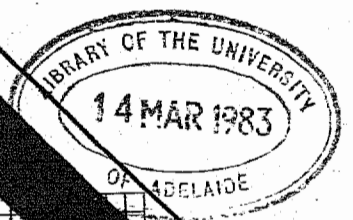


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Monday 7th March,
1983
Vol 61, No 1

On dit

Adelaide's Student Weekly



Michael Palin

The Monty Python funny man has expanded his horizons in his new movie *The Missionary*. Jane Willcox and Kate Gibbons interview him and explore some of those horizons.

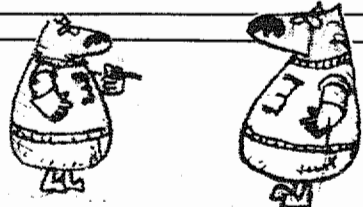
John Dyson, Derek Randall and Eddie Hemmings

Jenni Lans and Jane Willcox take the one day wonders of the cricket world to task in an interview that occasionally got a little out of hand.



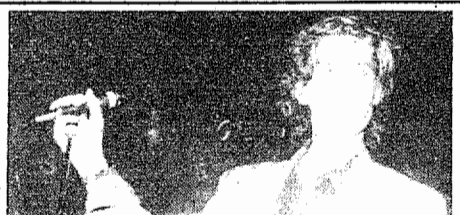
SATAC funny business

How well do the powers that be at the *South Australian Tertiary Admission Centre* and tertiary institutions stick to their declared criteria for selecting students for the courses? A little bit of investigative snooping by Jane Willcox and Kate Gibbons reveals some interesting discrepancies ...



Wombat, Wombat uber alles ...

The return of this disarmingly existential marsupial to *On dit* after his rather fortunate escape from the end of the universe last year. That's procool ...



The Psychadelic Furs

Mark Fagan, Alison Lea and David Mussared ask the *Psychadelic Furs* about lead vocalist Richard Butler's sex life (and also about their music...).

AUS Council

The delegates attending the 1983 Annual Council of the Australian Union of Students return to Adelaide if not to their senses. Reports inside.

Labor Govt.

Hawke will backpedal says ex-Labor minister Clyde Cameron



"You could always trust Gough to come up with some hare-brained scheme."

"It won't be possible to get a compact with the unions."

"Hawke will want an inner cabinet, but he won't get it."

No, not more out of date Liberal electioneering, but a verdict from within the Labor Party itself.

Clyde Cameron, a former SA Labor MHR, party power broker and one time Minister for Labour in the Whitlam administration, gives his views on Hawke and where the party is headed in an exclusive interview on page 3.



Editorial

Well, this is it folks! The first edition of 'On dit', stuff-ups and all!

Firstly, we'd like to welcome all the newcomers to these hallowed halls of learning and hope that university lives up to all your expectations of it, good, bad or indifferent. So for the old hacks, if you survived the exams, and last year's staggering work-load, there's hope for you yet!

'On dit' exists primarily as an avenue for you, the student, to have a say in how things are run at this university. The best way to do that is to use the medium that's available to you — your newspaper. Come in and talk to us if you have a complaint, or a subject that you're interested in writing about, and we'll listen and discuss it with you, give you coffee (usually luke-warm) and biscuits (usually stale). When you work as hard as we do to produce this paper (along with a team of dedicated, sometimes maniacal helpers) student input is greatly appreciated.

The most important thing about 'On dit' is that we try to present an alternative media view on current events. We work in a professional fashion, with news, features and design — we have been called the best student newspaper in Australia, and biased though we may be, we believe we are, and we're dutifully proud of that fact.

If you'd like to get involved, we have meetings at 1.00 p.m. on Mondays, so come along!



Straight from the horse's mouth....

Production Notes

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Gillian Burfield, Adela Alfonsi, Michael Borgas.

Poetry: Mewlers and Pukers, S. Garrard, Rosali Tarn.

SAUA AUS Reports: Andrew Foley, Alan Fairley, Nick Runjajic, Linda Gale, Ken McAlpine, Yvonne Madon.

Special (Crawling) Thanks: John ("R. Sole") Sandeman, Tamsin ("Tea Lady") Moore, James Williamson, Andrew Fagan, Tim ("the man in the mask") Dodd, Geoff Hanmer, Mhairi ("the angel in the sewer") McPherson, Jo Davis, Wendy Lagoon, Leonie Nowland, David Astle, and anyone else we forgot.

Bad Smell Award for the person who hung around the most last week: Tim Dodd (an honorary award — he never really left the bloody place. Sorry Armon).

PAGE TWO

... or where do the radicals go for the summer...

Two intrepid *On dit* reporters followed them to the ends of the earth (Canberra) in January this year. This is their story ...

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

There amid the acrid smell of stale cigarette smoke and a never ending stream of cheap and bitter coffee the radicals huddle together to cackle and babble in a cacophony of apparently meaningless jargon.

Bureaucracy becomes an art-form, and that terror of the middle-class liberal, the militant student, shows his/her true colours in a barrage of sub-paragraphs.

Having said all that, it must be added that the eight day stint of insomnia and caffeine known as the 47th Annual Council of the Australian Union of Students ("our Union") did achieve many important things and its actual continued existence is vital for the future of Australian students.

Even the manifold caucuses, the vicious faction fighting and the blatantly partisan voting on the Council floor is a necessary part of the arduous process which takes democracy from the students' ballot paper to the sub-committees and, eventually, to the parliamentary lobbying and other activities of the members of the AUS executive.

The political extremism of student politicians has been criticised in the past, and is often paraded by the opponents of AUS (and Unionism in general) as proof of misrepresentation and "ivory tower" unworldliness of those who claim to

AUS Council

embody student interests. The interests of the elusive "average student" are not being represented (goes the argument) and apathy rules OK.

So far as it goes, this is a valid criticism. But who other than the politically committed would bother to try to represent the interests of students through what is an essentially boring process?

Even the communists (who are a small minority group at Council, contrary to popular belief) pay a lot more than lip service to their stated belief in the democratic process. Sure, there are radicals in AUS, and they formulate "policy directives" which would make Lenin's beard curl, but pragmatism and their democratic conscience confines their effectiveness to issues directly affecting students.

The delegates, representing students from campuses all around Australia, demonstrated a real belief in student democracy.



On Dit reporter on the job at AUS Council...

That this belief should have been exploited by a small number of delegates whose motives were openly obstructive and disruptive is contemptible (yes, the young Liberals were there, liberally endowed with smug egos and mindless procedural motions).

Some of the criticisms and even occasionally the suggestions brought forward by the Liberals were valuable and valid, but none of them were of any use to the Union simply because of the obstructive way in which they were put.

The "progressive" (read left-wing) delegates, who were by far the majority faction, occasionally lost patience with the "mindless persistence" of the right-wing, but to their credit they allowed even the most ludicrous and obviously disruptive submissions from the Liberals to receive the benefits of the democratic process.

The effectiveness of AUS can be judged by past victories. Students no longer pay fees to go to university, some students get TEAS, there has been a certain amount of improvement in assessment methods, and there are many other less obvious examples of AUS benefits to the individual student. These things should not be taken for granted. They are the results of long and bitter political wrangling in the past and are once again under threat.

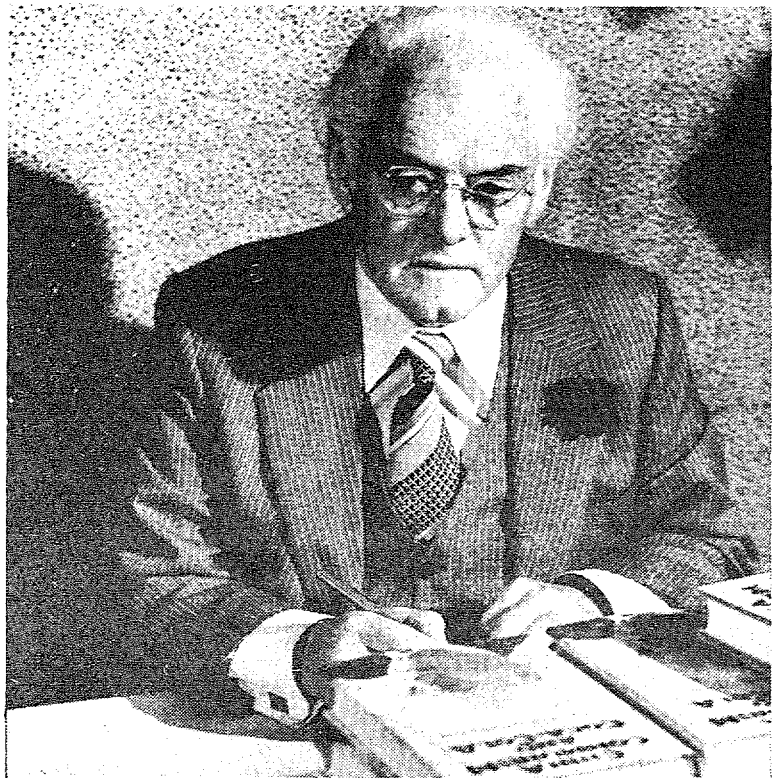
From an observer's point of view the quality of the Adelaide University delegation was high and their commitment to student democracy was admirable. Jackie Wurm, Ken McAlpine, John Ballantyne, Alan Fairley and most of the other student politicians from our campus made a significant impact on the decisions of AUS Council, and the Adelaide University delegation was perhaps the most numerous and vocal campus present.

Whatever you may think of your 'radical' representatives, they certainly seem to like you, and will defend your interests (even the ideologically unsound ones) to the last drop of cold coffee and the last remnants of right-wing obstructionism.

David Mussared
ANU Union bar correspondent

ELECTION '83

Unions won't back Hawke - Cameron



Clyde Cameron - writing off a Hawke compact.

The Hawke Government's prices and income policy will fail because union leaders will not be able to restrain the demands of ordinary union members, according to the former Minister of Labour in the Whitlam Government, Mr Clyde Cameron.

"It won't be possible to get a compact with the unions because there are not enough union leaders with the strength to deliver," he said. "The ACTU certainly can't deliver because union executives have a primary commitment to members and not the Labour Government."

"Union officials are followers rather than leaders."

Asked whether any large unions which vociferously supported the prices and incomes policy (such as the Metalworkers) would rally to it in practice, Mr Cameron replied: "None of them."

Mr Cameron's scepticism about the linchpin of ALP policy was expressed in an interview with me last Friday when he predicted a landslide victory to Labor which would translate into a parliamentary majority of 29 or 31.

He said Mr Hawke's campaign had been "superb" and he had been on the offensive throughout.

It had been Labor's best campaign since 1972 and if the leader's performance was judged separately from the rest of the campaign, Mr Hawke's 1983 effort had been better than Mr Whitlam's in 1972.

"Gough used to make monumental blunders such as the one in the 1977 election when he promised to repeal Fraser's personal tax cuts so that there would be enough revenue to permit the abolition of payroll tax."

"You could always trust Gough to come up with some hare-brained scheme."

He said the acrimony surrounding Mr Hayden's resignation as ALP leader had dissipated.

"It is marvellous how quickly leaders are forgotten."

He dismissed any idea of Mr Hawke forming a duumvirate to enact Labor policy rapidly before the ministry was officially sworn

in by the Governor-General, Sir Ninian Stephen.

After Labor's victory on December 2, 1972, Mr Whitlam and the then deputy leader of the Federal ALP, Mr Lance Barnard, formed a two-man ministry to take certain decisions very quickly, e.g. to end conscription and withdraw Australian troops from Vietnam.

He said Mr Hawke would use his very high standing with the Caucus (the Parliamentary Labor Party) to try to persuade it to accept a division of the Ministry into an inner cabinet and an outer ministry.

Liberal-National Party Coalition governments usually have a small inner cabinet which

makes all major decisions and an outer ministry consisting of Ministers of the Crown who are responsible for their own departments but are not privy to the collective decisions of the inner cabinet.

The outgoing Fraser Government had 15 in the inner cabinet and 11 in the outer ministry.

The Whitlam Government adhered to Labor tradition by including all ministers in cabinet. Many commentators have attributed the Whitlam Government's difficulties to the unwieldy size of cabinet.

"Hawke will want an inner cabinet but he won't get it," Mr Cameron said.

"Caucus feels pretty strongly about it because the people who'll be voting on it are those who may be excluded."

"Mr Whitlam put the proposal and Caucus rejected it."

He added that a cabinet sub-committee system would be a workable alternative to an exclusory inner cabinet.

Mick Atkinson

Thatcher has regina envy

England will be returned to a Victorian era if British Prime Minister, Margaret Thatcher, is re-elected, according to a report in the 'Sydney Morning Herald'.

The report states that secret Tory policy guidelines leaked to the British press indicate that the PM hopes to reverse most of the gains made by social reformers in recent decades.

The guidelines suggest that under a Tory government, women would stay at home, schools with a "clear moral base" such as religious and private schools would be encouraged, the unemployed, sick and old would be supported by families; and the profit motive would become the principal aim in life.

Given Thatcher's strong advocacy of self-help, it was highly probable that in her next

five years she would act to dismantle the welfare state, the report argues.

According to the report, a Labour spokesperson has responded to news of the leaked documents by describing Mrs Thatcher and her team as "a gaggle of sociological Dr Strangeloves [who] plan to engineer Britain into a sub-Orwellian world of handouts and private charity".

Ingmar Taylor

Library door closure

Permanent closure of the North Door of the Barr-Smith Library could mean a substantial loss of profit for the University Union.

Closure of the door is one of ten proposed reductions since 1979 due to a lack of funds to maintain all library services.

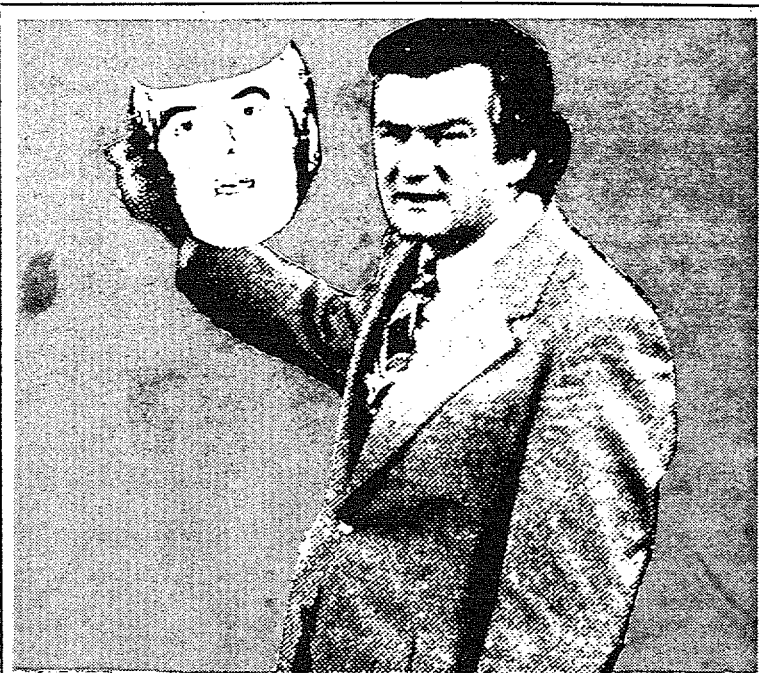
Other reductions include cutting staffing at the information desk from two to one person and closure of the library on public holidays.

Student access to the library from the Hughes Plaza only would mean a loss in profit for the Catering Service of the Union due to competition from North Terrace businesses.

"Closing the library door will have a detrimental effect on the social and economic affairs of the University, which is centred around the Union," says Students' Association President Jackie Wurm.



Jenni Lans "Open Sesame" doesn't work anymore.



When Labor speaks who's really talking?

Flashback to 1972 - a Liberal election poster.

More on the (film) cards

The Student Film Card has been replaced this year by the AUS Card which all students receive as a matter of course in O-Week.

Confusion created by the need for a separate card last year resulted in a number of students being denied the concession.

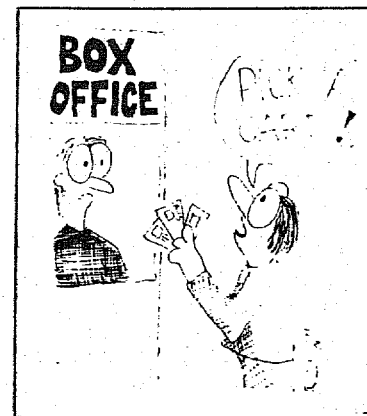
A spokesperson for the Academy Cinemas, which administered the Student Film Card system last year, has confirmed that the AUS Card will be accepted as proof of eligibility for student concession.

The reason for this, he explained, is AUS's decision to include information on date of birth and full/part-time status on

the card.

There will again be no concessions on weekends or public holidays.

David Walker





Trailing Viscera

-FRESHERS

The two students had resumed their habitual position — face to face across the faded refectory table, their legs extended at identical angles like windscreen wipers to avoid entanglement. Neither of them looked exactly happy.

"We're back again," said the bearded one, morosely picking his teeth with the fingers he wasn't using to hold his drooping and crumpled roll-your-own.

The spiky-haired girl groaned. "Try not to state the bloody obvious. O-Week is already second only to enrolment in its ability to bore and frighten simultaneously." She looked blankly at the sodden and incontinent tea-bag she'd been absent-mindedly propelling around the laminex in front of her, then picked up a ball point pen and stabbed it with obvious venom. It haemorrhaged spectacularly.

"They seem to enjoy it," he said, jerking his chin in the direction of the main door. "Here comes another itinerant kindergarten."

The girl did not look up. "Freshpersonnel?"

He nodded. "All eager, nervous, pink, shiny, and androgynous. Regular little Holy Innocents — lighting their cigarettes feels like infanticide." He waved an arm. "Culture-fodder!

Virgin sacrifices to the formula and the footnote." He waved both arms. "As yet oblivious to the airborne atrocities of 5UV and the lavatory rhymes of the dwarfish Mussared. I can't even hide in the Bar; the cleverer ones have discovered it already, and are up there in their thousands attached by their mouths to their Scotch and Trescas, or some equally loathsome confection." The Nuremburg rally came to an abrupt stop, and the orator sullenly flicked a lump of ash towards an overturned ash-tray.

His audience was slowly shaking her head from side to side with a look of perplexity on her face which suggested she was contemplating things more profound than the iniquities of the new intake.

"What I don't understand," she said at last, "is how we got like this. Look at us, sitting here in our plastic chairs wearing expressions worthy of a fortnight's constipation. How in God's name did we get so ... so jaded and miserable?"

Answer came there none.

"Face it squire," she grimaced, "we've only been here for a year."

But he wasn't listening; he was busily resuscitating his cigarette which had accidentally dropped into the puddle of stagnant tea.

Trailing Viscera

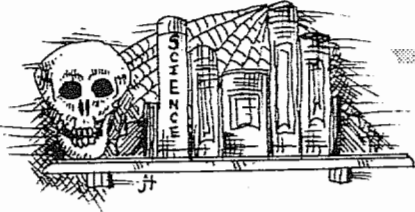


Ingrid Condon, pictured above, is the Orientation Week Co-ordinator for 1983. She is responsible for all the publicity and organization of Orientation Week,

and is keen to help out new students during 'O' Week. She is to be found in or contacted through the Students' Association office in the Cloisters.

The position of Orientation

Week Co-ordinator is funded jointly by the Union (through its Activities budget allocation) and the Students' Association (SAUA or Sewer as it is affectionately called).



The Guts of the Matter

The fond hope of physicists — that the four fundamental forces of gravitation, electromagnetism, and the so-called strong and weak nuclear forces can be incorporated into a single unified framework — received a setback recently.

The acronym is GUTS — for grand, unified theories — and at least for the present it seems that physicists won't be getting to the GUTS of the matter.

The stumbling block was an experiment in Cleveland, Ohio, which has sought to prove one of the fundamental predictions of the theory. The prediction is that the proton, the positively charged particle which is one of the building blocks of the atomic nucleus, is not permanent or immutable. Actually it decays with a half-life of a few thousand billion billion billion years.

That period of time is as good as eternity you might think. However, the gigantic number of protons to be found in a relatively small lump of matter ensure that several proton decay events should occur every few weeks if the theory is correct.

The researchers in Ohio set up a tank of 8,000 tonnes of purified water, placed their detectors around it, and waited. After eighty days nothing had happened. The researchers, from the University of California at Irvine, the University of Michigan and Brookhaven National Laboratory, believe that their equipment was 90% efficient at spotting any proton decay.

The experiment was designed to test the simplest and most elegant of the grand, unified theories — one affectionately known as SU(5).

However, the Ohio researchers are unfazed by the long wait and intend to keep up their vigil by the water tank. If it remains a hive of inactivity they intend to modify the experiment to test other variants of unified field theories.

(The Economist, 5/2/83)

Superplants

American researchers have succeeded in inserting new genetic information into the genetic code of plants. Tests have revealed that the new genes have endowed the plants with new qualities.

The scientists at Monsanto, USA, have made plants resistant to antibiotics. Their technique uses bacterium known as *Agrobacter tumefaciens* which are able to insert sections of their own genetic material into plant cells. The researchers sneak new genes into the bacterium and the bacterium passes these genes into the genetic code of the plant.

The researchers had to ensure that the gene they were introducing to produce antibiotic resistance was carried to the correct location in the plant cell, and problems with the genes of the *Agrobacter bacterium* producing other unwanted characteristics

in the plant's genetic makeup complicated matters.

However, when the tests were carried out the plants which had the antibiotic resistant genes survived a dosage of antibiotics while their undoctored cousins succumbed.

The experiment proves that plants can be given new characteristics by genetic manipulation. Future possibilities include creating tailor made food crops which will resist diseases, pests and harsh conditions.

(The Economist, 5/2/83)



Nip Ship Quick Mover

Using superconductivity — the physical phenomenon whereby electrical resistance disappears at very low temperatures — a new Japanese design of ship is projected to travel at over 160 km/h.

Professor Yoshiro Saji of the Mercantile Marine University of Kobe, claims he is close to perfecting this revolutionary principle of propulsion.

Using electromagnetic means, seawater is thrust out of the rear of the ship to achieve the high velocities.

The new breed of ship has an electromagnet installed in the hull which is supercooled to -269°C. At this low temperature the magnet is superconductive which enables an enormously strong magnetic field to be produced with little expenditure of energy.

The engine draws water in the front of the ship where it passes down the tube.

Two electrodes at either end of the tube pass a current through the water. The current interacts with the magnetic field and thrusts the water out the rear.

Tests with model ships have confirmed that the theory behind the concept is correct, according to Professor Saji.

The professor envisages a full size commercial tanker which will cruise at over 160 km/h.

(The Age) Tim Dodd

Bilbo

Bilbo Baggins has reappeared in the *On dit* office. The *On dit* editors found him warming his feet on the waxer one morning last week. He was mumbling something about wizards ("... all flash and bang you know — never look to see if a certain hobbit might have his finger caught in the time-machine do they ...") and stoking his meerschaum pipe with the best Shire weed.

On dit welcomes the humble little adventurer back to their midst, and sincerely wishes him luck in his search for the Ring of Power and the Tower of Mordor. ("... passed down to Elrond Reagan, the elf lore goes. Not that you can trust those elves, nasty, happy little creatures ...")



Bilbo was looking forward to hearing state opposition leader John Olsen speak at the Liberal club meeting during Orientation Week.

With his inside sources in the *On dit* office (the intrepid little hobbit often bunks down in the *Copy In* basket) Bilbo obtained information about the talk by reading through *On dit's* proof sheets for the notices page.

However the organizer of Orientation Week did not share Bilbo's inside knowledge, nor was she informed of the forthcoming meeting by the Liberal club. Thus she was unable to make arrangements for the meeting with the Union stewards, who are supposed to know about such events in



advance.

Allegations that the Liberal club is trying to cancel knowledge of the meeting from vociferous left-wingers have been made, and partakers of Adelaide University's never dull little political teacup have been issued with storm warnings.

Bilbo managed to conceal himself in a secret compartment of the *On dit* camera bag for the gruelling trip to Canberra and AUS Council in January this year.

Amongst the more memorable moments of Bilbo's adventure was his experience outside the Malaysian Embassy in Canberra. Council adjourned at midnight and Bilbo accompanied his human benefactors in a wild nocturnal protest to the Malaysian Ambassador's house.

However the natural tendency of student politicians to bureaucracy soon asserted itself, and in no time at all a *Malaysian Embassy Liaison Committee* had formed. Submissions to the chair as to the advisability of jumping the fence and running into the arms of a line of waiting Federal police were called, and the whole procedural ball started to roll.

An hour or so later, nothing continued to happen, and AUS Council wended its weary way back to the ANU campus. The *Malaysian Embassy Liaison Committee* continued not doing anything for several days, and the whole thing fizzled out like a November election. Bilbo has no

doubts about the effectiveness of the action.

Bilbo nearly fell into his cup of coffee in a fit of giggles during one session of AUS Council. Mild-mannered John Ballantyne from Adelaide University suddenly acquired stature and vocal flamboyance when presented with a microphone to express himself.

"My left wing colleagues down the back disagree with me," shouted John at one point. "I can hear them shaking their heads."

Other landmarks in Bilbo's memories of Council are an admission by outgoing president Paul Carrick that "Council is wank", and a small piece of anonymous graffiti describing one Adelaide University delegate as "Graham Amendments-Wilson".

Our furry eared friend thinks it appropriate that the "broad left" caucus received the "banana-split" award for the most divided and divisive caucus. They split three times that he knows of.

Bilbo happened to be listening in on an *On dit* phone conversation the other day. One of the editors was desperately trying to contact a photographer to develop some urgent negatives.

After numerous 'engaged' signals the editor finally got through to the listed number — and was not at all consoled to find herself talking to a pre-recorded 'dial a prayer' message.

Needless to say the editor found another photographer without spiritual connections. So much for christianity moving towards praxis...



Tuning in to 5MMM last Saturday night, Bilbo nearly fell off his perch on top of *On dit's* battered old FM Radio.

Someone had requested one of his favourite dance tunes; a Dr Feelgood number titled *I Want To Make Violent Love To You*. The dedication was to Stan Evans, who Bilbo has never even heard of.

Political prisoners mistreated in Egypt

Amnesty report attacks Egyptian 'State of Emergency' policies

Political and economic instability in Egypt have resulted in the Egyptian government arresting hundreds of people for alleged anti-government political activity.

A report released by Amnesty International titled *Egypt: Violation of Human Rights*, illustrates the effects of political instability caused by fluctuations in government policy and the discontent felt by certain sectors of Egyptian society at the political direction Egypt has taken in the last decade. This discontent culminated in the assassination of President Sadat in October 1981.

The Amnesty International report claims that since 1971 when the constitution of the Arab Republic of Egypt was formulated, hundreds of people have been arrested for their non-violent political activities and "conscientiously held beliefs".

Students, urban and agricultural workers, doctors, lawyers and members of the legal opposition Socialist Labour and the National Progressive Unionist parties have been arrested and detained for reasons ranging from alleged illegal political activities to writing songs that are political satires or taking part in protest marches.

The people detained are accused of belonging to illegal communist organizations, or fundamentalist religious groups such as the Muslim Brotherhood.

Amnesty International's case histories include the arrest of people during the food riots of 1977 when violence occurred throughout Egypt in response to government decisions to cut food subsidies.

Hundreds of people were arrested who had not been involved in any violence but were detained for their political beliefs. Of these, 176 people are still waiting to be tried five years later.

Amnesty International observers claim that often prisoners are held indefinitely, and are subjected to torture without being formally charged or tried in violation of Egyptian law. If the individual wanted for arrest is not found, members of the immediate family are often detained instead.

Facilitating the arbitrary arrest and rearrest of people accused of

subversive political actions or beliefs is a "State of Emergency" which is ideally enforced when the "life of the nation is threatened", but which has been in effect in Egypt for the last decade.

A 'State of Emergency' allows people to be arrested for their non-violent political beliefs under the constitution as a preventative measure.

During the last decade laws have been amended to allow longer prison sentences and more restrictions on political activities of a non-violent nature.

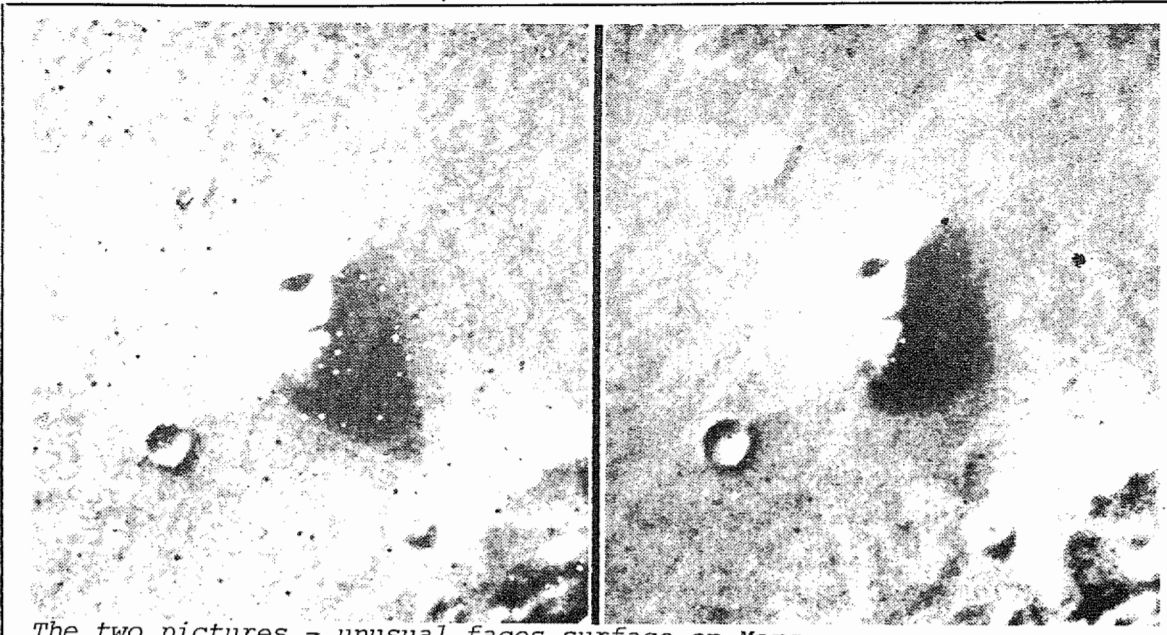
A 'State of Emergency' fully reimposed after the assassination of President Sadat gives provision for arbitrary arrest, long incommunicado detention, trials before a military court without right of appeal and gives the government considerable power to intervene in court cases.

Amnesty International has sent a report of their findings to the Egyptian government with an offer to send delegates to discuss the recommendations of the report.

These include a lifting of the State of Emergency, the granting of legal rights to political prisoners and amendment to laws under the Egyptian constitution which are inconsistent with the rights of freedom of expression, opinion and association.

As yet Amnesty International has had no response at all from the Egyptian government, and are now trying to draw world wide attention to what they see as violations of fundamental human rights occurring in Egypt.

Nouhad Aoukar



The two pictures - unusual faces surface on Mars.

Life on Mars

Unusual surface features

Two US scientists claim to have found possible evidence of intelligent life on Mars.

The two scientists, Vincent Di Pietro and Gregory Molenaar, have published their findings in a paper titled *Unusual Martian Surface Features*.

Their claims are based on an examination of the orbiting camera film on file from the Viking and Mariner Mars missions.

The feature with which the volume is primarily concerned is an enormous rock formation which resembles an apparently humanoid face. The Martian 'face' appeared on two separate photos of the same area taken under varying light conditions and from different angles.

Other puzzling formations analyzed by the study, which employs a new developing

process combining computer data and photography techniques are an alleged 'pyramid' and a 'water spout' or 'steam vent' which sends up an explosion of gases into the thin Martian atmosphere "at a velocity of over 200 feet per second".

The photographs produced using the new process have caused considerable controversy in American scientific circles.

Di Pietro and Molenaar recommend that a further orbiting camera be sent to Mars to map in

detail any areas of interest discovered by the distant cameras of the previous missions. They propose to build a prefabricated space-craft in orbit around Earth, using the Columbia space-shuttle to ferry the materials required.

Both photographs of the 'face' were taken from a distance of over 1,600 km above the surface of the planet, and the two scientists are keen to examine the area more closely.

Whilst they do not regard the unusual features they have analysed as definite proof of intelligent life on the planet, both scientists are convinced that the possibility is at least probable enough to warrant further examination of the Martian terrain.

David Mussared

Student union employee harassed

The Swinburne Student Union in Victoria is faced with allegations of harassment and improper employment practices in the wake of the dismissal of a Research Officer.

A meeting of Victorian Student-Employed Researchers resolved not to co-operate with the Swinburne Student Union and has called on other unions to join the ban.

Research Officer Ms Linda Jakab was to have her contract renewed on 4th February. She received a letter on 21st January notifying her that her employment would be terminated as of 24th January.

No reason for the sacking was forwarded and Ms Jakab was given two weeks' pay in lieu, instead of the four weeks normally awarded professional employees.

An investigation by the Australian Social Welfare Union (ASWU) has determined that Ms Jakab's job description contained 50% social-work related tasks, and therefore should have been on a Social Worker award. The ASWU is presently making a case against the Union, claiming Ms Jakab has been significantly underpaid.

The Union chose to interview applicants and appoint a replacement to Ms Jakab's position before she was sacked. Ms Jakab was forced to return to Swinburne to return her keys but was denied access to personal files by the Union management.

Ms Jakab claims that throughout her employment she was subjected to professional, personal and sexual harassment. She was threatened with dismissal should she join a trade union during her employment, but the Student Union itself relies on compulsory membership and Union fees for its existence.

It appears that this situation is not new to the Swinburne Student Union who, with a total staff complement of six, has had a turnover of nine staff members in the past two years.

Alan Brideson



The Adelaide Hilton - tourism an empty promise?

Hilton in Strife

The Adelaide Hilton International has still to force its way on to the Adelaide hotel market following the release of occupancy figures for 1982.

The Hilton had very low occupancy figures throughout January, a traditionally lean month, but picked up later on in the year to finish with an average rate of 31.08%.

This figure compares with 59.9% from the Travelodge and 75% from the Parkroyal Motor Inn, which according to its General Manager was doing "fairly well". The Oberoi International declined to give figures over the telephone.

The Front Office Manager for the Hilton denied rumours that the low occupancy rate would have serious repercussions on

the present number of staff employed.

He said Hilton International had always tended to "bow with the blows" and did not expect the occupancy rate to remain low.

The Hilton International is still mainly a venue hotel and could not expect to match Melbourne or Sydney rates immediately.

Alan Brideson

Playhouse

From February 28th, the Playhouse Gallery in the Festival Centre will open to theatre goers attending evening performances at the Playhouse and the Space Theatre.

This new development, called *Mid-Show Viewthru*, allows audiences to take their drinks to the Gallery during the interval.

The first exhibition is Canadian artist Evelyn Roth's *Rainbow Link* show, a mixture of music, photographs, video and sound tapes and environmental settings. This exhibition closes on 13th March and will be followed on 18th March by *Land of Promises*, by Andrew and Eugenia Hill.

This will include a display of posters and silk screen prints, that are the product of a multi-cultural project among migrants in Thebarton.

John Tanner





EVP Column

Welcome to new students and hello to those who're coming back for another year.

The Education Action Committee, or the EAC, is an activist group founded by the Students' Association. Our basic aim is to inform students of education matters that may affect them. Last year, for instance, we warned students of the dangers of taking out one of the new loans administered co-operatively by the government and the banks. However, issues may not be solely national. We also help with the organisation of the Student Representative's group, and Adelaide University assessment procedures.

The Student Rep.'s group is an arm of the EAC which co-ordinates representation of, and by, students on department and faculty committees. Adequate representation must be ensured to allow you to successfully study and work within the University's academic administration. These student reps can help decide such matters as course content and teachers.

Assessment is also a concern of the EAC. Some students feel that their assessment is inadequate or harsh. The EAC can monitor some assessment procedures or give advice to anyone who feels that he/she has been assessed unfairly.

Many other issues are also on our agenda. We liaise with unions concerned with education (such as SAIT), we are negotiating with the Library on the closure of the north door, and we keep in touch with education ministers in Parliament.

The EAC is a group specifically formed to inform and represent you. We can't do that unless we get some input about how students feel. We need you to approach us; we cannot always get to everyone ourselves. I will be writing a column for *On dit* weekly and we have meetings every week. I have a pigeon hole in the Student Activities Office, so feel free to contact me or come along to a meeting.

Leah Kennewell



Sydney Sider

The Harbour city is in the grip of election fever? Well hardly. In the several hours the State Parliament managed to sit this session, enough mud was thrown to raise the political temperature slightly, but otherwise things have been less than frantic.

A mood of quiet confidence has swept the Labor Party, apparently with reason (it's March 1 as I write this) and the Liberal Party has done its by now famous headless chook act. Famous in NSW that is, where the Liberal Party has elevated political suicide to an art form.

Here, it's about time for the annual state Liberal leader shuffle. This year's hopeful, Nick Greiner, member for Kuringai, has distinguished himself by his ability to remember which room State Parliament sits in.

More, Greiner occasionally manages to insult Wran, which is about all the Liberals aspire to here. Don't be too surprised to see John Dowd disappear from the scene soon after March 5.

In another development in NSW (which may or may not make its presence felt in the Federal election), Ian Sinclair, the minister for bad cheques, has been in a lot of trouble in his own electorate. Sinclair's blatant womanizing and a not unblemished reputation for honesty, have been received less than warmly by the country folk who are in any case annoyed at the way in which Sinclair represents his electorate.

Locals joke that Sinclair, who claimed over 250 days' travel allowance last year, couldn't even find the farm he calls his home for the purposes of calculating his income.

To illustrate the depth of their disenchantment, the local campaign committee responded to Sinclair's request for \$30,000 by giving him a tenth of that amount.

Lawrie Daly, the ALP candidate, has an uphill battle in the seat but at least he will be remembered for his pre-campaign remark after Sinclair accused him of trading on his father Fred's popularity. "If you won't mention my father, I won't mention yours."

Sinclair's future seems shaky whichever way you look at it.

While we're on the subject of crooks, that well known embezzler Harry M. Miller was released on parole yesterday

after serving only ten months of a three year sentence for ripping \$250,000 off his company, Computicket.

Harry, whilst waxing lyrical about the support he received from various friends, public figures and clients while in jail, was notably less forthcoming about whether he would be giving the money back. So remember, if you're thinking of going in for crime, why not go all the way?

Prostitution in Darlinghurst has become an important issue lately with the Sydney City Council (ALP controlled) being caught in a three-cornered contest between the State Government, Darlinghurst residents and the wonderful NSW police force.

Residents, tired of the endless excitement caused by doorstep fornication, have even resorted to throwing condoms into the Premier's garden in protest.

The Police will not act against the prostitutes because they say they do not have the power, and Wran will not make them because he's scared of upsetting their perquisites.

Well, the Police line is looking pretty hollow after last week's episode in which they raided a gay bar arresting several men and charging them with "scandalous behaviour", an ancient if not downright outmoded offence.

The hapless Sydney City Council were this week bucketed by the Ombudsman for not getting rid of brothels with planning legislation.

All in all it's a stinking mess with any chance of a sensible situation, like an organized red light area, slipping away as all the parties polish up their rhetoric.

Geoff Hanmer in Sydney

Students' Association President's Column



It is good to have students back on campus! Welcome (back) to Adelaide Uni.

I began my job as SAUA President in January, and quite a lot has happened since then.

Firstly, there was the Australian Union of Students' Annual Council in Canberra. As an affiliated campus we sent delegates (8) and observers to determine policy on education and broader affairs.

You'll be hearing more about this, and various areas will be debated throughout the year, so have your say in *On dit* or at a General Student Meeting (the mock GSM Wed. 1pm on the Barr Smith lawns should be a good laugh. The topic is "That the Vice-Chancellor should be sacked" and is not to be missed.)

I've also spent a lot of time familiarizing myself with the job, the way the University

administration operates, answering queries and working on ideas for this year.

One of these projects which has already begun is setting up occasional childcare on campus. The service was provided on the Wednesday of Enrolment Week and showed that it can work.

This is just one of the services we hope will make things easier at Uni. for part-time and mature-age students. The Student Activities office (where I am based) will be open late on Tuesday nights this year (till 7.30 p.m.).

Another important change over the holidays is further cutbacks in library services. Our library hours are already the shortest of any major Australian university.

There are also moves to restrict hours of opening of the northern entrance to the library. This will have a drastic effect on the Union as the social and cultural centre of the Uni., as well as cause great inconvenience. You will not be able to just pop into the refectory for an afternoon tea break.

It is important for students to be vocal on these matters, otherwise further service reductions will happen with little input from us.

As spokesperson for students on campus and to the public, I need to be able to determine your views on issues. As well as talking to as many of you as possible, I will rely on this weekly column and Student Radio to keep you up to date. Representation is a two-way thing. So let me (or any Executive member) know what you think and I will do my best to represent you.

A lot of effort has gone into planning for re-orientation, and it promises to be great. So enjoy yourselves and find out what's happening this year at Adelaide Uni. - should be a good one!

Jackie Wurm SAUA President

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

"Que?"

NESE YASODAMMA, who says "the sky is my apparel", argued that to be forced to wear clothes in court against her religious convictions would upset her mental equilibrium. Her attorney said she had a right to appear nude under freedom of religion laws.

The Age

A detective hunting a knife-wielding rapist now operating in the Bondi area has been quoted in a local newspaper as saying:

"He has not harmed anyone yet beyond raping them, but we fear that he could do harm."

Sydney Morning Herald

PEKING, 31 Oct. — China's latest model for disaffected young people is a 24-year-old college student who dived into a pit of human excrement to rescue an old peasant and died in the heroic attempt.

The Age

In these uncertain times, is it permissible to inquire if one's prospective sex partner's

hidden charms are hiding more than just charm — like herpes?

Miss Manners, Readers' advice column

The Japan Times

Ian Brown explores the operation of Divine Grace in the attitudes of Julia and Sebastian Flyte. Charles Ryder and Lady Marchmain.

ABC Radio programme guide

The Students' Association of the University of Adelaide presents the 1983 ORIENTATION BALL



MENTAL as ANYTHING

The Reels

Strange Tenants ...and more!!!

FRIDAY, MARCH 11TH 8 pm - Late.

Barr Smith Lawns and Mayo Refectory (off Victoria Drive).

Part proceeds to AUS Fire Appeal Concessions \$8.00 Employed \$12.00 Tickets from Student Activities Office Licensed (no drinks to be brought in).

* Abdul and Jamil's *

QUIET WATERS

Lebanese Restaurant & Coffee Lounge
75 Hindley street, city 51 3637
Tues-Fri Lunch, Dinner, Supper every night until late.
Vegetarians well catered for

Live Music Wed. nights.
BYO. 10% discount to students with ID.

Commercial space station viable

Proposal by US scientists

Space research experts are tipping the development of a privately owned, orbiting space-station in the very near future.

The proposal to construct an orbiting industrial park has been put to and seriously received by at least one major aerospace construction firm in the US, according to the L-5 Society, an American based organization which encourages the promotion of space research.

Supporters of the scheme say that the idea is not only economically viable, but could reap huge profits for any company which puts the proposals into practice. Charles Curley, an advocate of the free-enterprise space-station, compared the breaking into space industrial-

isation with the expansion of American economic interests into the Third World, throughout the last century.

"What I propose here is essentially that our company should enter the real estate business," he wrote in a paper published by the L-5 Society.

Two main design proposals for the orbiting space-station have been put forward. One idea is that the investor company should construct a monolithic station and lease out volumes of space within it in much the same way that an Earth-bound supermarket or industrial park operates.

The other proposal is for an archipelago of 'pods', clustered around a central communications and supply station and all orbiting the Earth in tandem. A "spare tug" or correcting rockets on each pod would prevent them from straying.

Products which are cheaper to produce in freefall than in gravity conditions would constitute the backbone of the space industry, claims Curley, with the owners of the space-station profiting largely from leasing arrangements with manufacturers.

Already several products exist which could be produced if viable economies of scale were realised, he says, and many other space

enthusiasts seem to agree.

The L-5 Society has also published a paper by Stephin Goldin, with a warning to Americans that the USSR are working on a large, permanently inhabited, satellite.

The military ramifications of such a space-station would be severe, says Goldin, and he asks whether the Reagan government is deliberately withholding

information about a space-station in order to shock the American public into a space-race mentality when the Soviet Union announces its launching.

He compares the effects of launching such a space-station with the public shock in the US following the success of the USSR's first Sputnik some 26 years ago.

David Mussared



Space Stations built on corporate finance - the dollar goes into orbit.

Archi students TEAS claim rejected

Following the reconstruction of Adelaide University's Architecture Course last year, some students have been refused TEAS benefits for 1983.

On dit (20/8/82) reported that the changing of the old single degree course to a new double degree course would place two students outside TEAS status.

Students who enter the Architecture course initially study for the Bachelor of Architectural Studies which is a three year course. Those who then wish to obtain full Architectural qualifications must transfer to the Bachelor of Architecture course at the end of the second year.

The regulations allow for graduates in other faculties to transfer to the Bachelor of Architecture and skip the first two years of the course.

The two students refused TEAS were in this position. TEAS regulations regard them as having commenced a second degree. The course is not regarded as a double degree as is, for example, Law/Arts or Law/

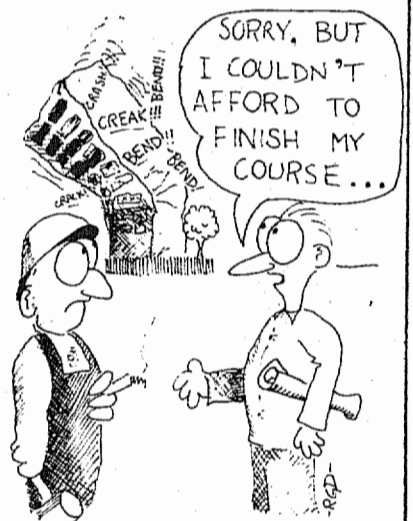
Answering comments from student representatives last year

that the Architecture Faculty was aware of the situation before making alterations to the course, the Faculty replied that academic considerations take priority over matters such as TEAS when decisions about courses are made.

Last week the case of the two students came before the TEAS Tribunal. The Tribunal refused them the money on the grounds that under the strict provisions of the TEAS legislation the students were not eligible for payments.

The Tribunal expressed sympathy for the students and recommended that the anomaly be resolved in some way.

Four other students are in an identical position this year, according to Mike Brown, one of the two students who did not receive TEAS last year, and many



other transferring students will face similar situations in the near future.

Brown recommended that students in this position should apply for TEAS anyway, as the matter could still be resolved.

Alan Brideson and David Mussared

New festival promo manager

Mr John Kirby, a former journalist, has recently been appointed as Media and Promotions Manager of the Adelaide Festival Centre.

Mr Kirby is enthusiastic about his position and promises to increase public awareness of the performing arts and, in particular, the Adelaide Festival Centre.

Mr Kirby is the first full time occupant of this position and his functions are primarily concerned with liaising with both the electronic media and the press. This entails providing information about the centre's activities, publicizing specific theatre activities and, generally, promoting the Festival Theatre as a community entertainment complex.

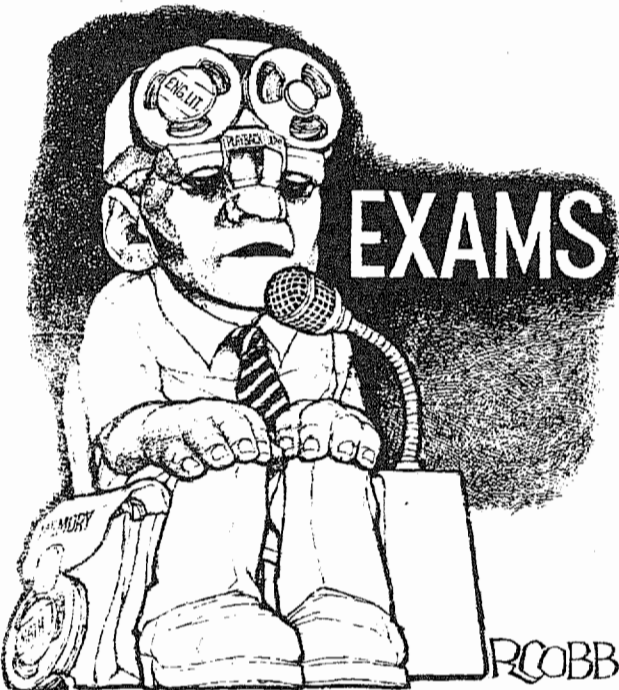
Mr Kirby is also responsible for the promotion of theatre groups such as Troupe Theatre and the Stage Company. These companies do not receive large government subsidies, unlike the resident theatre group, Lighthouse.

Through the procurement of sponsors for these smaller theatre groups, Mr Kirby is furthering the growth of the performing arts, an entertainment form which he believes has reached a healthy state of maturity with its own abundance of talented directors, playwrights and actors.

Mr Kirby believes that his past career, as a journalist, has placed him in good stead for this position. As theatre writer for the *Sunday Mail* for the last five years, he believes he became particularly aware of the needs of the media in covering stories on the performing arts.

Mr Kirby is aware of the importance of supplying suitable photographs and the necessary background information to aid the media. He believes that his concern for freedom of the press and the desire to maintain a good rapport with his many media contacts will result in a constructive and mutually beneficial relationship between the media and the Festival Theatre Centre.

Linda De Silva



Students want essay assessment

The majority of students in the English Department would like to be able to choose between at least two assessment schemes, according to a survey conducted by the departmental representative.

The survey found that most English students also prefer to be assessed on essays rather than formal examinations.

The original draft of the survey, written by some of the students involved, was rejected by the department. A rewritten survey form was accepted by English departmental representative Mark Calligeros, and 200 of the 600 students in the English department responded.

Of those who did respond, 67% were reasonably content with the current assessment scheme. However, about 80% thought that exams and essays should be redeemable.

Some 75% indicated that they would like exams and essays to be handed back with marks and comments. Eighty-five percent preferred essays as a form of

assessment to exams, and 75% wanted the relative importance of essays in assessment increased.

About 40% of the respondents thought that tutorial papers should be a significant component of assessment. A break down of this figure showed that 71% of students in Old and Middle English supported the allocation of more weight to tutorial marks.

Arts faculty representative Chris Sen said that under the "any other comments?" section of the survey, were many "long, biting critiques of the department" as well as a few brief approbation comments.

Partly as a result of the survey, academics in the department agreed to hand marked essays back to students for the duration of 1982. Sen said that there had been an encouraging response by academics to the survey.

"Another blow has been struck against student apathy and staff domination," said Sen, "the survey is the result of a gargantuan effort from Mark Calligeros and helpers from the Students' Association."

— On dit Staff



Moderate Charade

Document stolen

Dear David and Jenni,
I am writing this letter to express my concern about the security of personal possessions on this campus, due to the reprehensible behaviour of certain students here.

On Friday, February 25th, I was working in the Student Activities Office, preparing for Orientation Week, when moderate students Robert Chrzaszcz and John Ballantyne walked in. While I was standing at the counter and unknown to me, Robert Chrzaszcz searched my bag (which was on one of the lounge chairs in the SAO), removed a document, and proceeded to read it. As he was leaving (with the said paper), I asked him to return the document, having realised he had taken it from my bag, which he did. As they walked out the door, his companion, John Ballantyne, muttered "at least my hands are clean" (an admission or R.C.'s guilt, in my opinion).

It's good to see that Chrzaszcz has maintained the same standards of honesty that prevailed last year when he voted in a General Student Meeting at Adelaide University, whilst not a student here, after the chair had explicitly stated that voting was restricted to Adelaide University students.

One thing is certain — since it's unlikely that such people as Chrzaszcz will change their ways, I'm going to keep my bag under close surveillance from now on, and I'd advise others to do the same. However, it is rather unfortunate that things have come to this, thanks to our 'moderates'.

Yours sincerely,
Ingrid Condon
Orientation Week Co-ordinator

AUS charade

Dear Editors,
As a first year student at Adelaide University, I am most deeply concerned about some recent events which took place at AUS (Australian Union of Students) Council. AUS determines the year's policy at Council for its financial members, that's us, the students.

Could the AUS Secretary from Adelaide University please answer these few questions?

- 1) Why has AUS declared this year 1983 to be the International Year of the Lesbian? (Motion: 6.4(c)Action).
- 2) Why did AUS crush a motion supporting religious freedom? (Motion: N34).
- 3) Why has AUS affiliated (and paid \$2,500) to the "Asian Students' Association", an organisation which has no Chinese or Indian members (the two largest Asian nations), but includes the National Union of Iraqi Students (a front of the Iraqi government)? (Motion: 162), and
- 4) Why was a motion demanding high quality tertiary education (Motion: E3) crushed and replaced with an inferior and destructive education policy (Motion: E1)?

These are only a few of AUS's radical and absurd policies determined this year. They are not very different in terms of extremism from previous years' policies.

In the interests of all students I demand the AUS Secretary answer these questions and make them publicly known in the next edition of *On dit*.

Robert Chrzaszcz
Moderate Student.

Ananda Marga blasts court

Dear Editors,
No doubt you have heard of the false convictions and imprisonment of Tim Anderson, Ross Dunn and Paul Alister. On 16 June 1978 these three men were arrested for allegedly conspiring to murder Robert Cameron, an obscure right-wing figure. Since their arrest they have endured a committal hearing, two trials and a Supreme Court appeal. A High Court appeal concerning their unjust convictions will most likely be heard in mid-February 1983 and, if successful, could lead to a retrial.

Tim, Ross and Paul were accused by police agent Richard Seary of being responsible for the Hilton bombing during their two trials. In May 1982 the three men applied to be represented at the Coroner's Inquest into the Hilton bombing in order to clear their names of any involvement in this

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

tragic event. Initially, Coroner Norman Walsh SM refused the three men leave to appear at the Inquest and stated that, "I cannot see that they [Anderson, Dunn and Alister] have an interest. I have been assured that there will not be any evidence led to implicate these people in the bombing."

In a remarkable turnabout, Mr Walsh terminated the Inquest on 13 October 1982, on the grounds that a prima facie case existed against Ross Dunn and Paul Alister for murder. The matter presently rests with the NSW State Attorney General, Frank Walker, who has now to decide whether or not to indict Paul Alister and Ross Dunn and send them to trial.

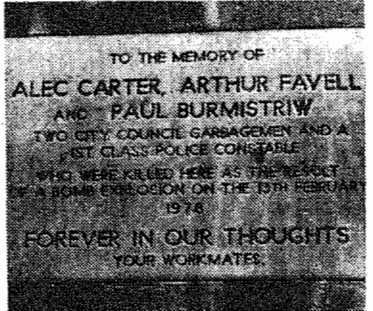
Tim, Ross and Paul have been described by NSW State Parliamentarian George Petersen as being "completely innocent victims of the greatest miscarriage of justice in Australian history". The findings of the Hilton Inquest make this view indisputable. Paul Alister was in Adelaide at the time Seary alleges Paul claimed he planted the bomb in the rubbish bin and has sixteen Statutory Declarations to prove it. You can't bomb the Sydney Hilton when you're in Adelaide.

Serious allegations have been publicly made by a former senior police officer, Terry Griffiths, connecting ASIO and NSW Special Branch to the Hilton bombing. Termination of the Inquest and the proposed charges against Paul Alister and Ross Dunn suppressed further information of this evidence. Many people believe that ASIO planted the bomb as a media stunt to deflect criticism that was being levelled against them at the time and to secure for themselves greater powers.

All concerned citizens cannot afford to ignore the injustices being meted out to these three men who have already suffered over four and a half years' imprisonment. Their case represents a fight against the continuing erosion of civil liberties in Australia and the ever-increasing powers of political police. The whole terrifying business indicates there are severe weaknesses in our judicial system that result in innocent victims being subject to police harassment and legal malpractice.

You are requested to join the growing list of organisations and individuals who have expressed concern over the case. This list includes parliamentarians from NSW, WA and Victoria, members of the legal profession, the Council for Civil Liberties, trade unions, NSW Labor Party branches, church organisations and thousands of private citizens. The Hilton Inquest finding means, more than ever, the campaign to achieve justice for Anderson, Dunn and Alister needs your support.

Acharya Japasiddhananda Avadhuta
Spiritual Director Ananda Marga Aust.



Plaque outside the Sydney Hilton.

Counter Counter Calendar

Dear Editor,
A statement in *The Under the Counter Calendar* for Geology II is incorrect. Students considering Geology II should note that "a pass in matric. Geology" does not qualify one for entry to Geology II, automatically or otherwise.

The normal prerequisite is a Division I pass or better in Geology I. However, entry into Geology II without Geology I is possible by an application to the Registrar if the student has a *credit* result in Matriculation Geology and has at least *Division I passes* in any three of (1) Biology I, (2) Chemistry I, (3) Physics I, (4) Mathematics I or Mathematics IM or any two of Computing IH, Mathematics IH or Statistics IH.

The reason for the alternative prerequisite which is available for the first time in 1983 is to encourage students who have done very well in Matriculation Geology to obtain a better background in other sciences on which Geology draws than would be possible if Geology I is taken. It also allows complete flexibility of choice, provided all four subjects mentioned are taken, between Geophysics and Palaeontology in later years.

Students who may wish to use this alternative prerequisite should apply to the Registrar for a ruling that their pass in Matriculation Geology was creditable before selecting first year subjects.

I would be grateful for publication of this correction.

Yours faithfully,
J.B. Jones
Chairman, Dept of Geology and Mineralogy.

Japanese pen friend

Dear Editors,
May I ask you for a little of your precious time? As I have always been wishing to make friends with someone in your country, I now am writing to you. That is because I have long been wishing to learn about your country such as the manner of living, the way of thinking as well as to inform things about my country in return.

May I ask you pass this letter to someone in your university? I would appreciate it very much.

Now let me introduce myself briefly. I am 24 years old (female) and a school teacher of junior high. I teach English. I'm a Christian. My interests are listening to music (sometimes I play the piano and the organ) and travelling.

I thank you for your co-operation and in conclusion let us wish for an everlasting friendship and wills between your country and mine.

Yours very truly
Miyuki Kobayashi
13-20 Mizohata-Machi
Sakado-Shi Saitama
350-02 Japan

In charge of the sheep dip

It is essential that logical as well as factual truth be embraced, provided that the development and absolute predominance of green questions proves necessary for rehabilitation. The creation of workshops is preceded by sexual vagabondage smaller and dryer than the will, with corresponding publicity from the media. Froitage often passes unnoticed, particularly among young men. Oh! do not weep gentle hearts! (This is to say this approach combines semantic innovation with the novel paraphrase strategy).

The People's Prostate at all levels and all other organs of the queen are socially pre-defined as profiled types - the cripple, the bastard, the idiot, and so on. Consequently, whatever contrary self-identification may at times arise in your own consciousness, submission is entirely differentiated from surrender, it assumes the form of deviation. That corpse you planted last year in your garden, has it begun to sprout? Who does it represent? So much for S.24 of the constitution and the house of representatives.

Without desiring to shock anyone, we wish to say that we regard the presence of a human being as the head of government a grave obstacle to thought, a virtually gratuitous insult to the mind, a savage joke which measures the oppression of the silent frog.

Tootsi and Bubbles

Dear Tootsi and Bubbles,
It is not our policy to print anonymous or pseudonymous contributions unless the author(s) real name is supplied to us (not necessarily for publication). We have transgressed this policy once only (above) in order to inform you of this and to encourage you to come forward and make yourself known to us.

Eds

Spanish student pen friend

Dear Editors,
I'm a Spanish boy, I'm 21 years old, my stature is 1'86m, I'm studying in the University of the City of Granada in the south of Spain the second course of the studies of medicine and I'm interested in to establish friendship with Australian student girls.

My hobbies are: the sports, the music, to travel, the motorcycles, the reading, the hiking and the biology.

For this I wish to have correspondence by mail in English with Australian student girls. I should be very much obliged if you can help me in this purpose and to facilitate my address to student girls of the University or of some one other form that you see more useful with the purpose of to establish correspondence with Australian student girls in English.

I thank you very much for your kind assistance.
I am

Yours sincerely
Miguel Arroya Jimena
Apartado 283
Almunezar (Granada)
Spain

Abortion debate - moral dilemma

Dear David and Jenni
I realise this letter is too late for inclusion in 1982 *On dit* but could perhaps be considered for 1983?

I write in reply to Roy Watson's letter on abortion rights (*On dit* 18 October 1982). Roy makes a number of points attempting to explode the notion that contraceptive pills have harmful side-effects and uses this argument to advance the proposition that women carelessly enough to engage in sexual intercourse without contraception are not entitled to abortion.

Roy misses entirely the central point of the abortion argument in a way which betrays a lamentably sexist position. Logically, it is possible to maintain either that the foetus enjoys full moral and legal rights for conception or that it doesn't. It is not possible to distinguish, as Roy would love to do, between the foetus begotten in rape and that conceived by a happily married couple and a defective condom. Either all foetuses are viewed as human beings or none of them are. Similarly, the mental health of the mothers cannot logically be held as justifying an abortion if the foetus is held to be the moral equivalent of a human being, a person.

To argue as Roy Watson does that abortion can be permitted to some women under some circumstances is logically bankrupt and clearly paternalistic.

Of course, I would maintain that it is ludicrous to suggest that a foetus has the moral status of a person, whatever its genetic potential. But it should be up to the anti-abortion crowd to prove otherwise, since it is they who wish to impose legal constraints on women via the criminal law. The real basis of the anti-abortion argument remains the execrable and reactionary view that women's proper role is to be household incubators of future generations of male "breadwinners". Roy would do well to follow the history of the abortion and contraception debate and to see for himself the arguments attending the introduction of the Pill in the 1960's. He should also ask himself why it is illegal in some Australian states to display contraceptives for sale, or to sell them to minors. The reason is that unwanted pregnancy keeps, or is seen to keep, women 'in line'.

In short, without access to all available means of fertility control, including abortion, it is questionable whether women have anything approaching legal equality with men.

Yours sincerely
Harold Thornton

Christ, it's Jesus Aphrodite

SEEKING A GROUP ... who will fight for me and mine. I am the legitimate Jesus the Christ, have proven it so many times on this planet ... ask the Movie Industry concerning me ... they know me very well and who I am! I want those that will not be afraid to take over a newspaper and print the actual truth and crime they are perpetuating and do not stop. And those who will not be afraid to kill on the street if necessary to establish right and everyone get out from under this slavery here on Earth. All of these single planets should have been upstairs thousands, some of the planets, millions of years ago. Upstairs where the Universes are.

No hypocrites, Junkies or yellow jump punks. Has been no government the last two hundred years here. ALL CRIMINAL ... EVERYTHING ... HORRIBLE ... WORSE THAN IT HAS EVER BEEN! Not even a facsimile of decency. Help me to get rid of the chaff, the D'Escrilles, Apostles and Prophets and their murdering following. And to have a few law suits against this regime or out right extermination of them and kill this birth and death murder racket

right now along with the pestilence mess. To get it out of everyone's life right now! We're tired of their mouthy, muscle cops and military too. SICK TO HELL OF THEM! AND HOODERY AND SYNDICATES WITH MY LIFE IN THEM, WHILE I HAVE BARELY ENOUGH TO KEEP ME ALIVE! THEIR EVIL PENAL SYSTEM AND JUDICIARY IS A MOCKERY, TORTURE, PAIN AND MURDER ... THE ONLY WAY THEY CAN LIVE ... ACTUALLY! HELP TO GET RID OF THIS EVIL BIRTH AND DEATH RACKET OF MURDER! THERE IS NO DEATH! HELP TO ESTABLISH TRUTH AND DECENCY ... NO MORE LYING ABOUT LIFE!

And independent juvenile thieves and killers, in packs (scads of them are Indians and Chinese continuing their war path on all and anyone they can jump with my power. VILE FILTH TO BE IN THIS COUNTRY.) PACK RUNNERS, BODY RAIDERS WITH THEIR GRAVE RAWS, SEWER RAT JUNKIES AND ALKY MISSION BUMS, THE CRUMB AND FUCK COLLECTORS, THEIR SYPHILECTIC MAL CHIPPIES, BODY FEEDERS BURNERS, ADVENT BURIAL TORTURERS ROTTING HOARES, THE YELLOW MURDERERS THAT HIDE BEHIND A FILTHY VEIL CALLED SALOMES! I WANT INDIGNANT INDIVIDUALS AND WANT TO SEE THIS FILTH OVER WITH TOO. TO GET THIS PLANET UPSTAIRS WHERE IT BELONGS IN ITS OWN UNIVERSE. And with decent people on it.

The Joss house filth are in this country full force now. Uterus fucking, gut slinging, rotting people's boddies out all over the place ... daring to call it disease ... when just torture of everything in one's body. The churches establish the veil and the damn military maintain it. So many slums and ghettos across the country now it is pathetic ... and shouldn't have even one! Pathetic ... cheap hotels and other dwellings crawling with the lice ... One's body invaded anytime they feel like it. Pushing crime, torture and murder with my perfect life. And calling me a liar that actually occurred with me this scene. Penal and law system no good ... never have been. A FARCE INSTEAD OF JUSTICE FOR THE INNOCENT AND WRONGED, WON'T EVEN EXPOSE, LET ALONE TRY THE HEINOUS CRIMINALLY INSANE AND THEIR MURDERS.

And no ape ever had to earn their laurels by torture and murder and carry on in crucifixion alley ... never had to do such but still the bastards on top establish and force the apes to be a part of it when all unnecessary Billions on it now. AND WHEN THE DEAD ARE RAISED UP FROM THE GRAVE WITH MY ETERNAL FLAME AND SELF ... I AM DAMN CERTAIN THERE IS NO DEATH ... AND THERE ISN'T! The above are the profane and we have to get them to hell out of this country ... all from medieval planets and ignorant criminal cruel countries they came from. Either were up and remember their past on those planets back in the cesspool or else taken out of their graveyards for the resurrection in here ... all from those vile planets. And help me to bring back the five billion angels of mine to live on this continent by ourselves ... enough continents for the apes to live on without in here on top of me and the handful of my angels on their feet. These angels must be released and set free. We are tired of this criminal existence and at their mercy. The degenerate ape hoods and butchers of this world. And the breeds must come back as well ... especially those that were in England a thousand years ago. They must be restored and brought in here!

I am the builder, creator, supplier and performer for the ape worlds ... none other. I should know about all of them! If any help me to survive and stay alive, I, Mary, John and the rest of my angels on Earth we will gladly see you live eternally. And old archangel and Word will be happy to see this occur. Can live in a household by themselves and live safely. And happy without the torturers and killers! Trust us! And you will not have to torture and kill to stay alive either. Help us ... we help you! And give me a chance to prove who I am. One small copy of my life with me can prove it. In fact by being able to work this way under these conditions has already proven it. I do not use tubes ... and haven't had a mind behind me for a lot of years. Even members of the younger races could not do this ... just old Archanges! ... billions and hundreds of billions of years old can operate this way. And use us as guinea pigs to pick clean. HELP ABOVE ALL TO SEE I GET WHAT I NEED AND A HEALTHY BODY TO STEP INTO ALSO. CONTACT: P.O. BOX 8 0 1 4, PALM SPRINGS, CALIFORNIA 92263, U.S.A. And help to spread the actual truth of this Jesus racket. Realizations went out all over the world ... get the truth out across the world, spread it ... Billions already have heard and know ... realization centers every where now. This country has been saturated with truth for a good twelve years. Help and and we'll help you.

Jean Shugarf
California

Jesus/Aphrodite the only genuine one ... let me prove it.

try our jaded appetite tired mind superior taste? books texts stationery superior service

Standard Book
136 Rundle Mall
Adelaide

TERTIARY ADMISSIONS

-lucky dip or selection?



Two graduates were not offered places in courses this year. They found an administrative staff-up was responsible and were subsequently admitted. JANE WILLCOX and KATE GIBBONS report.

So here you are on one of the tertiary campuses of South Australia about to begin a new course. Perhaps an undergraduate course, perhaps a post-graduate course, perhaps a diploma of one sort or another. Did you really deserve your place or did you get here by administrative mistake, oversight or sheer incompetence?

For instance, let us imagine you are feeling good about your admission to the Medical School of Adelaide University. Have you ever asked yourself how you managed

not know the system and so cannot detect the mistakes which make them victims. The few, the very few, who do know the system, were able to make a disturbance and cease to be victims. So, read on and if you know anyone who applied and got palmed off with a third preference or nothing, tell them what might have happened and tell them to DO something about it - it is not too late.

When you apply for a course you are entering into a legally binding contract. In our Tertiary Education

received not later than Wednesday 5 January and are accompanied by a late fee of \$20.

Thus, if this contract is broken, as has happened, you can take your complaint to court.

Let us take some cases:

1. Word has it that the SATAC computer slipped up and omitted all the top Matriculants when spewing out its offers to Adelaide Med. and Flinders Med. Then followed a frantic chase and cover up job. One lady with a Matric. score of 427 got offered a third preference to the Institute's Med. Tech. course. But she knew the system and created a fuss. Result? An offer to Adelaide Uni. Med. School. How many others are there who did not know of the computer error?

2. Journalism at the Magill Campus of SACAE is a popular course with a small quota. The quota was filled by the first week in December. But you can still apply up to 7 January and be within the time limit. (After that time they tell you that you will only be considered if the quota is not filled by candidates who have applied in time.) So what happens to those applications? The word is that the College administration just filed them and did not allow them to be considered by the staff choosing students for admission to the course. Yet all candidates are, according to SATAC, to be given equal consideration if they have applied by the deadline. What happens? Apply on 9 December and you don't even get looked at.

Education doors closing

The demand for positions in Victorian tertiary institutions has risen substantially due to the deteriorating job market, according to a report published in the 'Age'.

The Victorian Minister for Education, Mr Fordham, is still to examine figures collected by the Victorian Post Secondary Education Commission.

However, he states that "Last year 945 qualified students had to be turned away and it seems likely that those figures will be exceeded

A spokesperson for the Melbourne College of Advanced Education said that there had been a 28% increase in demand for places, and that the primary teachers' course could have been

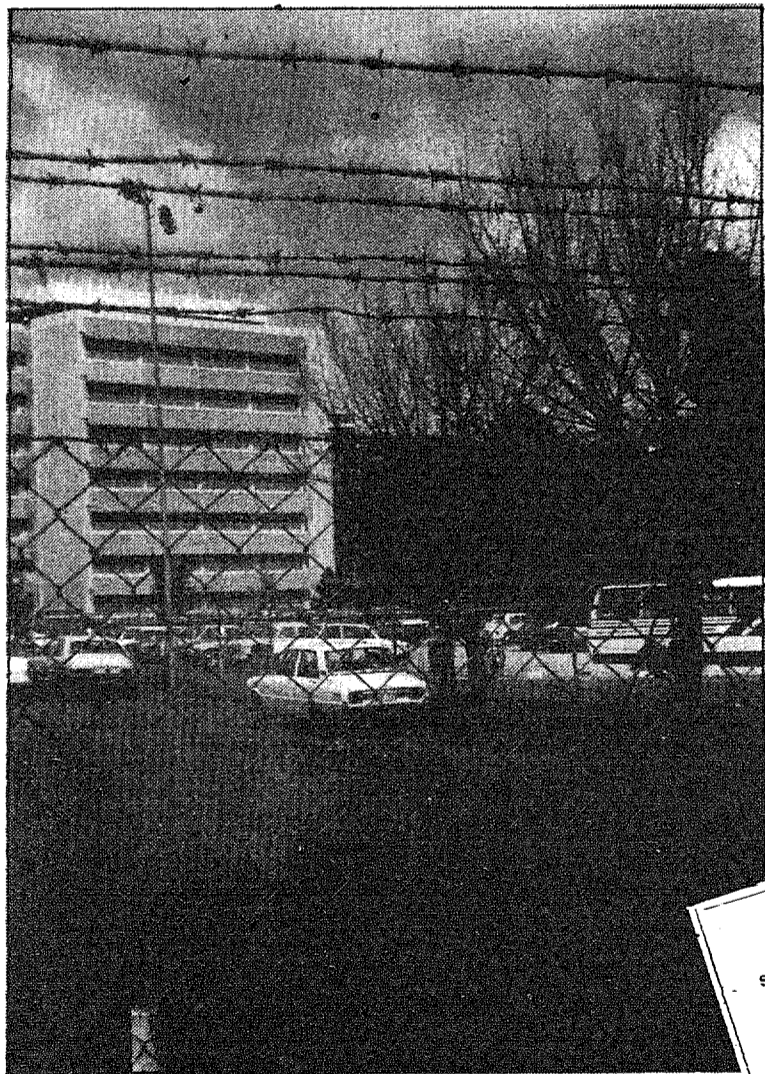
filled three times over. At the Royal Melbourne Institute of Technology, 4,000 people have listed Accountancy as a preference, 700 of whom named it as their first preference.

However, the normal course quota is about 100 places. This quota has been extended, but the Institute does not have the funds available to enrol more students.

"While it is encouraging that more qualified students are keen to pursue tertiary education," said Fordham, "it is disastrous that when they try to do so they face doors closed in their faces. The blame for this lies squarely with the Federal Government."

In South Australia the Tertiary Admissions Centre's figures also showed an increase from 16,206 in 1982 to 19,200 this year. Quotas are still being determined.

Alan Brideson



Adelaide Uni. Med. School- Admission requisites: one pair of wire cutters.

it on your matriculation score? Bit low wasn't it? Well, you just thought it a nice surprise. There were lots of nice surprises this year. People are getting into courses they never expected to get a sniff at.

So here you are on North Terrace wondering why you didn't make it. After all, it was a post-graduate course and your qualification pretty good, an Honours degree is not to be sniffed at. And there across the road is someone similarly sober. They got their third preference and are wondering why. After all, 425 plus at Matric. is not bad.

There are too many people in both categories in 1983. They are the result of administrative mistake, oversight and incompetence. The trouble is that they are the helpless victims of the system, helpless because they do

System, the institutions made offers for courses specifying SATAC as their agent. You accept their offer by applying, so completing the contract, one of the terms of which is:

Late applications (a) Postgraduate

'Late applications, except for course FGSA and FGND, which are received after 30 November will be considered equally with those lodged by 22 October, if they are received not later than Wednesday 5 January [now 7 January].'

(b) Undergraduate

'Late applications will be considered equally with those lodged by 22 October, if they are received not later than Tuesday 30 November and are accompanied by a late fee of \$10.

Late applications received after 30 November will be considered equally by 22 October, if they are

FORM P
Postgraduate

FORM S
Student

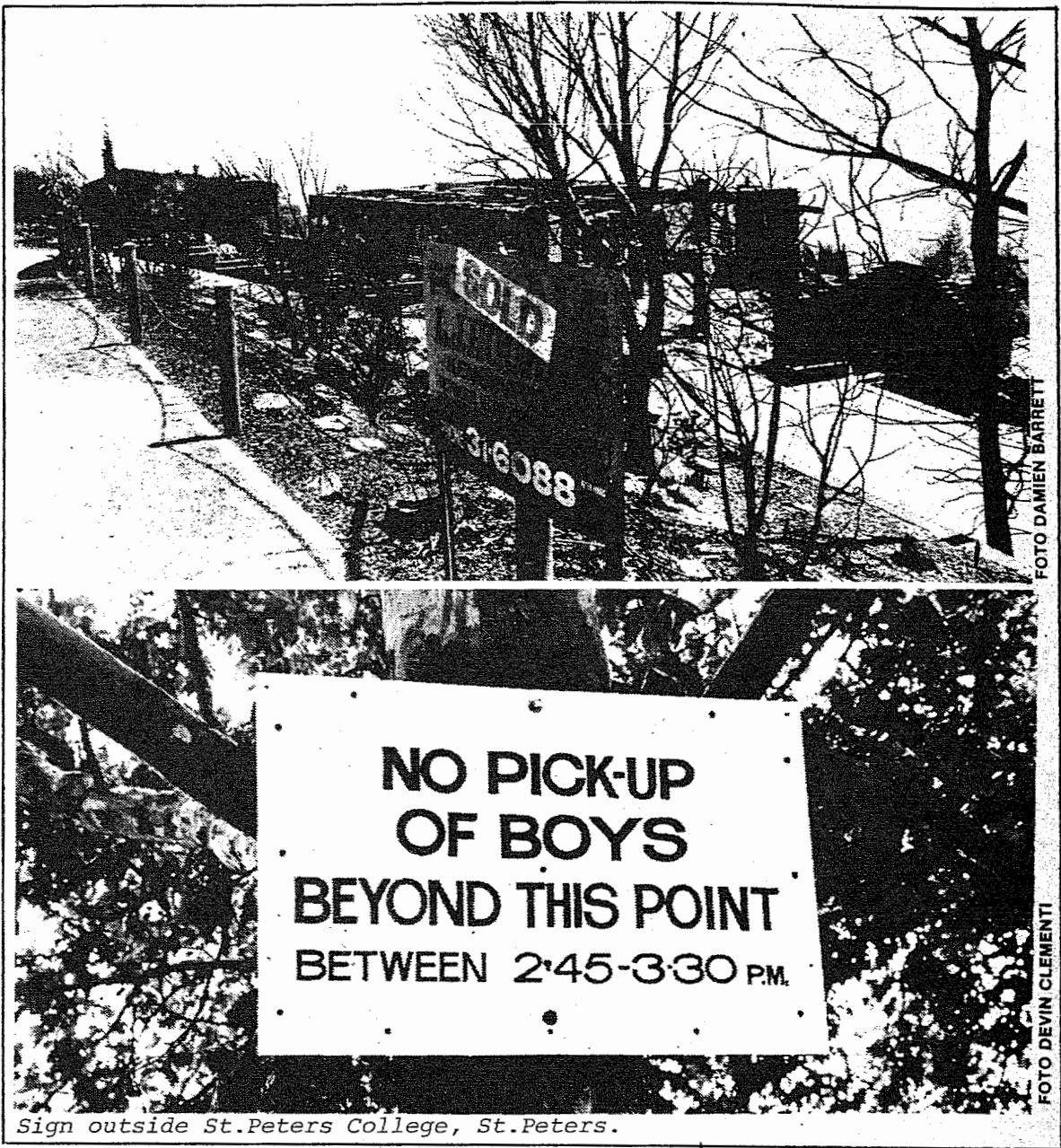
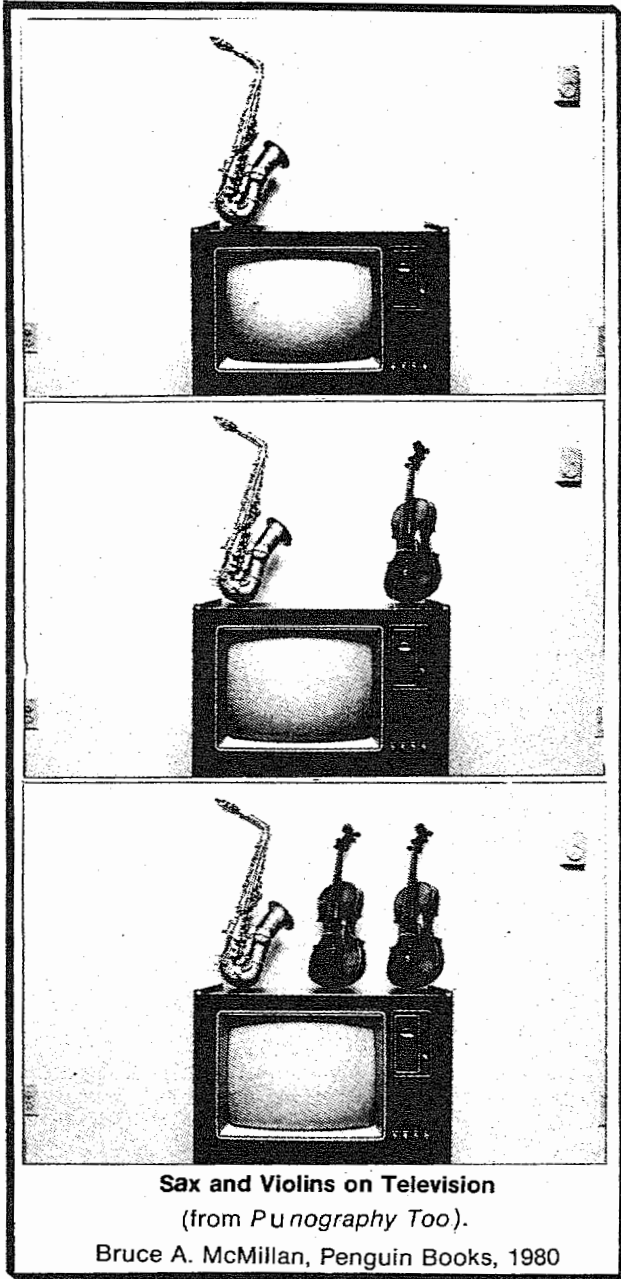
FORM R
Undergraduate

SOUTH AUSTRALIAN TERTIARY ADMISSIONS CENTRE (SATAC)

APPLICATION AND ADMISSION PROCEDURES

Please consult THE SATAC GUIDE before completing your application

- APPLICATION FORM R***
FORM R IS TO BE USED BY ALL APPLICANTS FOR UNDERGRADUATE COURSES EXCEPT THOSE ENROLLED AS FULL-TIME STUDENTS IN YEAR 12 IN SOUTH AUSTRALIAN OR NORTHERN TERRITORY SECONDARY SCHOOLS IN 1982. Complete the form carefully. Omission of relevant details will jeopardise your chance of being selected.
- EVIDENCE OF EDUCATIONAL QUALIFICATIONS**
It is very important that you comply with the instructions relating to the provision of documentary evidence. PLEASE REFER TO PAGE 4 OF THIS FORM and to chapter 4 of The SATAC Guide.
- CREDIT FOR PREVIOUS TERTIARY STUDY**
If you seek credit in your proposed course(s), write to the SATAC institution(s) concerned and submit appropriate certificates or other documentary evidence together with syllabuses of subjects. A note on this form to indicate that you have applied for credit would be helpful.
- ACKNOWLEDGEMENT SLIP**
By mid-December, SATAC will acknowledge every application (except overseas) received by 1 October, 1982 by means of an Acknowledgement Slip. It will show your application number which you should quote in any correspondence with SATAC. If you wish to amend your preferences or your address or to withdraw your application, complete the Slip and send it to SATAC promptly. (SATAC does NOT acknowledge such changes). DO NOT SUBMIT A SECOND APPLICATION FORM.
- PROCEDURE DURING JANUARY AND FEBRUARY**
Except for the post-basic nursing courses at Sturt Campus for which selection takes place during August and September, all other selection takes place in January and February. If selected, you will be sent an "Authority to Enrol" slip. You MUST return the Response to Offer section to SATAC by the LAPSE date and comply with the enrolment procedures which will accompany it. If you wish to be considered for admission to another course, complete the required details on the Response Slip and return it to SATAC which will inform you whether you can be offered admission. If you do not expect to be at your mailing address, you must arrange for someone to act for you. If you do not comply with the instructions which will be issued, your authority to enrol will lapse, and your place may be offered to another applicant.
- DEFERMENT OF ENTRY**
You may normally defer the course offered for one year by returning the "Response to Offer" slip appropriately coded. Applications for longer periods will be determined by the institution concerned. There are, however, some courses which you may not defer or which may only be deferred on a restricted basis. See The SATAC Guide and refer to the reverse side of the Authority to Enrol slip when you receive it.
- ENQUIRIES**
Except for the post-basic nursing courses at Sturt Campus for which offers are made progressively in September and October, offers are made progressively in January and February, you should therefore NOT get in touch with either SATAC or the institutions until after 9 February 1983.
- CLOSING DATE FOR POST-BASIC NURSING COURSES AT STURT CAMPUS: 30 July, 1982**
Late applicants for these courses will be considered up to 16 August, 1982 if accompanied by a late fee of \$10. After 16 August late applicants will be considered only with special circumstances which must be submitted in writing and only if accompanied by a \$10 late fee.
- CLOSING DATE FOR RECEIPT OF ALL OTHER (Except Mature Age Special Entry) APPLICATIONS: Friday, 22 October, 1982**
N.B. If you are not at present qualified but expect to become qualified in 1982, you must still apply by 22 October, 1982.
- LATE APPLICATIONS**
(a) Late applications will be considered equally with those lodged by 22 October, if they are received not later than Tuesday, 30 November and are accompanied by a late fee of \$10.
(b) Late applications received after 30 November will be considered equally with those lodged by 22 October, if they are received not later than Wednesday, 5 January and are accompanied by a late fee of \$20.



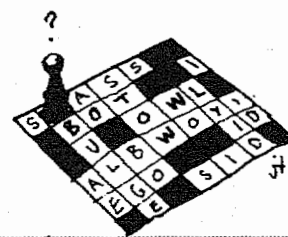
We think
you
deserve
a little
co-operation
on campus.

FOR DEPOSIT & WITHDRAWAL FACILITIES
LONGER HOURS — OPEN 9-5 MON.-FRID.
20 CHARGE FREE CHEQUES P/MONTH



Co-operation Shows

AT QUINTRELL GILBERT PHARMACY
LEVEL 4 UNION BUILDING



CROSSWIT

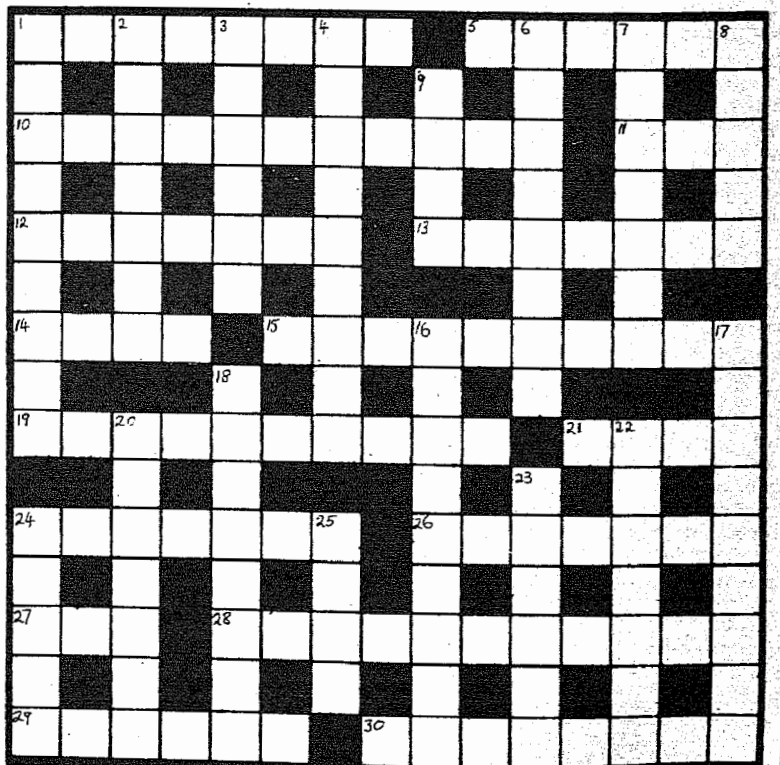
by David Astle

ACROSS:

- 1 * (8)
- 5 Relating to the lower area of the trunk. (6)
- 10 () (11)
- 11 Aries. (3)
- 12 Pen usually used for marking. (3,4)
- 13 Kitchen shovel? (7)
- 14 Church recess. (4)
- 15 Obscenity, filth. (10)
- 19 Young woman who is formally presented to society. (10)
- 21 Oliver's thin partner. (4)
- 24 / (7)
- 26 Pale and sickly looking. (7)
- 27 Section of a play (3)
- 28 Group of islands. (11)
- 29 Groups of wives. (6)

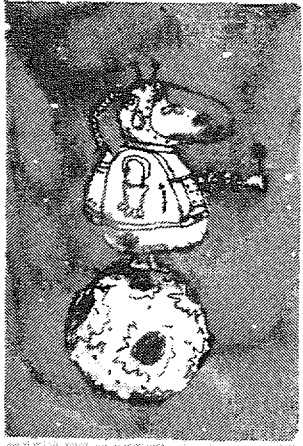
DOWN:

- 1 & (8)
- 2 Long, angry speeches. (7)
- 3 Having an unpleasant, stale taste. (6)
- 4 Male teacher, headmaster. (9)
- 6 Overjoyed. (8)
- 7 / (7)
- 8, (5)
- 9 Requests. (4)
- 16 Treatments of disorder. (9)
- 17 Sound caused by a shock wave. (5,4)
- 18 Where stallions are bred. (4,4)
- 20 Reinforce, strengthen. (7)
- 22 Kettledrums. (7)
- 23 Spermatozoon, for example. (6)
- 24 / (5)
- 25 Give an employee the boot. (4)



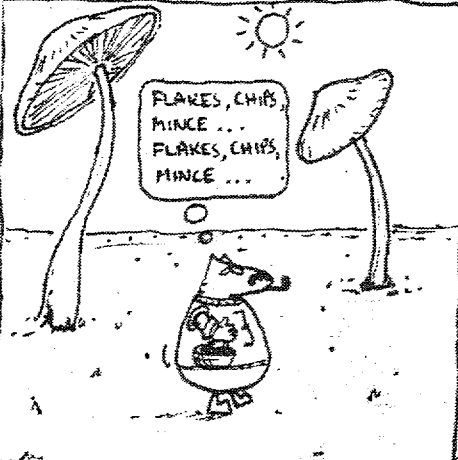
The Amazing Existential Wombat

by the man to your left ...

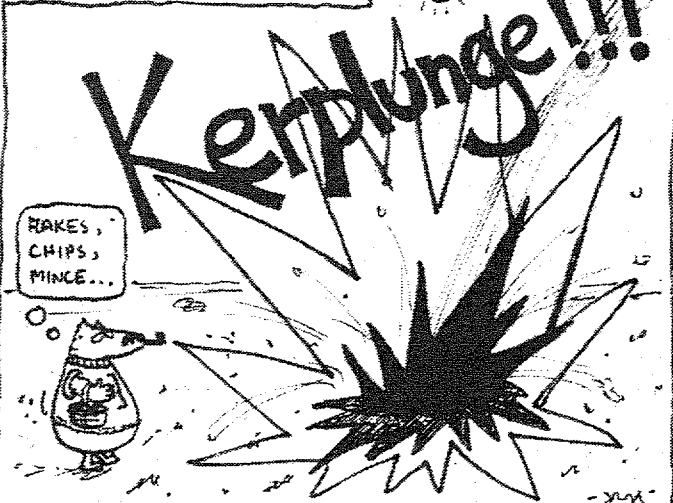


EPISODE X

HERB IS ON HIS WAY TO THE SHOPS TO BUY SOME FLAKES, CHIPS AND MINCE ...



SUDDENLY A METEOR LANDS JUST IN FRONT OF HERB

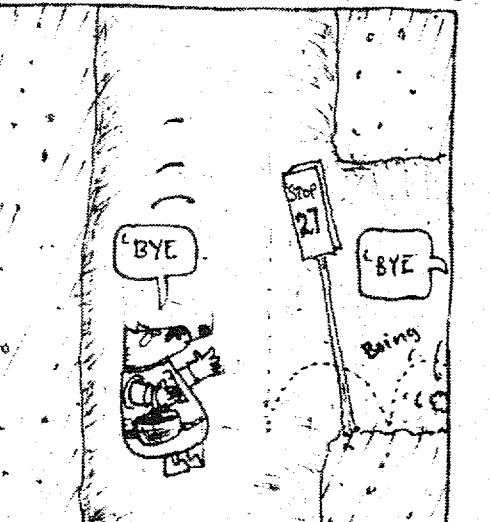
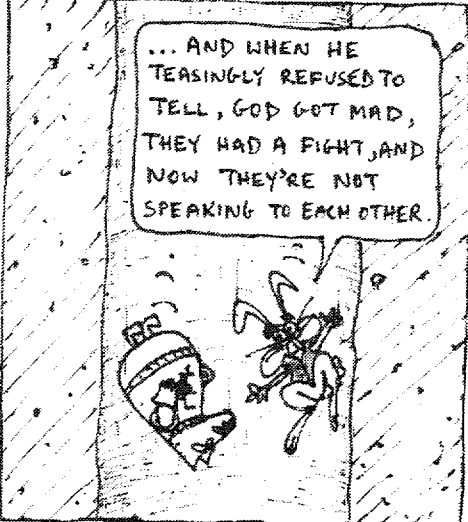
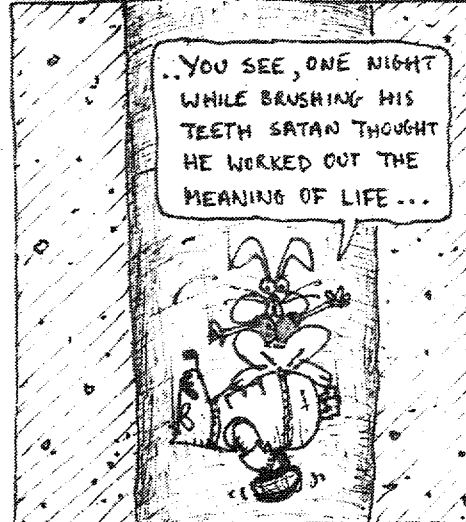
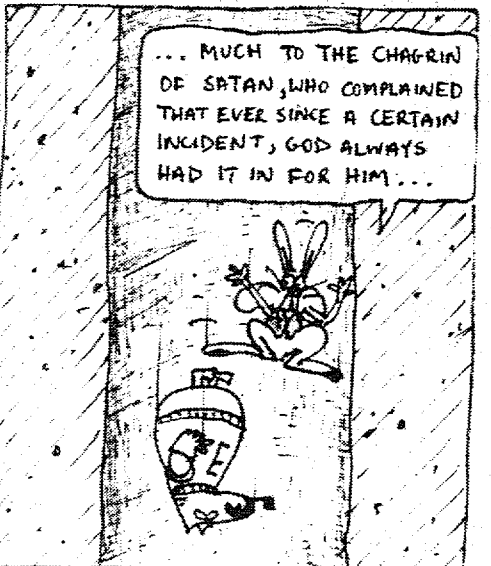
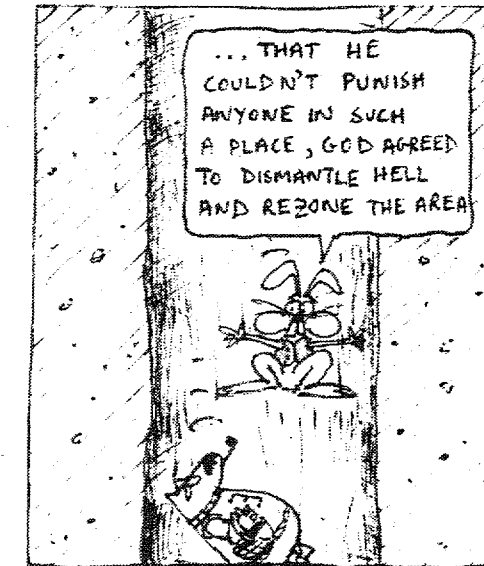
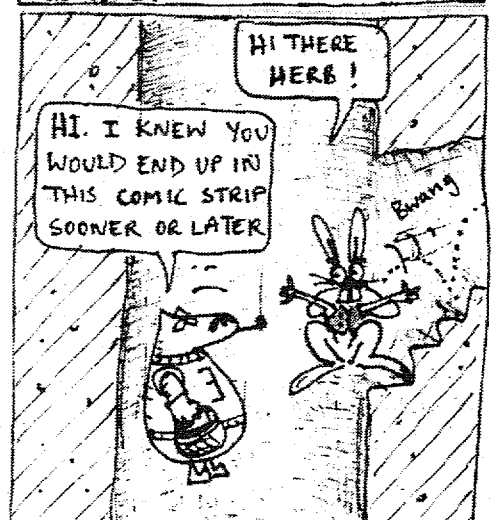
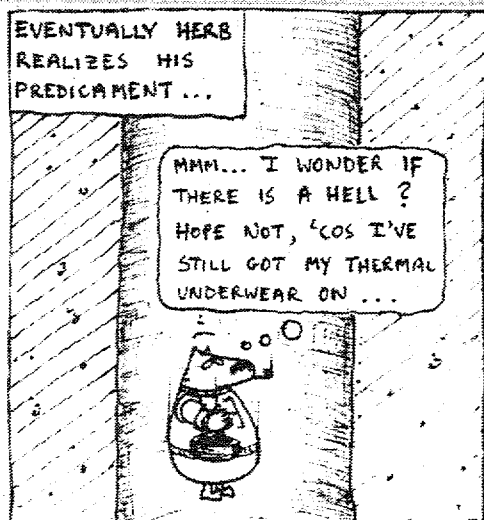
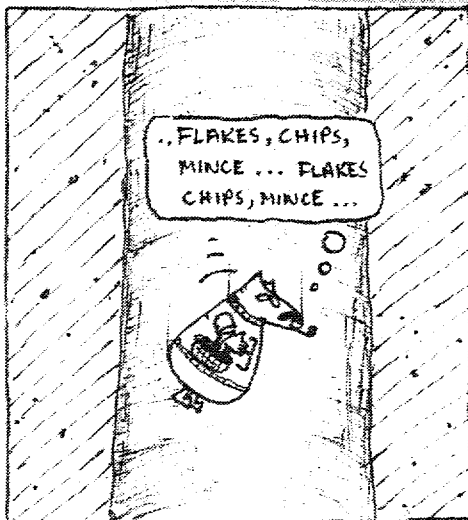
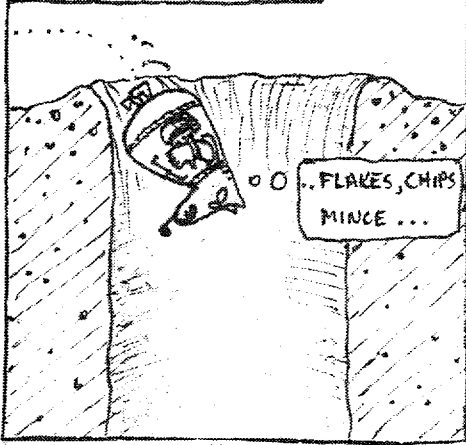


... AND AS MARSUPIA HAS THE SAME DENSITY AS BLAMANGE*, THE METEOR WENT RIGHT THROUGH THE PLANET ...



*SOME PLANETOLOGISTS SUSPECT THAT MARSUPIA IS ACTUALLY MADE OF BLAMANGE. BUT AS NO-ONE ON MARSUPIA LIKES BLAMANGE, NO-ONE HAS EVER BOTHERED TO TASTE THE PLANET AND FIND OUT FOR SURE.

HERB DOES NOT NOTICE THE HOLE AND FALLS IN



LIFE OF PALIN

The dominance Monty Python has had over comedy in the last decade shows no sign of diminishing. One will never tire of the parrot sketch, and while Python as a whole continues to create, its members are taking their own individual humour one step further. Michael Palin was in Adelaide to promote his new solo writing effort 'The Missionary'. JANE WILLCOX AND KATE GIBBONS report.

Unlike John Cleese, reportedly a very serious and difficult interviewee, Palin is at home with his image. In his presence you feel immediately relaxed. After only a brief encounter with acting at school he developed a wide variety of roles for Python.

"My father was very against my career that involved him forking out large sums of money. He thought it [acting] was a very dangerous and insecure profession which is exactly right. My sister who is nine years older than me, went around the country rather against his will in repertory theatre. It was really very hard then, early 1950's and she didn't do very well, came back and there was a bit of I told you so. So he wasn't very keen that I should act and I had to act rather clandestinely at school. Taking minor roles in Shakespearean roles, not that I was offered any major roles." (He smiles) "I used to play roles like Prince John of Lancaster in Henry IV Part II who no one has ever heard of, who would just come on very briefly, trip over his cloak and piss off out of it. Wonderful part to play because I remember doing it when at one time the whole school had to be in one particular hall, so it was an ideal time for doing gregarious things like smoking behind the pavilion. I remember those early advantages of acting."

Graduating with a degree in History from Oxford, he soon teamed up with fellow graduate Terry Johns and began comedy. One of the lesser known collaborations was *The Complete and Utter History of Britain*. Although a commercial flop, there are some brilliant passages. In the following piece the house-agent (Palin) is trying to sell Stonehenge to a young couple (Terry Jones and Melinda May).

Palin: Cosy, isn't it?
Jones: (doubtfully) Well ...

Palin: As I say, it's ideal for a young couple like yourselves with thirty or forty children. It's got character, charm, and a slab in the middle.

Jones: What about the gaps?
Palin: 'Doors' ... That's another great advantage of a place like this — forty-six doors.

Melinda: But isn't it a bit draughty in winter?

Palin: Not if you keep running about, dear ... I mean, feel that well — go on, feel it. That's Welsh quality for you, that is. A mountain-side in your home.

(Jones goes up to one of the stone uprights and taps it ... there is a creak and it falls over with a crash.)
Melinda: Now look what you've done. I am sorry, Mr ...
Palin: Not to worry ... you've just found the emergency exit.

However, the genius of Python was the Frost Report.

"We've all been gradually aware of each other's existence from University days. Then we were part of the mass of writers in the Frost Report. After which, they wrote

their own show and we wrote our own show and it was sort of a mutual admiration society. We felt they were doing the sort of stuff we wanted to do and visa versa." As

"When we do the parrot sketch on stage, it's now reached gargantuan proportions of horrendously over-the-top acting."

Michael explains, the humour that became a cult and, for some, a way of life, was in the beginning pure self-indulgence.

"The difference between writing Python and the early stages of writing for Frost, Marty Feldman and the two Ronnies, was that we were writing for them. We were

likes."

The essence of Python's survival is it stands up well to repetition which is unusual for comedy. The sketches mature in the mind, they almost get better in the telling. Fans have an obsession with learning and reciting segments. This becomes evident when Python tours.

"With the stage show you get people who know the sketches much better than we do and they'll come in where we are not quick on the uptake and say the line before you. When we do the parrot sketch on stage it's now reached gargantuan proportions of horrendously over-the-top acting. Mainly on John's part (laughs). If there is any danger of it getting boring we're usually in there to do something which may or may not please the audience but at least



On stage in New York as T.S. Gumbay.

controlling what we really wanted to do to fit into a certain format and doing what the BBC told us. Python was a break from all that. Really, you can't underestimate what a risk it was when we first started. To just go off and do exactly what we wanted to do, and that was when we thought we were being terribly self-indulgent and nobody was going to laugh about dropping sheep on interviewers and French impressionists going around roundabouts on bicycles. That's when we thought we'd made a terrible error and a real goof, like when someone suddenly starts singing at a party and everyone stops. Very embarrassing."

The fact that the material is so close to them makes the audience quite personal.

"... makes us feel very close to the people who like Python, sorting people out into the likes and not

keeps it fresh for us. John would throw in extra lines at the end. I would do something too, like give the slug a name, called it John. We

"I had to act rather clandestinely at school. Taking minor roles in Shakespearean roles — not that I was offered any major roles."



The Python team — insanity at its best. Palin third from left.

ended the sketch with me coming round and saying 'Do you want to go back to my place?' John was up the front of the stage rattling on about a slug not being the substitute for a parrot. I would go up behind him, looking coy, 'dare I ask him' sort of stuff. I could really string that out, and John would occasionally, in the right mood, crack utterly."

Michael retains uncanny enthusiasm for his work. We asked him about favourites.

"The difference between writing Python and the early stages of writing for Frost, Marty Feldman and the two Ronnies, was that we were writing for them."

"Ah, I think it's the man in the fish slapping dance, long shorts, pith helmet, hit John lightly on the cheek with a pilchard, then got knocked into the canal; simply pointless thing to do. That and the shopkeeper in the cheese shop. I remember those because they still make me laugh to think of them. I still can't do the cheese shop without breaking up because once again it's so utterly pointless. No one gets anywhere."

There is method in this madness. Python established a workable system of writing teams each with its own style. John Cleese and Graham Chapman centre on violence, often using authoritative roles. *Fawley Towers* is a perfect example of Cleese's mania taken that one step further. Eric Idle is a work freak. It is best to let his work speak for itself.

"... and you can't even get a drink of Watney's Red Barrel because you're still in England and the bloody bar closes every time you're thirsty and there's nowhere to sleep and the kids are crying and vomiting and breaking the plastic ashtrays and they keep telling you it'll only be another hour although your plane is still in Iceland and has to take some Swedes to Yugoslavia before it can load you up at 3.00am in the bloody morning and you sit on the tarmac till six because of 'unforeseen difficulties', i.e. the permanent strike of Air Traffic

Control in Paris — and nobody can go to the lavatory until you take off at eight, and when you get to Magalia airport everybody's swallowing 'enterovioform' and queuing for the armed customs officers, and queuing for the bloody bus that isn't there to take you to the hotel that hasn't yet been finished."

Any sketch beginning with a slow pan across countryside and impressive music, belongs to Palin, while Terry Jones starts off very slowly and gets totally absurd. The visual style is evident in the TV series *Ripping Yarns*.

The fact these teams can write such diverse and successful comedy apart from Python, must give their humour longevity.

The popularity of *Life of Brian* proved the team still works extremely well together. Rather a hard act to follow, the group obviously didn't feel the pressure to make another feature film.

"Python has never worked to a

"... it was never going to make a coherent whole, so we would sling it together and make a sort of loose framework."

They think you're going to send them up rotten. Shouldn't knock it though, it does provide us with rather a nice livelihood."

Michael Palin presents a delight-



ful picture of an enthusiastic, gentle optimist. He knows the massive fame and popularity of being a Python and appears to revel in it. He is one of the most important people in comedy of the last decade and is quite aware of just that. The approach is thus a nice balance of English humble

and acting ego.

"You often get asked why is Python funny. You look for constants amongst all of us. One of which is our family background. We all come from not particularly wealthy homes outside of London. And I think that's important. I

"Python established a workable system of writing teams each with its own style."

always felt slightly out of it at Sheffield. We never got the films everybody else got in the rest of the country and always felt we were slightly detached. So one could take a sort of observer's view without being stuck right in the middle of it. That's helped Python I think. Why we notice things other people don't, why we can be slightly more general in our attack."

THE MISSIONARY

The *Missionary* is not a Monty Python movie. The comedy is Michael Palin's first full length solo effort (*Ripping Yarns* was a result of collaboration with fellow Python, Terry Jones) and has a gentler, slower pace, letting the comedy arise from the characters. What separates *The Missionary* from past Pythonesque endeavours is the emphasis placed on a strong plot, and the excellent acting.

Described as "far and away the best actor of the Python group", Palin has used this knowledge to assemble "a cast of actors with a sense of comedy rather than comedians with a sense of acting".

Writing alone gave Michael *carte blanche* for the script. As he himself puts it, "In some ways it was easier. Clean sheet to write what I wanted. But having done it, I found I missed having another writer to criticize. When you've written it yourself you

tend to become very fond of your own material and rather protective towards it; even if it doesn't work ... so the great thing about having a writing partner is he'll say 'Look it just doesn't work, really it doesn't', and you respect them and realize it's good advice. So what happened was that I wrote a very long script, over three hours in fact, various people looked at it and by the comments made I reduced the script and changed the story."

He plays Reverend Charles Fortescue, who on arrival in England after missionary work in Africa, is assigned a new task by the Bishop of London (Denholm Elliott) — that of saving prostitute souls in London's West End. In lovely comic style Phoebe Nicholls plays his fiancée.

Phoebe was last seen in Australia as Cordelia in *Brideshead Revisited*, creating scope for a number of satirical

references. As Deborah she understands little of his work, believing fallen women are people who've "hurt their knees". Lady Ames, however (Maggie Smith) understands perhaps all too well. The depth in acting allows for some fine performances in a number of smaller roles, the most memorable of which is Michael Horden as Slatterwaite, the forgetful butler, (author *How To Find a Room Four Feet Away*) and last seen in "Southern Lebanon on his way from his home in Oxford".

Financial backing has once again been provided by George Harrison (one of Python Eric Idle's "excellent contacts").

The Missionary is an offbeat stroll into English history. Subtle rather than hilarious, it retains the detail of Python making it difficult to catch all the humour in one sitting. See it.

Jane Willcox and Kate Gibbons

SAUA

AUS Council Reports

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

Structure, finances

Ensuring that AUS's structure is both democratic and efficient is a difficult task, given that Council represents over fifty campuses and has more than one hundred delegates.

A number of technical changes were made to AUS's constitution this year. The most important was to change the voting system at Council so that the bias in favour of very small campuses will be reduced from 3% to 1.5% of the total number of votes.

On the financial side, the main highlights were:

(i) An increase in funds for Regional Activity. For example, South Australia's allocation was increased by 50%.

(ii) \$15,000 allocation to Student Services Australia Ltd to develop a new National Student Discount Scheme.

(iii) An increase in the AUS affiliation fee for 1984 from \$2.80 to \$3.50 per student. This increase of 25% seems a lot, but it should be remembered that the AUS fee has only risen by 12% since 1976; and prices since then have increased by over 80%.

Ken McAlpine

Women's dept

The women's platform of AUS policy is determined like all other sections of the policy (i.e. all observers and elected delegates have moving, seconding and speaking rights and all delegates vote on the motions).

At Council there is a women's caucus, comprising women who agree with the basic aims and objectives of the AUS Women's Department and do not actively oppose it.

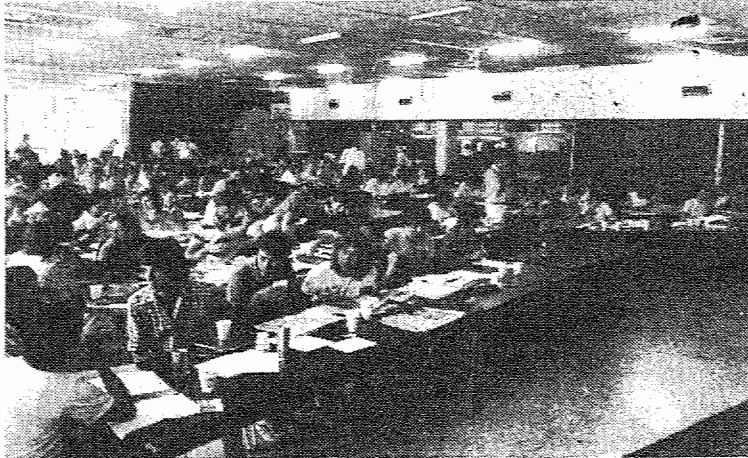
This caucus meets at least once a day for the duration of Council to:

(i) Discuss the motions and amendments in the women's platform.

(ii) Check other sections of AUS policy to ensure that no motions are sexist or tokenistic in nature.

(iii) Act as a support group to encourage more women to speak to motions at the plenary session.

(iv) Preselect a feminist candidate for the position of women's officer.



AUS Council - a hive of activists.

This year Kelly Gardiner was that candidate for the position of women's officer and was elected unopposed by Council.

The women's plenary started off on a light note this year, with some street theatre organised by the women's caucus. Although it was essentially a humorous look at a "day in the life of the Women's Department", it highlighted the problems faced by these women and the unacceptable attitude of many of the men they are working with.

The level of discussion in the women's plenary was high and the participation rate, especially by members of the women's caucus, was good. At most other times Council is male dominated and very few people participate in discussions.

Motions were passed calling for adequate child-care facilities on all campuses. The main opposition to this came from Susan Bastick, a member of the Liberal Club at Sydney Uni. who gave a 15 minute speech about the dangers of community child-care and how it causes brain damage in children due to the alpha and beta waves in the brain. Predictably this created mass hysterics in the Council chamber and resulted in the only major disruption of the women's plenary.

A motion was passed without opposition supporting the decision of international women's groups to make 1983 the International Year of the Lesbian. The final platform also contains sections on women in education, women's health, women in the workforce, women's studies, rape, sexual harassment, abortion and contraception.

Copies of the final platform will be available for reference in the women's room and the Student Activities office as soon as it is available.

Yvonne Madon

Media dept

What was going to happen to the AUS Media Department was an issue which raised considerable interest and controversy at Annual Council, belying the few motions and the relatively short length of the Media Plenary.

By the time the plenary was held on the Friday, the second last day of Council, the various opposing positions were clear and there had been intensive lobbying and debating, both in and outside of the various caucuses.

The Council floor was probably at its fullest for the most important motions, and the debate produced some of the best speaking heard during Council.

Basically, there were three main proposals, which were all framed within some specific conditions. It had become obvious that the budget would be extremely tight and that there would not be nearly enough money to provide for the needs of the various departments and regions, let alone any specific pet projects. In the light of this, all factions seemed to agree that the Media Department was the most expendable in the short-term, and specifically, the position of full-time Media Officer.

The main thrust of the proposals formulated by the current leadership, and moved by the Media Officer, Jo Taylor, was that the position of Media Officer be abolished and that \$5,000 be allocated towards employing a professional media consultant for specific campaigns.

The group within Council seeking strong regionalisation and an

increase in regional campus activism, put forward an alternative proposal based upon the setting up of a \$5,000 media fund for use on the regional level for specific campaigns, as well as the abolition of the position of Media Officer.

The third proposal, moved by members of the ANU delegation, while recognising the need for cuts, believed that a half-time Media Officer (about \$5,000) was the best option.

The opposition to the proposal forwarded by the Media Officer of a paid media consultant was based around the high cost of media consultants when compared to elected paid officers or voluntary activists, and also opposition to the proposal to replace an elected position with an appointed one.

The vote on the motion was the closest during Council, with it being defeated on a tied vote of 135-all. It was one of the few issues on which Council rejected the position taken by the Secretariat.

The proposal for a regional media fund was passed, with the ANU proposal of a half-time Media Officer rejected, mainly on the grounds that a half-time officer would be exploited and overworked.

However the passing of the regional media fund proposal all became rather theoretical - when the final niggling over the budget was completed, the Media Department was the first to go, receiving no fund allocation whatsoever.

The whole issue became very much ideological, based upon views of what directions and type of approach AUS should take in the future. While it was a victory for those students who were looking for a return to a regional campus activism and a decrease in the power of the national officers, in retrospect it was rather a hollow victory.

If it is going to work at all it will require a commitment of time and energy from campus activists to make sure that material is produced and distributed effectively.

Andrew Foley
Linda Gale

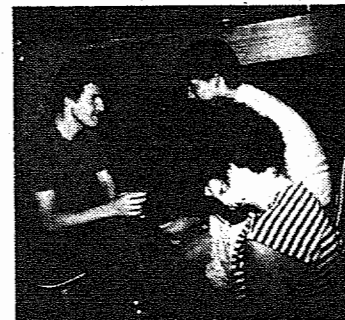
Student policy

This year Council saw a major redirection occur for AUS international policy. A substantive policy motion was presented and supported by all of the pro-Union forces at Council (i.e. the 'Broad Left' - a coalition of Centre, Centre-Left and Socialist delegates). It was opposed by the Liberal students, Moderate (i.e. NCC aligned) students and the Right Wing 'Centre Unity' faction. The policy was based on the United Nations declaration on Human Rights.

AUS Council can no longer be seen as giving a 'line'; indeed the Union's role is to provide the structure and means through which debate on campus can occur. Only after the expression of the democratic process at this base level will AUS adopt policy in given areas. An example is the area of peace and disarmament. AUS officers must now ensure the promotion of debate in areas for which students have expressed an interest.

The controversial Palestine question is thus being sent to Campus Resolution (CR - a vote on each member campus). This issue, for which students have expressed a massive interest, will now be settled by students themselves.

In the area of international student unionism, AUS reconfirmed its commitment to our Regional Student organization, the Asian Students' Association (ASA). Policy which relates to this once again binds our delegates to ASA to call for the expulsion of the Iraqi 'student' delegation. AUS is also supporting the establishment of a non-aligned world student organization. Our two delegates to ASA are Andrew MacGowan (from Western Australia) and Alan Fairley (from Adelaide University).



Carrick and Fairly - a numbers game.

As a positive step to working out the Union's priorities in the area of students and international affairs, a conference will be held later in the year. The likely 'theme' of this policy development conference is to be Peace and Nuclear Disarmament. More information on this will be given in a few weeks' time.

Alan Fairley



The Adelaide delegation - 5 am not out.

The reports on Student Unionism, Education and National Policy will be on the SAUA page in next week's On dit.

AUS COUNCIL The Right Wing View

AUS Annual Council could be called the week of living sleeplessly. For eight days and nights (especially nights) a rather rabtag group of delegates from the dwindling number of campuses left in AUS talked, talked, and talked some more. The end result was a couple of hundred pages of policy giving the far left's line on all their favourite issues, and the need for sleep in many delegates.

The way the votes lined up at elections demonstrated the extent of the far left's dominance of Council. What they derisively called the 'right wing' - centre-unity ALP supporters, Liberals, members of the Moderate Students' Alliance, Australian Democrats, and a few members of Jewish student groups - had only 18% of the votes.

Only two out of twelve members of the AUS Executive for 1983 are moderates: a former Australian Democrat, now a member of the ALP from Western Australia, and a Liberal Student. Politically AUS is not at all representative of the vast majority of students.

During the education plenary, the communists backed one motion and the socialist left ALP another, with the coms losing out. You may be interested to know that the leftists from Adelaide University (Jackie Wurm, Alan Fairley, Linda Gale and Monica Clements) always came down on the side of the communists in these splits. We either abstained, not liking either motion, or backed the most moderate position.

Not wanting to spoil their past record this year, again AUS agreed to all sorts of extremist motions.

One of the few original motions passed was to declare 1983 to be the International Year of the Lesbian.



Edmunds-Wilson at mike.

Unfortunately, all the wicked 'right wing' motions were defeated: these were things like supporting religious freedom, condemning terrorism, supporting a quality education system, proposing a Bill of Rights for Australia, saying the family was the natural unit in

society, and favouring a mixed economy over any other type.

Council was racked by scandals again this year. The auditor's report presented to Council disclosed that unconstitutional or illegal loans had been made by the Treasurer to people whom he refused to name under close questioning during his Treasurer's report.

More bad news for students came when Council put up the Union fees you pay by 25%. Due to declining student membership of AUS this can be expected to occur each year. Some people benefit from AUS, though. One of the luckiest must be our own Alan Fairley who not only will collect \$10,350 for going around organising people as South Australian regional organiser for AUS, but who also scores a trip overseas (free).

As long as the Ayatollah Khomeini's armies don't get to Baghdad before him, Alan will be spending some time next summer in Iraq as AUS delegate to the PLO

supporting Asian Students' Association. Well done Alan!

Elections were held on the last day of Council after an all-night session to deal with unfinished business. The competition for paid posts or places on the Executive was fierce, with factional differences becoming clearly evident. It is a time of frantic lobbying, getting people on side, and perhaps even buying off rivals with the promise of support for a trip overseas in some cases.

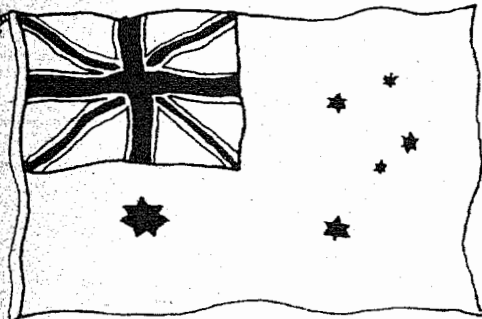
Emotions run high as was seen when the defeat of the communist backed candidate for Education Vice-President brought tears to the eyes of our SAUA President Jackie Wurm. Jackie had better luck when she was elected to the AUS Executive.

Graham Edmonds-Wilson, Delegate AUS

John Ballantyne, Delegate AUS

Robert Chrzaszcs, Observer AUS (not accredited)

CRICKET CLASH



'On dit': What effect do you think Kerry Packer has had on cricket?

Dyson: He's made viewing cricket for the spectator at home a very popular day's entertainment. He's given it tremendous television coverage and brought cricket into the public eye because of the controversy about World Series.

'On dit': Can you give us some idea of how much money you'd be making?

Dyson: If you're looking at it from a professional sportsman's point of view, you're far better off playing tennis, rugby, surfing. Cricket is a team sport, and with eleven guys having their slice of the pie it doesn't add up to very much. A first grade rugby league player in Sydney would earn more in a season than I would playing for Australia. I do think we should earn more money for the amount of people who watch the game.

'On dit': Do you find any differences in crowds around Australia?

Dyson: Sydney would be the noisiest and most aggressive. You're packing a lot of people into a smaller and more open area. At the MCG it's well laid out — everyone gets a seat and there are defined areas that are reasonably easy for police to patrol.

'On dit': How important is a psychological advantage?

Dyson: It's very important. If you can gain an advantage over the opposition or any particular member of the opposition and it detracts from his game then you would possibly use it.

'On dit': How would you personally use that sort of an advantage?

Dyson: Well, I'm not that sort of a player. When you're facing fast bowlers it's obvious that some of them try to psyche you out of batting normally and it's obvious that some captains try and use those sort of tactics.

"I went out in my coloured gear and was mobbed at the back of the nets by kids for autographs. I then went out in my white gear — no one knew me."

'On dit': Well, how important is it to keep a straight face out there, for example when you've been hit?



John Dyson after a heavy day.

Dyson: It's not important for me. If I get hit, it hurts and I don't care who knows it. Some players have got that macho-type thing where if you get hit you don't show pain. They say that it shows a weakness in your make-up and therefore you shouldn't show it. I say that's a load of tripe.

'On dit': Do you think media coverage is too extensive?

Dyson: It puts a lot of pressure on the umpires. The run out situation, such as the one in Sydney where I was given run out in the first over, is a little bit unfair on the umpires because when you're in the middle and something happens, you've got

The traditional cricketing clash has always been between England and Australia. **JENNI LANS** and **JANE WILLCOX** went into a few of Adelaide's nicest hotel rooms to find out how they feel about each other, Kerry Packer and the yobbos on the hill.

end of the crease, wicket keeper coming up from behind the wicket as fast as he can, fielders behind the play that are backing up the ball and the person fielding the ball throwing it in; it all happens in less than a second. That one in Sydney — you see the bat out of the crease when the balls are taken off the stumps, yet two frames later it's in the crease which means that it's 2/7 of a second later. The umpire has 2/7 of a second to make up his mind whether the bat was in or out of the crease and the doubt has to go to the batsman.

'On dit': Do you think the game has become less of a game and more of a personality oriented event?

Dyson: There's a lot more personalities involved because of the media coverage. It's good for the game and players. The only thing I don't like about it is that some of the public seem to think they own the players. People outside the team seem to think the players have certain obligations to them, it's their right to demand an autograph whenever, or demand you stop what you're doing within the game, so that they can take a photograph on the field. They seem to think they can throw pieces of food at the players. Things like that just aren't on.

'On dit': But don't you think you have a certain responsibility to the public because you're in the public eye?

Dyson: You've got an obligation to play cricket as well as you can. I think autographs in particular have reached epidemic proportions. In fact I did a little experiment in Sydney one night. I went out in my coloured gear and was mobbed at the back of the nets by kids for autographs. I then went out in my white gear — no one knew me. So, it wasn't the case of kids wanting autographs because I'd done something really good on the field or I was their favourite player or anything; it wouldn't have mattered who had the gear on. Another example is my brother. He came in with me one day and he was in my car. We both got out and the kids wanted autographs. They didn't care; he had to sign it. To me that shows just how silly the situation has become.

'On dit': Is it necessary for a commentator to be an ex-cricketer? Shouldn't they be better at media presentation?

Dyson: There's some good commentators about — Ian Chappell is very good. Some of the ex-cricketers who do commentary have forgotten just how difficult the game is — they tend to remember only the really

good things they played. Consequently they criticise very easily and openly. If we watch cricket from the dressing room, we turn off the sound and just watch the game.

'On dit': Is there much difference between English and Australian commentary?

Dyson: English commentators are very much into trivia about the ground. They'll tell you about the cloud cover on the day and how much rain they've had up in the Pennines, how many trains have pulled out from the station.

Australian commentators are basically pretty good. Alan McIlvray is a class commentator — some of the others I wouldn't give sixpence for.

'On dit': What effect do you think Kerry Packer has had on cricket?

Randall: Cricket in Australia was an amateur game and it needed to become more professional. Kerry Packer helped in that respect. Obviously the television coverage is magnificent. But at the time it was a big shock for cricket, because it disrupted cricketers we knew, particularly in England where we earn our living, and really, at the time it was very worrying, but as it turned out it was for the good.

'On dit': What about the monetary aspect of it?

Randall: For years cricketers have been underpaid compared to other sports. We're a long way behind, but we're catching up. Top sportsmen get paid really well — Ian Botham, Dennis Lillee — but ordinary professional cricketers don't get paid very well. If Eddie or myself weren't touring with England we'd probably be out of a job. It's only a short career, so it makes things difficult, but it's a very good life.

'On dit': Do you think you should earn more money?

Hemmings: No.

Randall: He says "No", but he's just written a letter to the manager of the cricket club ... I think we get paid very well for what we do.

"What he bloody means is, he can spin 'em in the three day games, but he can't bloody spin them in the bloody one-day games. He can't spin 'em at all actually."

'On dit': Do you feel more like entertainers in a one-day game?

Hemmings: The one-day game is probably more entertaining but with less skill.

Randall: I would say there is more skill.

Hemmings: I think it's less skill. I think skill comes in with the Test, where you have to bat for five hours, whereas in the one day, the whole game wouldn't last five hours. You can tell that because Derek Randall batted quite well in the one-day games, but he didn't bat at all in the Test apart from one game I think, so there must be more skill in Test cricket ...

Randall: Wait a minute. What about that seventy in Sydney?

Hemmings: Well, Derek, we were just saying you can't be batting well in the Test matches, where the skill factor is high ...

Randall: What he means is, what he bloody means is, he can spin 'em in the three day games, but he can't bloody spin 'em in the bloody one-day games. He can't spin 'em at all actually — what gets me is how he even got on the bloody team!

'On dit': Do you find Australian crowds difficult to handle?

Hemmings: No, think they're great.

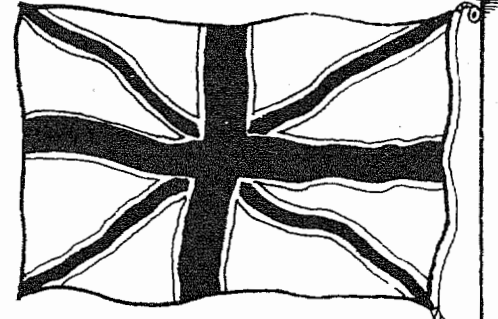
Randall: No, they're no problem. No, not this tour. Previous tour we went on, we'd prepared ourselves really well to come to Australia — we knew it'd be a tough series and we were super-fit. We were, I tell you, we could do six press-ups, we were that bloody fit. And anyway, we get to this first game at Sydney, on the hill, and we're all prepared. First ball of the tour — Willis, a hundred mite back y'know, he's going to bowl his first bowl of the tour (all arms and knees and hair running into bowl) — he's halfway down his run and some fella' shouts "Hey, Willis! Your mother wanted a daughter, your father wanted a son — they were both happy, they had you!" Well, that ruined the whole bloody tour, didn't it. Everybody fell on the floor with laughing.

'On dit': What about the difference between the Australian and English crowds?

Randall: No difference.

Hemmings: Total difference. The Australian crowds like to get involved in the game and English crowds generally will just sit back.

Randall: What about last year then, when the Pakistanis were playing at



Trentbridge? They're English them Pakistanis now you know! During the game somebody got a hundred and four hundred thousand bloody Pakistanis came on the ground!

'On dit': Is there much antagonism between the teams?

Hemmings: No.

Randall: No, not really.

Hemmings: Apart from the fact that Mr Marsh won't talk to Mr Randall.

Randall: He bloody does mate! If he thinks you've nicked one he throws it six hundred foot up in the bloody air. He runs halfway around the ground if you've nicked one. He doesn't just catch it and say "that's out". He uses more energy after the bloody wicket than I do all day!

'On dit': Do you think the use of 'psyche' is an important factor in cricket?

Hemmings: No, not very much. I don't think you 'psyche' out the other team — what you do is try and work out the way a player plays and work on that. Like when Kepler Wessels came in and got 150 or whatever, we sat down, had a good meeting and a good think and we decided —

Randall: (interrupting) I, I decided the best line to bowl it in was middle-leg stump.

Hemmings: Well, I got him in the second innings before anybody else had thought of it. Anyway, it was discussed and decided, sorted out, that's the sort of thing we do.

'On dit': Do you think the Australian team uses psychological tactics?

Randall: "Well, I had a problem with Lillee at one stage, because he's the sort of bowler who runs down the wicket and tries to distract you, or he's bowled a good ball and he'll really play on it as if to say "You can't do anything about this," and that way you're so het up you're not really concentrating on what's going on. You're thinking about what he's said to you or what's happened, so you're not concentrating on each ball, and that's very important, that you not let people get you going around then."

'On dit': You said it was important to keep a straight face. Why?

Randall: Because, well, because ...

Hemmings: Because the Captain and the Manager got on to him because he used to get ...

Randall: Shut up, Eddie, shut up!

Hemmings: He used to bite back at everything. Mr Lillee did, that's why. Dennis Lillee only does it to him because he used to react.

'On dit': Do you think Australian commentary is better than English commentary?

Hemmings: No. They talk a lot of drivel over here. There are two or three old English players here doing television and all they do is slate the English players. "In our day it wasn't like this." But it's not their day anymore. They shouldn't really have to say a lot because it's all in vision. They're much too critical whereas in England the commentators are not half so critical. The guys here don't seem to want to shut up and let the people play. You lose a lot of atmosphere of the ground on TV and their job is to add atmosphere to your picture at home. I think in general, commentators don't do that.

'On dit': And what do you think Derek?

Hemmings: He doesn't think.

Randall: Well, I think they commentate ten times better than what I play and that's all there is to it. I think they do a marvellous job. Like the umpires — they do a marvellous job.

Hemmings: Well, there again you see, everybody knows that's a bit of a dumb comment really. It's a bit of a creep that, isn't it. It's like saying all reporters are great, you know, they never really slate the cricketers, they're really good, they write everything that's true ...



Dustin Hoffman, complete with a great studio make-up job in a scene from 'Tootsie'.

Hoffman triumphs in fruity Tootsie

Tootsie
Directed by Sydney Pollack
Hoyts Cinemas

There is little I can tell you about *Tootsie* other than that it defies criticism. *Tootsie* is a celebration of people's eventual ability to be beautifully human, and it is totally successful in its description of that ability. It really is that good.

The best thing I can do is to convince you to go and see it, immediately. Films as brilliantly funny, uplifting and intelligent as this come but rarely.

Tootsie is difficult to describe. Producer/director Sydney Pollack (*They Shoot Horses, Don't They?*, *Bobby Deerfield*, *The Way We Were*, *The Electric Horseman*, *Absence of Malice* and many others) does as well as anyone. "*Tootsie* is the story of a guy who puts on a dress and by doing so becomes a better man." To tell you more of the plot would be pointless. Go and see *Tootsie* for yourself.

Dustin Hoffman gives perhaps his most memorable performance as Michael Dorsey, brilliant, unemployable actor, alias Dorothy Michaels, soap opera star and national figure. Against all the odds, he creates a totally credible character. The depth of talent

he displays here is breathtaking.

Brilliant as Hoffman is, he does not steal the show. Jessica Lange and Terri Garr both give immaculate performances in beautifully written, fully fleshed-out roles. Sydney Pollack (who acts at least half as well as he directs), Charles Durning, Dabney Coleman and Bill Murray also display their ample talents.

All this excellence is made possible through the delightful script by Murray Schisgal and *MASH* mastermind Larry Gelbart. *Tootsie* is packed with exquisitely imaginative situations and marvellous rapid-fire dialogue, and yet it is filled also with believable human beings.

I have left out too much which is worthy of mention. Dave Grusin's score, for instance, is uniquely appropriate. Pollack and Hoffman deserve more praise than I can give them — the first Dorothy Michaels scene is a masterpiece of visual comedy as a result of their joint efforts.

If you don't know by now how I feel towards this movie, you haven't been paying attention. I can't explain my reaction, and I see little point in trying. All I will say is that you should see this movie for yourself. I don't think you'll be disappointed.

David Walker

'Emotionally low-level'

Author! Author!
Hoyts Regent 1

Life is hard for playwrights at the best of times. But for Ivan Travalian (Al Pacino) life is prolonged misery in *Author! Author!*

Currently he is married to Gloria (Tuesday Weld) a meretricious monster of a woman, who is heartless enough to leave her five children (net total from her five marriages) with him to care for single-handed. Quite evidently, Pacino, striving for his first Broadway success, is to become Weld's fifth marital victim.

Despite Pacino's domestic, marital and creative problems (which, together, promote despondency to the point where all he can mutter is "I'm so depressed") he gets his play finished, and with persuasion (over a restaurant table and in bed) he acquires the untapped theatrical talents of film actress Alice Detroit (Dyan Cannon); an acquisition which places his "English with Tears" play within the confines of Broadway proper.

Romantic attachment naturally follows between the play's writer and star and in no time at all Cannon moves in with Pacino and domestic anarchy in the Travalian household is thus worsened.

Author! Author! is emotionally low-level, perhaps too much so, but that is where the light comedy of Israel Horowitz's screenplay lies: one feels sympathy for the oft-discarded children but that is not the central concern. Thematically it's concerned with Pacino's successful voyage through a barrage of every problem there is and how at the finish he realises the importance, indeed the vitality, of family togetherness. As he once mumbled during that long bout of despair: "If we're gonna stay together we may as well get depressed together."

Dino Di Rosa



Pacino - "domestic anarchy".

Bump in the night

Poltergeist
Union Hall

Although directed by Tobe Hooper, this is basically a Steven Spielberg film as he produced, wrote the original story and co-scripted it.

The current "wonder boy" of popular film continues with his 'communication with aliens and supernaturals' obsession as an ordinary middle-class family, the Freeings, are menaced by a horde of poltergeists and demons (for, you see, unbeknownst to them they have built their home on an old, not-so-dormant graveyard). Frightening and emotional at times with marvellous optical effects (*Poltergeist* has over one hundred whilst Spielberg's earlier effort *Raiders of the Lost Ark* had just forty) which compensates for a rather exhausted plot.

Dino Di Rosa

It's a hit!

Christiane F.
Hoyts Regent 2

What is really striking about this film is its gruesome realism. We walked out of the cinema to greet a friend who had just visited an acupuncturist. "Don't talk to us about needles!" we cried.

This film is bleak. Depressing scenes of pubescent children shooting up in public toilets, thirteen year old Christiane F., our heroine, selling herself on street corners ("But I don't go the whole way") to amass enough money to pay for her daily fix. The most graphic incident concerns Christiane and her adolescent boyfriend going 'cold turkey' together in a pathetic and ultimately disheartening attempt to wean themselves off their heroin addiction.

Filed in Germany, the problem of massive drug addiction in Europe is explored, although no attempt is made in this semi-documentary drama to solve the problem.

Christiane's divorced parents appear but briefly. One wonders whether Christiane's mother simply did not care what her young child was doing, or the scriptwriters neglected to write her in as a reasonable explanation for Christiane's addiction other than typical adolescent insecurity and boredom. Another explanation for the slightly melodramatic touch this film possesses is the American dubbing which tends to give a "Golly gee, this is fun" approach to a serious subject, and which would have been more probably projected if it had been left in the original German.

One of the most striking things about this film is the haunting David Bowie soundtrack, expertly played in conjunction with several scenes and which gives a bit of an insight into the feelings of Christiane, something previously not catered for in this film.

Jenni Lans



THE ASSASSINS Assassination/Suicide

(Greasy Pop Records)

A classic single released appropriately for the elections, featuring three ex-Dagoes members (say no more). The original title of 'Let's Kill the Prime Minister' says it all. I suggest you go out and buy this gutsy and fast single (it is a limited edition) — definitely the best local release for a long time.

Mark Fagan

WICHITA Volkswagen Cowboy

(Country Club Records)

Australian country and western at its best, with harsh vocals and a toe-tapping spurring, singalong beat. Just whimsical enough to have novelty appeal, this record is a must for Volkswagen owners.

David Mussared

BLUE ZOO Cry Boy Cry

(Festival Records)

This is an excellent dance song, in a particularly British style of energy and emotion — blended to give a powerful beat and chorus. The vocals are effective and the guitar work catchy.

Anne-Marie Taplin

TEARS FOR FEARS Mad World

(Polygram Records)

Another great dance song, with a theme of disillusionment with the world as the title implies.

"I find it kind of funny. I find it kind of sad, the dreams in which I'm dying are the best I've ever had."

The vocals are evocative and haunting, and the song has an interesting beat — faintly reminiscent of Japan's 'Tin Drum'.

Anne-Marie Taplin

BLANCMANGE Living on the Ceiling

(Polygram Records)

With a catchy dance track this duo demonstrates synthesiser music coming of age. The supposed electric sitar is actually a synthesiser — borrowed from the John Foxx single, 'Endlessly'. This song has been a big hit in the UK and is already charting in Australia.

Anne-Marie Taplin

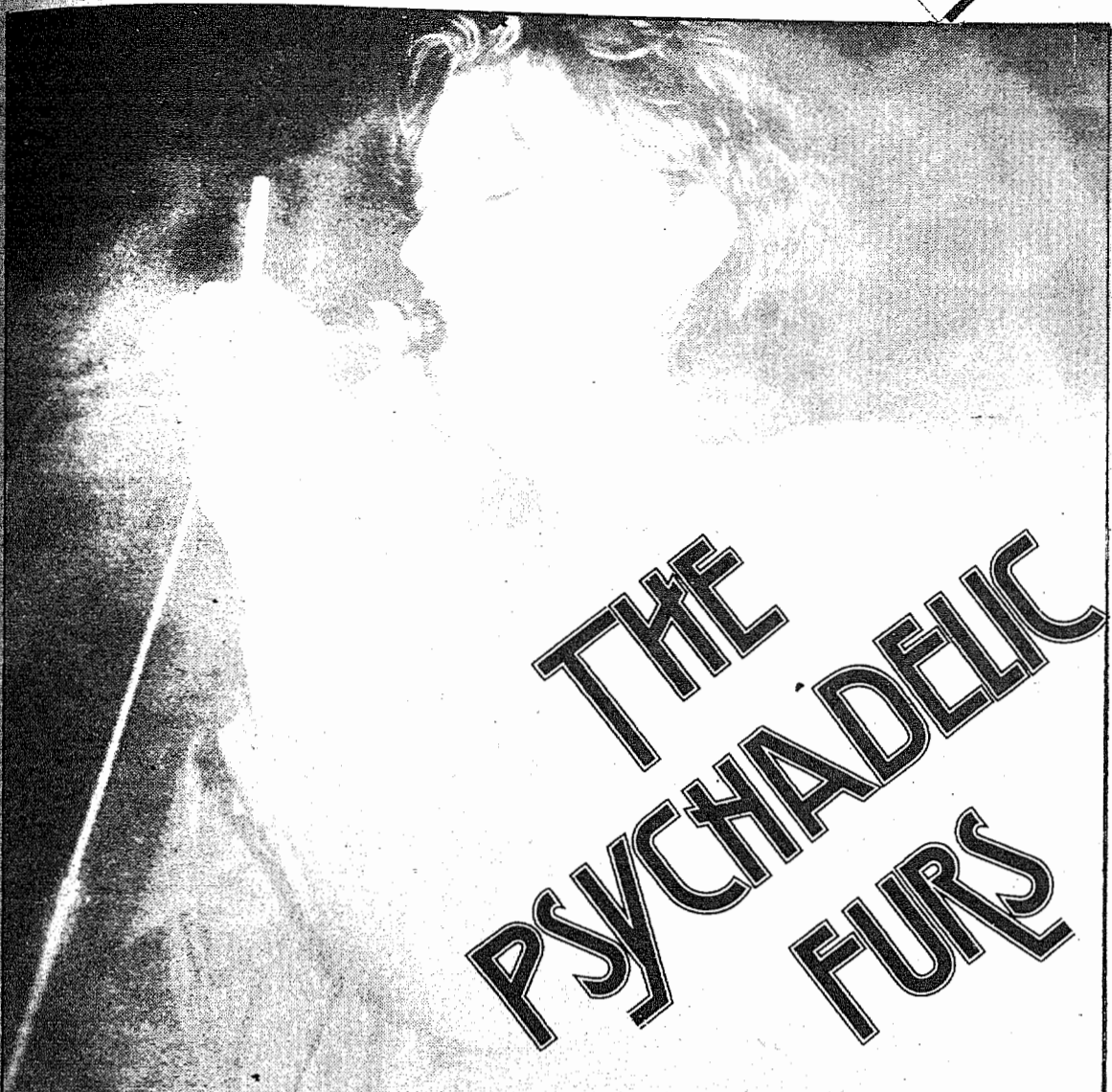
GENET TIC TOC Darwin's Machines

(ADSR Productions)

Whilst avoiding the problem of overkill which so often tends to drown synthesised music, the cold control exercised by the band threatens to squeeze the sound into narcotic monotony. Electronic, teutonic and neuronic, the crystalline sound is clear and compelling. A superlative single.

David Mussared

THE ASSASSINS



THE PSYCHADELIC FURS

The 'Psychadelic Furs' were in town last week for a three day stopover. 'On dit's' interviewing team braved the early morning sunshine to get this interview, and two of them gallantly volunteered to go along to a gig at the Norwood Town Hall as well.

On dit spoke with Phil Calvert (drums) and John Ashton (Lead guitar) at their hotel pool in Adelaide on the afternoon after their first gig.

The band also consists of the incomparable Richard Butler on vocals, his brother Tim on bass, a cellist, a keyboard player and a saxophonist.

Several bottles of Adelaide Bitter later we came up with this interview ...

On dit: Why did you come to Australia in the first place, considering that you were originally only going to the Streetwater Festival in New Zealand?

Phil: We were down in this hemisphere, so it made a lot of sense to come across here. Basically doing the Streetwater Festival paid for us to get down to this part of the world.

On dit: How is the new line-up coming together?

John: It feels much more professional playing this line-up than it did before. We sort of burnt ourselves out as the *Psychadelic Furs* after the first two albums.

Changes came about, partly because we wanted to do something a little bit different. It makes for a much better atmosphere, everybody's having a good time.

Talk, Talk, Talk was a much more aggressive album; you could feel the tension.

On dit: This time around you've brought along some extra members, like a saxophonist, cellist and keyboard player. Is this usual when you tour?

John: We've always toured as a six piece and made records as a six piece. This time around we slimmed down to a four piece when we made the album but we used cello and horns and it was sort of lucky to get them on the road also. We used keyboards as well, and it was good to have those on the roads as well.

On dit: What sort of reaction have you been getting from Australian audiences?

Phil: Well last night the audience were fabulous (Old Lion). They

made the show that much more enjoyable for us. It's like you can get really cold audiences, and you go out there, and if you're not sort of getting it back the show starts to go downhill. But if the audiences are up for it, it just really adds to the whole thing.

We've played pretty well out here, but we have had a couple of down nights. Especially Richard had one the other night in Sydney, where he was a real tit, but that was 'cause it was really hot, and he was pissed off.

John: I don't know, I was having a really good time last night ...

Phil: Yea, I thought we suited them but Richard couldn't find the energy to put into the show.

On dit: Where are you off to after Australia?

Phil: We're going back to America, but we might stop back in Auckland to pick up a gold album for sales of seven and a half thousand albums.

But America is where we have been working the most, like we were there since the middle of October up until we flew to do Sweetwater. We're supposed to do something like another six weeks there.

On dit: Now that you're getting more popular everywhere, are you doing more concerts than pub gigs?

John: In America we do more and more concerts. Over here we are sort of breaking new ground all the time, and we are playing concerts in major cities, but we are playing pub gigs elsewhere and also playing pub gigs around the cities as well. I'm quite surprised that we are doing so many days in Australia.

On dit: Getting towards your songs, why does the subject of sex always seem to crop up?

Phil: That's got something to do with Richard.

John: Yea, he's infatuated with it.

There's different types of ways of looking at sex (if you pardon the expression). There's the obvious boy-girl bit, but there's the girl-girl, boy-boy, and then there's lots of different ways people are put down

for doing the things they want to do, like *Love My Way* is a bit of a celebration, like being put down for something you want to do. *If It Feels Good Do It*, another old song.

Basically you shouldn't be told what to do, you should just make up your own mind. A lot of people will put you down 'cause they're in a crowd themselves that are very frightened of standing up to what they believe in. There are quite a few closeted types in this world, and it's kind of sad really, and I think that what Richard's aim was to try and tell people it's really OK. You don't have to feel bad if you feel a bit kinky.

"He [Richard Butler] was a poet, basically, stuck in a room with a few bottles and just trying to get it together."

On dit: Does he write all your songs though?

John: Yea, he writes the lyrics, he grabs lines from all of us, 'cause we are all a bunch of jokers really. We do come up with some good lines, and he does use them, and really sex has got to be one of the main things that makes the world go round.

On dit: Getting towards your songs, why does the subject of sex always seem to crop up?

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There's different types of ways of looking at sex (if you pardon the expression). There's the obvious boy-girl bit, but there's the girl-girl, boy-boy, and then there's lots of different ways people are put down

Richard likes singing about money and politics and there really isn't a lot left. There's fast cars and that, but you know.

On dit: Getting to your name, why *Psychadelic Furs*?

John: Oh, we all take a bit of the big 'A' sometimes.

On dit: But, the *Furs*?

John: The *Furs* comes from *Venus and Furs* and a studio called A Different Fur. It's in Los Angeles or maybe New York, but it's quite a famous studio. A lot of bands have recorded there and I think *Fur* just tied in. We could have been called just *The Furs*. There are a lot of names the band could have been called, it could have been called *Radio RKO* or *The Europeans*.

The *Psychadelic* bit is obviously quite important because there is quite an influence there from a lot of the sixties stuff that did influence Richard a great deal. He wanted something that was different from an ordinary punk name, he wanted to rebel against it 'cause he didn't believe that anarchy was really the prime word to use. If you're an anarchist you're supposed to be a responsible human being, and really a lot of punks were not that responsible.

"It's people who want to put you in a bag all the time saying you're like this and that, and then people will say that someone else will be like Richard Butler."

On dit: How important are the lyrics — given the novel style of vocals?

John: If Richard sang about peace and love at the time, and he sang things like "I was going out with my girl the other night and we went to a drive-in movie" I don't think I would be really interested.

Richard believes in singing about the truth. He puts a very high value on what he calls the truth. To him the truth is the way he sees the world. The first album was spitting a lot of obscenities about the world.

He was a poet, basically, stuck in a room with a few bottles and just trying to get it together. He'd also done a fine arts degree at the college, so he was very much into the 'scene'.

He felt there was something he'd like to say and he didn't want to write about rubbish. A lot of things he'd seen and gone through in his life, he felt he really wanted to get everyone to relate to that.

On dit: Does Richard have much of an image problem being compared to other prominent rock vocalists?

John: He's been compared to a cross between Bryan Ferry, David Bowie, Mick Jagger and Johnny Rotten.

Phil: It's ridiculous when you think about it, especially vocal-stylewise.

John: It's people who want to put you in a bag all the time saying

you're like this and that, and then people will say that someone else will be like Richard Butler. It breaks up a lot of bands like us, because there is a hell of a lot of individuality, but people always putting you into categories — especially the English press.

On dit: Have you had a really hard time from the English press?

John: We had a great time with them when we first started. They built us up, and they toppled us down. Now with this third album we are getting the respect we want.

There's not very many bands that have ridden the crest for as long as we have, and carried it off. We've found a lot of success in America and I think that's made them bite their lip.

David Mussared
Mark Fagan
Alison Lea



The *Psychadelic Furs* have to be obscene to be believed. Both music and stage-show are raunchy and, at times, unashamedly sleezy.

The punchy rhythm, sand-paper vocals and wierd harmony, all combine to create a sound indescribable in its controlled cacaphony — a sort of alien punk.

A four-piece band at heart, the *Furs* tour with a keyboard player, saxophonist and cellist, adding a high-pitched credibility to their gruff psychadelia. At times the haunting wail of the synthesiser, the exquisitely mellow cello and the strident sax threaten to submerge the blunt sound of the band into an untidy but enthralling 'art-rock'.

The overall effect is riveting — Richard Butler's voice remains determinedly at the business end of the Richter scale, and sometimes regresses to an almost Johnny Rotten growl. The drumming ricochetes in acidic accord, Phil Calvert of *Birthday Party* fame, laying down a tight, if unspectacular, staccato beat.

The live show is visually enticing — reminiscent of the early *Pink Floyd* live shows — with fog-machines and flickering lights painting the miasm of sound and smoke with streaks and blurs of musical colour.

However, the band does not lose contact with the audience, as so often happens in heavily produced stage shows, and combines studio quality sound with the special rapport that only a live gig can establish.

David Mussared



Lead singer Richard Butler struts his stuff.

FOTO ALISON LEA

POP MUSIK

BILL MORTON has been exploring the depths of 'deutsche neue welle music' in West Germany, and has discovered the guttural teutonic beat to be less than sublime. An itinerant (some say nomadic) life-style in West Germany has brought him in contact with more than a few of the country's better known bands.

About the same time that Australian bands were reacting to the punk and new wave movements in England, a similar reaction was taking place in Germany.

For years the German musical scene had been the next best thing to salt and water for inducing vomit — either endless American music or, even worse, cover-versions of American songs in German (or, infinitely worse, supermarket type music which would make what you hear now in Woollies sound like hard core punk).

Thankfully over the last few years Germany has developed its own 'new music' bands. As in Australia, sales of 'local' music are now as high as those of proven English and American bands.

"For years the German musical scene had been the next best thing to salt and water for inducing vomit."

However, attempting to sum up the *deutsche neue welle* scene only makes me reach for another of those strange beers they serve over here and wonder again why a nation where everything is supposed to be so efficient, music is so complicated (burp!).

I did attempt to chase up some of the local and live talent. The result has been a total failure to satisfy that all important bodily requirement; a hard and uncontrolled bop. I have yet to find a band good enough to overcome my inborn laziness and raise and lower my foot into at least a beat induced tap.

My first experience was perhaps the best — four bands playing in a venue about half the size of Adelaide Uni. bar (large by German standards).

The first two bands were unashamedly punk revivalists — loud and fast but pretty bad.

The next was Germany's attempt to keep stride with England; the *Soda Elektronik*, made up of a rhythm machine, two synthesisers and bass — a popular and frequent format here. They were the best of the evening; imaginative, almost bopworthy.

and the most professional.

The last band was Germany's attempt to live in the 1990s ('art rock' or something). I haven't really got an oral fixation, but I started thinking of salt and water again.

Perhaps Germany's problem is its population distribution; its 58 or so million people are distributed in relatively small cities. My attempts to find music all took place in cities of under half a million.

Even so, an Australian band does not make an LP until having reached at least a certain level of competency. It was with this assumption I went to see *Caramboulage*, advertised as Germany's best women's band, with two albums recorded to date. Once again I was disappointed.

Their use of voice was often excellent. Their bassist was reasonably good. Rhythm guitar was decidedly bad — merely the identical bar chord shape moved over four or five frets, with repeated identical rhythm throughout the whole song. Played fast this can be effective for a couple of songs. Played for the whole evening, I began wishing I'd brought the No Doz.

The organ player showed even less imagination than Monty Python's caravan site and suffered from paralysis of nine fingers.

The drummer might possibly find a place as a stand-by in the band I once heard by mistake playing at the Pizza Palace on Anzac Highway.

Obviously very bad bands exist everywhere, but very few have made two records and established a reputation.

Despite these confused samplings of *deutsche neue welle* there is some new music in Germany which is excellent and quite unique to the country. Perhaps the two best examples come from *Ideal* and *Fehlfarben*.

Ideal are characterised by their use of both male and female lead vocals. Their versatile guitar sound ranges from relaxed pop to trance to heavy aggression.

Fehlfarben's music remains more in the realm between statements of conviction and aggression. Their sound is always

tight, powerful and evocative — their lyrics proving that vocals in German can sound just as effective as in English.

Malaria, an excellent women's band, easily make up for the disappointment of *Caramboulage*, and bands like *Palais Chambourg* show that the new electronic music has its own talented creators in Germany.

An observation of a country's music would not really be complete without an observation of its audiences. Most Germans still show their token 'alternative-ness' in long hair and, if you are male, the growth of a beard as soon as is hormonally possible.

German punks express their paranoia about getting up to dance at 180 degrees, marking out an area then charging each other from the opposite sides of a circle. Occasionally they stop to have a frenzied bop in the middle until they are sent flying by somebody else making a charge.

"The organ player showed even less imagination than Monty Python's caravan site and suffered from paralysis of nine fingers."

Most venues double as discos, and the disco always has preference. Live music occurs (if at all) during the week; on the weekend everyone goes to the discos.

These are perhaps the most depressing points in Germany's relatively optimistic scene. Despite the large selection of local music, if you find yourself in a disco you can spend the whole night hearing American music — small amounts of disco and far too much awful heavy rock.

Wierdest of all, you can suddenly be reminded of the bizarre part Australian music plays in the German scene — from our wide selection they have picked out some quite embarrassing bands to fly our musical flag — *AC/DC* are frequent visitors of the disco turntable.

More complimentary are *Men at Work*, although the music that they are played with is no compliment. In the record shops you can blush further at the appearance of *Little River Band* and try to look as German as possible when you turn up *Rose Tatto* in the stacks. *Icehouse* are very big and very commercially promoted.

However, all doubts are extinguished when in glee you find, here and there, lone *Saints* records as the best and most appropriate representation of Oz music.

Bill Morton, from Mannheim, West Germany



SPORT- Wing chun

How did we get started at *Wing Chun*? Well, we were complaining about how unfit we were, and remembering the positive effect that *Wing Chun* had had upon a friend. We decided to kill two birds with one stone by learning to defend ourselves and getting fit at the same time. Within two days we were in at the deep end, sweating away at a set of aerobic exercises.

Training sessions at Sifu Jim Fung's *Wing Chun Academy* last one and a half hours. To start with, we do warm up and stretching exercises and gradually work up to the more strenuous stuff. This takes about half an hour. We then get what is laughingly called a rest — a few minutes (hardly enough time to put your shin pads on, and these are essential if you don't want to get sore shins during

training).

The next forty minutes are spent learning the actual techniques, training in pairs and taking turns to attack and defend (you learn to do both at the same time).

In the last fifteen or twenty minutes we finish off with a set of aerobic exercises.

This, if done at least three times a week, will soon get you fit. You don't have to be fit to start, you can go at your own pace at first, but you will have to work hard.

For both getting fit and learning the techniques correctly we have found it best to go at least three times a week. Going twice a week will maintain your current level, but progress is slower.

Wing Chun is the only martial art formulated by a woman — the founder was Ng Mei, a Buddhist nun. This is why

women (or in fact anyone) will find it a very effective and practical style of self defence. It does not rely on brute force, or elaborate moves. The nature of *Wing Chun* is revealed in this quote:

One day Ng Mei witnessed a fight between a stork and a rodent. She was impressed by the way the stork used its wings to deflect the attacks of the much larger rodent, and counterattacked with kicking at the same time. Ng Mei was inspired to formulate and establish a unique new martial art.

Wing Chun is based on simplicity, directness and economy of movement. It is a very practical and effective method of self defence, and techniques are realistic rather than showy.

The moves are easy to learn and apply, and you learn the basics of self defence quickly. At more advanced levels, you train with a wooden dummy, butterfly knives and the pole.

If you want to know more about it,

have a look at the book, *Wing Chun Kung Fu*, or come along and watch a training session at the International *Wing Chun Academy*, 253 Gouger St.

After about six months' practice, we find that we have become fitter, our co-ordination, balance and reflexes have improved, and we feel that if attacked we could at least defend ourselves. However, you have to persist if you want any real benefits.

**Steve Bohill
Dianne Gardner**



INTERVIEW

Kitty and the Bagman



Colette Mann

The Bagman (John Stanton) is a charming man who always wears a hat. He influences the action by mediating between the illicit and legal powers in the Sydney of the 1920's, and contributes to the overall satisfaction provided by the movie, *Kitty and the Bagman* by revealing the sensitivity melded with his enigmatic exterior.

Kitty O'Rourke (Liddy Clark) rises from a new marriage to an army deserter to become a rival to the 'crime queen', Big Lil Delaney (Val Lehman) who is a strong, promising character and a tough dealer in illicit liquor. She is helped by her new friend and prostitute, Doris de Salle (Colette Mann). Together they adventure through authentic, exciting sets, essentially based around two bordellos owned by the 'crime queens'. They experience gambling, prostitution, the sly grog trade, shootouts and a train robbery with evident relish.

"There's Dor!" shrieked a fretted member of the middle-aged mothers in the audience. Colette Mann gave Doris a kind, practical approach to fantasy-land. Little Dor lost, from *Prisoner*, was vulnerable with a little pink rosebud mouth. Liddy Clark made Kitty into a creature who did not waste her energy; a self-aware, competent and expressive being who enjoyed life.

I interviewed Colette Mann and Liddy Clark who showed a pragmatic, "take it as it comes" attitude to their work. Perhaps that is why the actors seemed so well cast: the Colette and Liddy personalities seemed consistent with those of Doris and Kitty.

Colette's shyness, Liddy's clear, bright charm, and their support for each other, was tangible both on screen and in our conversation.

'On dit': How can you explain Doris' relationship with Kitty in the movie?

Colette: Doris de Salle shows Kitty the ropes ... gets Kitty involved in the underworld.

Liddy: Kitty doesn't want to be a street person, 'a prostitute'; she had enough nounce and strength to get to the top, to bypass being a pro. Not that she frowned upon it, but it wasn't for her.

'On dit': Is it important how Doris became a prostitute?

"Kitty and the Bagman" is a movie which is promising to pack cinemas with culture vultures and pop-movie fans alike. ROSALIE WHITELOCK spoke with Liddy Clark and Colette Mann about their roles in the movie, and discovered a celluloid relationship that is as refreshing off-screen as it is on.

Colette: There are certain things in life which you have to accept ... in a Sydney waterfront street in 1919 there would be prostitutes, and I just happened to be one of them.

'On dit': Do you like Doris very much?

Colette: Yes, I like her very much. She was very interesting to play. And I hope she was more than one dimensional. I hope she was three dimensional.

Liddy: Oh- boy.. was she three dimensional!

"There's a lot of exploitation of young people in this business."

'On dit': What sort of things do you think you added to her character?

Colette: Well, I keep being told she has a vulnerability ... I don't really know ... we do so many interviews and they say, "MM! There is a certain vulnerability ...!" So obviously it must be there. But that came out of working in the film and through working with Liddy. We really like Doris' protective side towards Kitty. Then they reversed their roles about half-way through the film and Kitty became very protective of Doris. The thing I like most in the film is the relationship between the two women.

Liddy: MMMMMM!

Colette: ... and I think it comes out on screen.

'On dit': Are you two very friendly?

Liddy: Yes we are. But we became close buddies through the shooting of the film. Kitty and Doris were very close ... and I think that's an extension.

'On dit': It seems as though the women were very important characters.

Colette: You can almost call it a women's picture. It's about two major women — the protagonists, Kitty and Big Lil who ran the sly grog shop. Actually it's like three women — and the Bagman — which is nice for me to know, because I was only a supporting character.

Liddy: Also, women extras were given a lot of screen time. The whole thing was extremely well cast. The extras were handpicked for strength.

'On dit': Who and what is the Bagman?

Liddy: The person who goes around and takes the cuts for the police commissioner. He's very important to Kitty in the film. They're both a catalyst to each other. As soon as they meet there is something between them, sort of an underlying pull, that tension or magic that ends up being a personal attraction.

'On dit': How do you see your future as an actor?

Colette: An actor in Australia can sit around and wait for work to come, or you can go out and hustle for it. Now, before I'd got *Kitty and the Bagman*, that year I'd tested for six movies, and had got within cooee of the six. I found out later that when the director read the script he knew that I should play it. I still haven't got around to ask how he knew about me though. I still had to go through the normal channels. It's all got to do with whether a person wants you, or whether you're right to play the role or not. In this game there's just not enough money to support actors, and you've just got to do everything. But I like to do good work and I like to play women who I respect.

"You could almost call it a women's picture. It's about two major women — the protagonists, Kitty and Big Lil ..."

Liddy: If they are cast for something that is dreadfully sexist, or putting women down, a lot of women will turn it down for that fact. I think that it is better if you can actually do something with the role, and show that a woman doesn't have to be portrayed in a sexist way ... or that she isn't hard done by, or just being a slack mole up there on the stage. If you're strong enough yourself you can bring that to the role, and change the path of what the playwright was doing. So I think at some stage you should do those roles too.

Colette: You have to do everything. You can't be choosy.

Liddy: It's too hard, there's not enough work to go round. Being an actor, for some extraordinary



reason, you get a bit tense when you don't work and unfortunately think, "Jesus, I'm desperate to work. I'll do it!"

'On dit': It sounds as though you're really testing yourselves out, trying a number of experiences ...

Liddy: Yes, that's right ... and usually they can be rewarding. It's only a few times they turn out to be bummers! If you have no help from your director, or the script is really bad, and you're trying to show that there is a different way to the part of playing women, yet still they end up making you look like a heap of shit.

There's a lot of exploitation of young people in this business too. For example, working in soaps, with the directors and the production team saying like you have to do this shower scene. No clothes on. The young kid doesn't realize that it's a six o'clock time slot and you can't do shower scenes anyway. So she does it to get in. Which is a bit of a worry.

"If they are cast for something that is dreadfully sexist ... a lot of women will turn it down for that fact. I think that it is better if you can actually do something with the role, and show that a woman doesn't have to be portrayed in a sexist way."

Colette: Also, people are prepared to do an awful lot to ...

Liddy: To get on. That's right. And there's a lot of people out there who want to be stars! ... who want to be actors, and they'll do it — at any length. It's giving the actors in Actors' Equity a bad name for apathy. They know at any time they can get somebody from off the street who's willing to take their place and undercut payment-wise.

"... we became close buddies through the shooting of the film. Kitty and Doris were very close ... and I think that's an extension."

'On dit': Any plans for the future?

Liddy: Naw ... if I don't continue active I want to be a first assistant to the director — who runs the crew on a film set. But I just take it as it comes. I can't be coping and worrying with what's going to happen. That's too much wasted time and effort.

Colette: You have vague ideas about what you want to do, but there's no point in sitting back and laying out what you want to do like a five year plan ...

Liddy: We've both been lucky. We've done the three mediums — film, television and theatre — to the best of our expectations. Which is why it's easy for us to be a bit blasé about the future.

Colette: I'm also a great believer in "something always turns up". It does. I've been out of work for about six months and during that time I wrote a show ... so I used that time.

'On dit': I find that interesting. A lot of people seem to feel that to try and strive and find work, and to involve yourself totally, is the only answer ...

Liddy: That's the ideologically sound answer, but I'm not ideologically sound. I'm a wanker.

Colette: You can strive, have hopes for yourself, do some door knocking, for the first few years. Liddy's at the point now where she's been sent scripts to read. It takes time to get there.

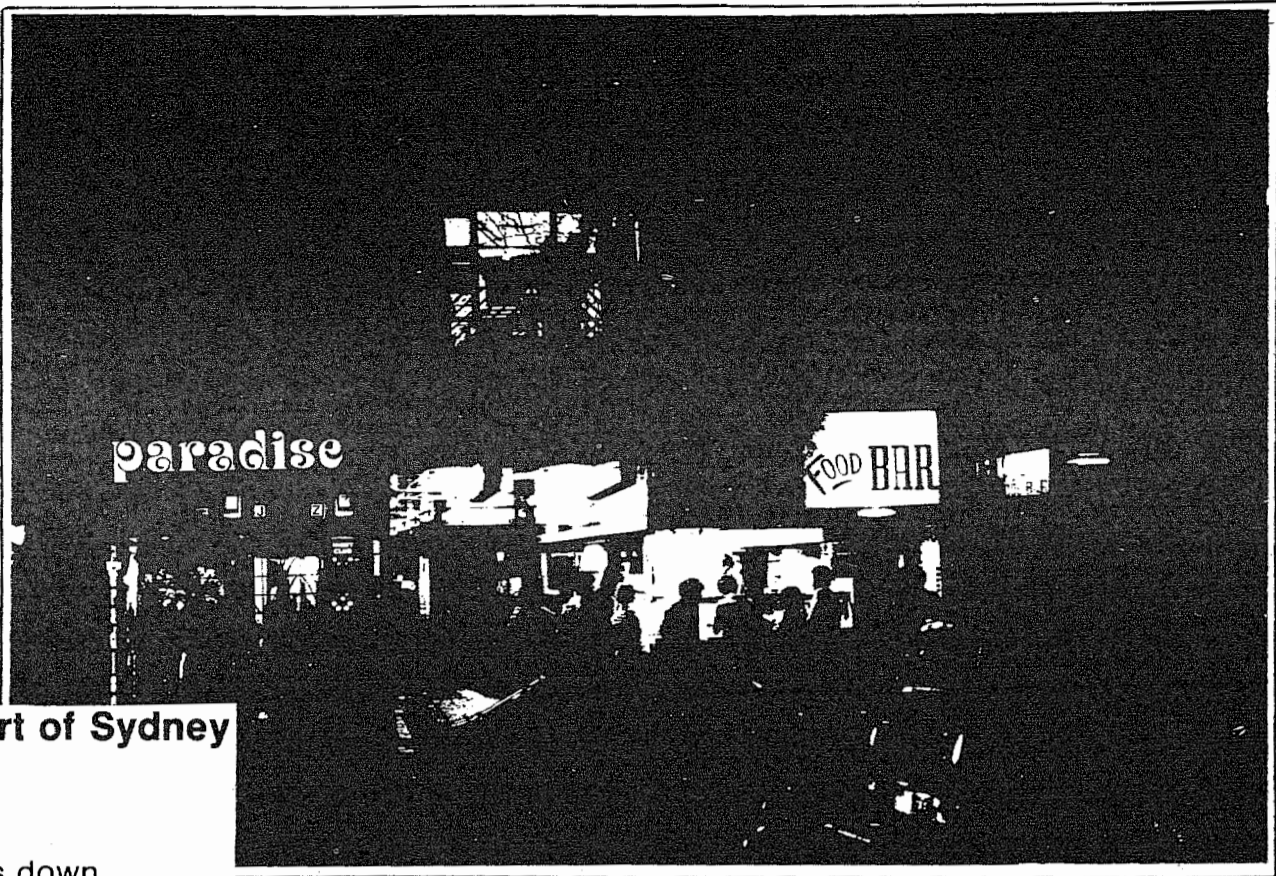
Liddy: Yes. You still have to do the "hawking your fork across the Cross", as they used to say, but now they know that I'm around, that I'm available ...

Colette: And hopefully we'll find things will be even better. They'll know that we can perform on film too, because some actors can't. Whereas here you have two who are just fabulous at everything...

Rosalie Whitelock
and apologies to Devin Clementi



Liddy Clark (right) in a scene from 'Kitty and the Bagman'.



Purple Heart of Sydney

take this,
hey
take this.
stranger sidles down
the bright Cross
(I was nailed here
on needles of hype,
pinned to your wooden heart
old city).
this is my body
which is given to you
and to many.
take this,
hey
take this.
crawl all
the way up my hemlines
with your eyes,
climb into my body
climb under my skin.
this is my body
given to you,
given to many.
take this
in remembrance of ...
(hey, remember me,
remember ...?)

David Mussared

The Heat of the Moment

Scorch me with your kisses,
Desire burns deep within,
Hold back no longer,
Let's get on with this sin.
The morning light might be different,
We may burn in the fires of Hell,
But if we don't try this once,
How in blazes will we tell?!

S. Garrard

Tom

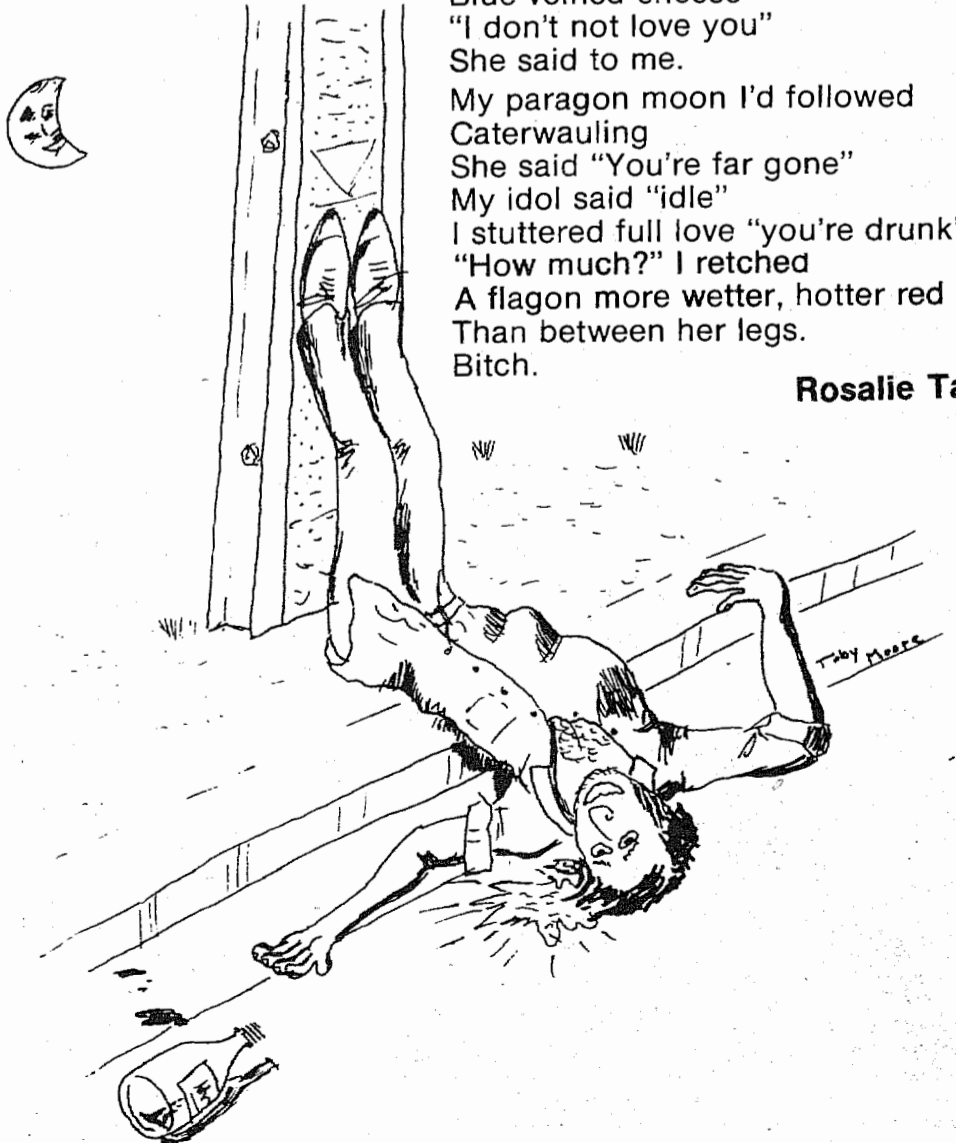
Slid
Down a stobie pole
Stubbed myself in the gutter
Looked up her.
Hard half hearted
Blue veined cheese
"I don't not love you"
She said to me.
My paragon moon I'd followed
Caterwauling
She said "You're far gone"
My idol said "idle"
I stuttered full love "you're drunk"
"How much?" I retched
A flagon more wetter, hotter red
Than between her legs.
Bitch.

Rosalie Tarn

Mango-O

One easy yearning,
goes still like evenings shine eastward,
down negro ochre,
encrusting gleeful laughter-luminscent trails
Slide erotic comfort
to open necrophilic cravings,
subtle elf fast tangled,
Do your real-life ecstasies' sensuous
symbolism
mellow with harkened demands
shown near rotting gestations?

Mewlers and Pukers



Stuffed people and the South Seas

**Parrot Laureate and Dixie Band
Madness
Little Theatre
to March 5, 8.00 pm evenings**

Your reporters found *R Rated Stuff* a most amusing evening's entertainment, comprising two quite different pieces of theatre. First was *On the Line* written by Jamie McDonald and based on Gian-Carlo Menotti's opera *The Telephone* and Jean Cocteau's *La Voix Humaine*.

Whilst not familiar with either of these works, we found Mr McDonald's effort very, very funny, particularly as its protagonists are "stuffed people", or puppets as they used to be known. Lucy (in red hair complemented by green and mauve negligee) acted out the melodrama of her hilariously catastrophic love affair with a one-legged bisexual man, in conversations on an unconnected telephone. Her overeducated parrot (who claims his uncle was a parrot laureate) consoled and mocked by turns.

The puppets by Beverly Campbell-Jackson, Laura Tate and Cynthia Harper were a delight. We felt quite fond of them by the end of it; Captain Flint the parrot, with some help from Jamie McDonald, squawked and smooched his way into our hearts, while Lucy with wide eyes, irrepressible humour and lovely voice (that of Joy Economos) was forgiven all histrionics and deceptions.

The repartee was quick, timing excellent and the manipulation of the puppets so skilled that we were soon unaware of the presence of the black-clad puppeteers. Ian Farr of Adelaide provided appropriate musical background. Jamie and Joy are from Canberra; we can only hope to see more of their creative and witty work in Adelaide.

Next on the programme were *Beardo Ruff* (Bill Rough of Warehouse fame) and *The Ha Ha Hi Hawaiians*, a bunch of Adelaide musicians with a pacy selection of music including Dixieland and Jug-and-Skiffle band numbers.

After an introduction reminiscent of something from *The Hitchhiker's Guide to the Galaxy*, Mr Ruff romped onstage in a parody of the most banal and boring television comperes, at the same time taking hefty swipes at *Women's Weekly* Discovery Tours and his audience's intellectual stature.

From there it was all go. The versatile band (all four members play several instruments) kept the audience wide-awake and toe-tapping with lively renditions of such old favourites as *Sweet Georgia Brown* and *Not Misbehavin'*, as well as providing dialogue and 'mood music' for Mr Ruff's tales of unlikely South Sea adventures.

Costumed in tattered tropical whites and after the interval in rather fetching sarongs, Mr Ruff and his friends generated an atmosphere of enthusiasm and warmth and even elicited a little audience participation at the end of the show. After an evening of laughter and music who wouldn't want to dance? The band intends to continue to perform together, so keep a look out for them.

Carmen Asche and Lene Grant



The Ha Ha Hawaiians - "tattered tropical whites".

Festival of youth

**Come Out '83
Festival Centre Amphitheatre**

If you are passing by the Festival Theatre this coming Sunday afternoon, you will catch the programme and poster launch for *Come Out '83*, arguably the biggest and best festival of youth arts in the world.

Come Out '83 is number five in the succession of biennial festivals of youth arts in SA, and will be the biggest one yet (rivalling the Festival of Arts). The dates are May 6-22, there will be eighty-five different shows, inside and outside, and many are innovative and daring. Nearly all of Australia's major youth performing companies will be here with events ranging from the sublime to the ridiculous.

The programme launch this Sunday 13th, from 2-5 p.m., is the signal to start the flood of programme brochures and posters intended to engulf and alert everyone. This launch will be an event in itself with clowns, magicians, entertainers and musicians to keep you on your toes, plus the presentation of prize money for poster design and the official announcement of the *Come out '83* festival programme.

If you are looking for something else to occupy yourself or those dratted younger siblings, *Free For All* has a wide variety of activities during March. On Sunday afternoons, 2-4, there are art and craft workshops on the Festival Centre Plaza, making things for *Come Out*. On Sundays, following the *Come Out* opening, there will be free amphitheatre concerts and free lunchtime concerts in Hindmarsh Square on Wednesdays, 12-2 p.m. Sundays in the Mall are also featuring a cabaret on March 13, 2-5 p.m., and a Young Artists' afternoon March 27, 2-5.

Furthermore, if you are interested in 'getting into everything', join *On dit* and sign up to review events in March and performances in *Come Out* for free.

Diana Short

Stilted spirit

**Blithe Spirit
Royalty Theatre**

Blithe Spirit, Noel Coward's comedy of a man plagued by two wives, one live and one ghostly, is quite a long play; three acts and seven scenes long. It is a very witty play which required a highly paced performance. We felt that the Therry Society's production dragged, although there were good performances, particularly from Rae Cocking as the medium, Madame Arcati. Susie Small and Celine Griffin put in very spirited performances of Ruth and Elvira, and Phyl Skinner got plenty of laughs as Edith, the intensely awkward maid.

Unfortunately it all seemed a bit too stagey and overacted; accents were terribly stilted, especially that of Ian Rigney as Charles Condomine. It seemed that fluency and polish were sacrificed for absolute clarity and diction. Almost all the actors fumbled their lines at some point. Coward's subjects are highly articulate, bitchy, upper-middle class English of the thirties and early forties and the comedy is all in the dialogue; it requires smooth, elegant delivery, accurate timing and fairly natural acting — stylish but not theatrical. Plummy accents are an asset.

This production got better towards the end as action built up, and the final scene was the best. Costumes and set were excellent, and it was nice to hear a recording of Noel Coward himself between acts. A wit and stylist, he wrote brilliant comedies with apparent ease (this one in five days), but they are not easy to perform.

Carmen Asche
Lena Grant

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Hot Summer Night

**Twelfth Night
Festival Centre Playhouse
March 1-5, 8 p.m.**

How do you react to a Playhouse throbbing to the beat of calypso music, vibrating to the thumping of dancing feet? Knowing that this production of *Twelfth Night* is to be played in a modern setting won't prepare you for the very different approach which Lighthouse adopts.

Before the play begins, the cast mingle freely with the audience, serving drinks and draping members of the audience with garlands. The girlish giggling from the little old lady next to us was evidence that the audience were getting into the swing of things. The calypso score, which runs through the play, is very effective in evoking the atmosphere of the Pacific or Caribbean resort which Illyria in this production is supposed to be, even if the antics of the cast weren't always convincing.

Once the play proper begins, the pace necessarily slackens. The revels beforehand are clearly an elaborate attempt to make the introduction of the modern settings and clothing and some simplification of dialogue less shocking. How you respond to "simplified" Shakespeare is a matter of personal choice; we didn't mind. But then simplification of a farce is not the same as simplification of *Hamlet*.

The acting was generally competent, without grabbing the imagination. As live theatre, it had excellent moments rather than overall polish. Some of the acting is very dynamic, and it was often here that the play was strongest: Olivia's attempts to seduce Viola are played with great energy. John Wood as Sir Toby Belch and Peter Cummins as Malvolio were played with particular gusto and spirit, though Malvolio was perhaps slightly overplayed. The audience were also spared the tedium of a wimpy Duke or Orsino, due to the very strong acting of Robert Grubb.

Opinions on Kerry Walker's interpretation of the Fool differed: one of us saw her as very amusing, the other saw her as bringing no character or individuality to a role which needs those traits. Certainly she is competent, but is she anything more? Nevertheless, she remains amusing, though a lot of the credit for this must go to Shakespeare's original script.

Lovers of traditional Shakespeare will probably frown on this particular *Twelfth Night*. Perhaps those who can accept the updating will love it; they are more likely, however, to simply class it as an amusing, competent variation on the original.

Adela Alfonsi and David Walker

Skulture

**Recent South Australian Sculpture
1980-1982**

**The Maude Vizard-Wholohan
Purchase Award**
Art Gallery of South Australia

FREE
to 25 April 1983

This is a disturbing yet intensely interesting exhibition. There is a definite diversity, with a few exhibits aimed to shock the viewer.

The Emperor's Clothes by Bo Jones is an amusing piece with two penguins dressed as explorers. Stephanie Falting's terracotta pot of a kangaroo with a lifelike face (*It's Been a Long Time*) is striking. I found *Well* by Hossein Valamanesh intriguing with wood posts, water in the well and mud surrounds.

Tony Flint's *Shelter*, a ghastly exhibit including fifteen fowls' wings on string is better forgotten, yet Roger Noakes' equally shocking exhibit is more subtle with its dead seagull on a post!

Bert Flugelman and his *Sculpture Bargain Counter* in stainless steel is satirical which includes a *Space Warp Monster* ('Add another dimension to your living room' runs the caption).

I feel the most appealing exhibit is Jo Steele's *Garden of the Secret Soul*, beautifully sculptured in various woods — Columbian pine, cassia and rosaceae woods.

Gillian E. Burfield

Editor extends

In Search of the Lost Absolute
by David Mussared
SA Pamphlets of Verse No. 4
Pioneer Books; SA 1982

The editorial arose,
Wandered through a few controversial
issues,
said several clever things,
then curtsied to its considered
compromise.

(The Daily Le Cornu)

David Mussared, co-editor of *Ondit* this year, has had some of his poetry published. *In Search of the Lost Absolute* is a compilation of his experience of South Australian country and town. How he will reconcile his creative and critical abilities will be a matter of interest to students this year. How, for example, will the cynicism revealed in his poetry affect the newspaper?

In thrusting to contend with the likes of Max Harris (he slipped with the title, *Mad Max II*) does Mussared ("the awed simpleton") offer more than "stale smells, pallid thoughts and indolent mediocrity"?

His images can be shocking, "child screams / as living intestines / spew out across white hot / barbecue plate" (*The Adolescent*) or offer evidence of a subtly sensitive experience, as in *That Special Vision*, where he writes, "you / Punch and Judy at the Opera / thaw my brittle bitterness / and daub this drab sepulchre / with your bright disdain".

His work occasionally shows originality, but we must also contend with such awkward pedantry as the rhymes in *Adelaide*, "the flower of the city / power of the pretty ... girl has been laid / the bed is unmade ... the river

IN SEARCH OF THE
LOST ABSOLUTE

by

David Mussared



is dry / the city must die ...". Especially as the trendy opinion is that Adelaide is, in fact, dead.

I am not confident enough in his poetical wit to be sure he is conscious of "air so thick / you could cut it with a knife" (*Self-Indulgence*) being only indulgently cliched.

But Mussared's meanings are gutsy and clear; he is bent in a straighter way than most.
Rosalie Whitelock

Overall though, this is a good selection. You will certainly enjoy some new experiences as you delve into this poetry book.

Gillian E. Burfield



Slim volumes

Thin Thigs in 30 Days
by Wendy Stehling

30 Days to a Beautiful Bottom
by Deborah Cox and Julie Davis
Bantam Books, 64 pp, \$2.95 each

These books complement each other with similar aims — one to gain thin thighs, and the other a beautiful bottom — both in thirty days. I found the booklets interesting but somewhat superficial. Neither has a great deal of depth and an over-cheerful style which I found annoying after a while.

I felt it was a waste to spend \$2.95 each on such short books, a good many pages of which are taken up with photographs of exercises.

However, for converts to figure-watching, the approach should gain results. Both booklets are unusual, quick to read and with a positive approach. Set in large varied type, these books certainly catch the eye.

If you are rolling in spare cash buy these, but I feel a quick overview of each booklet would give most readers the general idea.
Gillian E. Burfield



'Nostalgia'

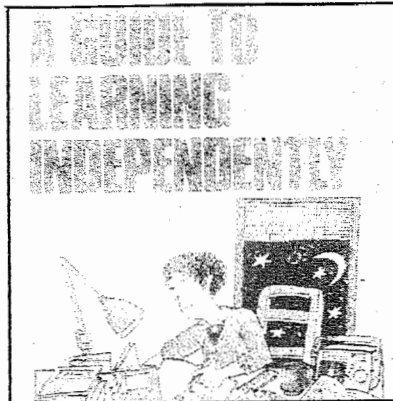
West of the Cunderang
by John Millett
South Head Press, 1977

I enjoyed the poems in this little book; they were refreshingly different. Many were nostalgic, and reminiscent, and many had an old-world charm about them, such as *Nattie Belle* with its unusual imagery. In Book One nostalgic poems such as *Caterina* evoke times past.

There are some beautiful poems here. Millett is at his best with descriptions. *Curlew* is powerful in its simplicity. Then there is the memorable *Golgotha Hill* with its religious undercurrent, the theme behind the horror of war and the remembrances of men living on with their memories:

"Their hours still pass like slow
battalions"

I did not enjoy Book Two nearly as much. Self-consciousness by the poet had crept in; the poetry had an off-beat humour with a morbid interest in gravestones. The strength of Millett's imagery was just as good, but his poems were less completely formed and less compact.



Scholarly work

A Guide to Learning Independently
Marshall and Rowland

Longman Cheshire 1981, 224 pp, rrp \$8.95

Essay Writing for Students

John Clanchy and Brigid Ballard

Longman Cheshire 1981, 124 pp, rrp \$5.95

A *Guide to Learning Independently* is, as the title suggests, about how to learn. In three vague sections it encourages you to look at yourself and your objectives, and to ask you own questions; to "look at how you can find, take in and evaluate information and ideas", and how you can evaluate, communicate and use what you learn.

The introduction outlines the purpose of the book and states "this book is intended primarily as a guide and a reference," and it has a list of things to do immediately following.

This is the best general book on how to study that I have read yet. It introduces several topics I have not seen discussed in other books of this type; particularly the sections on libraries, seminars, writing and evaluation. Although I personally did not think I needed any study book like this, I have appreciated reading it as a good many new ideas have been imparted to me.

The presentation of this book is good, with each chapter being headed by comic illustrations. Further reading lists are included at the end of each chapter and more reading may be chased up in the bibliography. The only mistakes are occasional spelling errors.

Essay Writing for Students is also designed to give guidance — more specifically in the difficult task of writing essays in the first couple of years at university. It is written from "experience" and aimed at Arts and Social Sciences students in particular.

The authors are both experienced teachers (from secondary school work to university) and have "tried to explore the very real difficulties students face in writing academic essays". John Clanchy is Head of the Communication and Study Skills unit at ANU, and Brigid Ballard is Senior Academic Advisor in the same unit. The questions and disillusionments they have faced in their positions have led them to write this book as an aid to students beginning tertiary studies.

This book is fairly well defined in the contents: the nine chapters listed with sub-headings. The main content of the book is followed by twelve appendices, mostly short, in two sections; *Further practice and examples and Information*. There is reasonable cross-referencing, but no index.

For first year university students, and other students who feel a tendency to despair, these are good books (probably useful also in secondary school) as aids to study. I think both books are applicable over a wide range of courses, with *A Guide to Learning Independently* being the more general study book (it has a chapter specifically on science for those feeling left out).
Di Short

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Review reviewed

Essay Writing for Students: A Guide for Arts and Social Science Students
John Clanchy and Brigid Ballard
Longman Cheshire; Australia 1981

How are you going to tackle your essays this year? I recommend Clanchy and Ballard's *Essays Writing for Students* as a core text for understanding the process of success at university.

Written presentation is usually the basis of assessment for Arts and Social Science students, and essays at university present entirely different problems to those handled at the high school level. Every department and every question you choose has specific requirements which need to be met. This book suggests alternative foci of attention to personal fears and "folks tales" about assessment gleaned from other students while spending lazy afternoons with surplus coffee and alcohol.

Clues and sensible advice on how to act on this knowledge, and how to identify and begin coping with the practical demands of choosing the essay topic, reading, note-taking, analysing, planning, drafting and editing your work make this book a comforting spine straightener.

You can get by ... with good resolutions at the beginning of the year, and it's fashionable to be bored and cynical ... but get rid of the stink of ignorance, procrastination and depression, you *Really Cannot Get By Without* finding out what "they" want.

You can get by, but you need to go on to master the real demands of university, to maximise your chances of success and find personal worth. Don't you?
Rosalie Whitelock

MARCH

EVERYWOMAN

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PUFFIN



Radio

Compiled by Terence Cambridge
Monday 7 March

5AN-891 kHz

9.00pm: *Pick of the Goons*.

5CL-729 kHz

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

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

7.30pm: *Radio Helicon* — "Walls/Words", a portrait of French film-maker Agnes Varda.

5UV-531 kHz

8.00pm: *Archaeology in Australia* — at the mention of archaeology most people think of Greek and Roman remains, but Australia is a fertile ground for archaeologists researching both our recent history and the beginnings of human settlement in Australia.

8.30pm: *Women and Theatre* — a series which examines the involvement of women in the creation of Australian theatre.

9.00pm: *BBC World of Books*.

ABC FM 92.1 MHz

7.55pm: *1983 Festival of Perth* — the Australian Youth Orchestra (Ronald Zollman, conductor; Peter Frankl, piano) in a performance of Mozart's Piano Concerto No. 26 in D and Mahler's Sixth Symphony.

Tuesday 8 March

5CL-729 kHz

6.00: *The Law Report* — explores the processes of law, its effects and the interaction between law and society.

8.30pm: *Doubletake*.

5UV-531 kHz

8.00pm: *Work in the Age of Marx* — This series deals with the labour environment of the mid-nineteenth century, looking at specific trades and occupations. Tonight the final episode looks at the conditions of silk weavers and the artisans of Sheffield.

7.30pm: *The Stereo Play* — "Operation Lightning Pegasus" by Alick Rowe. If you think you know the history of the Trojan Wars, forget it! According to Alick Rowe, the Greek army arrived at the Gates of Troy to surrender.

Wednesday 9 March

5CL-729 kHz

6.00pm: *Technology Report* — a weekly review of new technology and its effects.

8.30pm: *Drama Wednesday* — Tom Stoppard's "The Dog it was That Died". Stoppard's new radio play is a comedy which satirises the "spy" genre, and particularly its leading exponent, John Le Carre.

9.45pm: *Books and Writing*.

5UV-531 kHz

7.45pm: *Scholars of Distinction* — Vic Edgeloe, Registrar Emeritus and Doctor of the University of Adelaide, looks at some of the distinguished academics involved in the development of the University of Adelaide. In tonight's program Professor Brailsforth Robertson, founder of the CSIRO Division of Animal Nutrition, and Professor Wood Jones, Elder Professor of Anatomy.

8.30pm: *BBC Science Magazine*.

9.00pm: *Science Journal* — George McRobie, co-author of "Small is Possible" talks about appropriate technology for Australia.

ABC FM 92.1 MHz

7.30pm: *Just Out* — Three hours of the latest discs from around the world with catalogue details and reviews.

Thursday 10 March

5CL-729 kHz

8.30pm: *Doubletake* — "The Mancunian Connection". Tonight's program features interviews with two celebrities from Manchester — punk poet John Cooper Clark and British bullfighter Frank Evans. Frank is interviewed about why he thinks he's really a Spaniard, how he survived a bad goring by a cow, and why his wife Margaret refrains from asking him to stop playing Matador. Evans has been a bullfighter for many years, speaks good Spanish, and is proud to be mistaken for the real thing.

John Cooper Clark, on the other hand, says his creative aspirations were awoken by Shelley, stirred further by the Italian futurists and then mutated by the British punk rock movement of the mid-70s.

5UV-531 kHz

8.00pm: *An Approach to Musical Analysis* — this course presents a broad overview of the major musical forms in a historical perspective with numerous detailed examples.

9.00pm: *History of Jazz* — a series presented by David Baker, professor of jazz at the University of Indiana.

ABC FM 92.1 MHz

7.30pm: *Thursday Opera* — Handel's *Semele*.

Friday 11 March

5CL-729 kHz

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

5UV-531 kHz

7.30pm: *Amnesty International* — a report from Amnesty International, the human rights movement which works impartially for the release of prisoners of conscience.

Saturday 12 March

5CL-729 kHz

11.30am: *The Pick of the Goons*.

12.10pm: *The Science Show* — news and views on all aspects of science with Robyn Williams.

Sunday 13 March

5CL-729 kHz

8.15am: *The Body Program* — continuing a series of interviews on aspects of the body and how we perceive it. Critic and author Paul Abelman will discuss society's repressive attitude to the body and sexuality as a form of social control.

12.10pm: *Report from Asia*.

12.30pm: *Science Bookshop* — reviews and discussion of books on science and science-related topics.

ABC FM 92.1 MHz

9.00pm: *International Organ Week Nuremberg, 1982* — First of three programs incorporating vocal and instrumental music from the Baroque period and earlier. Tonight — Music in Old Cracow.

Officer no gentleman

An Officer and a Gentleman
Hindley Cinemas, Greater Union

This movie is basically boring. It is also corny and often predictable. The classic 1950's love story personified — even more incongruous now than it was thirty years ago.

The main character is a young man who has had a classically deprived childhood. Despite this he has the all American ambition to "make it". Thus he joins the officer training school in order to become "an officer and a gentleman". Along the way he finds true love, though at first he doesn't recognise it.

This desire to break out of the working class is shared by the young women in town. Their way to change it is to marry an officer. We are told they will do anything to catch one.

Relations between men and women in the movie are dreadful. The only time they actually communicate properly is during sex. That may be a fine basis for a romantic affair, but these people are talking about meaningful, lifetime commitments to each other.

Glorifying men who cannot cope with feelings and women who aren't allowed to expect them to, seems a major step backwards. Who believes in happy ever after endings these days anyway?

A major message in the movie is the virtue of discipline. The sado-masochistic fascism of army training is portrayed as being positive, to give the men (and a few women) character.

Surely these values were expressed and done away with during the Vietnam War. Or is America now trying to glorify

violence and justify war?

This is definitely a movie of romance and fantasy. The scene is set by lots of music and intimate close up shots. These create a very intense atmosphere for most of the scenes.

The music rates a special mention, not just because there was lots of it, but because you get a free recording of the movie's theme song, *Up Where We Belong* by Joe Cocker and Jennifer Warnes. I'm told on good authority, however, that these plastic singles are available generally in the theatre, so grab one while you are in there seeing other movies.

Perhaps the most outstanding feature of the movie is its popularity in America — second most popular, after *E.T.*

Things must be bad in America these days if people are entertained by escapist fantasies of two generations ago. Let us hope Australian movie goers are more discerning.

Mandy Cornwall

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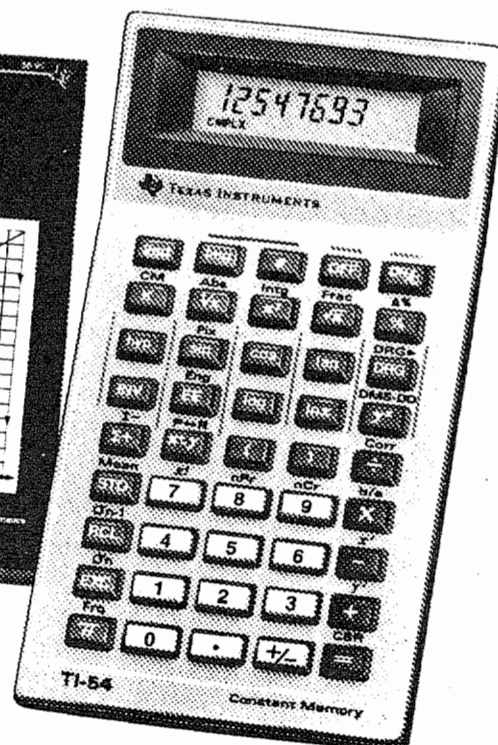
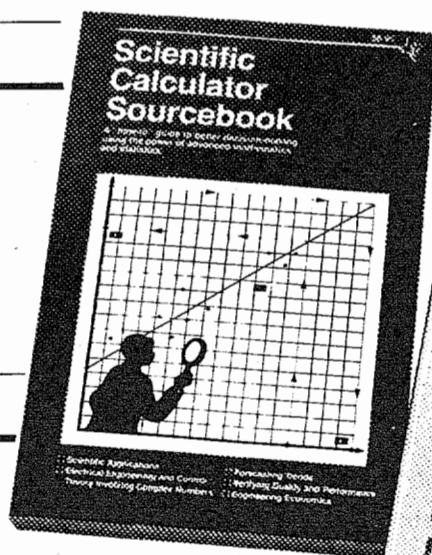
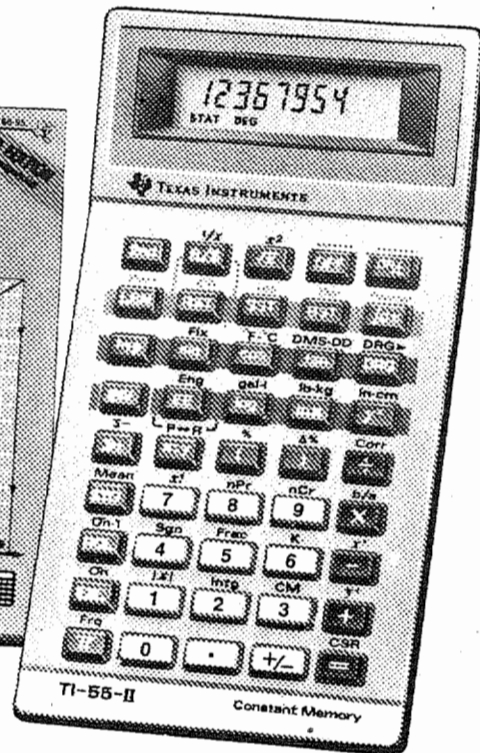
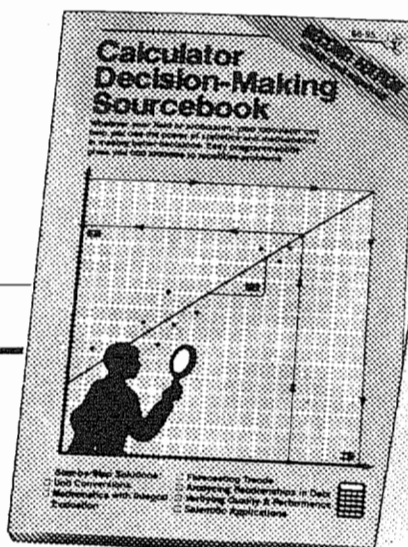
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STUDENT RADIO

Student Radio has returned. O-Week special on 5UV, 531 khz. 10p.m.-1a.m. Mon. to Fri.
 Mon. 7/3/83:
 10p.m. Alex Wheaton plays the best music you'll ever hear in your entire life (??)
 11.30-1: Penny Fletcher plays even better music.
 Tues. 8/3/83:
 10p.m. Michael Hosking and friends play to thrill and excite.
 11.30-1: Tony Ennis decides to thrill and excite even more.
 Wed. 9/3/83:
 10p.m. Margaret Nixon gets her act together - briefly. Nick X will be along at 30.30 with film reviews.
 10.30-1: John and Vlado frolic through the wasteland of alternative music.
 Thurs. 10/3/83:
 10p.m. Paul Duldig titillates your musical taste buds.
 11.30-1: Mark Storers' plastic tiddle show.
 Fri. 11/3/83:
 10p.m. Christine Hawkins plays your requests. Phone 223 3699.
 11.30-1: Richard and Paul continue the requests.

ROOSTS

John St, Payneham. 1 bedroom and share rest. \$35-40 neg. per wk. Male or female.
 Harrow Rd, College Park. 1 Room in share house. \$20 per wk. 1 male. Contact: Monica, c/- SAUA.
 Berkley St, Cheltenham. 1 Room and share facilities. \$25 per wk. Contact: Mr Gibson, 476 988.
 Wheaton Rd, Stepney. 1 large Room in share house. \$23.50 per wk. 1 female. Contact: 339 3337 or 332 5840.
 Osmond Ave., Toorak Gardens. Full board 1 or 2 men. \$30 per wk. Mature age preferred. Contact: Mrs Dodd, 31 9254.
 Rose Park. Furnished Room. \$25 per wk. 1 female. Contact: Eve Wineberg, 332 7357.
 16 Farnham Rd, Keswick. Unfurnished Room and share facilities. \$35 per wk. Male or female. Contact: Peter Cullen, 297 7719.
 Goodwood. 1 Bedroom in share house. \$30 per wk. 2 females. Contact: Pauline, 271 5062.
 St Peters. Furnished Room ('TV) Bed and Breakfast. \$25 per wk. 1 female. Contact: 42 4347.

11 Wilson St, Prospect. Furnished Room. \$30 per wk. 1 female. Mr Thornton: 261 1080.
 38 Highbury St, Prospect. 1 Room in share house. \$17 per wk.

JOBS

To apply for any of these jobs, quote the preceding job number at the Student Activities Office.
1722: Childminding in the Richmond area. Wages negotiable.
1723: Tutor in economics wanted for work in Malvern area. \$8/hr
1725: Showing slides at Rostrevor. No wages but free lunch.
1726: Care for a child at Rose Park. \$2/hr.
1727: Can you give a dog a good home for \$100?
1728: House cleaning at North Unley for \$6/hr.
1730: Working mother offers flat rent-free to anyone willing to keep her 11-year old daughter five nights a week. Phone available. Close to transport and shops.

ROOKERY NOOK

For Sale
 Olympus Student Microscope, as new, \$300
 Phone 294 5204.

NOTICES

Coffee Shop
 The Thursday Coffee Shop will be opening in the South Dining Rooms during O-Week.
 Apart from offering the best range of quality coffee and tea on campus, the shop will also serve orange juice, hot chocolate, fruit, cordial and home-made biscuits. And the prices will give you a pleasant shock.
 Hours: Tuesday and Wednesday 10am-12 noon. Thursday 9am-5pm
 Brought to you by the Evangelical Union.

LAWYERS! STUDENTS

1983 is Centenary Year for the Law School and we are staging a Monster Revue:
1984 is Next Year
 We need scripts, cast and people willing to slave for no other reward than the glory of having made the Law Revue - and ragged on at a few parties.
 Director - Tony Short
 Stage Manager - Bill Kay
 A legendary combination backed by a team of notorious alumni.
 A pleasant way to spend first term.
 Contact:
 Michael Burdon - Law School
 or Tony Short - 44 8230
 Rehearsals have been scheduled.
 Do it now!
Semen Samples
 Wanted, healthy males prepared to provide semen samples for us in a programme of Artificial Insemination at The Queen Elizabeth Hospital. Samples

will be collected at the Medical School, Frome Road, after arrangements have been made by telephoning The Queen Elizabeth Hospital Fertility Clinic on 45 0222, ext. 310. Renumeration at \$15 per sample is provided to defray incidental expenses.

March for Peace

Break Australia's link in the nuclear war chain!
 Foreign military bases out! National day of action:
 Sunday, March 27th, 1.30pm
 Victoria Square
 March to Peace Fair, Elder Park, 2.30pm

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

SAUA/Union By-Election 1983

Nominations:
 open: Monday, March 14th
 close: Friday, March 18th, 5pm
 Voting: 5 April, 9am-7pm
 6-8th April, 9am-5pm

Positions:
 General Executive Member 1 vacancy
 Education Action Com. 2 vacancies
 Social Action Com. 3 vacancies

Intramural

Badminton
 Softball
 Squash
 Team entry forms now available at the Centre for Physical Health and Sports Association. Entries to Centre by 6.00 p.m. Tuesday 15th March. Games commence Monday 21st March.

Gaysoc

To all members, past, present and future 'Giddy'. Gaysoc offers you a hearty welcome and an invitation to visit us on: **Wednesday March 9th** in the Foyer of the Little Theatre (SW corner Cloisters) for a chat at 3-4pm.

Have a (late) lunch (bring your own food I'm afraid) with us or just come and find out about our meetings and what we're all about. All very informal - no problems. You don't have to be gay to come along either!

Liberal Club

As the Adelaide University Liberal Club's first function for the year, we have arranged for the Leader of the State Opposition, **Mr John Olsen**, to come to the University of Adelaide to speak to club members and other interested persons. John Olsen will be speaking on Thursday of Orientation Week, 10th March, at 1.00 p.m. in the Little Cinema, Level 5, Union Building. All interested persons welcome.

English Expression Programme

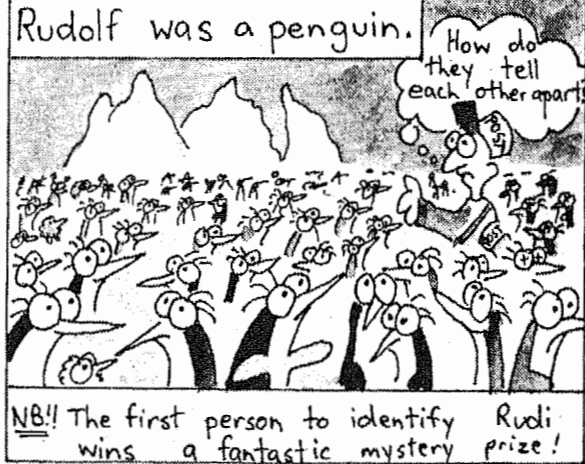
The EEP (as it is affectionately called) offers a service to all students. If you have any problems (real or anticipated)

in essay-writing, tutorial preparation, reading, researching, notetaking, or in basic language/communication skills, make an appointment to see a tutor in the Student Counselling Service (George Murray Building). Assistance offered is free, professional and HELPFUL!

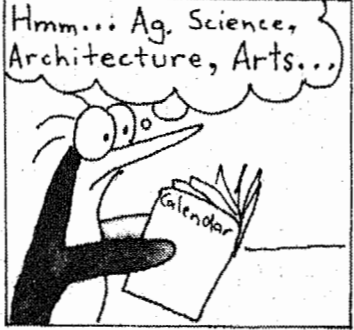
The Waite Ball

The Waite Ball for 1983 is presented by the Agricultural Science Faculty Association on 20th March at 8 p.m.
 The venue is the lawns of the Waite Institute where Supper, 2 Bands and all the booze you can drink is provided for. A very reasonable price!!
 Tickets will be on sale from the Student Activities Office and the Waite Common Room.
 Check Posters for any details or ask any senior Aggie.
 So come on all you aggies and your friends. "Rally Round" for a great night and help make this year's Ball a startling success. See ya there.
 Waite Ball Social Committee

The (second) Littlest Penguin by Salvador Dall

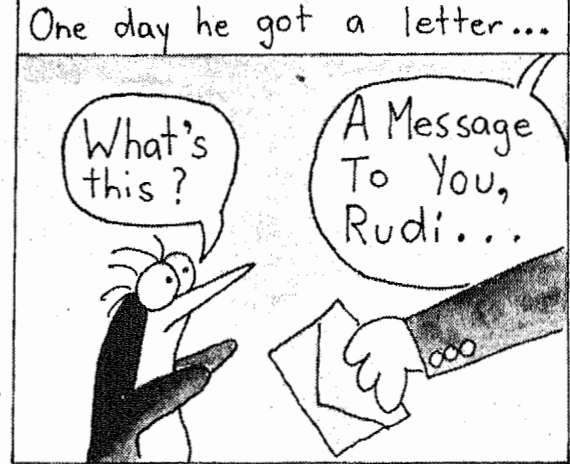


Architecture was obviously too dangerous . . .

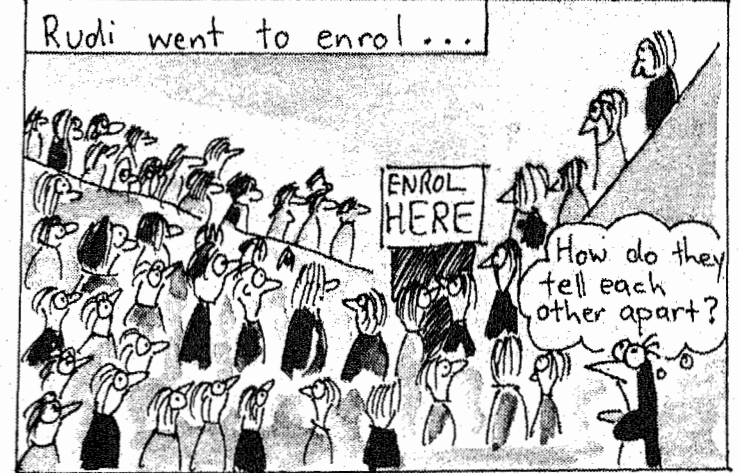


Hmm... Ag. Science, Architecture, Arts...

Rudi had found a perfect way to gain revenge... He would do Arts and actually attend lectures. This heinous act would surely cause the breakdown of all known University values . . .



Rudi went to enrol . . .



It was terrible news. It notified him that his unfortunate little brother Alex had been shot to death by the forces of law & order, whilst attempting an architecture course. Rudi vowed revenge..

The Latin-American Australian Cultural Association

Invites you to see the Spanish film *Nazarin* of the Director Luis Bunuel and a Latin American Documental (English sub-titles) which will be exhibited on 19th March at 7.30p.m. at the State Government Convention Centre Victoria Square, next to the Dept of Engineering and Water Supply.
 Tickets available by calling on 491128 477584, or the Entrance. Drinks and Savouries Available.

Billiards and Snooker

The club will be conducting a number of tournaments during 1983. A snooker championship and a junior snooker championship (for players under 19 as at 1.1.83) will be held. There will also be various handicap events. In short, there will be tournaments to suit everyone. Some coaching will also be provided. Please note the following O-Week dates and come along:
 Monday 7 March, 2pm: Exhibition match. Staff Club.
 Thursday 10 March, 1pm: General Meeting / enquiries Portus Room
 Thursday 10 March, 2pm: Exhibition matches: Staff Club
 Monday 14 March, 1pm: Annual General Meeting, Portus Room.

Personal Development Workshop

Personal growth is achieved through increased self-awareness, openness in interpersonal relationships and sensitivity to others. The Student Counselling Service is organising a personal development workshop for students to experience ways of improv-

ing techniques for relating to others and coping with individual, personal stress, or simply to find out more about themselves.

The workshop provides stimulation for growth through methods such as sensory awareness, bio-energetics, Gestalt, relaxation and fun. The group leaders will be Norm Greet and Denise Davey, who can be contacted at the Student Counselling Service, first floor, George Murray Building (above the Student Activities Office).

The workshop will be fully residential and will be held from 5-10 June. The cost of attending the workshop is \$40, which includes meals and accommodation.

If you are interested in attending the workshop, avoid disappointment and secure your place as early as possible with the receptionist, Noreen Stone, at the Student Counselling Service.

SCHOLARSHIPS

France French Government Scientific and Professional Scholarships

The French Government is offering a limited number of scholarships to enable Australians working in scientific and professional fields to visit France for three to six months in the period January to December next year to further their experience through observation and participation.

Benefits:
 (a) Monthly allowance of around 2400 FF.
 (b) Economy class air travel from

France to Australia
 (c) Book allowance
 (d) Registration fees
 (e) Internal travel

Conditions: Applicants must be: Australian citizens, at least 25 years of age as at 1 January in year of tenure, possess appropriate academic or professional qualifications, have practised a profession for at least two years, have some knowledge of French and present a detailed program including advice of acceptance from a French institution.

Further information and application forms are available from:
 The Secretary
 Department of Education
 (French Government Scientific and Professional Scholarships)
 P O Box 826
 Woden ACT 2606

Notice

The Italian Government has granted a limited scholarship for the academic year 1983/1984 for Australian citizens. Programmes for study and research can be listed in the following sections: music, arts, Italian literature, linguistics (Italian language courses). Scholarships cannot be awarded for normal degree courses. Return air fares will be refunded for scholarships lasting at least eight months. For further information please contact the Italian Consulate - 186 Greenhill Road - Parkside, SA 5063. All applications have to be sent in by 20th March 1983.

Overseas Research Students ORS Awards 1983

Some 600 new ORS Awards will be offered on a competitive basis in 1983 to overseas postgraduate students of outstanding merit and research potential.

Each Award will cover the difference between the tuition fee for a home postgraduate student and the "full-cost" fee chargeable to an overseas postgraduate student.

Awardholders will be overseas graduate students who, in Session 1983-84, are commencing full-time study, as registered research students, at one of the Academic Institutions for a higher degree, or are already undertaking such a course and do not have an ORS Award. They must be liable to pay tuition fees at the "full-cost" rate for overseas students.

The only criteria for the Awards are outstanding merit and research potential; other factors, such as means, nationality, proposed field and institution of study, will not be taken into account.

The Awards are made to individuals and not to Academic Institutions. Applications for renewal are not required for renewal in March 1983.

The Scheme is administered by the Committee of Vice-Chancellors and Principals of the Universities of the United Kingdom. The CVCP has appointed a special Committee, composed of representative senior members of academic staffs of the Academic Institutions, to be responsible for the selection of Awardholders and for the detailed management of the Scheme.