viewed it as a mere front of the conservative forces - a desperate bid to topple Labor. Sir Joh clearly sees Greypower's function as "to get at Hawke".

Leader of the SA branch of Senior Citizens of Australians, Mrs Jessie Taylor, has preached non-affiliation. Not bad for an unsuccessful National Party Candidate in the 1987 Senate election and a current member of the Liberal Party. She has mooted the idea of a "don't vote for Haines" campaign in Kingston, saying; "We will not allow the senior citizens of Kingston to be fooled into believing that Janine Haines has any sympathy for our cause." Such rhetoric is scarcely apolitical and staggeringly stupid. If Greypower is an orchestrated conservative front then the irony of Greypower preferences saving the Dowding Government is satisfying. Any covert political manipulation will discredit and splinter the "real" seniors lobby.

An alternative explanation of Greypower is as an expression of dissatisfaction with the way we treat our senior citizens. "Jessie, my pet, is it angst, or just a touch of the sun?" The recent debate over nursing home conditions is another symptom and the formation of a Department for the Elderly At Twilight Homes (D.E.A.T.H.) has been touted. "Missing, Presumed dead - Care and Compassion for the elderly" was a message from the Adelaide rally.

Again Sir Joh has topped this sentiment: "people today are unhappy and unsure and need reassurance by someone." The elderly feel they deserve some attention and they are willing to fight for it.

The dark side of the angst is personified by Robert Clarke of Sydney's Greypower. He has ties to the Immigration Control Association (under the National Action umbrella), an anti-Semitic, anti-Asian, anti-Black organisation. This is Geriatric Fascism - move over Skinheads, here come the blue rinse set and they'll kick your head in with their hobnailed homipeds. Financial demands are OK but calls for increased school discipline, capital punishment and national service all smack of 'moral - Macarthyism - unacceptable fellas!

Greypower must recognise its limitations. As a single interest lobby in an aging society it will be successful - note the powerful Seniors Lobby in the US, and we don't mean Ronnie-baby. However, electorally, its internal contradictions ensure it can only be a passing phenomenon. News in the short term but in the long term, history.

There are no certainties in politics but rest assured; Tottenham Hotspur definitely won the 1967 F.A. Cup.

Paul Schoff and Simon Morris



GOLDMINE

radio

You might not realise it, but there is an old and soon to be disused goldmine underneath the Hughes Plaza. At least, that's the way hard-working 5UV staff and volunteers think of our University Radio Station. STEVE THOMSON went under the Plaza and into the mine, to discover great changes are happening.

5UV Director Jill Lambert is very excited about the big step Radio 5UV is about to take. The station has been run on campus ever since it was established under the Directorship of Keith Conlon in 1972. But now everything is being moved to the University's Luminis House at 228 North Terrace.

"Asbestos was the main factor," explains Ms Lambert. "The University is committed to getting rid of all asbestos insulation, and the station is one of the last places to be treated."

"Of course, there are other reasons, too: it is terribly crowded under here, the air-conditioning doesn't work too well and we as a radio station are not permitted by the law to cease broadcasting. It would have been just as expensive to hire studios for a few months as it has been to build new ones and have everyone move to the new premises."

No wonder she is ecstatic, as a quick trip through 5UV-to-be at 228 North Terrace proved. The centre has:

- 3 sound studios, absolutely "dead quiet" and echo-less,
- a glass sound-barrier between Studio 1 and North Terrace,
- a smart steel blue decor,
- 6 private offices,
- an open work area for 14 staff, and
- a "control centre" that looks five times more complicated than the cockpit of a jumbo jet.

All of these facilities are open for public inspection, from 2 pm until 9 pm next Friday, 17th March, the station's Launch Day.

The opening will be attended by the Premier and Minister for the Arts, the Hon. John Bannon, and students are encouraged to pop over for part of the day's events (see brochure inset). SA-FM identities are likely to be at the launch, considering the amount of support that station gives 5UV.

Jill Lambert, who has been Director for the past five years, says students really must come and have a look at the state-of-the-art station. "We are the University's prime public relations department - it is important that students should feel part of the station."

"One of the main ideas about 5UV is that it should be a forum, and hopefully an educational and responsive one. Now that we're no longer a goldmine buried underground, now that students and the public can walk past and become intrigued by the goings-on in the sound studios, I think we will become more alive and vibrant."

"We have an audience half as large as ABC Radio National, so we are fairly influential."

A large part of the vibrance of the new 5UV will come from the Student Co-ordinators, Paul Champion and George Karzis, described by their Director as, "first class; the best for years".

George Karzis took time off in his busy schedule to explain his job. "Student Radio, run by and for students of the Uni, is broadcast from 10 pm until closedown at 1 am, on weeknights," he said, "and it is amazing!"

The average week of Student Radio has:

- Page Three - current affairs with Danny De Maria (Monday night)
- Adelaide Underground - "independent" music and news (Tuesday)
- The Anything Can Happen as from the old Mickey Mouse Club (Wednesday)
- Hitline followed by Studio 51 (Ska and R & B music), Alternative Music (Thursday)
- The Greek Show followed by the Request Show - asking for requests, bequests, etc. (Friday)

Student Radio and 5UV in general is a great "training ground" for the radio profession. Former announcers now work around Australia, for the BBC, and former 5UV announcer, Richard Morecroft, has moved into ABC TV.

Student Radio complements the other shows during the day - from jazz to science, education and SBS news to over-sixties radio. Most of these programmes are put together by some of the 200 volunteers. (5UV's budget of \$500,000 is about the same as what a commercial station spends on publicity alone.)

The top-rating Breakfast Show, starting at 6 am, is another example of 5UV using its resources at the University to provide an overview of world events.

The show's producer, Simon Royal, explained that as well as having light stories and plenty of music, University academics are usually willing to talk about politics, or economics, or whatever. So, too, are well-known Adelaideans, as long as "it's after 8 am when they start to wake up and realise what they are saying!" quipped Royal. Breakfast presenter James Sanderson, 5UV's answer to Blakey and Stew, draws on Flinders Uni expertise as well.

In other words, the station aims to reflect the University. Ms Lambert says 5UV attempts to demystify the Uni, "to knock down the ivory tower impression". She says that over the years 5UV has become more sophisticated, largely a reflection of the conservatism of today's students.

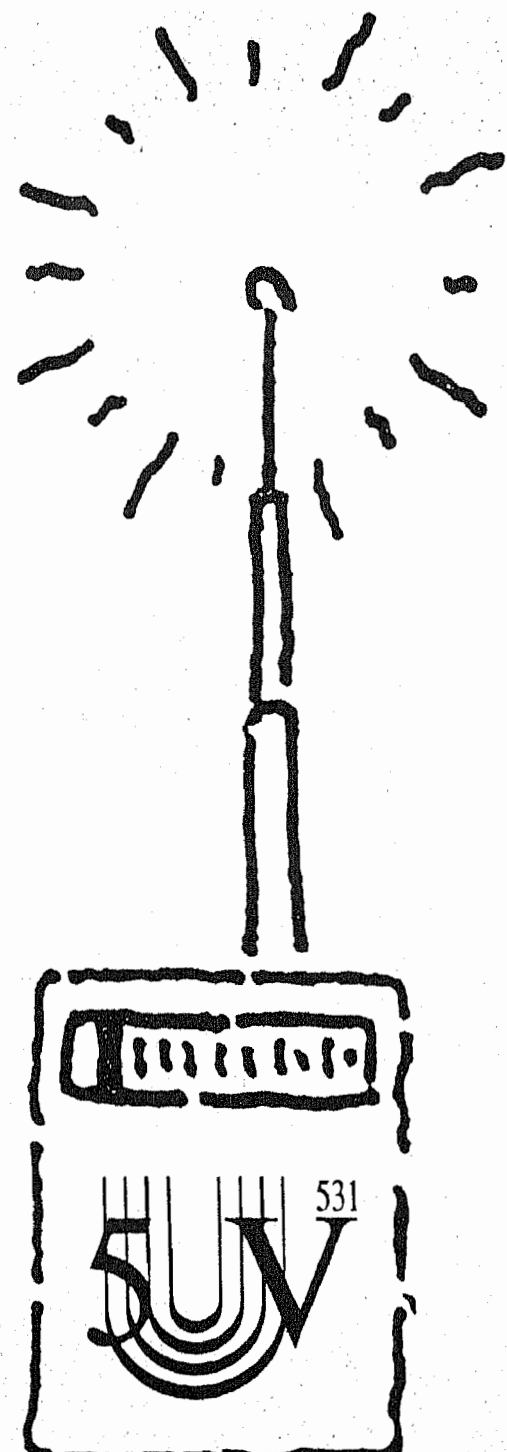
So what ideas does she have for the new 5UV? It will become a much more important forum for intellectual debate in this city, as evidenced by the very great interest from the State government of late.

The draw card, however is the rise of 5UV as a provider of *real learning time*. Ms Lambert said, "As of next year, the station will start to broadcast subjects, just like lectures, and in conjunction with the cassettes of the broadcasts, and seminars, these programmes will be part of University degrees".

Bachelor of Arts is a degree expected to be included in the system, and what better way could the Law School bring home points about Media Law?

Ms Lambert said, "The University of Adelaide holds ownership of our broadcasting license, and provides half of our funds, so it looks as though at last it will make use of our vast potential".

(The "New 5UV" T-shirts and sweatshirts are soon to be available at the Students' Association Office, in the north-west cloisters, at a price to be advised.)



Launch Day Events - Friday March 17, 1989 12 noon onwards



12.00	The Premier The Hon. John Bannon, M.P. - Jill Lambert Dave Dalwitz & his Luminous Five	4.15	Jazz - with Schmoes, Ted Nettelbeck, Laurie Kennody, James Sked and Angela Smith & Jim Gario
12.20	The Vice-Chancellor Professor Kevin Marjoribanks Former Director 5UV, Keith Conlon	4.30	Workers' Weekly - Nicky Page and Ray Broomhill
12.30	A Week in the Life of 5UV	4.45	Folk - Eric Ford
1.00	The Australian String Quartet	5.00	Adelaide at Five - interviews from official opening guests, Irish history and politics
1.15	Open Mind on Science - Marc Lansdorp, Mike Tyler, Duncan Olsson-Sleel	5.45	Saturday Afternoon Magazine
1.30	Breakfast - James Sanderson, Simon Royal	6.00	SBS NEWS
1.45	Great South Land - Women in 18th Century England	6.30	Jugoslav Radio - with the Young Jugoslav Dancers
2.00	Adelaide Symphony Magazine - James Sanderson	6.45	At the Hilton - with Cath Kenneally and her guests
2.15	Talking Print - Rosemary Penn	7.00	Talks from other sources
2.30	Over Sixties Radio - Bill Flanagan	7.15	Sunday AM - with Radio Alta Mira
2.45	Nostalgia - John Spencer	7.30	No Frills - women's magazine
3.00	Flinders Week - Kathryn Brower and Ian Boyce with Don Debatist and Beryl Hayes	7.45	Arts Mag - with the regular Arts Mag team
3.15	Adelaide In Concert - Adelaide Guitar Quartet; John Della-Torre, Greg Cook, Paul Stacey, Lothar Bukojemski and Ryszard Pusz (perc)	8.00	Writer's Radio - Beale Joseph and Thomas Shapcott
3.30	Education Review - Jacquol Cook and Kym Adey	8.15	Bluegrass - with Bill Lawson
3.45	University Concert - Zdenek Bruderhans and Paul Michell (fls)	8.30	Aboriginal Radio - Mike Wolverton, Lillian Holt, Lindsay Watson, Paul Williams and Chris Johns with Cyril Hennessy (guitar)
4.00	On The Terrace - John Cowan	8.45	SKY-talk - with the team from your southern community radio
		9.00	Blues - Terry Heazlewood
		9.15	Hitline - David Strong and Craig Daly
		9.45	Rock - Andrew Bayfield and Baden Smith
		10.00	Student Radio - till closedown!



the can-collecting man

I am sitting on the Barr-Smith Lawns, watching the can-collecting man.

At the moment however, he's not collecting cans, he's picking up the litter so thoughtlessly left behind by students like myself. The funny thing is, this guy isn't even employed to do this. So what on earth inclines him towards such a peculiarly thankless occupation?

The only answers I can come up with are that either he cares much more about the environment than the general student population, or he must be the original good guy. The same thing that motivates this man to put up with our litter, also motivates him to help our refectory staff by collecting the plates and mugs that we leave lying around; even as I write he has started to do that. I just can't fathom this guy.

When someone sets an example like that, it seems a pity to let it go unrecognised. Just imagine what this place would be like if everyone was so thoughtful. If we could all make a little effort to be helpful, to leave our environment in the pleasant state in which we originally found it, instead of destroying it for the future enjoyment of others, and indeed its regular inhabitants.

For many people it may seem difficult to be as thoughtful as the tin man.

I know from my own experience that it is not easy to be selfless, and to think about the impact you have on people and places through seemingly harmless actions.

The environment at uni is not bad, generally it's very friendly and well cared for, but there is definitely room for improvement. We can

start by being more thoughtful towards each other, and by cleaning up after ourselves.

Like the person who wrote to On Dit recently com-menting on the mess that students make, I was not surprised!

First come to uni to see areas like the Barr-Smith Lawns rapidly deteriorate each lunch time into a regular rubbish dump. It seems somewhat contradictory that people who came to this university to be enlightened and educated are still as lazy and thoughtless as the ones some of us tend to place ourselves far above.

Having been here three years I think I can safely say that I am proud of Adelaide University. I'm not looking forward to the day I have to leave it, and before I do, I'm attempting to make some contribution to it and perhaps through this article inspire others to do the same.

There are bins around, it doesn't take much effort to use them, there are different races and classes at this uni, it doesn't take much effort to break down the barriers and be nice to them. Whether we like it or not, we are a community, and as such we have certain responsibilities towards each other.

To some people, this may sound like a load of rubbish (excuse the pun), but I suggest to those who feel that way that those feelings arise from a fear of confronting these issues.

They are issues that must be confronted before it's too late, and even if on a basic level, it goes towards making not only the university but the world a better and safer place in which to live.

Alex Champion



simian saga

On the occasion of its 21st Anniversary Tim Howe looks at what he and other science-fiction buffs view as "the finest science fiction film series of all time"; *The Planet of the Apes*.

It is now twenty one years since audiences around the world were returning to the cinema time and time again to see the first of what is still today, the finest science fiction film series of all time.

The first "Planet of the Apes" film based on the novel by Pierre Boulle, spawned four sequels, a television series, which itself has since been re-packaged into five telemovies and a cartoon series. Although in many respects, "Apes" was 'killed off' with the advent of "Star Wars" and the like, it remains in the minds of the public at large.

The first film, "Planet of the Apes" (1968) starred Charlton Heston as astronaut Taylor, a man who left the Earth in 1972 with 'no regrets' as he despises humanity. His final transmission to Earth asks if man "that glorious paradox, still makes war upon his brother and keeps his neighbours children starving".

Accompanying him on his interstellar voyage are three other astronauts, Dodge, Landon and the female Stewart, who upon arrival at their unspecified destination was to be "the new Eve".

The ship crash-lands, but not at their intended destination, and the three survivors, Dodge, Landon and Taylor, discover the inhabitants of this world; mute, animal-like humans. A howl from the bushes sends the humans fleeing and they are mercilessly hunted down.

Finally, their hunters are revealed - Gorillas on horseback! One of the astronauts is killed outright, one suffers head injuries and Taylor is shot in the throat, making him incapable of speech.

He is taken to Ape City where humans are used for target practice and vivisection. Here we first glimpse the Ape society; Orang-utans are the ruling class, chimpanzees are the pacifistic and inquisitive scientists and gorillas form the military and perform most manual labour.

We are introduced to Cornelius and Zira (played by Roddy McDowell and Kim Hunter), two chimpanzee scientists who are trying to develop "an insidious theory called evolution", as one of the orang-utans puts it. Their superior is the orang-utan Dr Zaius (Maurice Evans) who is trying to expose the two chimps as heretics. Zaius is 'Minister of Science and Chief Defender of the Faith'. "There is no contradiction between Faith and science...true science," he exclaims.

The two chimps, discovering Taylor is intelligent and could help prove their theories, help him escape and the three flee to what is known as the 'Forbidden Zone', a desert on their eastern seaboard. They are pursued by Dr Zaius and several gorillas.

Taylor, who has now regained his vocal abilities, captures Zaius and forces him to drop the charges against Cornelius and Zira after finding a talking human doll in an archaeological dig, proving that man on this planet was once intelligent.

The film concludes with Taylor (Heston) and his mute human 'mate' Nova (Linda Harrison) riding along a beach to escape the Apes and Taylor finally finds the secret of the planet "where apes evolved from men". Lying, half buried in the sand are the remains of the Statue of Liberty. Taylor has been on earth all along.

In one of the most shocking scenes in science-fiction cinema we are presented with the future of mankind.

The film with its blend of action, humour, satire and science-fiction was

a box office smash worldwide. It was only natural that 20th Century Fox would want a sequel.

Paul Dehn (who would write the remaining films) took over from Rod Serling as screenwriter and turned in a script with one of the most down-beat and shocking endings ever in a motion picture.

In "Beneath the Planet of the Apes" (1970) we discover that the year is 3955, by our calendar and the forbidden zone is inhabited by the hideously mutated remains of mankind who worship the last remaining nuclear missile in the remains of St Patrick's Cathedral, New York City.

Another astronaut from over time, Brent (James Franciscus) crash lands, finds Nova (Linda Harrison) again as the mute human girl) and both journey to the Forbidden Zone to search for Taylor. Meanwhile, the Ape's gorilla army lead by General Ursus (James Gregory) and accompanied by Zaius, march on the Forbidden Zone to claim it for the apes.

The film concludes when the apes,

having killed most of the mutants, break into St Patrick's Cathedral, kill Nova and Brent and shoot Taylor's stomach out. Then, Charlton Heston, who has done almost everything on film reaches out and, as his dying act, detonates the Missile destroying the Earth.

Although this film was crammed full of shocks and special effects it was inferior to its predecessor. No one thought there would be a sequel to this film, or that there could be. All save the highly inventive mind of Paul Dehn and the bank managers of the Fox Executives.

The year is 1973 and Colonel Taylor's space ship arrives back on Earth a year after it was launched. However, instead of Heston and his fellow astronauts, the chimpanzees Cornelius, Zira and Milo (Sal Mineo) emerge.

In a reverse of the first film we found they left Earth in 3955, but due to the Earth exploding, jumped from their time stream to ours. When the President of the United States discovers that Apes will rule the world and eventually cause its destruction

(Cornelius and Zira do not know it was Heston) he orders they be treated as equals still, as "the voters love them".

His scientific adviser, Dr Otto Hasslein (Eric Braeden, in a brilliant performance) begs the President to order their deaths but questions whether he is acting as "God's enemy or His instrument". When the President points out that an assassin would say the latter, he replies that they condoned the assassination of Hitler because he was evil. The President then asks if they would have condoned the assassination of Hitler as a child, or killing his parents or his remote ancestors.

It is this sort of moral exploration that distinguishes the "Apes" films from other science-fiction fare.

By the conclusion of "Escape from the Planet of the Apes" (1971), the three chimps have been murdered, but Cornelius and Zira's child, Caesar, survives in the care of a circus owner, Armando (Ricardo Montalban). The film concludes with the baby chimp crying "Mama, Mama".

The film was praised by critics and

audiences worldwide. The moments of light comedy and social satire are excellent.

Braeden's Dr Hasslein character is the best developed human character in the series, next to Heston's Taylor. Just as Taylor despised humanity at the outset of the first film but by its conclusion was forced to defend it, Braeden gives the performance of a man who is not evil, but just wants to preserve his species. "We'll get them sooner or later," says one of his subordinates. "Later? Later we will do something about pollution. Later we will do something about the population explosion. Later we will do something about Nuclear War. We think we've got all the time in the world. How much time has the world got? Somebody has to begin to care!" is his reply. This excellent entry in the series was hard to top. However, it was done.

"Conquest of the Planet of the Apes" (1972) is a dark, sombre film and arguably the best of the series.

In 1991 North America has become a fascist, Orwellian-style, police state where the 'governors' of the

'provinces' have direct control over their states. When Armando (Ricardo Montalban) brings Caesar (Roddy McDowell) to the city of San Francisco, he tells him the history of Earth after his parents' murder.

In 1982 one of the astronauts brought back a plague from space that killed all cats and dogs over the world. The disease was apparently harmless to humans and simians. To replace their lost pets, man turned to primates. When they realised how easy they were to train the 'pets' became larger and larger until now the apes were a slave class.

The film examines the immorality of slavery and questions whether the slave has the right to persecute and enslave his masters. Don Murray turns in a suitably fascist performance as Governor Breck, and McDowell is excellent as Caesar, the talking chimpanzee who leads his species to revolt and brings about the downfall of mankind.

The film series should have ended here, but Fox, realising there was still a buck to be made ordered a fifth (and final) film.

Paul Dehn, the screenwriting genius who made the "Apes" series what it was died shortly after writing the storyline for "Battle for the Planet of the Apes" (1973). It should be noted that the outline was even darker than the previous film, but was not followed through by the writers.

John Huston appears as the Lawgiver, the ape who was worshipped in the first two films as the Jesus-like prophet whom God sent to the apes. Despite some good characters, his five minutes screen time is probably the best part of the film.

The film ends the series with a question mark - can ape and man live together in peace after the Nuclear War that immediately preceded man's complete downfall, or is the world doomed to have Taylor destroy it?

A television series "Planet of the Apes" was made in 1974. Chronologically it occurred between "Battle" and the first film. Starring Ron Harper as Alan Virdon, James Naughton as Pete Burke, Roddy McDowell as Galen and Mark Lenard as General Urko, the series had some good moments.

More good moments in fact in its 13-episode run than shows like "Battlestar Galactica", "Buck Rogers", "V", et al had in their over-extended lives put together. However, the series did lack the impact of the films. It has been re-packaged into telemovies, each of which Channel 7 has shown more often than the original movies.

Each film in the series of telemovies contained two episodes and had an appalling title ("Back to the Planet of the Apes", "Life and Liberty on the Planet of the Apes", "Treachery and Greed on....", and "Farewell to...").

In 1975 an excellent cartoon series, "Return to the Planet of the Apes", was made. It speculated that history was changed and Taylor was not, indeed, destined to obliterate Earth. It was better than all other such cartoon series (even "Star Trek"'s animated version). The series returned to the original Boulle novel for inspiration and injected new life to the concept but lasted only nine superb episodes.

In 1977 the final issue of "Planet of the Apes" magazine rolled off the presses just as a film named "Star Wars" was thrilling audiences, and its merchandise replaced the positions on the stands that the "Apes" had held for nine consecutive years.

Today you can still find the five original "Apes" movies on your video stores' shelves and if you are lucky you may catch one of the telemovies on Channel 7. Take time to watch. You won't regret it.



The Worlds of *The Planet of the Apes*; clockwise from top left; Caesar from *Conquest*; Taylor and Zira from *Planet*; Aldo from *Battle*; Urko from the TV series; Cornelius from *Escape*; Galen, Virdon and Burke from the TV series; Judy Franklin and an Underweller from *Return* (the cartoon show); Albina, a mutant from *Beneath* and Dr Zaius from *Planet*.

Illustration by Tim Howe.

life in the land of the cherry blossoms

THE CHERRY BLOSSOM



Randall Adams relates his holiday experience of Japanese life

Hurting above the Pacific Ocean in a huge metallic cylindrical object (commonly called a 747), skipping on the air pockets the way a flat stone skips on the sea, I reflected on my journey to the Land of the Rising Sun. Next to me at the window seat, an American student flicking through a guidebook, "Asia On A Shoestring" and Loudly exclaiming "This book is good for nothing, man, I can't ever find a youth hostel." I asked him where he was from (as if I didn't know) and braced myself for the long-winded response that I knew would follow.

By the time the pilot informed us in Japanese and English that we were descending to Narita Airport in Tokyo, I had learnt that this American was arriving in Japan with no more than five American dollars, blue jeans, and back pack to his name.

Needless to say, I was amazed and aghast. He was, in fact, from Hawaii and "had a friend in Ropponghi" who was teaching English there. He'd spent all his money on a return ticket, necessary for his visa, and intended, with my help as it turned out, to bluff his way through immigration.

Well, we made it, directed as we were by movement-activated robotic talking walls, talking doors, information video screens, and, strangest of all, talking buses. Yes, the bus that takes passengers to the nearby Narita Railway Station actually talks to you, as you board it, in a number of different languages.

With a syrup sweet female monotone voice it informs you how much your ticket costs, where you are going, and, most importantly, what to do and what not to do.

So, there we were at the station, where we found it would cost us \$25 just to get to Tokyo - so much for my friend's \$5. I was keen, however, to find out how this guy would survive, so I bought him a ticket and away we went.

About an hour later we arrived, just as our talking train told us, in Ueno, a station in downtown Tokyo. We alighted from the train and made our way down a brickwork mall crowded with neon signs, hundreds of discos and bars, and pinball-video arcades.

In front of us, sprawled out on the ground, lay our first really memorable sight in Japan. One completely drunk Japanese business man, fast asleep. Lying two feet from him, also on the ground, was his wallet stuffed full of cash, and though the streets were crowded, not a soul paid attention to this refugee of the night.

We saw him again the next morning, still there, still asleep, and with his wallet still intact, something that would never happen in Hindley Street. We were impressed with Japanese honesty.

We were also hungry and so we investigated the numerous plastic replicas of the meals on the various restaurant's menus, although we couldn't find a meal at this hour for under \$30. Yes, THIRTY DOLLARS! We staggered on until we came across a noodle bar (these are great value in Japan) where we stuffed ourselves with noodles and tea for 300-400 yen (around \$3-4). If you're hungry when in Japan and you're not Alan Bond, look for a noodle bar. It's great stuff if you like noodles.

Later we washed our noodles down with a beer purchased from one of the many thousands of alcohol vending machines, illegal in Australia although abundant in Japan and available 24 hours a day.

Now we had to find somewhere to sleep. My friend was down to 50 cents, it was late, and we were getting tired. We made our way on the Tokyo subway which shuts down at 1 am to Ropponghi, where we would now have to stay. The only other option was to pay \$50 or more to get a taxi, which we were not about to do.

Here we heard from some "Gaijin" (that's us, "foreigners") that the Catholic church about 200 yards from "Almond Corner" (a famous meeting place) would provide us with a makeshift bed for the night. We were met there by a really nice Japanese priest who provided us with a couple of single size futons, some floor space, and keys for the washroom. We were told we'd have to roll up our futons and return them by 7 am to make way for early morning worshippers. We were asked also if we would donate our services the following night at the Christian English conversation classes, to which we readily agreed.

We were ecstatic; we had survived our first night in Tokyo on less than 5 bucks (excluding airport trainfare). "A miracle" exclaimed our friendly Japanese priest!

We quickly washed and changed clothes, feeling great as we made arrangements with the church nightwatchman to let us back in

later that night. We left our bags, along with our futons, in 'The Lord's' care and made off into the crisp Tokyo night.

Our friends from earlier in the night had told us they were on a "disco crawl" and would be passing Almond Corner a number of times during the night. We purchased another vending machine beer and perched ourselves at this infamous Ropponghi crossroads. Sure enough, before we had finished our can of beer, there they were; our 'friends', six girls and one guy heading straight for us. The night had just begun.

All of these girls and the guy with them were models from the United States, working with the "Elite" modelling agency on lucrative contracts. One of the 'perks' of their job is free entry to nearly all the Japanese-owned nightclubs and discos in Tokyo. This is because the owners feel if models patronise their venues, the big spending Japanese patrons of these clubs will, of course, go where the 'beautiful people' go.

So, hands stuffed full with free passes, meal tickets, and token Japanese "disco dollars", we all proceeded to have the night of our lives-free-at a dozen or so Roppongi nightclubs. These places usually cost between \$100 and \$300 just to get in the door!

Once inside, most drinks are free and all food! Furthermore, as soon as we sat down in each one of these 'discos' we were approached by various Japanese out on the town, eager to dance, buy us a champagne or a cognac (the only drinks on the drinklist that cost money!) or just to practice their English, which was invariably not very good.

Nevertheless, we communicated (you'd better believe it!) and had the time of our lives. It was about three or four o'clock by this stage and my friend and I retired from the flashing, pulsing, futuristic light shows in one of these clubs to the soundproofed restaurant (all free) with its own built-in lake, river, bridges, and traditional musicians.

We had brought along a couple of charming and completely stunning Japanese women, Mariko and Akiko, who in their evocative, stilted English enquired if we would like to go camping with them next weekend! My friend and I looked at each other, and somewhat philosophically pondered on our first nine hours in Tokyo. Of course we realised we had been lucky although we couldn't help wondering where had we been all our lives!

Certainly not in Tokyo. Amen. The next day my friend and I both found jobs teaching English at the "Everyday English School" also in Ropponghi. During evenings we were paid 4,000 yen an hour (about \$40) and we found accommodation at a really lovely guest house, off the beaten track, outside Ueno, for \$30 each per night. This included our own private room with Japanese-style bath and a portable TV with both English and Japanese reception.

By being unafraid to talk to fellow foreigners who were already established, we were able to 'plug in' to a Tokyo Gaijin lifestyle quite quickly and easily. Prices, places, and work opportunities change but the basic friendliness of Gaijins living in Japan hopefully will not.

Obtain a work or cultural visa before you go and take enough money to enable you to get by until you get the chance to work. Whatever credentials you can take with you will naturally help; ie degrees, references, etc although it is not necessary to get a job lined up before you go, as there are many jobs advertised every Monday in the English newspapers.

Beware, however, of 'shady' English schools and don't accept oppressive work conditions. If you keep looking, you will find a friendly and respectable employer. Knowledge of Japanese is helpful but not essential (I met French and Dutch tourists who couldn't even speak English correctly giving conversation classes).

Likewise teaching experience is helpful but not essential. The most important thing is to get the appropriate visa before you go so you are above board and legal. Save your money while you're there (remember that it costs heaps to live in Japan) and bring it back to Australia, where it's worth a lot more, to spend it.

For more information about Japan, and free admission to functions throughout the year, join the Japan Society. Our AGM is this Friday, March 17. We will be electing office-bearers and discussing activities for 89 - all new (and old) members and interested non-members are extremely welcome.

So come and join and have a say! Room 533, Olliphant Wing, Centre For Asian Studies, 1pm, Friday 17 March.

playing
up
a

Bigstorm

Andrew Joyner spoke to Bjarne Ohlin,
the guitarist from Bigstorm,
the new Sydney band comprised of experienced musicians.

How long have Bigstorm been a functioning band?

In terms of being a show band, since September last year, so it's about 6 months then. Concerning the album, we started recording it in April last year and finished recording the mixes in September. Then about a year and a half prior to that, Stewart D'A (lead singer and the other half of the song-writing team) and myself and Don Miller-Robinson (lead guitar-ist and producer) were writing and demo'ing the songs.

So in a sense we weren't really a "band" band. We were like writers and producers working out the parameters of what Bigstorm could be.

Did you consciously set out to make a band with your particular big, stadium sound or did it just come out of the songs?

The songs always come first. However, the music which influenced and inspired us most was material that we thought would be great fun to play live in a large arena with a certain amount of production possible. You know, complete rock n' roll.

Then, as the songs started to mount up we realised that this was a good partnership in terms of writing, and that we were making strong headway in defining the type of band that Bigstorm could possibly be. We then started thinking seriously about forming a band, but we weren't going to step into it without strong record company support. We'd all had prior record company deals and we were all business aware. For better or worse we weren't fresh or naive or malleable. The only way we could see any possible future in it was to have the record company support.

Was it a very risky move to start up a new band after playing for

six years with the Divinyls?

Yes, but the risk was compensated for by the pleasure in writing. When you're creatively inspired, the risk seems minimal. In a sense it also seems that you're compelled to do this. I actually wanted to take this as far as it could go. When you experience a certain amount of pride in your work, you are rarely content with the shortfalls. You want your whole life to be hinged around your creative work.

As a songwriter, do you divide up the tasks so one of you writes the lyrics and the other the music?

We can't divide it up that easily. It goes from song to song. Predominantly most of the lyrics would come from me and most of the music from Stewie. Naturally it would be easier if there was a clear delineation between songwriting tasks. But when the whole process involves both of you working through the same song together, well, it may appear harder but I think that it's more inspirational when it's all lost in this murky to and fro'ing.

If you can so clearly express yourself to one another that it triggers a passionate response in the other person, then you've got the basis for something that can do the same to an audience or a record listener. I think it has to pass that initial test before it becomes integrated into the actual song.

Do the songs translate very well live?

Yeah. Take a song like "Monster of Love". Not many other Australian bands would try this type of song, especially in the Australian pub scene. Most bands seem to think that you have to play full tilt or you'll lose the audience. But it's a real joy to play a song that's got

that much air in it.

You only get an hour and a quarter or so to play the show and it's got to mean something. You've got an opportunity to make an impression, so you should take the opportunity and use it.

How important was it for you to have a member of your own band (Don Miller-Robinson) producing the album?

The demos of the songs had a quality to them which we believed was essential to replicate in the album. What we needed to retain was the spontaneity, the sparks of the original concept, and to have a sophisticated production.

It meant that we were keeping the whole thing consistent within the band so that we didn't have anyone else coming in from the outside and playing their own ideas on our work. We have, I think, as much as possible held on to the bits of the demos that were special to us. Somehow I don't think this would have happened as completely if we got someone else from outside to produce the album. Also, the first album defines certain musical principles that the band believes in, and we thought that the only way to really achieve this was to get a member of the band as the producer. It was a very self-critical process. We're our own harshest critics, so for it to get past us it has to be something good and unique.

You seem to be more an album band than a singles one. Is this a good estimation of the band?

Yes, I guess so. I mean, I like the idea of singles. I like great songs. But I love great albums. That is, albums which you find it hard to distinguish between the good and the not-so-good songs. It makes the album more memorable if it fits together as a whole rather than just a collection of songs. And

even when we play live we find that certain songs should be played in a certain order. There was no concept to the album but when we put it together there seemed to be certain threads running through it. It was never conceived as that kind of album, however.

What about the mediaeval imagery related to the album?

It's not so much a unified image as an attitude. There are a lot of causes around today, mainly focused around poverty, and these should naturally be of some concern. But there is also a lot of personal poverty in today's world and this is perhaps related to the vague, and I should stress vague, image of the beggarman in some of the songs. A lot of people today aren't getting the love and care that they want.

Also, our cities are becoming sort of mediaeval with the incredible divisions between rich and poor, and with AIDS perhaps offering an equivalent to the Bubonic Plague. The mediaeval quality seemed appropriate for some of the songs we wrote and what we wrote about. It really just came out of the songs by itself rather than being something we consciously created.

How important is it for your songs to have some form of social commentary or awareness?

I think it's more important to have personal commentary—something that can trigger an emotional response in an individual. There are a lot of issues around, for example, the ozone layer, but I have no idea of what ozone looks like. That is, I can only speak about it in the foreign jargon of scientists. I'm someone who gets affected by my own personal experiences. That's not to say these bigger issues aren't important; it's just that I don't know how to

speak about it and make it real and tangible.

It's much more of a personal stance within the album but I certainly don't begrudge anyone dealing with these issues. But I also think that you have to build towards doing something like that. Someone like Sting has a lot more time now, and he exists within a peer group where he would have access to higher level information. And he also has the skills as a negotiator to go in there and speak to the right people about it. I think that's great. There should be more.

What do you think about the music scene today?

There are still great songs being written and I do feel that great music can still break through. However, I also think that there is a softness to most radio play, that hasn't been around for a while. Because of that I don't listen to a lot of radio. That's a pity, to me, because I grew up with radio—that was my magic access to radio. But now I'd rather not have it around if it's going to deliver this 50-50 pastiche.

I have a clock radio and the number of mornings I've woken up to Bob Seger's "Old Time Rock N' Roll"—it's like 'hurl a brick' time. I don't want to wake up in the mid 70's anymore.

How important are the videos to the band?

They're important as a way of presenting yourself to the record-buying public. Unfortunately the videos are so expensive to make that it's hard to make a video which is an original piece of work rather than a put together visual thing which will hopefully sell the song. To me, however, the song always comes first.



Bjarne Ohlin
Stuart D'Arletta
Don Miller-Robinson
Huey Benjamin

Andrew Joyner reviews a variety of singles from independent labels

When I'm reviewing albums I sit down and try to decide whether the records have any reason to exist, or did they merely arise out of somebody persuading somebody else into doing it.

Well, you can rest assured that God exists and has every right to do so.

GOD are a naughty-boy teenage band from Sydney, thundering out some glorious post-punk, post-glam rock and roll. For fifteen to sixteen year old guys their music is very sophisticated, although admittedly, some of the band have been playing pub punk since they were eleven.

Their record company, Au Go Go, is reportedly "throwing everything" behind them. It appears that God are going to become the new "happenin' thang".

If you've heard their new single, "My Pal", then you would understand the reaction. It's a great song - frenetic, super-charged rock and roll played with

energy and enthusiasm. Couple this with the wicked comic - angst of their lyrics - "You're my only pal, but even you don't like me" - and you've got the makings of a great song.

The B-side doesn't quite equal "My Pal", but it does deserve to be listened to, merely out of respect for its title. "A Man Without a Woman is like a Nun without a Jackhammer" is the best title I've heard in quite some time and the first to make me laugh out loud.

The song itself is straightforward punk rock ("stupid thug metal" in their words) with growling rather than screaming vocals. Unfortunately, I couldn't decipher a word of it.

God is undoubtedly a band to watch. Their single deserves to be bought by the millions, but the likelihood of this occurrence seems minimal. Anyway, if you don't buy the single, save up your pennies for the mini-album, due for release some time this month.

The press release describes **THE BAM BALAMS** as advocates of "No Bullshit" rock and roll. Personally, I've always found this "return to roots", "real" music crap rather tiresome, but these songs are really quite good.

The A-side, "Wheel of Fortune", is a country tinged rock and roll song about some deep set yearning for a gypsy girl. A Byrds-like guitar jangle coupled with a subdued organ providing an excellent compliment, extending the song beyond simple (and boring!) "roots" music. I like it.

The B-side, "Rock it to the Moon", has a traditional rock and roll sound to it, relying more on Chuck Berry than anyone else, whilst Brendon Kibble's vocals show sings of a distinct country twang.

Both songs have a very polished sound and although they draw on foreign musical resources - namely American - they retain a distinctly Australian quality that is both honest and necessary. Their debut album, "Genuine Rock and Roll Medicine Show" has recently been recorded and thus will be released some time in the near future.

STEVE TALLIS is a rhythm and blues guitarist and songwriter from Perth who has been playing and writing his own material for 23 years, but still hasn't achieved any mainstream popularity. Unfortunately, I don't think this song will change anything. It's not that it's a bad song, it's just that I don't think it will appeal to the general

record-buying public.

The A-side, "Alexander Monbey", recalls the sounds of the late 60's and early 70's that Steve Tallis admires while still maintaining a very contemporary quality. Lots of electric guitars slip and slide and soar over one another to a heavy resonant drum beat, and Steve Tallis' vocals maintain a hard, blues edge.

"Cinema Masquerade", the B-side, has a similar sound to the A-side but without its resonant or structured strength. However, both songs are very good and show an interesting and complex extension of the blues stance.

WILD PUMPKINS AT MIDNIGHT (on Mighty Boy) come from Tasmania, have recently moved to Melbourne and will be releasing their debut album, "Living" sometime this month. If this single is anything to go by, the album should be excellent.

The A-side "Watermelon Patch" is a delicious piece of jovial folk pop played with humour and energy. The song consists of a couple reminiscing about their innocent youth with a charming, naive humour, like Richard Brautigan with a whisper of cynicism. All of this vocal interplay runs over a

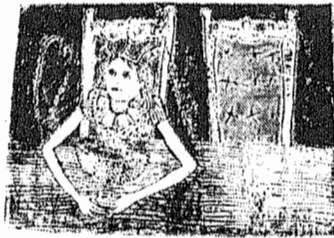
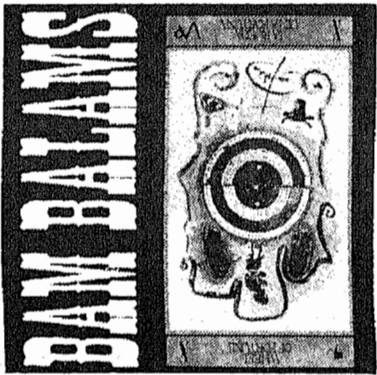
jumping, guitar laden acoustic accompaniment. The B-side is very similar in style, with a heavy double bass chugging its way through most of the song providing it with some spirited tempo.

The band is playing on the Barr Smith Lawns sometime this year and they should be well worth a visit. On the strength of these two songs I will be expecting an exuberant and exciting performance.

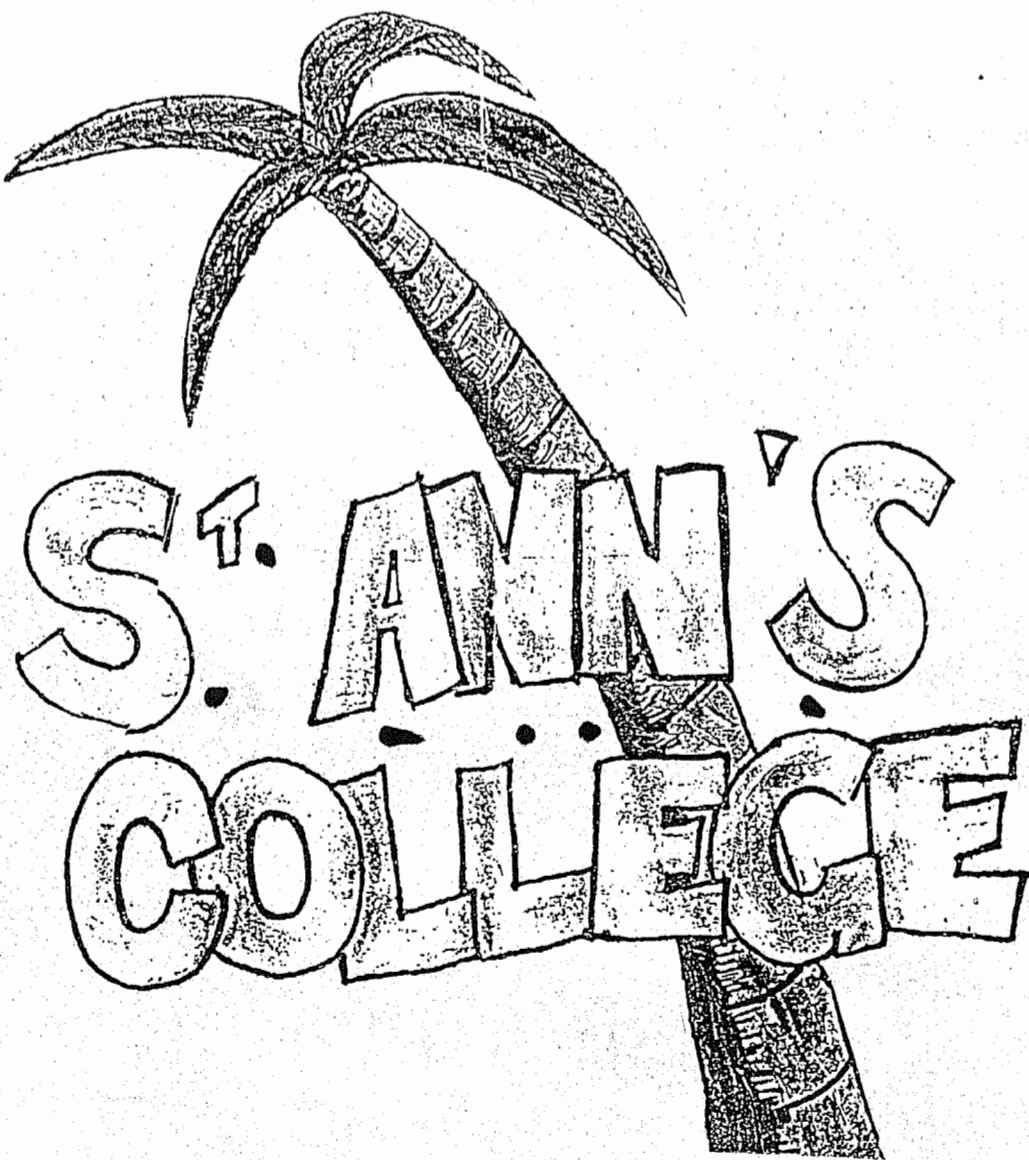
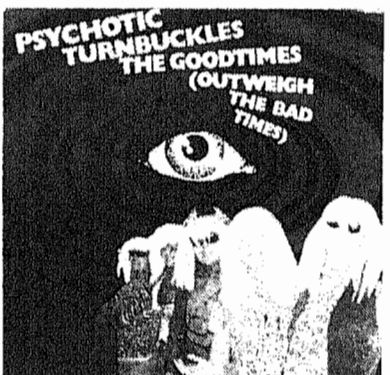
PSYCHOTIC TURNBUCKLES (on Rattlesnake) are a stupid band (intentionally), and really provide the only disappointment in my little box of singles. The A-side seems to be a gesture towards some type of "groovy" rock anthem. Unfortunately, it never takes off, being let down by lacklustre vocals and rather limp guitar solo.

The problem with this song is that it promises a lot more than it actually delivers. And the less said about the B-side the better.

All in all there were some very interesting singles released this week which show that independent labels are still producing excellent material.



**WILD PUMPKINS
AT
MIDNIGHT**



BEACH PARTY

Saturday March 18th
At St Ann's College
8.00 pm till 1.00 am
Cost \$12 for beer, cider, soft drinks, OJ.

SPIKE : THE BELOVED ENTERTAINER
Elvis Costello BMG

Elvis Costello always manages to challenge, even long time listeners, with each new release. The only constant in his music, the only element of real familiarity is his unmistakable voice. He has probably engaged in more style shifts than any other popular artist. Unlike many others, he does so successfully, the result sounding as natural as if he had been born into it.

There is also always much variance on each album. "Spike" is an excellent example of this.

Drawing loosely on brassy soul, spiv rock, folk and night club upmarket jazz, Costello concocts various hybrid sounds all of which are unusual and engaging. There is even an instrumental piece, "Stalin Malone", actually one of the album's stand out tracks.

A vast number of musicians and instruments were used in the recording but, as usual, the final mix never sounds at all cluttered. Lyrically Costello is as sharp as ever, if a little less ambiguous with his love songs, and social conflicts from capital punishment to the bedroom are still the main topics of his ire.

A fairly gentle album from Costello, all things considered, and one which certainly grows on the listener.

Matt Gibson

BIG TIME
Tom Waits Festival

Tom Waits is an exceptionally fine artist whose work is, for the most part, ignored by mainstreamers. There are one or two possibilities for this : a/ He does not look like Kylie and b/ you have to be really cool to get attached to Mr Waits and most mainstreamers are not cool but bland.

For those who waited in line to see Tom (we are on a first-name basis) at the Festival centre in about 1984, when he didn't turn up, here is the next best thing : a live album complete with stage patter.

The tracks are taken mainly from his past three album, but his live performance is so different to his recorded performance as to be unrecognisable.

The tracks are poetic, esoteric and often moving.

If you belong to the cool gang, you will definitely appreciate this album. If you have never even heard of Tom Waits (curse the thought) this album will force you to appreciate his greatness.

The man has style and class, and "Big Time" is probably the closest we'll ever get to hearing him live.

Impress yourself, impress your friends - buy this album.

Sally Niemann

FIRE
Napoleon Goes Solo Mighty Boy

One of the great problems facing Australian music today is the lack of exposure of new talents to the public. Such is the position of Adelaide's Napoleon Goes Solo; I'd seen them perform a couple of times at the Royal Admiral last year and thought they were a good, competent band destined to go the way of many Adelaide bands - eventually giving up in despair. Not so.

NGS have independently released (through Mighty Boy Records) their self-produced debut E.P. "Fire". Recorded at North Adelaide's Bartels Street Studios, it is a recording that the major record companies should sit up and take note of.

Sounding reminiscent of U2 and Simple Minds, NGS competently and tightly work their way through a selection of five original tracks, all strong and all worth at least a second listen.

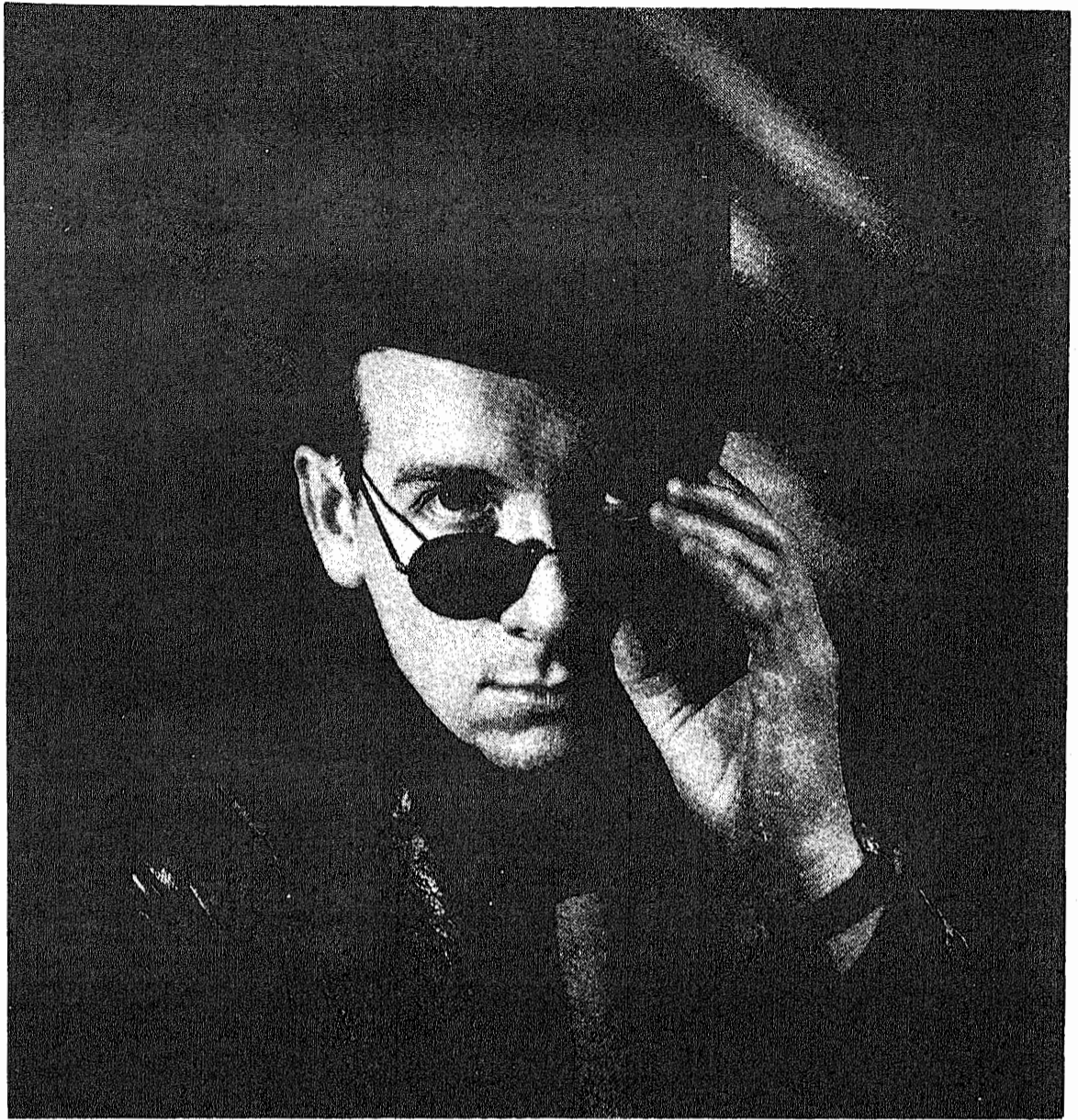
Chris Goodall (ex-Plan B and Great Wall) provides vocals better than 90% of those you'd hear on radio today, and Anthony Hubmayer's keyboards flesh out the songs; the final track "Pushed Me Down" is worth listening to for the piano alone. Main songwriter and founding member Neville Hill provides more than competent guitar, and the whole sound is held together by a very tight rhythm section. The lyrical content is intelligent and listenable, and NGS manage to successfully evade the trap of "I Lerv You Bay-bee, Oh Yeah"-style lyrics.

Some of the records that land on this reviewer's desk these days are pure rubbish, and "Fire" comes as a welcome relief, standing head and shoulders above many current releases.

If this group doesn't score a contract with a major company in the near future, then Australian mainstream music is dead and will be forever enslaved to the 1927's and Johnny Farnhams of this world.

Beware, all you Johnnys; Waterloo is approaching and this time Napoleon may just win.

Kenny Evans



Elvis Costello

A NEST OF VIPERS
Exploding White Mice Greasy Record Co.

No kids, this ain't a time warp, simply a re-release of the 1985 debut E.P. - "A Nest of Vipers" through Festival Records.

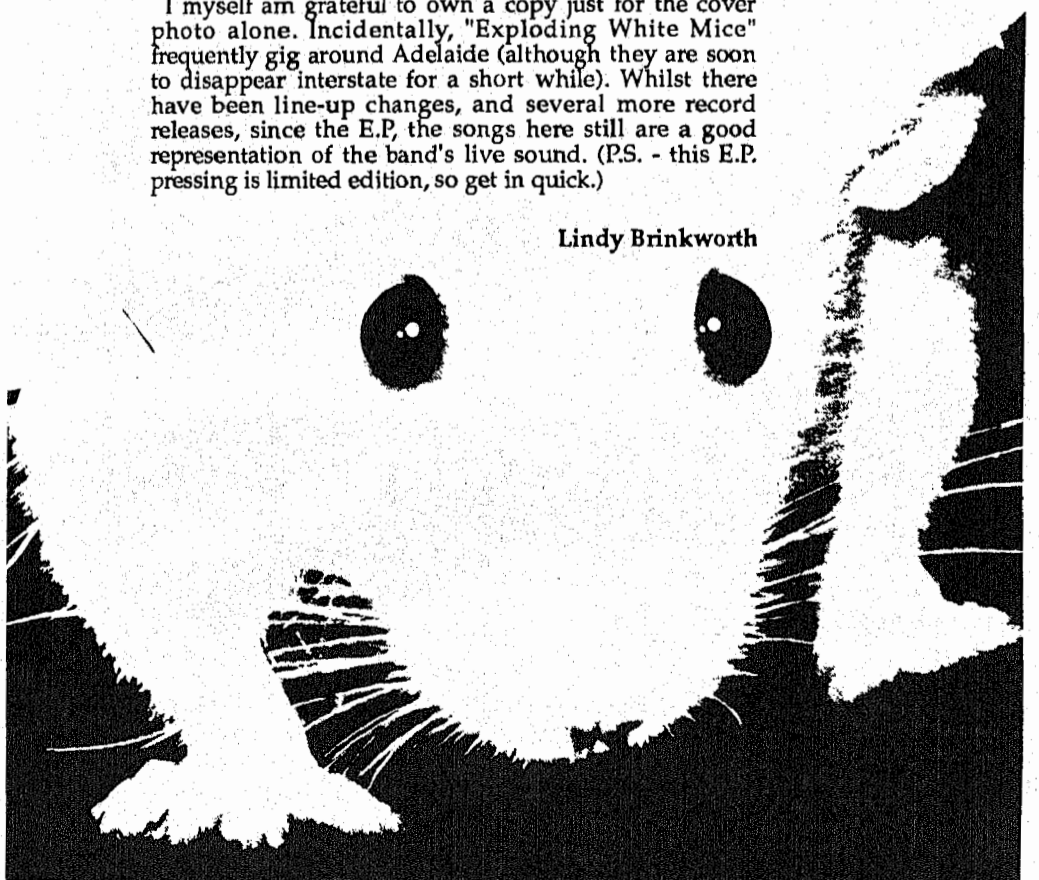
This tactic is presumably designed to broaden the audience of the Mice, already rather a substantial one for an "indie" band. So, for the many "Exploding White Mice" aficionados out there who no doubt already possess a copy of this E.P., you may now tune out.

A warning for the uninitiated: "Exploding White Mice" are essentially a live band who play pure, unadulterated, hardcore rock'n'roll. The scruffy-haired, leather jacket beclad terrors of Adelaide unashamedly play homage to their rock heroes - The Stooges, the Ramones, Radio Birdman. It is often difficult to transport such high-energy stuff onto vinyl retaining its guts and vigour. Kim Horne's production is quite reasonable in this respect.

The stand-out track is "Burning Red", a band composition, and a nice example of a head-on collision between hardcore and infectious pop. The Mice are not everyone's cup of tea of course, but if you like guitar-noise-grunge, then this E.P. is highly recommended.

I myself am grateful to own a copy just for the cover photo alone. Incidentally, "Exploding White Mice" frequently gig around Adelaide (although they are soon to disappear interstate for a short while). Whilst there have been line-up changes, and several more record releases, since the E.P., the songs here still are a good representation of the band's live sound. (P.S. - this E.P. pressing is limited edition, so get in quick.)

Lindy Brinkworth



THE RISE AND FALL OF KAFKA'S DICK

Footlights Production in the Little Theatre, March 14-18

PEACE MARCH



PALM SUNDAY
MARCH 19 TH 1989
ASSEMBLE 2 P.M. VICTORIA SQ.

MARCH STARTS AT 2.30 P.M.
March To Peace Park
OPPOSITE MEMORIAL HOSPITAL
ECUMENICAL SERVICE AT THE
PILGRIM CHURCH AT 1.30 P.M.
SPEAKER : IAN MADDOCKS
ENTERTAINMENT : PETER COOMBE,
DAVE CLARK, LAURA SUMMERFIELD
ART AND CRAFT ACTIVITIES

PALM SUNDAY COMMITTEE: G.P.O. BOX 1025
ADELAIDE 5001 PH. 223 1210

The Australian premiere of Alan Bennett's "Kafka's Dick" is Footlights' first production of the year. The cast is composed of the familiar faces of past productions but exercises the talents of a new director in Shaun Micallef.

The play, billed as a comedy, is a curious juxtaposition of loony-tune cornball gags and subtle, often caustic, humour.

It is situated in the lounge of a married couple, Sydney (Francis Greenslade) and Linda (Bunny Debele). Sydney is an insurance salesman with a penchant for Kafka and Linda an intelligent but bored housewife. Enter Max Brod (Tim Heffernan), best friend of Kafka and editor of all his works which he publishes posthumously against Kafka's wishes. Franz Kafka himself (Tim Sexton) arrives on the scene, closely followed by his parents and thus we have a fairly standard back-from-the-dead comedy.

It also deals with the issues of personal relationships and the way we choose to view the 'struggling artiste'. These issues are handled somewhat haphazardly and with no real profundity or exploration, but allow the play to maintain its light tone.

The Micallef 'zany-madcap' humour is reminiscent of his revue days and has gained enormous popularity. Within the confines of Bennett's script, however, it largely appears strained and out of place. Bennett's humour, although occasionally cornball, is better served by observing the subtleties that exist in the various characters' relationships and prejudices. When this was allowed to surface, the audience was both appreciative and truly entertained.

The one exception to this was the wonderful 'book' scene between Max Brod and Sydney in the first act. It was like watching a human cartoon; the slapstick

collisions and rolls were timed perfectly and the effect was hilarious.

The acting in "Kafka's Dick" ranged from mediocre to wonderful. Tim Heffernan and Francis Greenslade shone as accomplished and very talented actors. Heffernan's Brod illustrated the ability he has of making any character come to life with an effortless ease and his Czech-Jewish accent was flawless. Greenslade is also entirely convincing as the serious, pontifical Sydney. The two work very successfully together on stage, and the standard of the first act can be largely attributed to this.

Bunny Debele seemed nervous at first but soon warmed to her role which was that of the most likeable character in the play. Tim Sexton as the angst-ridden Kafka performed convincingly, suffering credibly all jokes on a "small matter of his anatomy". (boom, boom)

Henry Silvester looked like a ventriloquist's doll while his movements and off-pat banter was in the true Marat Pack style. Sarah Dunn and Matt Hawkins played two different comic-relief characters which suffered due to a lack of direction.

The main difficulty with the play is that it loses its way between a subtle and humorous-if slightly nondescript-situation and a play based on revue gags. The script is not really strong enough to convey this juxtaposition successfully, and we are thus often slightly confused as to the actual aim of the writer and direction.

Despite these flaws, the play is worth seeing. It is light and easily digested, often amusing, and gives the opportunity to see some terrific acting.

The theatrical event of the season it aint but it's cheaper than "Cats" and an enjoyable way of spending an evening at the theatre.

Rachel Healy

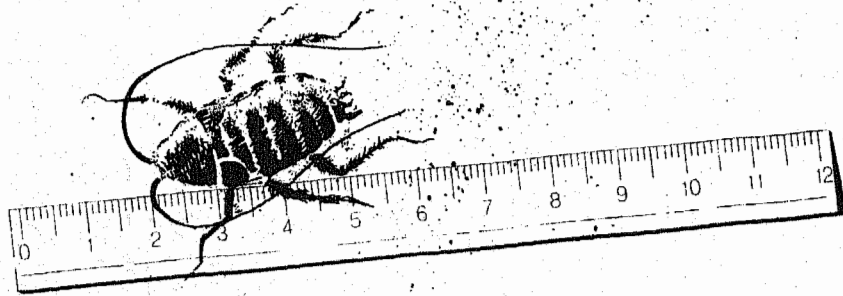
Adelaide University Footlights presents

KAFKA'S DICK

by Alan Bennett

March 9-11, 14-18 8p.m.
 Little Theatre.

Tickets from BASS or the SAUA Office



The Flames of Hatred

"Mississippi Burning" Academy cinema City and Glenelg Cinema Centre.

Racism is both a controversial and an important issue. Over the last few years we have witnessed the world's condemnation of South Africa on the one hand, and the growing strength of fascist organisations in Europe on the other. Even within Australia, although the majority oppose racism, a small but violent minority are engaged in the spread of this evil belief.

Contemporary cinema has, so far, largely been used as a vehicle to illuminate the dangers of racial bigotry and not to spread racism. At least three movies have been made about recent events in South Africa, the most well known being "Cry Freedom". A few have also concentrated on the Civil Rights movement in America.

One such movie is "Mississippi Burning", directed by Alan Parker. Although not the first movie to deal with the murders of three Civil Rights workers in a small Mississippi town (Jessup) in 1964, it is the best.

This movie details and dramatizes the FBI's investigation of the murders, led by Anderson (Gene Hackman) and Ward (Willem Dafoe).

Mississippi in 1964 is one of the last few states in the US which still upholds the ideals of White supremacy. The Feds believe that the town's leaders are members of the Ku Klux Klan, and may be involved with the death of the Civil Rights workers, along with many atrocities perpetrated against the black community. As Anderson and Ward uncover evidence, the black are subjected to a campaign of violence and intimidation as the whites feel that their position of supremacy over the blacks is threatened.

In "Mississippi Burning", only the two FBI agents represent supporters of human rights: the views of other liberal townspeople or Civil Rights workers are treated superficially. Even if the movie is a narration of true events, these events are presented in a highly dramatic fashion.

Alan Parker successfully illustrates the horror and absurdity of racism.

In one scene, Anderson explains that the white supremacists do not want the blacks to have equal rights because "...if you aren't better than a negro, who are you better than?". And so the racist beliefs are fostered virtually because of feelings of inferiority by some members of the white community. Racial hatred is also taught and as the deputy sheriff's wife (Frances McDormand) claims: "...at seven years of age, if you're told it enough times, you believe it".

Racism pervades even the law courts in Mississippi, and whites accused of racially motivated acts of violence are released without punishment. The individuals perpetrating these crimes are often poorly-educated cowards. When atrocities are committed, the attackers retain their anonymity by wearing hoods, and the victims are often heavily outnumbered and defenceless. Clearly the strongest proponents of white supremacy are its worst advertisements.

"Mississippi Burning" has not escaped controversy and criticism, however. Some Civil Rights workers and people who were close to Martin Luther King have criticised the movie for not adequately detailing the role of the blacks in the civil rights movement. Furthermore, the central characters and heroes are white. Alan Parker was aware of this when he directed his movie. After "Mississippi Burning" was made he wrote:

"Our film cannot be the definitive film of the black Civil Rights struggle. Our heroes are still white. And in truth, the film would probably never have been made if they weren't. This is a reflection of our society not the Film Industry."

It is debatable whether Parker was correct in this statement, as "The Colour Purple" had no white heroes, but it was still an immensely successful and popular movie. Alan Parker's sincerity with regard to the issue of racism cannot be doubted, however, as he admits to feeling strongly about related issues such as class bigotry and economic inequalities. Gene Hackman too, was very passionate

about the movie's subject matter. This probably explains why his performance was excellent.

"Mississippi Burning" is not only a movie about America in 1964, for it has strong parallels with contemporary Western society. Despite the advances in education made since 1964, racism is still very strong in some sections of Western society.

A few recent examples are the recent election of an extreme right wing group to the West German parliament, and the National Front in England and its sister organisation in France. Even within the US, racism is becoming strong. An article in the January edition of 'Rolling Stone' described one particular type of this racism, that perpetrated by the Nazi skinheads. These people are often in organisations such as the White Aryan Resistance (WAR), the Christian Identity movement and the Aryan Youth Movement (AYM). The leader of WAR professes to oppose capitalism as well as communism, and seeks a

"third way", presumably nationalism.

Like the white supremacists of "Mississippi Burning", these neo-Nazis are often violent. When AYM's founder publically denounced his racist past, "he was found nailed through his hands to a six-foot plank". Again, the victims of racist attacks are "unarmed, out-numbered and defenceless". Sadly, the Nazi skinheads "tend to come from broken homes, and a high proportion were abused as children. They are creatures of dysfunction...".

But "Mississippi Burning" is set in a town thousands of miles and twenty-five years ago away. Sadly, not even our society has escaped the vile stain of racism.

A few weeks ago, an all white jury in northern Western Australia found a white man innocent of murder, but guilty of manslaughter after he had bashed an Aborigine over the head with a brick, then stabbed him repeatedly and finally cut his throat. Last year,

during the feverish emotions aroused over Howard's "One Australia" policy, people who wrote to newspapers supporting a multiracial Australia often found bricks thrown through their windows, received death threats, and one person had his shed burnt down. All of these crimes, like those committed by the Ku Klux Klan in Mississippi, were committed by cowards, who even today, still retain their anonymity.

So, even our society, so much divorced from a small, backward town in Mississippi in 1964, has some uncomfortable parallels.

In the words of Alan Parker: "But with all of its possible flaws and shortcomings I hope our film can help to provoke thought and allow other films to be made because the struggle (for Civil Rights) still continues."

The struggle does indeed still continue, even in Australia.

Elisabeth Leigh and Jim Peters



A scene from "Mississippi Burning"

Pure Escapism

"The Naked Gun", Greater Union Cinemas.

Fans of "Flying High", "Top Secret" and "Ruthless People" will flock to see "The Naked Gun". What started as a disastrous T.V. series has turned into a fast moving film that packs in the laughs.

"The Naked Gun" is a spoof whose targets range from Colonel Gaddafi to tropical fish. Even the more serious moments of the story take time out to poke fun at someone or something and

nothing is sacred.

In particular, film traditions take a beating. While the lab technicians in James Bond invent life saving devices, the technicians in "The Naked Gun" have made an anti-graffiti wall that sprays paint back at any would-be artists.

The 'car chase' includes a learner driver and the 'sex scene' takes on a whole new meaning when executed safely. As well, other favourite American pastimes,

including the game of baseball, take a beating at the hands of "The Naked Gun".

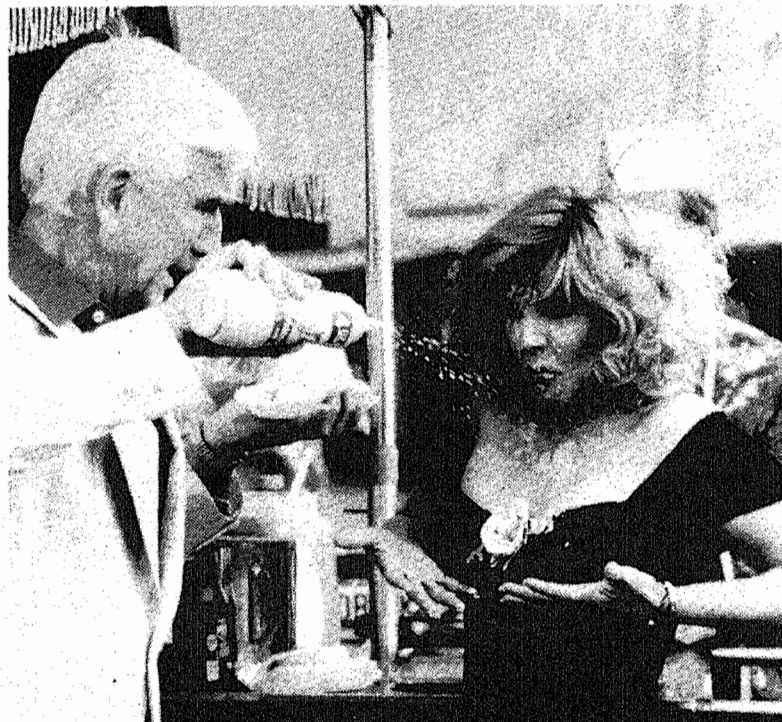
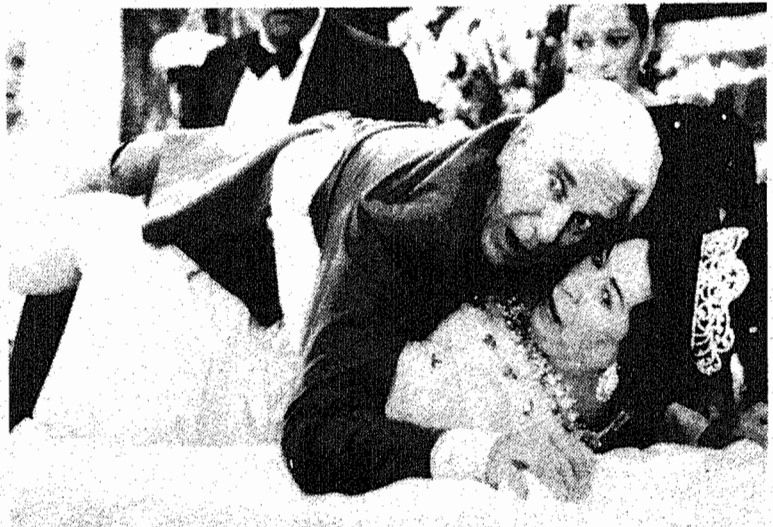
The cast of the film includes Leslie Nielson, Priscilla Presley, Richard Montalban and George Kennedy along with many other familiar faces including "Weird Al" Yankovic.

Leslie Nielson, a veteran of more than 30 films and 1,000 T.V. shows, puts in an energetic and enthusiastic performance as Lt. Drebin, a hard-boiled, seen-it-all cop. Nielson is responsible for carrying the majority of the gags and does so with perfect timing.

Priscilla Presley makes her movie debut in "The Naked Gun" and does very well as the sexy assistant to arch-criminal Richard Montalban except when the camera gets too close.

The only thing lacking in "The Naked Gun" is a convincing plot to tie the jokes together. For once, however, forgetting the plot was not a serious mistake on the part of the writers. "The Naked Gun" does manage to emerge as an amusing film that should appeal to anyone seeking a few hours of pure escapism.

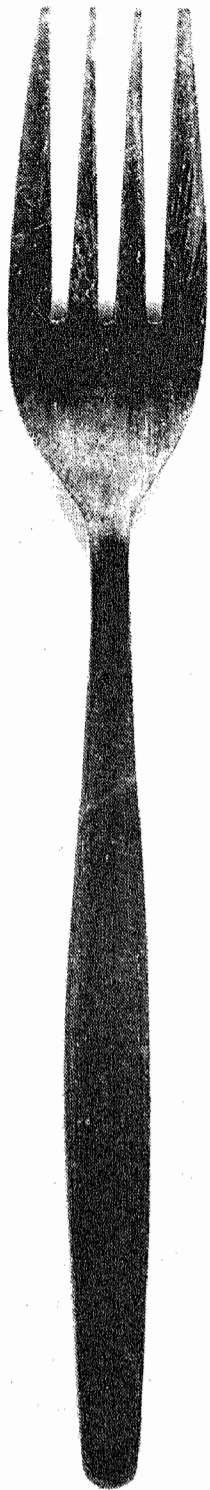
Fiona Henderson



Above: Leslie Nielson and Priscilla Presley in a scene from "The Naked Gun"
Left: Lt. Drebin (Leslie Nielson) meets the Queen

A SERVE OF GASTRONOMY

Shaun Minahan looks at edibles and delectables



We live in a country, abundant in natural resources, fertile and rich, where a multitude of raw products are consumed in vast quantities. But Australia, like many other lands discovered in the latter half of the millenium, was found with but one aim in mind. Food!

Marco Polo came back from China with new spices and methods of cooking for the Mediterranean and Sir Walter Raleigh brought potatoes, tomatoes and capsicum back to the Old World. The English East India Co. started the love affair the British have with curry and Columbus discovered the West Indies, abundant in exotic fruits and foodstuffs. The list goes on. History shows that human conquests were concentrated on the desire to expand epicurian knowledge.

From these humble beginnings has evolved what some may call a philosophy, art or science, and its students, eager to fulfill the objectives of patron saints such as Escoffier, Bocuse, Gault, Mosimann, Millau and Soyer, can carry with them a pride and a privilege of being gastronomists.

Well, with that rhetoric off my chest, let's get down to brass tacks. What is Gastronomy? What is a Gastronomist? Is Foodism a fad, a fashion or a way of life? This simple test will show where you stand on the culinary scale.

THE GASTRONOMY TEST

1. What do you feel at the thought of missing a meal?
 a) Relieved
 b) Hungry
 c) Incredulous

2. Do you try your companion's dishes when dining out?
 a) Never
 b) Only if you trust them
 c) Always

3. Who would you prefer to dine with?
 a) Sir Les Patterson
 b) Paul Hogan
 c) Len Evans

4. Where would you prefer to eat out?
 a) Pizza Hut or Con's Fish Shop
 b) Don Giovanni's or the Union Bistro
 c) Salopian Inn or Henry Ayers House

5. What do you drink with authentic Chinese?
 a) Fosters
 b) Sake
 c) Chinese tea

6. What is the most beneficial new technology since the wheel?
 a) Atomic energy
 b) The microchip
 c) The food processor

7. What is a 'mango'?
 a) A machine for wringing wet clothes
 b) A fruit
 c) A garnish for a plate with thin slices of rare breast of duck

8. What are the most important things in life?
 a) Sex, drugs and rock'n'roll
 b) Good health and a nice bank balance
 c) Pesto, raspberry vinegar and Hollandaise sauce

9. What do you think of tomato sauce?
 a) I can't live without it
 b) I can live without it
 c) What is tomato sauce

10. What do you do after a good feast?
 a) Burp then order more beer
 b) Wipe your mouth and contemplate
 c) Orgasm

Score 10 for every question you answered with a), 20 for a b) and 30 for c).

How did you score?

240 - 300: You are a 'true' gastronaut, you can live with the knowledge that no matter what you do in life, nothing can faze you (unless the fish is overcooked).

150 - 230: You have aspirations of being a 'gourmet', whatever that means.

90 - 14: For you, food is just a means to an end. I am hungry therefore I eat. You're just a glutton.

Under 90: Get lost and don't ever talk to me.

However, gastronomy is not a subject to be taken lightly. I hold the notion that because everyone has to eat (if you don't eat you don't shit, if you don't shit you die), why not make a big deal of it.

Incidentally, have you ever pondered the thought of other animals eating habits. Look at endangered species. Pandas, Gorillas, Koala, etc, all have limited diets. Now look at very successful species, Sharks, Rats, Ants, Dogs, they eat ANYTHING. And as omnivores, humans have the capacity, dietary wise, (and ignoring factors such as nuclear war or depletion of ozone layers, etc) to continue our genetic lines far into the future. So don't settle for chips, chops and peas. EXPLORE.

I leave you with this:
 "Be Modern - Worship Food"

Next Week: The rise of Nouvelle Cuisine.



The Second Story.

2nd Floor, 112 Rundle Mall
 Adelaide (Entrance Charles St.)

A free and confidential
 health service for
 young people aged
 12 to 25

FREE PROGRAMS

- ZAP BODY, ZAP BRAIN • MYTHS OF MOTHERHOOD
- SELF-DEFENCE • DRAMA • AEROBICS
- EMPLOYMENT ADVICE • ART • TALK SEX
- TALK VIOLENCE • TOUCH FOR RELAXATION • ETC

FREE SERVICES

- DOCTOR AND NURSE • DENTIST
- FAMILY PLANNING • LEGAL AID
- DRUG AND ALCOHOL COUNSELLING

CHEAP MEALS

- BREAKFAST • DINNER

DROP-IN CENTRE

SOMETHING FOR EVERYONE
 PHONE FOR DETAILS AND BROCHURES
 (Monday-Friday) 232 0233

"THE CONTEMPORARY ATLAS OF CHINA"

Professor Nathian Sivin, Collins Publishers

China is a mysterious yet intriguing nation. Mysterious because most of us know so little about it, but want to know more. It is also intriguing for its lands are populated with hundreds of millions of people from diverse cultures.

Many people find some aspect of China interesting. For the traveller, China's attraction is her culture and scenery. The historian is lured by China's archaeology and even economists keenly observe the economic consequences of the leaders' decision to change from Marxism towards a more capitalistic economy.

Information about China, however, is relatively scarce, even if you can understand Mandarin, the language in which most Chinese literature is written. The government is still reluctant to allow tourists and journalists into certain parts of China, and data pertaining to state matters can be difficult to obtain.

It is for these reasons that "The

Contemporary Atlas of China" is an invaluable book to anyone interested in this nation. Topics covered by this book include just about everything from Archaeology to Zoology, and Architecture to the Role of Women. The atlas also contains the first official large-scale maps of the People's Republic to be published in a book. The list of contributors and editors reads like a 'who's who' on China.

This atlas is not an in-depth survey of all facets of China, but it does cover the most important and salient issues. It is approximately two hundred pages long, with about two or four pages devoted to thirty-five topics groups under the following headings: Regions, History, Society, Culture and China Today.

From this description, it is clear that the topics are not dealt with very deeply. This is not to the detriment of the Atlas, for it aims to cover a great deal of ground, so what it lacks in depth, it ad-

equately compensates for in the range of issues it describes. "The Contemporary Atlas of China" is an excellent reference book, complemented by large and attractive photographs, tables, charts and more.

A couple of points I found annoying were: the lack of a section on human rights in China, and the fact that the Atlas was in parts, written for an American reader. On page 52, we read that "Tibet covers an area roughly twice that of Texas". Who knows how big Texas is (or for that matter - who cares?). It would have been good to have a section on human rights, for this issue is emerging as an important one in China.

Apart from these minor details. "The Contemporary Atlas of China" is an excellent, well presented book, and worth every cent of its \$49.95 price.

Jim Peters

Simon Healy appraises the odd habits of television people, Queensland logic, the Mac-Donald's Morass, and concludes philosophically.

XENOPHOBIA (WHY NOT?)

Jane Singleton was the big hype from the ABC a few years ago, so by now she should have her own early-evening current affairs show, or at least a co-hosting spot on "Good Morning Australia". What she's doing stuck on SBS, then, is anyone's guess (an altruistic love of quality television?).

Anyway, she's been landed with "Counterpoint" (Friday 7.00 pm), which is yet another "let's talk to the people about the serious issues" series.

The first week was about foreign ownership of Australian land. They flew her up to the Gold Coast, where she talked to several well-informed businessmen, some well-informed shopkeepers and took some phone calls from well-informed members of the public, all presented in a homely style by the obviously well-informed Jane. And it was BOOOOORRING!!!

The first rule of issue-based current affairs shows is conflict, not logical argument. The public wants to see threats of violence, not clever turns of phrase. The essence of this sort of television is to put two people (or more if you want a tag-team event) who hate each other for some reason into a confined space, and film the results.

The show had all the glossy production of a home movie, which is understandable considering that SBS last had the money for a new videotape three years ago, and so it's getting a bit worn out by now. Unfortunately, the game of "spot the boom mike" which I played in order to while away the time proved fruitless.

The only statement in the entire half-hour sedative that struck a chord was from a besuited man (do all businessmen up in Queensland look like Mormons?) who pointed out that the subject of our paranoia and fear has historically shifted to where the money is. From "Bloody Poms", through "Bloody Yanks" and now to "Bloody Nips", we have just followed the flow of money west. Chances are, in a few years we could be looking for a derogatory term for Koreans.

The only possible hope for "Counterpoint"

is that it accepts phone calls from the public and airs them, so this is YOUR chance to help save a show. The phone number is 0055 23456, and I've got not idea what the point of discussion is this week, but ring up regardless and say that those responsible should be shot, after having their goolies severed with a chisel. That should spice things up a bit....

When Richard Carleton was at the ABC, he developed a fascinating variation on the "two people who hate each other" gambit. He invited in one solitary guest, and then transformed himself into their worst enemy, taunting them with allegations and gleefully dismissing their answers in a way that even their bitterest foe would not dare do, for fear of getting walloped.

He didn't have to bother during 60 Minutes' exposé on, you guessed it, Japanese investment in Australia.

It took the form of an attempted verbal lynching, in which a sole Japanese businessman sat in front of a Cairns audience. They threw plenty of mud at him, but none of it stuck. The fact that 300 northern Queenslanders couldn't come up with a logical argument between them didn't help.

Nor did the fact that Boogong, the Japanese villain, turned out to be a nice guy rather than the crazed megalomaniac that the crowd had been hoping for. But mostly it was because Richard Carleton tore the audience to shreds. I can hardly blame him for venting his sarcastic, self-important ire on the easiest targets, because it made for some hilarious moments.

When one old codger naively stated that there was no reason why Australia had to take any overseas investment (ignoring the small matter of a \$100 billion debt), Carleton asked him what car he drove, and the answer (Toyota) was greeted with cascades of laughter. Then the smirking Carleton enquired as to how Australia was going to pay for his indulgence, if not by foreign investment. He disappeared embarrassedly into his seat muttering something about getting a good deal from the repair man.

At another stage he openly taunted the whole audience: "If this man came up to you and offered you a million dollars for your property, would you sell?" The stunned silence he was met with spoke volumes. The audience seemed to feel that you're not meant to look at it that way, and that the government was to blame (the government's always to blame). They seemed to want the government to introduce some scheme whereby Japanese ownership of land was restricted, without any such restriction on

investors from other countries.

This scheme would, of course, be administered in a deeply caring and non-racist way.

Well, brilliant. One of the several thousand problems with this attitude is that the government isn't forcing foreign ownership onto the Queensland people in the first place. You don't want a Japanese person to own your land? Then don't sell it to him. Simple, eh? Not for a Queenslander.

Like most debates on the issue, we had a token mean-faced old woman who sat there with a scowl on her face during the periods when she wasn't jumping out of her seat and trotting out the standard xenophobic lines like "You are not welcome here", and that old fallback "We do not forget the War".

There were several other stock-standard characters, such as the middle-aged man who was concerned about "what our kids are gonna inherit" (a speech defect, perhaps?), and the self-professed "ordinary bloke" who had definitely decided that he, and all the other "ordinary blokes" on whose behalf he was speaking, didn't like Japanese investment at all, but wasn't quite so sure regarding what he would do about it.

The longer the show went on, the more it seemed that it wasn't about real estate at all, but rather a chance for Richard Carleton to take the piss out of Queenslanders in particular, and the general public at large. He succeeded brilliantly. By the end, he never even had to intervene, sitting back with a smile on his face while the questioners drowned in their own ignorance.

Ultimately, Boogong summed up the situation by reminding the masses of the most important maxim of a capitalist society (which is the system 90% of the audience would no doubt want - not too many vote Socialist Workers' Party up there): "For every buyer there is a seller. For every seller there is a buyer". End of story.

The debate was full of clichéd characters, trite dialogue and logical strangulations, yet it was enjoyable to watch. Because a good number of the protagonists hated each other's guts.

Certainly, but also because it reassured me that the intelligence level of the Australian public is not nearly as high as "Counterpoint" insinuated.

WAR ON THE BULLSHIT

"Hamburger" (SBS, last and this Tuesday 8.00 pm) is the most disgusting, violent documentary ever made. In the first episode, the philosophies of the McDonald's chain were set up in all their obscene glory,

and then methodically demolished.

It was like a horror movie. In fact, it often made me feel ill in a way that a horror movie never could. The pictures of the bun dough being processed looked like scenes from "The Blob". By the end, watching the images of hamburger upon hamburger being shoved down our throats was like watching body piling on body in a gore film.

The documentary proved that McDonald's are as ruthless and corrupt as any major corporation, but this is not the sole reason for their enormous success. The real secret is their relentless preying on the least discerning market: children. \$400m per year is spent on advertising by McDonald's alone, and they have raised the previously sloppy process of promoting a product to the fine art of psychological warfare.

Ronald McDonald doesn't sell hamburgers - he sells myths.

Watching the sickeningly standardised production process, I could not help but think that Ben Elton is right: We are feeding ourselves such worthless crap that we might as well cut out the middle man and flush the hamburgers straight down the toilet.

Some of the images were unforgettable: the bum sleeping on a street bench with a half-eaten Big Mac by his side and a McDonald's billboard towering over him, the kitchen hands with false smiles glued to their faces, desperately trying to make sure that the customers are served in 3 minutes, under threat of dismissal, and the smiling executive ensuring us that "they love their work. It's fun. Where else can you make money and have so much fun?"

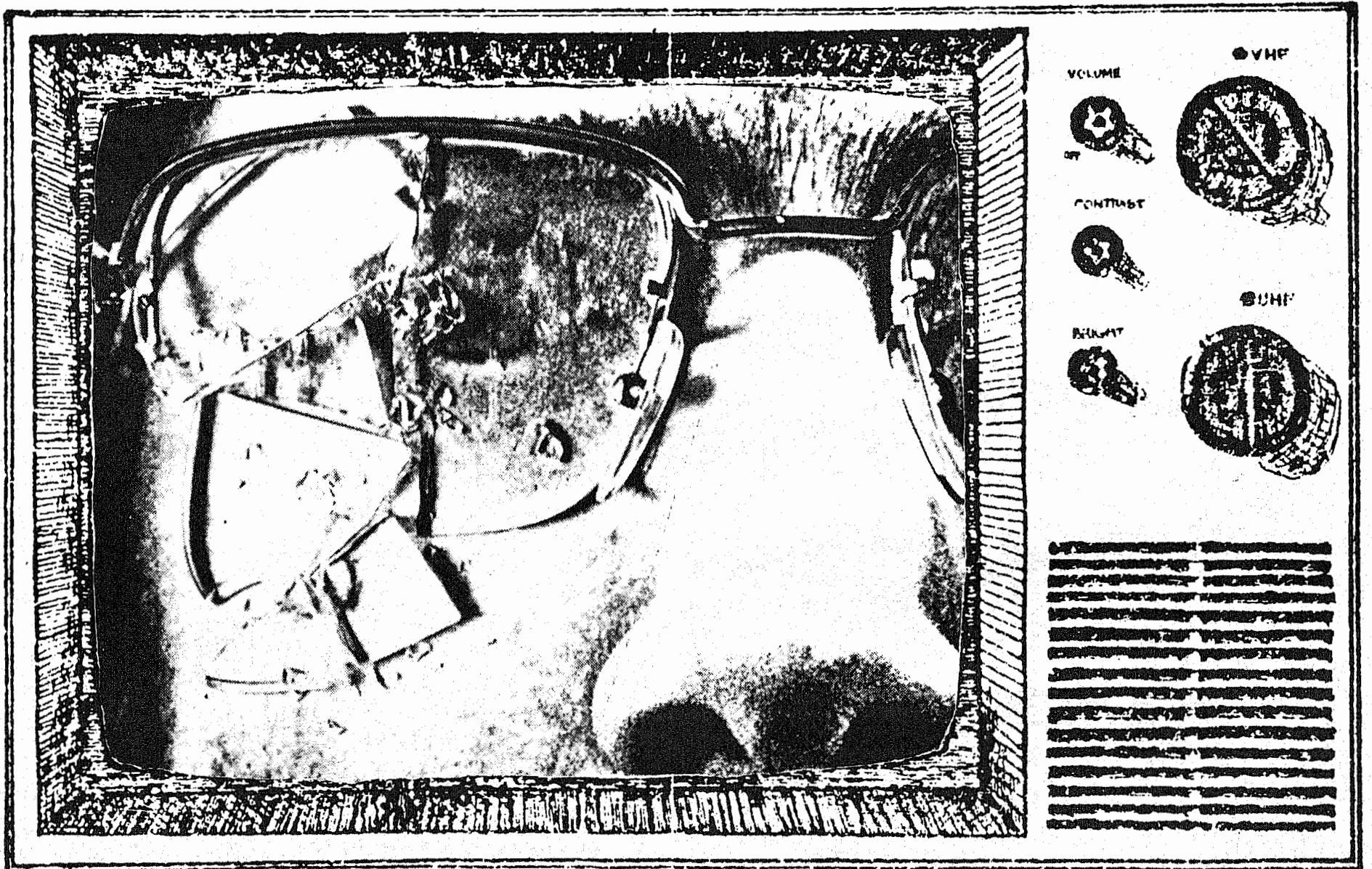
"Hamburger's" greatest achievement was that it established that the production line is a two way process - the hamburgers sit there at one end, and we line up, just as impassively, at the other, the final product of \$400m worth of hype.

THOUGHT FOR THE WEEK

I managed to miss most of "G.P.", Two's new soapie - sorry, 'quality drama' - due to "Hamburger", but the bit I did see had a great line which should easily win the Logie for "Best Mourning of a Dead Colleague" - "Why did he have to die? No-one else I know will put up with the way I cheat at golf."

Which brings me to my Thought For The Week: "I wept because all my tapes were full, until I met a man who had no video." (Rupert 9:5).

God be with you.



UNION ACTIVITIES

Monday, March 13th 10 am - 5 pm

"Eclectic Circus" exhibition open in Union Gallery (Level 6). 16 graduate artists from SA School of Art exhibit interesting recent art sculpture, photography, paintings and prints reflecting a wide range of young people's contemporary concerns. Open Monday to Friday until March 23rd.

Tuesday, March 14th 7.30 pm

Cinematique Film Programme in Cinema with two films, "Make My Day" (Lis Aroney, Australia 1988) and "Belle De Jour" (Luis Bunuel, France 1966). Fantasy and Science Fiction season March - May. Cinematique season costs \$12 for 19 films, less than \$1 per film! Tickets from door. See full programme for details.

Opening night of "Witches, Bitches and Somebody's Mum" in the Union Bistro. Third show for "Menage à Trois" season with cabaret theatre presented by AU Theatre Guild \$7 public, \$5 students. Tickets at Theatre Guild Office. Show continues until Friday March 17th.

Wednesday, March 15th 1 pm

General Union Meeting on Barr-Smith Lawns.

6 pm

Uni Challenge. A General Knowledge test to pick our team to go to Hobart and participate in the ABC TV series.

Thursday, March 16th 1 pm - 2 pm

Lunchtime concert on Barr Smith-Lawns with "Wild Pumpkins at Midnight" (from Melbourne) FREE.

10 pm

O'Camp reunion in Union Bar with "Detours". FREE to all students.

Saturday, March 18th 9 pm - 2 am

Student Radio SUV Bar Night with "Mad Turks", "Screaming Believers" and "Lizard Train" (really exco!)

AU Students \$4, Students \$5, Public \$6.

Coming Entertainment

"Casual T's", "Swell Guys", Battle of the Bands and more!

First Semester Activities Programme

The first part of the First Semester Activities programme with details of all the activities planned for March and April is now in your pigeonhole this week. Check at your department.

Billy Bragg comes to Adelaide

Campus Activities SA and Zimblis present "Billy Bragg" at Dom Polski Centre on Wednesday, March 22nd at 8 pm. Exclusive, once only show. Students \$14.50, public \$18.50. Hurry tickets selling fast at Students' Association Office.

Craft and Lesiure Programme

Has been delivered to your pigeonhole this week. Courses in practical skills like bar and waiting, health and fitness such as yoga, massage or aerobics, and Arts and Crafts such as pottery, photography and teddy bear making. Enrol now at the Craft Studio, most courses start from March 13th.

Cinematique Film Programme Union Voucher Scheme

Lodge your voucher by Thursday, March 23rd to receive good offers and chance to win big prizes.

"Kafka's Dick" is Coming

Footlights play in Little Theatre, Tuesday March 14th - Saturday March 18th inclusive at 8 pm. Tickets at BASS and Students' Association.

TYPING

Thesis typing (including mathematical, chemistry and physics) and any other papers. Fast, accurate typist. References available. Price negotiable. Ph: Julie on 298 6636 (Warradale).

CATHOLIC COMMUNITY

The Catholic Community holds mass in the Chapel (upstairs in the Lady Symon Building), every Wednesday at 1.10 pm. Discussion/talks are also held every Friday at 1.10 pm in the Catholic Community room; everybody is invited to bring along their lunch.

ADELAIDE UNI FRIENDS OF THE EARTH

Important notice to all members 1. We're having a party! 4 pm till late Saturday 18th (this Saturday). Details: 255 3912 or 223 5795. Bring some food and drink, we will spend the afternoon preparing soil and collecting seeds for tree planting.

2. A general meeting to discuss action in 1989

Agenda:
a) Welcome, explanatory discussion of agenda items, allocation of time to items.
b) Report on O'Week stall.
c) Report on financial situation.
d) Creation of working groups essential to the day to day operations of Adelaide Uni FOE.
e) Discussion of future campaign issues and subsequent formation of action groups.

Thursday, 23rd March, Games Room 1 - 2 pm.

3. An important event: rally against the importation of tropical rainforest timbers into Australia and in support of tribal peoples threatened by logging in Malaysia. Where? The Malaysian Consulate, 144 North Terrace. When? Tuesday 21st March, 12.30 - 2 pm. This is world forestry day.

4. Outspoken environmentalist David Suzuki visits Adelaide!! April 5th, Bonython Hall, 7.30 pm, \$5/\$10.

JAPAN SOCIETY

A.G.M. this Friday, 17th March. Room 533, 1.00 pm, Oliphant Wing, Centre for Asian Studies. Election of Office Bearers. Discussion of Activities '89.

All new and old members extremely welcome.

Join for fun or just to meet Neil - you won't regret it.

LIBERAL CLUB AGM

North/South Dining Rooms, Tuesday 21st March. 1.10 pm.

AMERICAN AUTHOR

Prominent American writer Richard Bausch will be speaking at 5 pm in the English Department Staff Room, Friday, 19th March. All welcome.

THE GALLERY

Films Cinematique Film Programme - featuring Fantasy; Science Fiction and Critiques every Tuesday evening at 7.30 pm in the Union Cinema, Level 5, Union House. 12 Week Season Memberships only \$12.

Includes 1/2 price discount to all Greater Union Cinemas and Australian Film Institute screenings. Upcoming screenings include Luis Boñuel's Belle de Jour, Chris Marker's Sinless, Pasolini's Teorema, Mizoguchi Kenji's Ugetsu Monogatari and many others. Programs available from the Union Gallery, SAUA and Union Office.

Exhibition

Eclectic Circus open until the 23rd of March. Exhibiting the work of 17 graduate students from the South Australian School of Art, Underdale. The art reflects many concerns of all young, thinking people - theirs is a mixture of outrage, sadness, fun, nostalgia and other emotions represented by hours of thought, planning, commitment and plain hard work. Translated to sculpture, painting, photography, prints and watercolours.

Gallery hours 10am - 5 pm.

Jazz

Lunchtime Jazz in the Gallery

every Thursday between 12 am - 2 pm. Come and enjoy your lunch to the sounds of live Jazz bands in the Gallery Coffee Shop. The John Francis Trio - members of Skat Katz, Thursday 16th March.

WANT TO HAVE A SAY?

Are you interested in participating in the management of the Union's Catering facilities?

Here's your chance! Join the Catering Advisory Committee. Just drop a note as to why you'd like to get involved to:

Rob Brice, Sec/Manager, AUU, (1st Floor Lady Symon Building) with contact phone number and address.

The AUU needs your input.

FOOTLIGHTS AGM

Wednesday, 15th, 1.15 pm Jerry Portus Room (behind Sports Association Office). Will include planning for August production. Absolutely essential meet for anyone interested.

TAI CHI

Classes Wednesday afternoons at 4 pm and Thursdays at 2.30 pm. Cost is \$3 per lesson. Book at the Craft Studio or ring Gerard on 332 7638 for information. First lessons begin March 14.

UNIVERSITY CHALLENGE

A general knowledge test will be held on Wednesday 15th March at 6 pm in the Upper Refectory to enable us to pick our team from the top brains at Adelaide Uni. Students should be fulltime and be willing to fly to Hobart in September vacation.

LITERARY SOCIETY

Notice is given of the 1989 AGM, on Tuesday 14th March, Meeting Room 1, Level 5, Union House.

Agenda:

1. Report on 1988
2. Ratifications of Amended Constitution
3. Election of Committee for 1989.
Wine and Cheese provided. Haircuts again at the Craft Studio.

HAIRCUTS

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

NOWSA

NOWSA (Network of Women Students of Australia) is holding its annual conference in Adelaide in 1989, from Tuesday, 4th - Thursday, 6th July. The conference brings women students from all over Australia to discuss issues relevant to them. We need women

to help us organise the conference and would also love to hear from any women with ideals about what they would like to see happening. The South Australian NOWSA Collective can be contacted via Kim Pedler, Women's Officer, the Students' Association.

SUBMISSIONS TO THE WORKING PARTY ON THE PROVISION OF ENGLISH LANGUAGE AND STUDY SKILLS SUPPORT FOR STUDENTS

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

The Working Party on English Language and Study Skills Support will consider whether the present level of support offered to students is adequate, and review the location and administration of the service. The co-ordination and publicity of the service will also be reviewed.

Students and other members of the University community who have an interest in these matters are invited to send submissions to the Working Party.

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

ANTHROPOLOGY CLUB

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

BROAD LEFT LAW GROUP

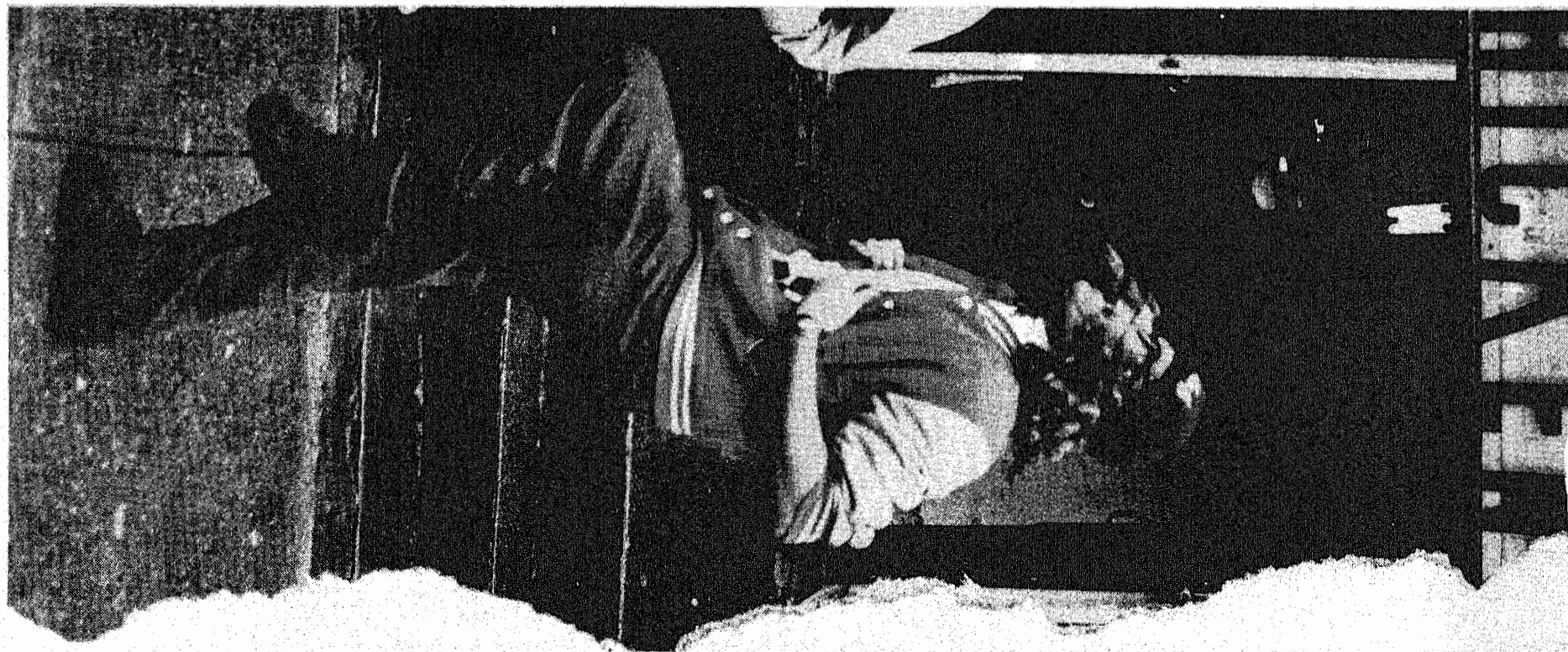
Annual General Meeting. Tuesday March 14 1.10 pm L1

Ligertwood Building

Agenda: 1. Report on 1988
2. Election of Committee including Convenor, Secretary and Treasurer
3. 1989 Activities Plan.

AUSFA AGM

A.U. Science Fiction Association Annual General Meeting, 7 pm Tuesday 14th March, Clubs Common Area, Level 5, Union Building. Wine and Cheese provided.



ECLECTIC CIRCUS

In the Union Gallery

If you enjoy the potential diversity of art, or if you are a devoted fanatic of the particular methods of communication of abstract, realistic or even three dimensional works, go to the Gallery Coffee Shop and feast your eyes upon their current exhibition, "Eclectic Circus".

The platter is composed of many artists who express their individualities quite uniquely and thus achieve a general collage of visual stimulus. Variety is abundant in aspects of style, methods, concepts and naturally, degrees of appeal.

Several of the exhibited pieces remained particularly vivid in my mind as I strolled away from the Gallery... but considering the climatic conditions and lack of airconditioning, let's be honest, 'staggered' is a more accurate adverb!

Lynn Adamson's three dimensional kite-resembling piece was indeed an attractive component of the exhibition (it certainly attracted my attention, I hastened towards it almost with glee, only to realise it was a more rigid structure and not at all caught by a cool breeze). I was, however, impressed by the naturally flowing quality of construction, and thankful for the explanatory caption.

Competing aggressively also for the audience' attention was Plaxey Folland's mixed media composition of narrative boxes. Employing the inter-relationship between romance and materialism (if seeking more information, give Susan Renoir a call), this piece also conveyed an awareness of the possibility of precious loved-ones being jealously locked away by their partners. As for the artwork, well it did managed to convey all of this at a glance!

Your tastes, however, may lean more towards the traditional style of artwork (where you can recognise a picture or scene as being relatively true-to-life since you last checked). If this is the case, you may, like I, appreciate Nicki Campbell's pastels of building fronts for their charming vivacity or a more subdued and romantic print by Mathew Hepplewhite, entitled "Medusa's Head".

Crina Casey Smith's contribution of beautifully articulated lino prints are also be commended (her lithographs to a lesser extent - which I did, in fact, consider to be very ugly - and thus mused over the title of one which replied "Et Tu Brute").

I'll now mention the existence of nude photography in the exhibition (I'll get you at least to stick your head in the door, if not actually appreciate what these talented artists have to say and offer).

So long as I have rekindled some interest in those of you who are at the dreaded stage of perhaps considering how quickly to turn the page on the conclusion to an art review, let me finally persuade you to "indulge the senses" and "enhance the intellect" by visiting this exhibition.

While you're there, you may even care to ponder over the ambiguity of Sonja Maclean's oil on canvas; is the cat on a garden or on a sofa?

Kelly Mayberry

PAINTINGS BY IRIS FRAME

With ceramic vessels by Fiona Murray
National Women's Week Event
- until March 26th.

Iris Frame's painting falls into the category of Wave art. Her subjects are expressed through the eyes of a child. I detected, in her work, a disregard for traditional artistic tools of perspective and brushstroke. Mrs Frame opts rather for decorative pattern and solid blocks of bright colours characteristic of children's paintings. I found it refreshing to see such a simplified and colourful view of our complex world.

However, the use of the written word in her works, especially those with religious themes, displays deeply felt, mature messages. Her off-beat way of life and less than traditional paintings cause Iris Frame to be labelled the town eccentric in her home of Penola.

Her subject matter is taken from her surroundings and innate beliefs- native Australian people, animals and landscape, elves and Jesus Christ. I was enchanted by the stories she told in her work through fairy-like creatures she labels the "Shirra Shirra Wirra Wirra Lees" - miniature animals with long snouts wearing suits and colourful headdress. These and Jesus Christ were repeated in many of her paintings.

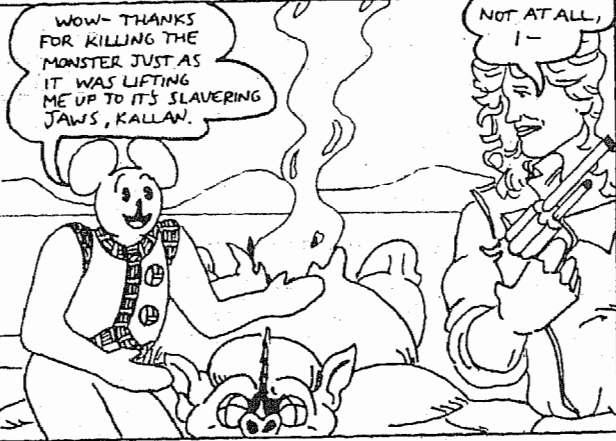
Her simple and colourful versions of native Australian flora and fauna, however, shows Mrs Frame's close rapport with nature.

A thoroughly enjoyable exhibition that leaves you feeling refreshed by Iris Frame's positive attitude towards her surrounds. The artist herself said, "My Dream Worlds of Happiness and Joyfulness clears up the Headaches and Heartaches and the Down in the Dumps".

Helen Moore

KALLAN

OF THE SPACEWAYS AND TEDDY IN "PLANET OF THE BEARS EPISODE THREE" BY TIM HOWE AND GEOFF VASS



WOW- THANKS FOR KILLING THE MONSTER JUST AS IT WAS LIFTING ME UP TO ITS SLAVERING JAWS, KALLAN.

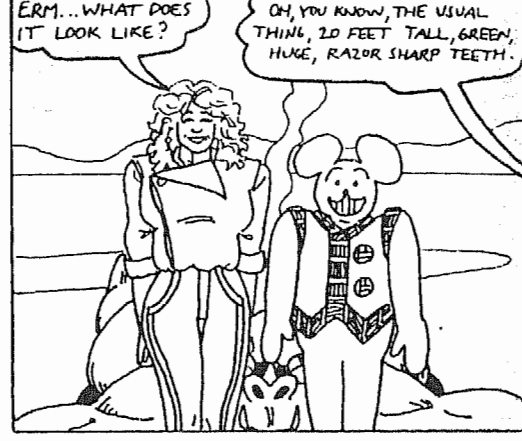
NOT AT ALL, I-



HO THERE! I AM THE WARRIOR MAX. HAVE YOU SEEN MY PET AROUND HERE ANYPLACE?

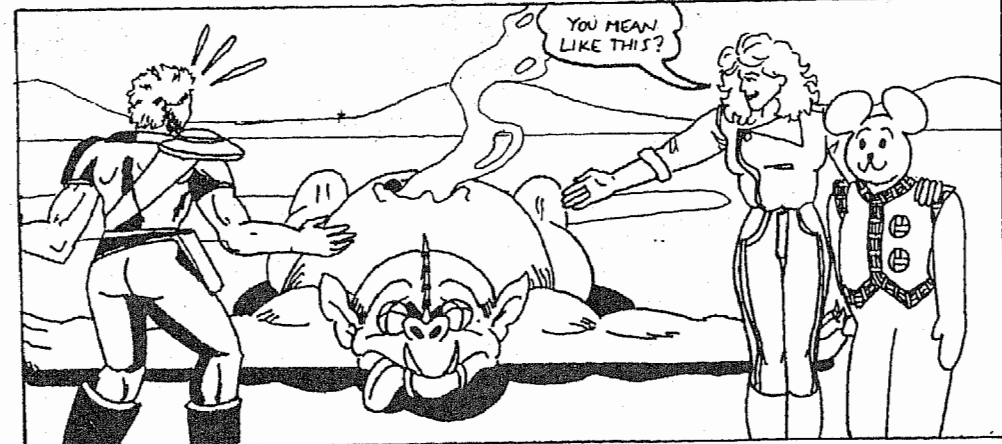
SAY ISN'T HE-

SHH.



ERM... WHAT DOES IT LOOK LIKE?

OH, YOU KNOW, THE USUAL THING, 20 FEET TALL, GREEN, HUGE, RAZOR SHARP TEETH.



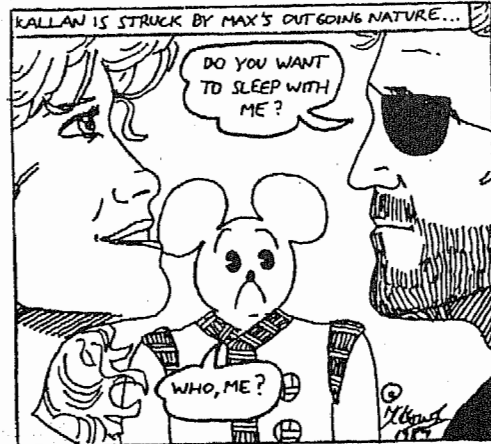
YOU MEAN LIKE THIS?



AH. LOOK, I'M A BIT BROKEN UP ABOUT THAT, BUT THAT'S LIFE ON... THE PLANET OF THE BEARS.



THE PLANET OF THE BEARS?!



KALLAN IS STRUCK BY MAX'S OUTGOING NATURE...

DO YOU WANT TO SLEEP WITH ME?

WHO, ME?



... AND OFFERS TO CUT HIS SCROTUM OFF.

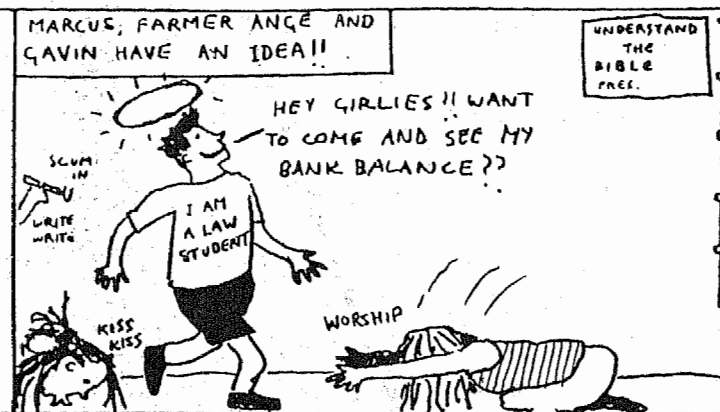


HM. OH WELL, 'BYE THEN.

TO BE CONTINUED!

SCUM in UTOPIA

BY DAVE KRANTZ



MARCUS, FARMER ANGE AND GAVIN HAVE AN IDEA!!

HEY GIRLIES!! WANT TO COME AND SEE MY BANK BALANCE??

SCUM IN WRITE WRITE

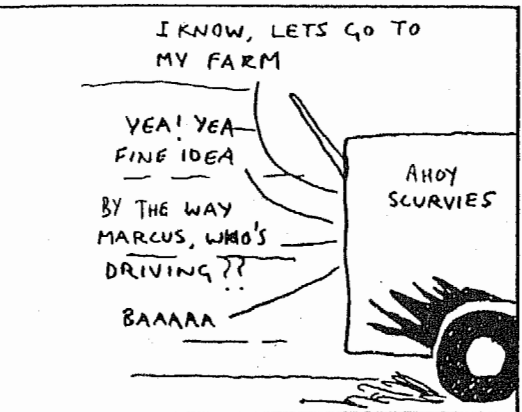
KISS KISS

WORSHIP

UNDERSTAND THE BIBLE FREE.



SO, WHAT DID YOU GET FOR MATRIC?



I KNOW, LETS GO TO MY FARM

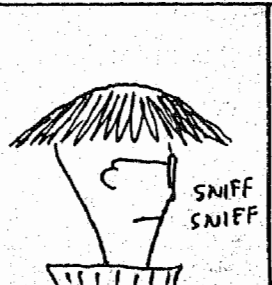
YEA! YEA FINE IDEA BY THE WAY MARCUS, WHO'S DRIVING?? BAAAAA

AHOY SCURVIES

LITTLE DO THEY REALIZE THEIR FATAL MISTAKE!! THE SIGHTS AND SMELLS OF THE FARM DRIVE GAVIN CRAZY AND HE REVERTS TO THE WILD!!



"GLANCE" "GLANCE"



SMIFF SMIFF

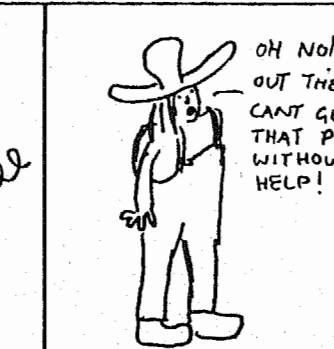


BAAA



OINK

SKIP FROLIC

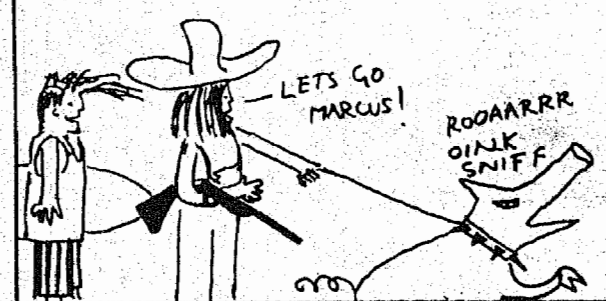


OH NO!! HE WILL DIE OUT THERE! FOOD CANT GET PAST THAT POLO-NECK WITHOUT OUTSIDE HELP!



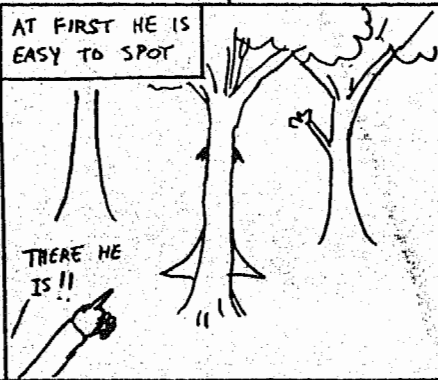
WILD THING OOOOAAA OOOO

LASSIE THE SNIFFER PIG IS HARNESSSED POST MASTE



LETS GO MARCUS!

ROOARRR OINK SNIFF



AT FIRST HE IS EASY TO SPOT

THERE HE IS!!

BUT HE SOON BECOMES CRAFTY...



BAAAA BAAA BAAA BAA

JUST WHEN ALL HOPE OF FINDING HIM IS LOST, SOME LUCK FOR THE SEARCHER -ALONG COMES THE RAM



MMMMM MMMMM



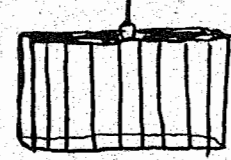
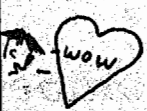
EEEK!

READERS PARTICIPATION SEGMENT PLEASE FILL IN WHATEVER SCENE YOU FEEL MOST APPROPRIATE

HOWEVER, HE ESCAPES AGAIN, AND THEY REALISE THAT A TRAP IS THE ONLY WAY FIRST, THE BAIT!!

THE TRAP IS SET

"UNCLE OTTO"™ ONE PIECE LATEX FLARES AND COLLARS, STUDD LEATHER TRIM SAFARI SUIT. ALRITE! FASHION CONCIIOUS MARKETING



"UNCLE OTTO"

IMPRISON!



NEXT WEEK!!! LOTS AND LOTS OF FUN THINGS