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JULY 25

READY THE TUB AND THE SOAPBOX IT'S ...



Volume 56 Number 13

Registered by Australia Post
Publication No. 58F 0274

ELECTIONS '88

PORK BARRELS, PRESSED FLESH AND PICK-A-BOX

CENTRE PAGES



KEEPING UP
The current wisdom, compiled & annotated by D.W. Griffith.

The return of Gordon Gekko

Whoops. No sooner has Wall Street left cinema screens than greed has come back into style, at least in the mind of one "expert" quoted in the Financial Review:

In the 1980s greed is the greatest sales motivator marketers can use to elicit a response from consumers, according to an American communications expert.

In a speech - and with an accent - reminiscent of Gordon Gekko's delivery to shareholders in the movie Wall Street, Mr Herschell G. Lewis told last week's Direct Marketing Symposium in Sydney that "Greed can't miss".

"When we appeal to greed we can sell the unsaleable, we can convince the reader to buy something he does not want, we can persuade the listener to subscribe to a magazine she will never read," Mr Lewis said.

"We can even use greed to stimulate donations to a fund-raising programme the reader does not really support."

"Mr Lewis, who heads a direct marketing company in the US called Communicomp, has written a number of books on copy writing and has lectured in mass communications at the Roosevelt University in Chicago for 20 years.

He claims the four main motivators that direct marketers and copy writers should use for a successful response are greed, fear, exclusivity and guilt, although greed stands head and shoulders above the other three.

Spending for the public good.

1988 seems destined to be one of those years when a change of direction in economic trends occurs, at least as momentous as those years when the arbiters of fashion decide hemlines are going to start getting shorter again.

For most of this decade the arguments for cutting government spending - that is, taxpayer spending - have reigned supreme. As Ross Gittins pointed out in the Sydney Morning Herald recently, some of these arguments appear to be running out of steam.

In the great drive for smaller government and lower Budget deficits, could we have pushed things too far? Have we been neglecting investment in public infrastructure to the detriment of the economy?

There's no doubt we've been squeezing government spending for years now - on and off, since Malcolm Fraser arrived on the scene in 1975. And it's true, too, that in our efforts to cut spending, little attention has been paid to the distinction between recurrent (consumption)

spending and spending on capital works.

The drive to reduce the Budget deficit and the total Public Sector Borrowing Requirement has been fuelled by the (often unstated) assumption that most capital works spending is wasteful.

The thinking has been that all government borrowing (whether for capital or recurrent purposes) "crowds out" investment by the private sector - which is assumed (again implicitly) to be more productive than public investment.

The mindlessness of this approach to the reduction of the PSBR is seen most clearly in the argument that, although the Government-owned airlines need injections of equity capital to help them finance large aircraft purchases, the additional equity can't come from the Federal Government because it would add to the PSBR.

So Australian Airlines can't be given money to buy aircraft because this would crowd out productive private investment - including aircraft purchases by Ansett. That makes sense?

It makes about as much sense as the related argument: if the additional equity came from private investors rather than the Commonwealth, there would be no addition to the PSBR and so no crowding out of private investment.

The cuts in government spending have gone on for so long, and the enthusiasm for reducing the PSBR has reached such lengths of illogicality, that a backlash was to be expected. The defenders of the public sector have been reminding us of the folly of inadequate spending on infrastructure - particularly economic infrastructure.

We rely on the public sector to supply the physical structures that provide basic services not only to households, but also to business. Economic infrastructure covers transport, communications, power and water supplies.

It hardly needs stating that these services provide the foundations for our economy. Their adequacy and efficiency affect our productivity. Since they are inputs to our export and import-competing industries, they affect our international competitiveness. (Even "social" infrastructure can't be ignored, since it includes capital spending on education and training).

To support their argument that public infrastructure has been neglected, the defenders of the public sector point out that the proportion of government outlays devoted to capital works has fallen from 27 per

cent in 1970-71 to about 20 per cent today.

But this is misleading, as the Office of the Economic Planning Advisory Council points out in its paper, Economic Infrastructure in Australia, issues this week. The falling proportion of total outlays going to investment is explained not by cuts in capital works as by rapid growth in recurrent spending, particularly on welfare payments and interest on the public debt.

As you can see from the graph, the true picture is less dramatic. Over the decade to 1983-84, investment in economic infrastructure maintained a strong underlying trend, while investment in social infrastructure declined.

However, since then these trends have reversed. With the end of the resources boom, a considerable decline in the value of electricity, water distribution and pipeline construction has more than offset an increase in roads and bridgeworks. Infrastructure investment is expected to decline further in 1987-88 and 1988-89.

But past investment trends tell us nothing definitive about the adequacy or efficiency of investment, or what is appropriate for the future. Past levels of public spending may have been economically unjustified. Alternatively, the current process of structural adjustment in the economy may require higher levels of spending.

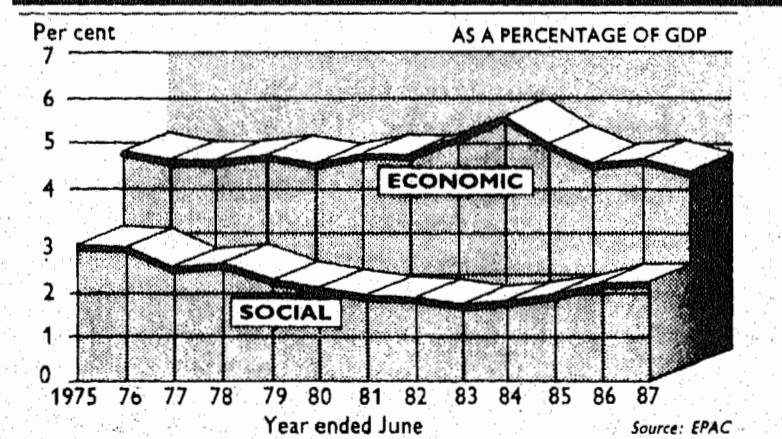
In fact, EPAC says it cannot find much evidence of a general problem of under-investment in economic infrastructure. What it has found is evidence of under-investment in some areas, accompanied by over-investment in others.

Instances of under-investment include the failure either to upgrade Sydney Kingsford Smith or build a second airport, the use of obsolescent air traffic and airways facilities around Australia, urban arterial roads and NSW roads in general, mainline railway freight and some telecommunications investment.

Against this, instances of over-investment include the upgrading of Brisbane airport, the development of two international gateways at the nearby Townsville and Cairns airports, up to 70 per cent of irrigation works, local roads and West Australian and South Australian roads in general, grain storage capacity about 40 per cent greater than grain production, XPT passenger rail service in NSW, and electricity generation capacity.

And then EPAC points to evidence of the scope for improved efficiency in the use of existing economic infrastructure. Instances

PUBLIC INVESTMENT IN INFRASTRUCTURE



WHICH WOULD YOU RATHER YOUR LECTURER READ?

...this?

I agreed that it was essential to drive the inhabitants out. We took them on foot towards the Bet Horon road. The population of Lod did not leave willingly. There was no way of avoiding the use of force. The inhabitants of Pameleh watched, and turned the lesson.

...this?

Honored Lord - the population of Lod did not willingly leave and there was no way of avoiding violence the use of force. The inhabitants of Pameleh watched and turned the lesson.

...or this?

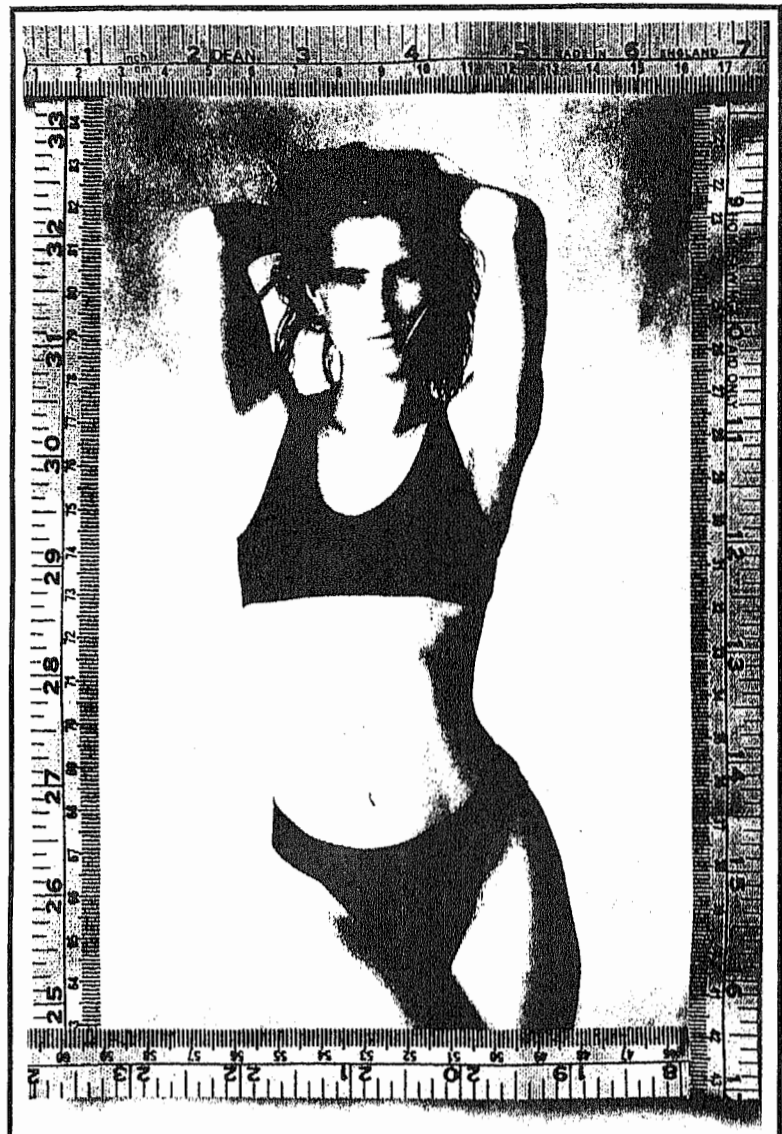
that it was essential to drive the inhabitants out. We took them on foot towards the Bet Horon road. did not leave willingly however. There was no way of avoiding the use of force. The population of Lod

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include railways, roads (inadequate cost recovery from heavy road vehicles), ports and terminals, domestic aviation, and electricity and water supply (irrational pricing structures).

You see the problem? Is it any wonder macro-economic managers and people in the financial markets have adopted such a cavalier attitude to spending on capital works?

The public sector has been its own worst enemy. Anyone wishing to justify his implicit assumption that public investment is unproductive can find a dozen examples to support his prejudice.



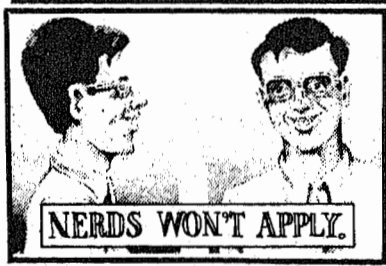
I'M SO FAT IT MAKES ME SICK

"I agonise over my weight. It's an obsession. I've fasted, sweated, wasted away. Taken pills, taken nothing but water. Isolated myself from my friends. Alfalfa isn't a diet. It's a punishment. And for what? Who holds this shape as ideal? It's a myth. It makes me sick. The good news is, I can only keep this up for a few more years. Then I can be myself. Relax. Enjoy life. Fat and happy. That sounds beautiful to me!"

MEASURE PEOPLE BY THEIR WORTH, NOT THEIR WAISTLINE

Trim, Taught and Terrible

Just how much can advertising change our perceptions? This month's Cleo magazine contains not only the usual articles about faking orgasms, but also the efforts of six Australian advertising agencies to convince women that "Fat Is Beautiful". The Ogilvy and Mather agency, whose clients include American Express ("Membership has its privileges) and Carefree ("All the fat, all the fun") produced this ad, above. Interestingly, US trend-spotter Faith Popcorn (yes!) has recently declared that fat is on its way back in America, partly because AIDS has given thinness some new implications.



Amphlette (or David Reyne if you're a woman). C. Organise voluntary work in a Third World country. Be honest, be honest!

Complete this coupon

The graphic above comes from a new full-page newspaper ad being run by the Royal Military College at Duntroon, and it suggests that if you wear a tie or glasses or smile a lot, you have got much of a future in this country's military.

But the ad also prints eight questions which it says are designed to uncover leadership potential. Here are some; make of them what you will... The correct answer, for whatever it's worth, is "C" in all cases.

- Question**
- When asked about your thoughts on the future of the world, you:
- Think it's dark and menacing with the future very bleak.
 - Realise that the world is better off than it was.
 - Feel what is needed is more initiative by everyone to realise the potential that is in our hands.
- Question**
- One day you will:
- Buy out Alan Bond.
 - Go on a date with Chrissie

PRODUCTION

On DIT is a weekly news-magazine. It is produced every Monday during term, apart from public holidays. Edited and published by Richard Ogier and Sally Niemann. Advertising Manager: Benjamin Hunter. Design: Sally Niemann, Richard Ogier, Paul Washington and D.W.Griffith. Artists/Cartoonists: Adam Spellicy, Andrew Popescu, Robert and Ronald Tomlian, Kenton Penley and Tim Howe. Typesetting: Sharon Thomson, Sally Niemann and Paul Washington. Freight and one of the best bottles of wine I have had in a long time: Alex Wheaton. Photography: James Danenberg and Alex Hancock. Thanks to: NUS for finally admitting that they haven't understood what has been going on all year, the Bridge Press people, Stephen Horan (who may be terrible with deadlines but knows how to put on a good play). All advertising and other enquiries, phone 228 5404.

Discussion paper may offer reprieve

by Richard Ogier

In what appears to be a massive policy turn around, the State Government's new discussion paper on the restructuring of tertiary education in South Australia means students now have at least one extra year to prepare for the transition to a two-university system.

And the Government appears to have softened its position on provisions for the employment of academics and on the involvement of government in the operations of higher education institutions.

According to the paper, entitled *Higher Education in S.A. - Future Directions and Organisations* - two new universities incorporating the State's 12 tertiary campuses would commence teaching in 1991, rather than the previous year, thereby adding 12 months to the period initially set aside for structural change.

In what amounts to a substantial revision of the policy paper leaked to the press by the Opposition early this month, its most controversial aspects have been scrapped in the new edition.

The section of the report which contained most of the contentious reforms - entitled *Implementation of the New Structure* - has been trimmed from 13 to 2 pages.

This follows sustained criticism of the earlier proposals by academic unions, higher education heads, the 'Opposition' and students.

The new paper no longer contains:

- New measures for the monitoring of academic performance and tenure.

- Provisions for the installation of politicians (two each from the House of Assembly and the Legislative Council) on University Councils.

- Provisions for the direct involvement of the Minister in the selection of Vice-Chancellors.

- The recommendation that copies of all Council papers (minutes, agendas, reports, etc.) be provided to the Minister or a public servant provided by him.

Also, references to the introduction of redundancy measures for academic staff have been removed, as have references to the size of institutions from an earlier section and the introduction.

Significantly, this coincides with the re-emergence of the issue of the size of institutions in the Federal arena with Opposition education persons claiming that a leaked Federal Government White Paper showed that colleges with less than 8000 students would "face the axe".

It was the first time the issue of the size of universities and colleges had moved to the forefront of the debate over national restructuring since its initial prominence after the Federal Green Paper was released last December by Education Minister John Dawkins.

The new State Government discussion paper holds to the position of transforming the state tertiary education sector into two universities with Adelaide University encompassing the City and Salisbury SACAEs, Roseworthy and Urrbrae colleges and the current city campus. The new Flinders Uni-

versity would be enlarged to comprise the Institute of Technology, Sturt and Magill SACAEs and the SAITs at Whyalla and The Levels.

A spokesperson for the Minister for Further Education, Mr Arnold, told *On Dit* last week that the decision to delay by a year the structural reform of higher education was "simply a case of logistics".

"Obviously the reaction to (to the leaked policy paper) was strong, but it would have been impossible to introduce legislation into Parliament in August at the same time as achieving the degree of consultation we had hoped for," he said.

Pressed, he said the previous leaked policy paper could now be "ignored".

"It is probably quite wrong to be working from that paper," the spokesperson said, later adding, "it (the initial paper) should only have been seen as a discussion paper".

"Many interpretations of it were misinterpretations."

Adelaide University Vice-Chancellor, Professor Kevin Marjoribanks, said that while the new paper "seems like a more reasoned approach its intentions are not clearly stated". He said that it was for this reason he still held "fears" concerning the Government's plans.

"If a paper has been written there's always the chance it may be resurrected. For this reason we must be vigilant."

Next week: where to now? Brian Abbey on the implications of the new Discussion Paper.



Education Minister, Mr Lynn Arnold.

Penalty increase

By Sally Niemann

The penalty for students who defraud the Austudy system has been increased from \$100 to \$2000 and the possibility of up to 12 months imprisonment.

A spokesperson from the Benefits Control Unit, Mr Dallas Simpson said that the increase brings penalties in line with those of Social Security.

Rumours that the Unit had begun door-knocking student's homes was "not quite" true, according to Mr Simpson.

"The reply to the survey has been very good and there is no programme of door-knocking students set up at the moment."

Mr Simpson said door-knocking would only be carried out if students failed to reply to the survey letters which had been sent out.

A spokesperson from the Department of Education Employment and Training was unavailable to comment on the propriety of having Austudy fraud penalties brought into line with those of Social Security.

Refec development

by Sally Niemann

The Upper Refectory is to be updated at a cost of \$56 500 during the next summer vacation break.

It is hoped that the redevelopment will provide a large range of self-serve meals as well as increase the free traffic flow within the refectory.

Union Board President, Mr Ingmar Taylor said the development was in line with that of the Mayo refectory.

One of the new methods that will be used in the upper refectory is the purchase of food by weight.

"It will not take up the staff time

and hopefully there will be a lot less wastage of products with this system," Mr Taylor said.

"By 1990 the three main catering areas will have been redeveloped - the Upper refectory, the Bistro and the Gallery Coffee Shop.

"The only unknown factor at this stage is the Union Cellar."

There has also been a proposal put forward by Union bar manager, Mr Roger Clarke, to have the Union bar remodelled. The long term plan is to remove the booths in the north-western corner of the bar, thus increasing the seating provisions by 50 %, and to have a large video screen installed for use by all clubs and societies.

It's never too late to learn

by Cathi Walker

Most students are familiar with that last minute panic when a paper is due in. A recent study has found that tending to put off assignments until just before deadline may be learned in university.

In the July *Australian Psychologist*, Ms Gery Beswick, a Flinders University psychology researcher, Prof. Leon Mann (Flinders) and Prof. Esther Rothblum (Vermont University) investigated student procrastination. Their article was based on a 1984 study of 245 Flinders University psychology students.

It found that habitual procrastinators suffer anxiety and depression as a result of procrastination and often have a low self-esteem. However, Ms Beswick commented that "we can't say that low self-esteem precedes procrastination, we can only say that it is associated

with it".

A large percentage of students were aware that they usually delayed writing papers and wished that they could cease procrastinating. Although most students would meet their deadlines, it was possible that many only managed after a frantic last-minute rush. Procrastinating students tended to score lower grades.

Older students showed less desire to procrastinate. Mature-age students might have higher self-esteem and better motivation which would compensate for the tendency to procrastinate. Procrastination increased the longer students were at University, suggesting that procrastination was "learned" at University. Ms Beswick said that there was "no hard evidence" to prove this but that procrastination might increase because in higher years, "deadlines are not so strict".

Election hate-sheet

by Sally Niemann

An election propaganda sheet handed out at the Barr Smith Library this week "belonged in the kindergarten", according to one of the subjects of the flyer, Ms Arna Eyers-White.

"I am disturbed to think the type of person who would make these attacks could be elected into the students association."

Ms Eyers-White said this type of behaviour was immature and childish.

The leaflet used many of the more aged anti-feminist jokes to make inferences about Ms Eyers-White's sexuality.

It also labelled Anthea Howard, who is currently running for Education Vice-President on the Independent ticket, as a "spooner bitch", and Andrew Lamb, who is running for President of the SA as the "proud virgin".

The leaflet was anonymous and did not cite sources for its information.

Health report

by Sally Niemann

The Student Health Service is offering students less in an effort to cut costs, a report claims.

The report, presented by the Student Working Party into the Health services states that "it is no use to have a Health Service which projects itself as a panacea for all student problems when hardly having the resources to sustain a basic medical service.

"The overall effect, it appears, is to give less and less time to the largest user group i.e students, for whom the service was established".

The report recommends that the health service be maintained by the University as a free service to all students, and that any proposal for a formal amalgamation of the Health Service and Occupational Health and Safety should ensure that the quality and quantity of services to students were not reduced.

The report comes as a result of a \$50 000 cut in the Health Service Budget, made in March this year, and a proposal to amalgamate the Health Service with an Occupational Health and Safety Service. The proposed amalgamation could mean that much of the Health Service's budget would be spent in the Occupational Health and Safety area, rather than in student health.

One member of the Working Group, Ms Marie Schuman, said that Health service would also benefit from employing a female gynecologist and a part-time dentist to broaden the range of services offered to students.

Wran report fundamentally flawed

Wran awry, Post-grads

The Council of Australian Post-graduate Associations (CAPA) has claimed that the Federal Government prevented the Wran Committee on Higher Education Funding from carrying out a proper investigation into the question of tertiary fees by limiting its terms of reference.

CAPA says that the committee was denied the proper terms of reference to discover the real reason behind the unmet demand for tertiary education.

CAPA says the Government caused the problem in the first instance by encouraging secondary students to stay at school and further their studies, at the same time as decreasing the funding of Tertiary Education in real terms.

Looking at the Wran report's reasoning, CAPA says that the Committee overlooked the fact that graduate incomes, although higher than the national average, were no longer that much higher, and the gap was steadily closing.

CAPA also claims that by providing the Wran Committee with terms of reference which did not allow it to pursue the scope and role of gov-

EDUCATION REVIEW

ernment funding in education, it subverted this power, thus leading to the production of a report which was illogical, anomalous and fundamentally flawed.

More cut-backs

The Federal Government is moving towards reducing the number of tertiary institutions providing external studies courses by half the number indicated in the Green Paper on Higher Education.

The Minister for Education, Mr Dawkins, favours a reduction in the number from the present 32 to only 6, rather than 10 as suggested in the Green Paper.

Although some institutions favour the proposal, others are criticising the cutback, especially the smaller institutions in the smaller States, which rely on providing external studies to remain viable.

The new proposal would provide for larger institutions to handle the

bulk of external study demands, and the associated responsibilities, such as design, printing and developing the courses. Smaller institutions would play a limited role, and each would be funded variously.

Tax would hit women

The women's committee of the Federated Council of Academics has warned that the proposed tertiary tax will undermine women's access to higher education.

The committee's convenor, Ms Jacey Adie, said that because women are more likely to enter comparatively lower-paid employment and have broken employment patterns making them less likely to reach senior, well-paid positions, the tax will represent a higher proportion of their overall incomes.

The committee is particularly worried about the effect that the tax may have on mature age women. "The tax will place a larger burden on women and will deter many from pursuing tertiary study," Ms Adie said.

Enges Review

A Federal Government Review Committee on major disciplines in Higher Education has urged that extensive reforms be made to the Engineering curricula in Universities around Australia.

The committee found that many students found the first-year courses "a hard slog", and this has been leading to large numbers of them dropping out of their courses at the end, and even during the first year.

The committee has recommended that Engineering schools make more effective arrangements for discussing learning and teaching problems, give more attention to the relationship between science and engineering courses at first year, establish a national standard for pass and honours degrees and establish target graduation rates thus increasing the overall standard of degrees.

Despite the high instance of dis-

satisfied first year engineering students, graduating Engineers found little to complain about, with only a minority of graduates having genuine grievances about their course.

Anthro visit

The Adelaide University Anthropology Department will play host to a visiting academic from the University of Sussex's Department of Social Anthropology, from 30 July to 5 August.

Professor Peter Lloyd will present a seminar: "Social Anthropological Approaches to the Study of the Elderly" on Wednesday, 3 August at 9.15 am in the South Wing of the Medical School.

Professor Lloyd has done extensive field work in Peru, West Africa and the U.K. gathering data for several of his published ethnographies, including *The "Young Towns" of Lima, Africa in Social Change, Slums of Hope?* and *A Third World Proletariat*.

At present, Professor Lloyd is studying the anthropology of urban poverty, collective action and the provision of global welfare services.

Compiled by Benjamin Hunter

Death in Palestine



HUMAN RIGHTS FILE

by Richard Ogier

ALLEGED BEATING TO DEATH

Israel/Occupied Territories
Hussein Jamal Abu Jallala

A Palestinian teenager has died following a severe beating at the hands of the Israel defence force.

19-year-old Hussein Jamal Abu Jallala was arrested on June 6 by soldiers in the Jabalya refugee camp and, according to his cousin, "beaten on his legs, arms and skull with longer and thicker clubs than the soldiers normally use.

"They picked him up just to beat him and then threw him a way on the street," Jallala's cousin told local human rights authorities.

Jallala was sent first to Shifa Hospital in Gaza only to be later transferred to Tel Hashomer Hospital in Tel Aviv after he suffered a brain haemorrhage and slipped into a coma. Apparently, he died en route to the hospital or soon after.

Jallala's death is one of five known to human rights organisation Amnesty International to have died after severe beatings by the Israel Defence Force (IDF) - but the fear is that the actual number may be well higher.

While Israeli authorities maintain they investigate all complaints of ill-treatment or excessive use of force by IDF members, Amnesty says only a small proportion of cases, usually those widely publicised, are ever properly investigated.

Seldom do these investigations result in disciplinary action. Ever since mid-January this year when Israeli Defence Minister Yitzhak Rabin said "might, power and beat-

ings rather than "live ammunition" would be used to combat violent demonstrations in the occupied territories, there have been numerous reports of IDF violence against citizens - many not involved in demonstrations - with clubs and rifle butts.

Although reports of such incidents have been less frequent since peaking in mid-March, they continue to occur on a regular basis.

Any hope of getting to the bottom of Jallala's death is less than buoyed by the case of Khader Elia Tarazi. He was allegedly beaten to death by the IDF last February 9, and despite written parliamentary questions to Defence Minister Rabin over the incident, the investigation into his death remains incomplete today.

Human Rights File is compiled from information supplied by Amnesty International. For further information Amnesty can be contacted at 155 Pirie Street, City. Telephone: 232 0066.

Student English levels satisfactory



Preliminary results from a research project at The University of Adelaide to examine levels of competence in English in students have shown that while a majority of students perform above expectations there are some who fall below minimum acceptable standards.

The project was undertaken by the University because it was conscious of the concern in the community about the level of skills in English. However, it felt that it was necessary to gather research evidence to assess the current situation because it did not want the issue discussed at the level of conjecture, or with prejudice.

The 18 month project was designed to examine the level of English skills in students and to measure the impact of those skills on the chance of their success at first year university studies. The project involved 964 students who undertook a battery of tests in spelling, punctuation and comprehension devised by the Australian Council for Educational Research.

As a means of establishing an

appropriate standard for assessing the students the tests were also administered to 111 members of the academic staff. The academic staff who did the test were also asked to indicate what the acceptable and minimum standards for the students should be.

One of the research team, Mr Alastair Fischer, Lecturer in Economics, said it has been very useful to have the academics take the same test as the students. Commenting on the test outcome, Mr Fischer said, "Student performance, on average, was satisfactory".

The University's Vice-Chancellor, Professor Kevin Marjoribanks, said the University of Adelaide was aware of the concern in the community about educational standards and it recognised the need to provide assistance to the minority of students who were hampered in their studies by language problems.

"The University's existing support services have been strengthened this year and this research will help us further to focus our efforts," he said.

African music workshops

Sam Oshodi, the exotic looking person sometimes seen around the cloisters, is running a workshop of African costume making, instrument making and playing, in conjunction with Ben Yengi.

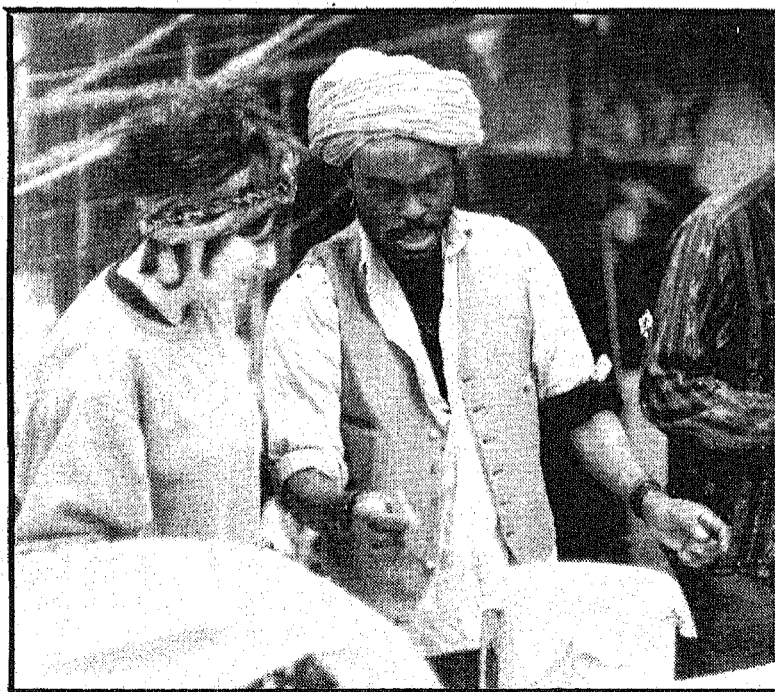
The workshops are being held in the Union Craft studio, and there is still one week in which people can go along and be creative in the earthy African way.

The workshops are being held with the idea of offering some insight into the technical side of African culture.

"There is great satisfaction in making your own clothes or musical instruments," Mr Oshodi said.

"There are five nights of the workshop to run, so students can still come along."

The workshops are held in the Craft Studio each week from 5.30 - 9 pm.



Truckies just pawns in a game, with overwhelming odds against them

By Scarlet Minogue
(no relation)

Last week's truckie blockade must surely have ended the popular romance that truck drivers are Australia's kings of the road.

The truckies aren't kings, they are pawns, now being sacrificed in a larger game which is slowly killing off the owner-drivers.

The blockade at Yass on the Hume Highway was the owner-drivers' last stand.

It won them nothing, it sent some of them broke, and the disillusionment it spread among truckies will probably ensure it will never happen again.

Curiously about half of the blockading drivers at Yass were company drivers, not owner-drivers, who were there in solidarity and to protest the stark injustice of the New South Wales licence demerit points system.

Under that system bus-drivers and cabbies are allowed 24 points before they lose their licences -- at about four points down for an average speeding offence.

Truckies get only 12. They multiply their chances of being booked by driving hundreds of thousands of kilometres a year and, as they point out, unlike the cabs and buses they are not even carrying human beings.

When news of the Yass blockade hit Australia's television screens, the media went into a feeding frenzy.

The desperate truckies were portrayed as militant stand-over-merchants holding the nation to ransom over some obscure fee increases.

There were perhaps 100 media people at Yass at the height of the blockade, turning their sophisticated news-gathering techniques on a disorganised rabble

of naive and inarticulate protesters. Channel 9 parked an Aussat satellite dish on the back of a semi-trailer at the "gasoline-alley" Shell Roadhouse which became the blockade headquarters.

The other channels also brought in loads of heavy equipment, as well as choppers, camera crews and broadcast personalities -- all this to trivialise the plight of exploited men working extraordinary hours for the privilege of eking a living way below the poverty line.

The blockade was snubbed by the trade union movement (the Transport Workers' Union condemned the action), canned by Labor Governments around Australia and labelled "indefensible" by the Coalition.

But at the centre of the media spot light in Yass were a core group of about 300, tired broke and bitterly angry men.

The extent of the truckies' naivete can be judged by their confusion as to which government they were dealing with -- State or Federal -- and also by the way they were constantly outfoxed by politicians who knew how to work to media deadlines.

Tempers among the truckies flared as the first unflattering media reports came out, and they reacted by trying to ban everything except live broadcasts, and by abusing the journalists on the spot.

Throughout the blockade the media played up the minority of truckies who wanted to end the blockade and go home, including some who kept changing their minds.

Most of the truckies who said privately they wanted to go home did not oppose the blockade, but rightly thought it would achieve nothing while costing them \$1,000 each a day.

Owner-drivers are trapped in a vicious cost-price squeeze.

They tell of tariff protection which pushes the cost of a rig to as much as \$190,000, and rail subsidies which hold freight-rates down, far below CPI increases.

High interest rates mean the monthly installments on the truck-repayments are crippling, and the drivers make it worse for themselves by undercutting each other for sub-contracting work in their desperation to stay on the roads.

The Federal Government's new user-pays mentality says the truckies must pay through increased charges for the damage their rigs do to Australia's highways.

At the same time it continues to subsidise railways to the tune of an estimated \$3 billion a year, and rakes in fuel taxes which account for more than half of the bowser price.

The truckies at Yass had no union behind them, no organisation, and no friends in government or business.

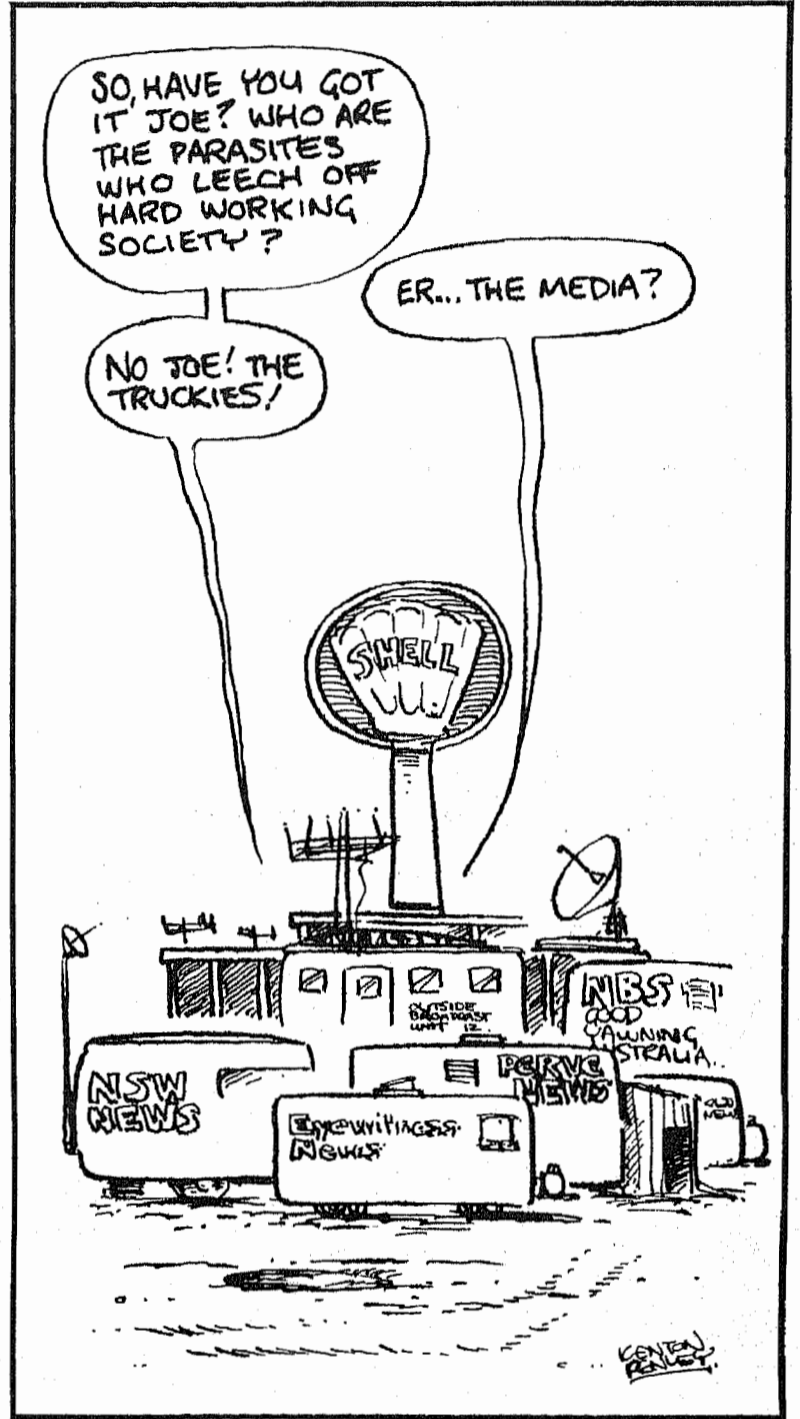
Only Norm Gallagher's Builders' Labourers' Federation (BLF) came out in their support -- a union which is deregistered in two states and whose backing was likely to shoo away, rather than woo, any political support for the truckies' demands.

Gradually Australia's owner-drivers are being forced off the highways.

Each registration fee increase -- and the latest for some drivers was a jump from \$600 to more than \$3,000 a year -- eats into the truckies' lean survival margin.

Each toughening of traffic offence penalties and each jump in fuel excise also take their toll, with the owner-drivers ending up in the bankruptcy courts.

And as the owner-drivers disappear, the big multinational transport companies step in to fill the gaps.



The media's bias backs Britain - IRA activist

by David Penberthy

Mainstream media accounts of the struggle for independence in Northern Ireland are so full of hype and hysteria the real issues are largely ignored, a visiting activist has claimed.

Speaking at Flinders University last week, Mr Paul Corrigan, a Councillor with Sinn Fein, the political arm of the much-maligned Irish Republican Army, said: "Great suffering and hardship has been brought on the national (Irish) people by the British Army... people have been imprisoned without trial, and civilians have been subject to bullets at demonstrations".

On the question of terrorism, Corrigan denied any suggestion that the I.R.A. was a bloodthirsty minority group.

"The I.R.A. could not have maintained their struggle for the last twenty years without broad popular support, Mr Corrigan said.

"It is important to remember that the I.R.A. is an army fighting in a war in which civilians have been killed on both sides."

Mr Corrigan said that British oppression was generally downplayed and that religious divisions between Catholics and Protestants



Mr Paul Corrigan

in Ireland was exaggerated. Mr Corrigan is in Australia promoting the Sinn Fein discussion paper *A Scenario for Peace*, a document calling for the withdrawal of Britain from Northern Ireland.

It also calls for the transfer of power to "an all-Ireland constitutional convention and national government".

Relations between Ireland and Britain have been marred by imba-

lance for centuries, Mr Corrigan said, and yet the media takes an anglocentric view of issues.

Sinn Fein and the I.R.A. are portrayed as terrorists who cannot justify their actions.

"For the past twenty years there has been an ongoing freedom struggle in Northern Ireland, between the I.R.A., which is a freedom fighting guerrilla organisation, and the British forces of occupation.

"During that time many lives have been lost on both sides. But the mainstream media would have you believe that it's all us."

"It is advantageous for the British to claim that (the I.R.A.) is the cause of the dispute when it is really caused by their political and military presence. It is not a religious war".

On the subject of Britain's role as a mediator, Mr Corrigan said: "The British are not a peace keeping force. They are not there to protect either ourselves or the loyalists, they are there to protect Britain's interests".

Mr Corrigan said that British policy under Mrs Thatcher stipulated that without British occupation Northern Ireland would deteriorate into civil war. But Mrs Thatcher uses this argument to give respectability to her interventionist stance.

Check Oz aid to Aquino, student

by Rebecca Lange

The Australian Government's aid package to the Philippines needs to be investigated, according to a visiting student leader.

In a talk on campus last week, Mr Francis De La Cruz, who is in Australia as part of an activist exchange, spoke of the aid program between the Philippines and Australia.

He said that while mainstream media coverage in Australia of the Philippines had decreased, the country still was in a crisis both economically and socially.

He said there was a lack of political will on behalf of the government.

Although the first few months of Aquino's rule saw progressive moves introduced - such as the release of political prisoners - Mrs Aquino was not genuinely in control of the military.

Over the past few months several ex-military men had received seats in Parliament, he said.

Mr La Cruz said although Mrs Aquino had given many promises in 1986 she hadn't removed the most repressive law; it is still illegal to strike in the Philippines and military action is taken against offenders.

Instead, the reforms introduced have only been 'skin deep'.



While Mrs Aquino was still very popular many people were dissatisfied with the lack of real reform in the country.

This has resulted in six coups in the last two years and several activist groups have become more vocal.

Mr La Cruz said that unless reforms were made to the economy in the near future, the political climate of the Philippines would grow steadily worse.

Govt. action strikes against international agreements



ALAN FAIRLEY
Students' Association researcher

The Federal Government treads carefully when acting under the auspices of the Foreign Affairs power asset out in Section 51 (29) of the Constitution. Yet there is little doubt that this section gives the Government significant responsibility, including the capacity to override State legislation if necessary.

Only recently rumours sprang up that consideration was being given to overriding mooted legislation in New South Wales intended to smash that State's Union movement. The Greiner Government

initiative carries the 'cover' of Emergency Services legislation. Fortunately, the Hawke Government is willing to consider fulfilling its obligations under the international agreements to protect the unions against such draconian measures. Similarly it has already shown its willingness to act under World Heritage Agreements to protect areas of environmental significance.

Examples such as these carry an element of commonality, that is, that obligations entered into by Australia in the international arena are likely to be acted upon domestically if the issue is important enough. Defence of Trade Union rights and the national environment certainly are important. Unfortunately, there is considerable doubt as to whether the Hawke Government places a similar priority on Education.

The Secretary of the South Australian Federated Council of Academics, Paul Acfield, recently drew attention to the hypocritical approach of the government in this

area. He did so in light of the commitment made under the International Covenant on Economic, Social and Cultural Rights, ratified by Australia in December 1975.

Article 13 of the Covenant gives a general orientation to education, suggesting that it 'shall be directed to the full development of the human personality and the sense of its dignity, and shall strengthen the respect for human rights and fundamental freedoms'. Education should also 'enable all persons to participate effectively in a free society, promote understanding, tolerance and friendship among all nations and all racial, ethnic or religious groups, and further the activities of the United Nations for the maintenances of peace'. All worthy sentiments.

But, as always, the rhetoric is only worth reading if it is accompanied by evidence that it will have some impact on the lives of ordinary people. Article 13(2)(c) tells us what the full realisation of the right to education requires at the tertiary level:

"Higher education shall be made equally accessible to all, on the basis of capacity, by every appropriate means, and in particular by the progressive introduction of free education."

The attempted entrenchment of User-pays tertiary education by the Hawke Government contradicts directly the terms of this International covenant. John Dawkins, Minister for Education, has replied rather lamely to this accusation, arguing that the principle of free education isn't being transgressed because the tertiary tax being considered will not be levied at the point of entry. This reply can most flatteringly be described as sophistic, but probably more accurately should be seen as disturbingly cynical.

Paul Acfield, the Academic's spokesperson, has emphasized the government's culpability by pointing out that Australia's ratification of the Covenant was unqualified. Many nations from the developing world made qualifying or interpretive statements when ratifying the Covenant, placing their capacity to

follow through fully with its injunctions in the context of their underdevelopment. Australia has no such claim to short term expediency.

The only expediency relevant to the current fees debate is mundane political expediency. Neither major political party is prepared to stand up for the principle of free and accessible education at the tertiary level. The Labor Party apparently believes that there are more votes to be lost through woodchipping than privatising our system of higher education.

I suspect that they are wrong, and will be shown to be wrong. Unfortunately, we will all get to carry the cost of their mistake, and none more so than those tens of thousands of people who will see the opportunity to participate in higher education move further from their grasp. Australia's standing in the international community of nations can only be diminished by the retrograde step of increasing the barriers to participation in higher education.

Let's take the election tack

The Australian Labor Party quite clearly has sold tertiary students down the drain. No arguments about equity and access and privileged minorities can hide the fact that the Wran Plan is designed to raise revenue from students. The Labor party has betrayed its traditional support base and traditional values in the name of economic rationalism.

In response the National Union of Students decided to target marginal electorates as the next stage in the free education campaign. This seems to me to be the right decision. If students don't fight back, if students don't attack the Labor Party in the electorate where it counts then they will not be taken seriously again.

When that decision was taken some Labor students on the NUS National Executive became hysterical. "What choice have you got? Liberals! They are worse!" This is the same 'gun to the head' tactic that Dawkins uses: "I know we are kicking you while you're down but they will kick you harder".



JOHN RIDGWAY
Students' Association President

Labor students were violently opposed to threatening the Party with an electoral backlash. Students were in a lose-lose situation and they should cop it sweet.

The question that has to be asked is whose interests were these Labor students protecting, the party, students or their own political career?

We rejected the Labor students' argument, pointing out that a Labor/Democrat opposition would not let the Wran-Plan through the Senate. The battle within the party has been lost. Now the battle is with the

party.

The Labor party have not just captured the middle ground, they have begun to implement the policies of the Right: user pays, privatisation, lower tax for corporations and the public sector run-down. After the Whitlam years, the Labor Party collectively decided it needed to become more "pragmatic". Now the so-called Left of Australian politics has become the right and Liberals have nowhere to go. Students now have to look for alternatives in the electorate or create alternatives - we cannot be cornered into a lose-lose situation.

Within NUS the Electoral Backlash campaign has been accepted by the NUS Executive but Labor students - with a few exceptions - have not taken up the campaign. All of a sudden the Labor Party, at the highest level in the State, has taken names like Neil Blewett, Paul Dunstan (that's Don's son) the ALP State Secretary all being mentioned. Does the Labor Party want to stop the Electoral Backlash campaign?

Blackmail!



ANDREW LAMB
Finance vice-president

the use of the SAUA page against abuse was confronted with the above column submitted by John Ridgway the day after the SAUA Council meeting. They were threatened with a retaliatory campaign by Ridgway and his alleged "Independents", as well as by another candidate from an associated group. This is obvious POLITICAL BLACKMAIL.

Due to the fact that the article appears during election week and to veto it would have been seen as a politically motivated move, the three members of the sub-committee decided to approve it. We hope not to have to be confronted with this type of political grandstanding again.

Andrew Lamb

At the last SAUA Council meeting a motion was passed which was aimed at preventing petty political pointsoring on the SAUA page in On Dit. This directly arose from John Ridgway's article two weeks ago abusing and possibly defaming another President candidate. This article in no way represents the views of the Students' Association and was of no benefit or service to students.

The sub-committee of SAUA Council established to safeguard

I would like to remind John that Federal Young Labor delegates walked out of ALP National Conference in protest against the Graduate Tax. Further, the Labor Club fully supports Free Education and opposes the Graduate Tax. Please check your facts, John!

The following candidates are the Christians standing in the upcoming student elections.

It is important that you vote if you want the voice of God on campus. We are standing as Christians to represent Christian principles on campus.

VOTE

JUANITA LOVATT

SAUA President

PETER JACKSON

SAUA - General Council

ANTHONY DUNSTAN

DAVID BALD

SAUA Education/Services Standing Committee

Published by
Peter Jackson 871037 Z
Authorised by R.O.

Will anyone else admit to their political affiliations?



?



?



?

VOTE 1 ANDREW LAMB

VOTE 1 LABOR CLUB

WE CAN DELIVER

In rough times, constructive action is needed

Here we are, at that time of the year when unsuspecting, uninterested students have small pieces of coloured paper thrust upon them at every turn.

These small pieces of coloured paper (sold at the exorbitant rate of 20c a copy in the Student's Association) usually contain bleats from various student politicians. Bleating that you should vote for them, for no particular reason other than that they want their names at the bottom of fascile committee/working party/task force reports.

They demand that you give a tick to the 'Progressive Education Team'. With such high-faluting labels floating about, one must ask oneself the exact definition of 'progress'.

Is it the invention of the wheel? Is it the creation of money-making ventures within Universities? Is it a terrorist attack that guns down Dawkins in cold blood?

I just don't know. And who are the Independents? What are they Independent of? Their sense of good form and consideration for other students who have degrees to get?

It seems a shame that, in a time of crisis for students, NUS has failed to offer any practical or reasonable solutions. Have failed to present students as intelligent beings and have failed to do what they initially promised - be a mouthpiece for all poor, hardworking students.

It has, however, succeeded in wasting quite large sums of money. (630 000, to be precise.)

There are great resources on our campuses. Students are supposedly within the top 10% of the

On Dit EDITORIAL

intelligentsia - this would seem to suggest that there is talent out there that simply is not being tapped.

And why is it not being tapped? Because number-crunching eternal students crowd out intelligent, efficient people who would actually be able to achieve something.

There have been a number of people in this year alone who have been pushed out of the student political arena by insecure people who know that if someone who looks efficient and useful enters the fray, they will show them up for the number-crunchers they are.

And it seems that achieving something is an incredible threat to current student politicians.

They can't keep promising to do things if someone actually gets up and does them.

There are two solutions for the election week problems that all students face at least three times in their academic lives.

One could suggest that after these elections, the positions lie fallow, permanently. The elected

people could hold their terms indefinitely. I'm sure all the Greenies would appreciate the number of trees that would be saved by not cutting them down for use as election propaganda.

The other solution is for students to vote, in large numbers, after careful thought. Or they could refuse to vote at all, to demonstrate what a huge pain this whole 'democratic' process is.

It is within the interests of students to be represented, but not in the way in which has been done to date. We look like a combination of kindergarten renegades and stoned hippies unable to string together even a single sentence.

We all remember the romance of the 60's, but those leaders of old played the public and the media and the crowd. They knew what they were doing and did it well. We need to employ different measures for different times. And that doesn't call for standing around on Parliament House steps or interrupting Rosemary Crowley's lunch hours.

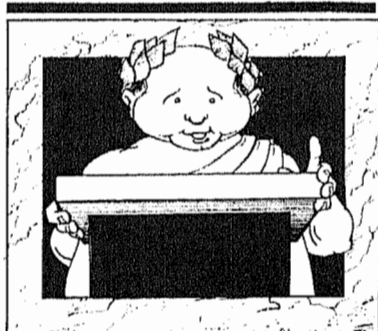
People do do things, why can't students?

In these elections, think about who you are voting for and why. Don't fall for child-like slogans and promises of a world where everyone can spend eternity at University and not pick up the bill. Only the wider campus community can demonstrate to the number-crunchers that they are no longer acceptable.

Ensure that the people who are going to be spending your money have an IQ over five.

Sally Niemann

Roll over Quasimodo, the town's cry is an Adelaide Uni bellringer



FORUM

Forum is a weekly column in which organisations and individuals explain their beliefs and activities.

When you hear the gleaming metallic sound of the Town Hall bells, often it's an Adelaide University student that's doing the ringing. President of the Albert Society of University Bellringers, DIANA BLEBY reports.

Believe it or not, all bellringers are not short, French, hunchbacked or ugly. English 'change ringing' originated in England about 350 years ago and the UK is now littered with thousands of towers, many of which have resident 'bands' - the unseen workers behind the bells that peal throughout the country.

The story is a little different in Australia where, because of a smaller population and much greater distances, the art of tower bell ringing is relatively unknown.

In Adelaide, there are four towers equipped with this style of bell: St Peters Cathedral (North Adelaide); St Cuthberts at Prospect; St Andrews of Walkerville and the one

at the Adelaide Town Hall, the only secular 'Ring of Bells' in South Australia.

There are eight bells in each of these towers except at Walkerville, where there are six. One person is required for each bell in order to ring them all together and the bells cannot be seen whilst being rung.

Instead, they are in the room above the ringing chamber mounted with large wheels which turn with the bell, attached to which is a rope connecting the ringer to the bell. A piece of thick material (called a sally) is woven into about 2 feet of the rope so as there is no risk of the ringer getting rope burn.

To describe how a bell is rung would take a very long time, but it does take the average learner 2 - 3 months (once a week) to really gain control over a bell.

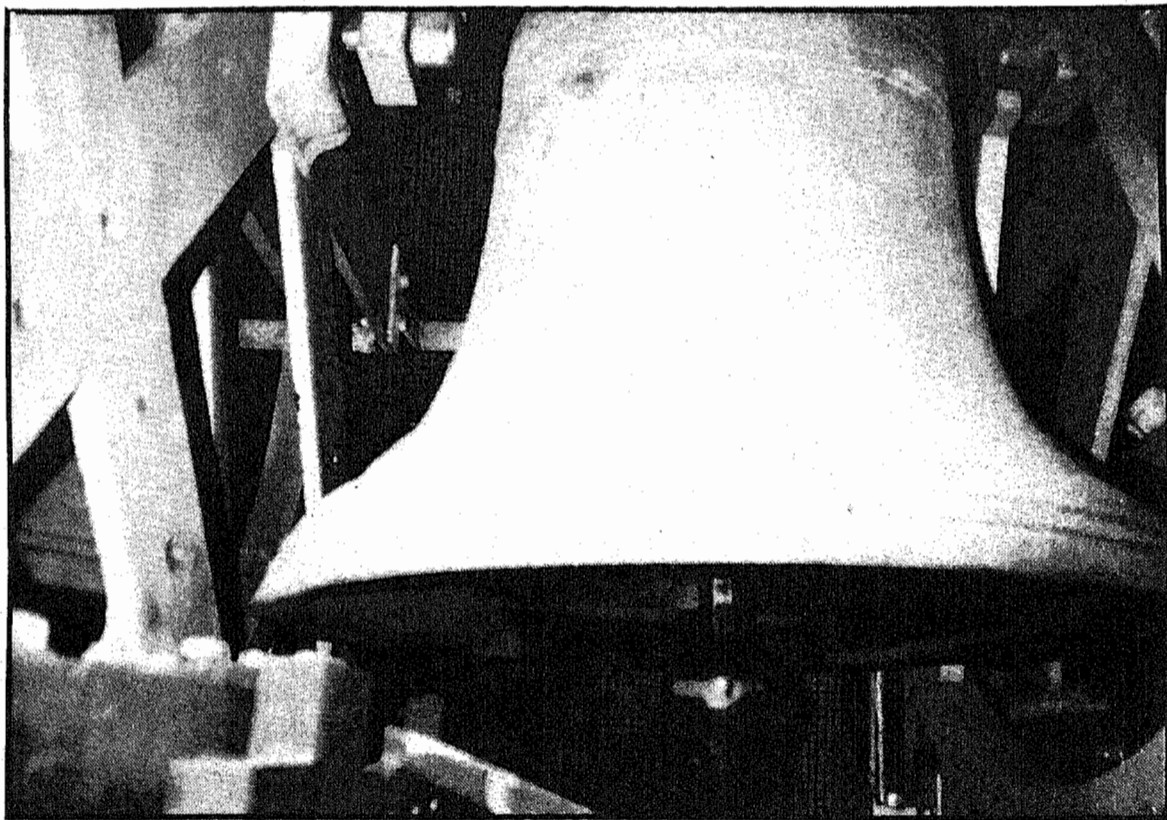
Bells can range in weight from approximately 150 kg to 2000 kg (this is the weight of the heaviest bell in South Australia and the Southern Hemisphere).

But bell ringing does not require vast strength, or even great musical

"For the mathematically inclined there is an endless horizon of challenges in conducting and composing."

ability. It is, in fact, about half way between playing a sport and learning an instrument. It requires some physical co-ordination, a sense of rhythm, a high degree of concentration and a certain degree of patience.

Bellringers come from all walks of life and most of them seem to have very little in common other than bellringing itself. The Albert Soci-



A bellringer's delight

ety of University Bellringers (named after the Town Hall Tower) was formed at the beginning of this year and its membership currently numbers about 15 - ten of whom had never seen a bell like this prior to joining the club.

Adelaide Town Hall is our home tower and teaching/practice sessions are held from 5.30 - 7.00 pm every Tuesday night. It is one of the first University societies outside the UK and is a pioneer in Australia.

The University of Western Australia is hot on our tail but with-

out ringable bells they can't do much yet.

Once a person has been taught how to control a bell they are taught to ring with the other bells through "changes". This type of ringing is not 'tune ringing' - like carillons or some of the European bells - but so-called 'change ringing' where each bell follows a pattern.

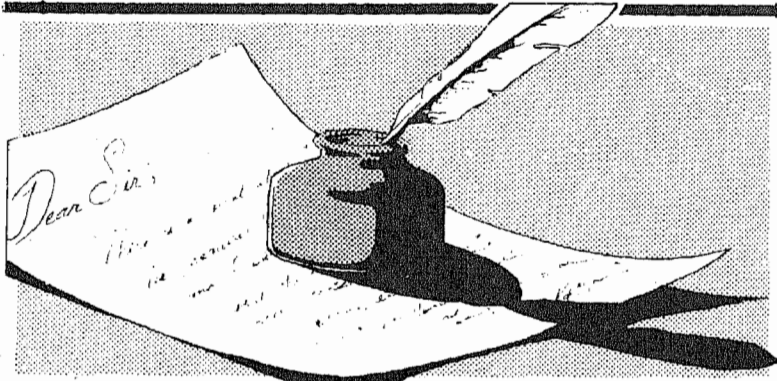
Bells ring constantly, changing position so as to provide a different order each time they're rung. This pattern differs depending on which ringing method is being used, and they vary from the very basic to the

quite complicated.

For the mathematically inclined there is an endless horizon of challenges in conducting and composing methods.

There is not enough room in one article to go into great details about tower bell ringing, except to say that it is an interesting, challenging and fun hobby.

Watch out for A.S.U.B. members around campus, but please, we've heard all the jokes. If anyone is interested in finding out more, give us a 'Bell' through the Clubs Association.



LETTERS

The deadline for Letters to the Editors is 12 noon on Wednesday. All letters should include the author's telephone number. Anonymous or pseudonymic letters will only be considered for publication if the author's name and phone number are included (not for publication).

In Defence of Management

Dear Union Members,

I am a Union Board member who will not be seeking re-election this year. After serving the Union for three years I now no longer have the time nor the energy to fight those people who are engaging in conduct which I believe will eventually lead to the collapse of the Union.

Over the past year a measured campaign has been conducted against the management of the Union. The actions that have been taken have resulted in the demoralisation of senior management and their embroilment in petty student politicking. In this one year I have seen the initiative and vigour of senior management slowly and ruthlessly stifled. This is of great disappointment to me as years of fruitful work are being destroyed all on account of some pathetic political point scoring.

This has a direct impact on you. You are paying over \$200 and you elect student representatives every year to ensure your money is spent wisely. I can not imagine any one of you wanting your Union run into the ground because all the best professional managers are removed and replaced by some highly paid student politician. This however appears to me to be the future course of your Union.

Recently, I had to walk out of a Union Board meeting as once again senior management was being hounded by some people. I could not just sit there and see yet another attack on one of the most competent, efficient and trustworthy members of management.

This is indeed the final straw. Please exercise your vote this week to ensure that the Board members you elect are sincere in their concern for the Union. Elect people who will maintain the stability of the Union and help its progress through the encouragement of management. The future of the Union is up to you.

H.M. Silvester.

Wrong

Dear Editors,

I would like to clear up a few misunderstandings which appeared in John Ridgway's column in the last *On Dit* (July 11, p6). John claimed that in the by-election earlier this year I campaigned against NUS. This is not correct. I did not even run in the by-election, let alone campaign against NUS. In fact, I spoke at the General Student Meeting in the Mayo Refectory openly condemning the tertiary tax and supporting the National Union.

John should be able to remember because he was there. And if John will cast his mind back to all those SAUA Council meetings, he will remember that I have always voted in favour of NUS and have supported broad student participation (eg. encouraging women and overseas students to be active).

It is unfortunate that John feels threatened enough to resort to such tactics - attacking me personally instead of producing arguments with any substance.

Yours sincerely,
Juanita Lovatt,
SAUA Councillor,
Law/Arts

P.S. Thanks, at least, for the free publicity, John.

The good and bad

Dear Editors,

On Dit plays a rare and useful role as an alternative media source in this monopolised nation. Its reviews are worth reading and its format attractive. The original articles hold to high standards, and the material gathered from elsewhere is even better. (The letters reek, but that's not your fault.) If your deadlines allowed for proof-reading, you would be an example of the best in new Australian journalism.

All of this good copy, however, begins and ends with pure sheepdip: that is, "Keeping Up" and the closing comic.

Some letters have already addressed "D.W. Griffith"'s right-wing bias. It is sad, and I think misguided, but at least true to the assumed penname: the original D.W. Griffith was a filmmaker of genius - and sweeping racist reactionism.

"Keeping Up" is not a product of genius, so the reactionism is harder to take. Hatred for progressives, hatred for yuppies (no, Ms Griffith, they are *not* the same), hatred for social equality: these motives do not excuse sloppy thinking. Nor does sarcastic contempt seem to me a rational alternative to social action.

Doing nothing is no antidote to doing "wrong" things. Do the Chilean people "deserve" their oppression? If not, how should Australians respond? Ignoring the situation is not enough: our dollars are buying their terror.

Every *On Dit* begins, then, with a column of calumny and apathy. And every *On Dit* ends quite unspeakably!

I don't demand the return of "Captain Adelaide" or even something 35% as witty - but the saga of "Grimrod Joschke" has gone on too long. Those in love with severed arteries can gorge on *Blood Diner* or other gourmet gore. Please, please, trundle "Joschke"'s authors back to their primary school; they can try again when they turn eleven years old.

L. Lee Olson,
Asian Studies.

Threat to non-political positions

Dear Editors,

With student elections just around the corner, I would like to point out the threat political endorsements have on non-political positions.

In the past, when a political ticket has chosen to endorse a Student Radio candidate or team, the present directors of the position have usually been consulted to recommend the most qualified candidate for the job. This year, no such recommendations have been asked for, and, as present director, I have not once been consulted on the matter.

A student politician who has no knowledge of the skills and experience needed to run Student Radio, or the level of involvement of individual candidates, could not possibly be qualified to endorse a team for this position. I have frequently asked Mr Ridgway to appear on Student Radio's magazine show, but he has continuously declined my offers.

I urge voters, when filling out their ballot forms to ignore political party preferences for non-political positions and to vote on the strength of policy statements and campaigns.

Louise Vlach
Student Radio Director 1988.

Open Letter to all interested individuals, groups, clubs & Associations

Invitation for submissions concerning fee variations.

The A.U.U. is formalising the guidelines for the variations of the payment of Union Fees and invites submission from all interested groups or individuals concerning this matter.

The A.U.U. is a body which represents the needs and interests of all its members and the Union Fee is levied to ensure that the full range of Union activities are provided for and sustained. The principle of levying the Union is that the Fee provides for the needs of all through the equal contribution from all.

All students here are members of this Union. As individuals, you have a vast range of needs which you want your Union to meet. Some of these needs are cheap, some are expensive. Some are desired by many, some only needed by a few. All are legitimate and by means of the democratic process, these needs are identified, prioritised and funded from your levied Union Fee.

As an individual student, you do not have any particular claim to the provision of any particular proportion. You do have claim to the right to participate in, negotiate with and be consulted about the processes which guarantee the democratic accountability of the Union which manages the allocation of your levied fee.

THE CURRENT SITUATION

Up until this time, the guidelines for the variation of Fees have been established in ways which appear *ad hoc* and lacking in consistency. No overall principles have been established to guide judgement when an individual or a group approaches the Union for a variation.

The system at the moment is based on the following loose criteria:

- i) Pro-rata payment
- ii) Non-student variations
- iii) Variations for specified, identifiable groups of students
- iv) Conscientious objection
- v) Compassionate grounds
- vi) Inter-university arrangements
- vii) Miscellaneous

These broad criteria in no way represent the development of a coherent policy of free variation and their application can often appear to lack equity.

Individuals and groups of students have expressed concern to us that the policy of fee variation may be inconsistent in its application. We, have therefore established a Working Party to look at this specific question of fee variations.

THE SUBMISSION

We are calling for a submission from you as an individual, a group, a club or an association and draw your attention to the broad outline of the discussion.

- A) Provide a general overview of:
 - i) the development and
 - ii) the implementation
 of a consistent policy for the principle of fee variation.

This would involve working from the established principle that the Fee provides for the needs of all through the equal contribution from all.

- B) Formulate specific guidelines for categories or types of fee variation which follow from your overview. Please include discussion on the following:
 - i) should the variation of fees exist?
 - ii) on what basis?
 - iii) how can you support and justify these variations when this means that some students bear the higher payment burden of others receiving variations?

Please forward all submissions to Mr Ingmar Taylor (President, A.U.U. and Convenor of the Working Party to review this issue), by 12 noon on 1st August, 1988. The submissions will be discussed by the Working Party and proposals will be presented to the Union Board meeting on 8th August, 1988.

Ingmar Taylor,
President,
July, 1988.

AND HER NAME WAS



HOW COULD SHE EVER FACE HIM AGAIN?

Celeste dealt a dirty

Dear Editors,

This is terrible. I mean, I'm really sorry now I ever started writing letters to you. It's so embarrassing.

Once more I feel I must face public humiliation. It is my duty to God and the Arts Faculty.

Yes, it's Celeste Chalfonte again, and I've got a problem. I think Providence is punishing me.

A couple of weeks ago I detailed in your letters a page how I was taken advantage of by an engineering student after a few G & T's in the Uni Bar. As if that wasn't bad enough.

Last week I went to see my family doctor for a routine checkup. Only it wasn't routine at all.

It seems my fears about engineering students were well-justified. The dirty brute who homogenised my hymen also passed on to me a veritable laboratory of social diseases.

I feel it is my duty to again warn other

women on this campus against associating with male engineering students.

And please, if anyone knows a tallish, rough-talking engineering student with eyes the colour of Robert Redford's and a sort of raffish cowlick, please would you beat him to a bloodied pulp.

And then would you tell him Dr Langstalk at the STD clinic on North Terrace wants a little chat with him.

This experience has completely shattered my life. I take consolation only in the knowledge that true art springs from terrible suffering. My Art History essay in which I discussed the episode with Mr Robert-Redford-eyes was awarded a distinction.

Your (much wiser now) sincere correspondent.
(Miss) Celeste Chalfonte.

P.S. Dear James Horne, (*On Dit* letters, 20/6/88) - Would you still want me to bear your children now? I am stained, morally and physically. Could any man every bring himself to touch me again?

Beyond the limit

Dear Editors,

Having noticed the Uni 15 Limit poster on several notice boards a number of questions have come to mind.

- 1) Who drives vehicles inside the campus? Answer - lecturers, staff, post graduates and delivery vehicles.
- 2) Who pays the \$100 per speed hump? (proposed). Answer - You and I the students.

Something is wrong here, why do students have to pay to protect themselves from the lecturers, staff, post-grads or deliver drivers in their reckless, thoughtless race around campus?

Would it not be more sensible to fund such speed reduction devices form the imposition of fines upon those breaching the limit? If this were not possible I would rather pay \$20 to securely padlock each gate, rather than \$100 to build each speed hump.

If the user-pays principle applies in ALL facets of university life then should there not be a levy on granting a parking permit, or a surcharge on all businesses which have articles delivered on campus to fund these speed humps?

Our fees should be used in a thoughtful manner, not to enforce university regulations upon those people who should and do know them backwards. Those people who park in the university and those who drive through the campus must realise their social responsibility towards student-pedestrians and SLOW DOWN.

P.S. If this letter does not work you could always remember the car and let their tyres down.

M. Jacomos
Arts.

P.P.S. Where was *On Dit* Last week? Editors note: As scheduled (and advertised), *On Dit* did not appear last week as the typesetter was in use for election material.

Consider .(?).

Dear Editors,

A "scientific" definition of life includes cells, plants, animals and humans and has doubts about the intelligence of all but humans, the species that uses verbal definitions.

A "medical" definition of cleanliness is sterility. Any life form in a sterile environment, including for example, the by definition inanimate vires, is an invasion by a by definition "baddie", because it shouldn't be there.

In an intelligent universe good health is natural. If we recognise the life of molecular organisms and don't idealise a sterile environment these angels of change wouldn't be our enemies, fighting for survival.

Conflict has made us concentrate on defenses and develop strong individual wills. If we don't learn to relax and interact easily we will disintegrate.

Yours sincerely,
C. Britten.

Canberra's Press Gallery Brat-Pack code

Locked away in land-bound Canberra, Federal Parliament simmers like a soap-operatic pressure cooker and the Parliamentary Press Gallery monitors the heat. On Dit's SCARLET MINOGUE (no relation) sent us this 'insider's account' of its inner workings.

The language of political news stories has its own fluency.

Often one reads of "leaked documents", "confidential memos", "Government sources", "official sources", "industry sources", or even, somewhat worryingly, "media sources".

So who are all these sources, and from where do those reams of leaked documents come?

The image springs to mind of cunning journalists cultivating contacts and intrepidly searching the Parliament House rubbish bins.

Sadly, the "Stringer" image of Australian journalism is a celluloid myth.

Often a "leaked document" quoted in a story has been peddled by lobbyists in every media office of the Press Gallery. Sometimes the only difference between a "leaked document" and a press release is that the journalist can't print where it came from.

Usually a leaked document's release is facilitated by someone with a vested interest in it being reported. This could be a politician from either side, or a lobby group. Mostly, but not always, it is made clear in the story who patronised the leak.

And who are the mysterious "sources" who tell us so much of what is going on in Australian politics?

"Sources" almost invariably means one person - the plural apparently adds to the mystique - and generally it is one of the same people journalists quote in other sourced stories.

Sometimes a news story will quote a "no comment" or similar from a named person, then proceed to quote at great length from the same person as an unnamed "reliable source".

Radio and television producers have also perfected a new reporting technique - journalists interviewing journalists.

This is a wonderful thing, because it means they have a person live on

air (the all-important "actuality" of the "talent"), who can give a reasoned and considered commentary on whatever is going on.

It is a considerable improvement on interviewing people in the street, who know nothing about the background to the story and have absolutely no idea of the importance of the glib, one-line quote.

Often, especially with foreign stories, such interviews are summaries of that day's news event - a journalist interviewing another journalist about what all the other journalists are saying.

In Canberra the Press Gallery journalists hunt in packs, and like all herd-animals they act with merino unanimity.

It is important to "cover your arse" - have the same story as everyone else - than it is to come up with anything new.

Missing a story is about the nastiest thing that can happen to a journalist, and they all fear deep in their souls it's about to happen any minute.

There are hurried corridor consultations between competing journalists after press conferences. They sound each other out about what the "lead" is; what is the definitive "yarn".

When Parliament is sitting up the "doorstops" gather. A score or more journalists wait outside to interview arriving politicians.

The doorstop journalists do deals with one another to co-operate in staking out the three House doors.

The television journalists usually "pool" their tapes from such interviews - an arrangement useful because the crews can cover for each other, and because with several crews operating they can vary their camera shots and include "cutaways" for that vital live "grab" on the evening news.

The TV crews, with their intrusive style and workaday clothes, are sometimes referred to as "the filth".

A strange but common sight on the front steps of Parliament House on chilly Canberra mornings is the

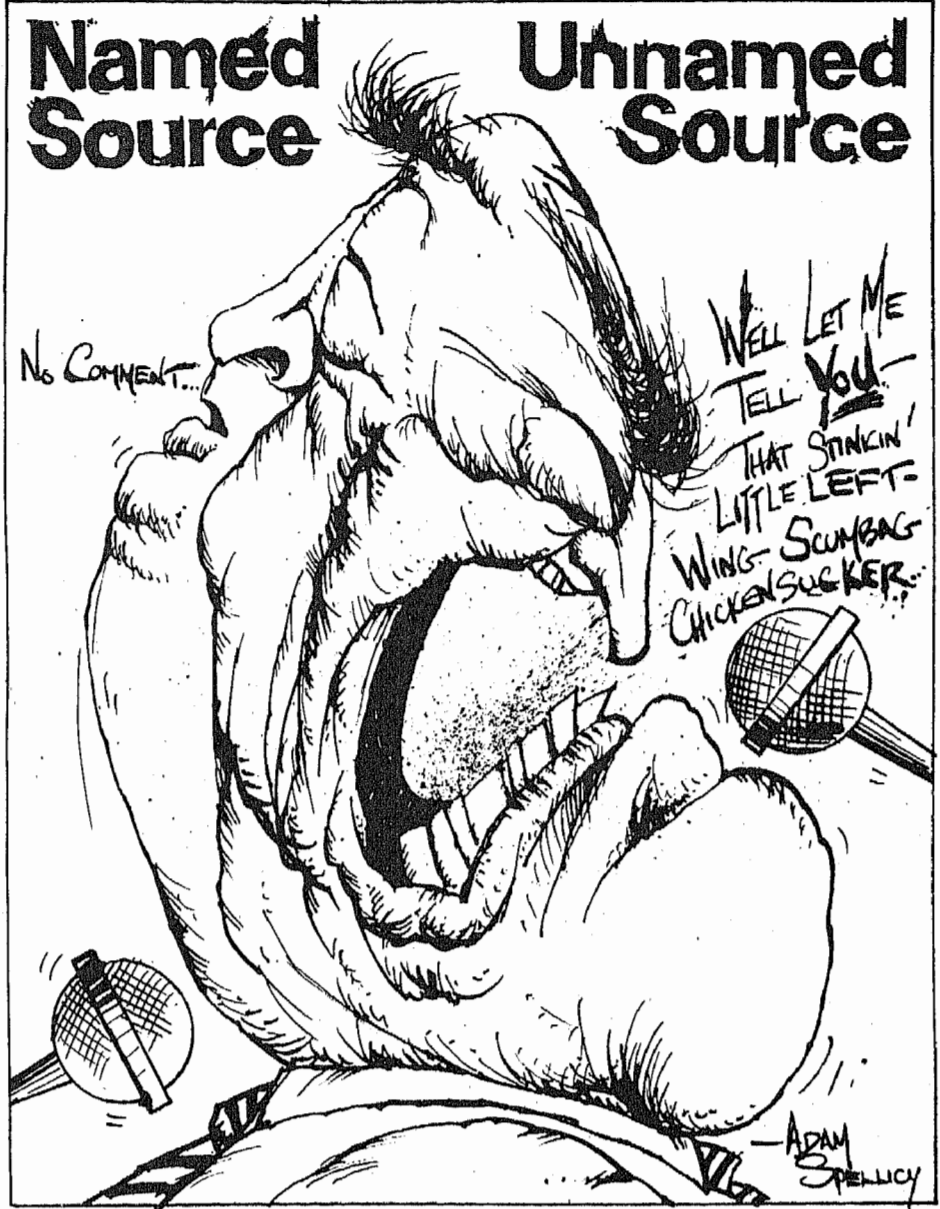


doorstop radio journalist standing with microphone held to his or her ear. The journalists are listening through the microphones to tapes being dubbed onto their recorders via leads from recorders belonging to competitors.

Press Gallery slang, the language of journalists and politicians, has its own inimitable style.

The public now knows, for example, what a "furphy" is; and that a "beat-up" means the journalist has "taken a stick" to the story.

In journo jargon, to uncritically report a government or commercial



announcement is to deliver a publicity "handout".

And to have your byline appear at the top of a printed story is to be "given a guernsey".

Any journalist who scoops the Press Gallery with a big "exclusive" story is called a "bloody beat-up merchant", and usually for good reason.

Following a National Party MP on an election campaign is called "going on the Wombat trail", and Wombat journalists are an exclusive and much-admired clique in the Press Gallery.

Then there is the beer war.

Many of the media offices in the Press Gallery have refrigerators, well-stocked with refreshments because of the lack of nearby shops once the canteen has closed.

Journalists from different media groups compete fiercely to capture the Press Gallery beer market. They advertise aggressively, with photocopied posters spoofing major news stories.

One memorable beer war poster depicted a tearful Jimmy Swaggart, and the caption "ABC Beer - Be Tempted".

Speeding on campus yields report, concern ~ action?

A major accident just waiting to happen, that's how English student STEVE THOMSON sees the problem of speeding vehicles on campus. He has just submitted a paper on the issue to the university.

Believe it or not, the speed limit on campus is 15 kmph. Watching the behaviour of motorcycle, car and truck drivers recently, one would think the limit was 30 or 40 kmph. The fact is that many drivers are paying no heed to the speed limit within the University grounds, and as a consequence, the safety of pedestrians is in jeopardy.

Two areas in particular are notorious for speeding cars. At the north end of the University there is the road in front of the Union Hall, skirting around the recreation park outside the Helen Mayo Refectory. On the western side is the one-way road from Kintore Avenue, past the science labs and out to North Terrace.

In both cases, students and staff need to cross these roads. Some students have voiced concern at the

Recommendations

The submission recommends that:

- More "15 kmph" speed limit signs are required throughout the internal road network, not just at the entrance gates as is the case now.
- The penalty for speeding be included beneath these signs.
- The speeding penalty be increased to the maximum allowed under the relevant SACAB Act (1982).
- Many new speed humps need to be installed as these are the cheapest form of speed restriction and the most effective way to slow vehicles (it is important these humps have no small "niches" so that motorcycle and push bike wheels may pass unhindered as

these speeding vehicles are just as dangerous).

- New humps are needed:
 - at the western road's right-hand turn near the steps down to the Barr Smith library;
 - at all entrances to the university (set back about 3 to 5 m from the actual gates);
 - in front of the Union Hall;
 - and on the stretches of road passing through the science lab area.

"We recognise that pedestrians must accept a certain amount of responsibility for their own safety when near moving vehicles. The 15 kmph limit was set for a reason though... the potential is there for a very serious accident, we want to prevent this."

See Letters page 8.

risk of being knocked down by cars and vans. One morning earlier in the term, a student was almost hit by a delivery van outside the Bragg Laboratories. The van was doing at least 30 kmph and missed him by

less than 50 cm.

In the words of Arts student, Greg Richards, "drivers have to realise that this is a university, and not a Speedway Park."

The important thing is that it

seems too simple, obvious shortcomings on the part of past University management have allowed this risky situation to develop:

- "15 kmph" speed limit signs appear only at the entrances to the University, and not anywhere along the 1.5-km of roadways within the campus.
- There is a distinct lack of speed humps. These are the main weapons the University can use to protect staff and students' safety - there are perhaps six or seven spread over the entire road network.

John Ridgway agrees with the concerns of students. "The Students' Association supports the move to improve the road safety conditions for students," he said.

So what is being done?

Short of admitting there was a serious speeding problem, a concession was offered recently by the University's Buildings and Estates Officer, Lloyd Cushway. He said that the installation of the few speed humps already in place, was "not quite an ad hoc attempt, but certainly a reactionary attempt to slow down vehicles".

Mr Cushway expressed concerns about fire engine and street sweeper access, but confirmed that attempts have been made to curb speeding in

the past fifteen years, apparently to little effect.

He estimated the cost of laying down and painting a new bitument speed hump at \$100. With the new student fees about to be shot-gunned through Federal parliament, it seems about time student safety on campus was given a higher priority.

Secretary to the Executive Committee of Adelaide University, Mr Dennis Murray, says the submission I wrote on the issue - with Students' Association endorsement - has been considered in the run up to the Grounds and Buildings Association (GBA) Meeting today (July 25).

Afterwards, he says, a recommendation will be made to Mr Cushway's department.

There is an obvious need for vehicle access within the university, for deliveries, parking and emergencies. But the pedestrian will always lose in a collision between a speeding car or van and a person. It seems sensible that considering the low cost of installing speed humps, something can and should be done to improve the situation.

Surely the last thing university management wants is a negligence suit against them for not enforcing the 15 kmph limit properly.

Until action is taken, watch out for speeding cars!

PINBALL PARLOUR PANACEA

PRESIDENTIAL CANDIDATES

Richard Henshaw

Why do you want to be President?

I think I represent the greater majority of students that are sick of the politicking going on in the Students' Association. They would rather sleep through the election which is why we are the Slumber Party. In the Students' Association they don't really get down to the issues at hand. They haven't really achieved anything against fees, they haven't really achieved anything in lowering the union fee, they haven't really achieved anything in the last five or six years.

What would be your main aims or policies as President?

To try and reduce the size of the Students' Association, to make it more relevant to students - most students never even use it. I've really got no hard and fast policies I just want to change what it is now and try and make it more useful to the average student.

What is your attitude to the principle of user-pays in education?

John Ridgway

Why do you want to be President?

I want to continue with the work I have been doing this year. Many of the things I have been doing are on-going like the fees campaign and the amalgamation debate.

The amalgamation debate, if it goes ahead, could be a very complex matter of negotiation between the institutions to sort out a new student organisational structure. If they do amalgamate, then we are going to have to do a lot of work to sort out what sort of organisation students are going to have in the new organisation.

What would be your main aims and policies as president?

To continue the free education campaign. This year it is good to see such a large number of students getting involved in the Students' Association election. 30 nominations for Students' Association Council is unprecedentedly big. I hope that next year there will be more involved in student activities because I think campus life is a bit dead this year, compared to other years.

I think the first position would be to oppose the amalgamations. In that campaign we would be wise to support the applications by SAIT and SACAE applications for University status. I think student control of student affairs still has some way to go. I think there are many decisions many students don't take control of, which is a problem.

What is your attitude to the principle of user-pays in education?



Andrew Lamb

I'm not so much anti user-pays as I am pro the disadvantaged groups. I think that if user-pays is going to help the disadvantaged then it's not a bad idea.

What approach or strategy should the student movement now be adopting towards the graduate tax?

Quite simply, I think the graduate tax is coming, there is no way we can stop it. I think that what we've got to do is make sure it doesn't effect minorities, that it doesn't effect disadvantaged students.

How would you describe yourself politically?

Middle, centre, left and right. It depends. Left socially, right economically, middle on quite a few issues.

Do you see the office of President as a political one and should it be?

It is and it shouldn't be. It should be political only in the sense that it should represent student interests. It shouldn't be political in the fact that so many people are using it as a springboard for their own little causes and their own little political ambitions.

Richard Ogie

I think user-pays in education distorts the sorts of things that are studied. I think the values that get attached to education when you have user-pays concepts aren't necessarily going to be in the best interests of society.

It makes education much more individual rather than developing a sense of social responsibility to use your knowledge in ways that benefit the community, you have an attitude of, well, I paid for it, I'm going to use my education to make as much money as possible. So I oppose user-pays.

What approach should the student movement now be adopting towards the graduate tax?

The debate within the Labor Party about the graduate tax is over now that the Labor Party's policy has been changed. So now it is a campaign against the Labor Party in the marginal electorates. Only an electoral backlash now will change the Labor Party's position.

How would you describe yourself politically?

Left of centre.

Do you see the office of President as a political one and should it be?

I have shied away from left-right tags because I think student representation has its own agendas that don't fit necessarily into changing the nature of society because that is not really what the job's about. The job of the Students' Association is to represent, and that often means you have to act politically to represent the interests of the members.

Sally Niemann

Why do you want to be President? I think I can do a good job. I think there are a lot of things that aren't being done at the moment that I think I can do. I think that I can contribute some skills to the position that aren't there at the moment, that I don't think the other candidates can provide.

I've got a proven commitment to work in the Students' Association. It will mean that the Students' Association take's a much more active role than it has been. This year the Students' Association has been active in a small range of activities. I intend to increase that range of activities significantly.

What would be your main aims or policies as President?

Number one priority is fighting the fee and graduate tax. I think that is something that concerns all students. I think that is a winnable debate. I think that the ALP will reverse its decision to change the free education policy and I think that I and the other people on my team are the most likely to be able to do that.

I also want to see the Students' Association take a higher profile in a lot of other activities. I think it has really been lacking in the activities area this year, and I think there are a lot of services which the Students' Association could provide to its members that it is not doing at the moment.

What is your attitude to the principle of user-pays in education?

I don't think user-pays works in an education system. I think it is a major disincentive to study, especially to people in disadvantaged groups like mature-aged students, post-grad students, overseas students, women and people from lower socio-economic groups. I don't think people should be charged more because they use the public sector more.

What approach or strategy should the student movement now be adopting towards the graduate tax?

I think student representatives ought to take a two-pronged attack. They need to campaign against the fee on both a community and a mass level to ensure both students and the community know the issues and are on side. Secondly, within the party, I think that's where the final decision will be made on whether the graduate tax will be implemented or not, and we need to be putting pressure on, and lobbying, individual members of parliament and delegates, because they are the people that will make the decision.

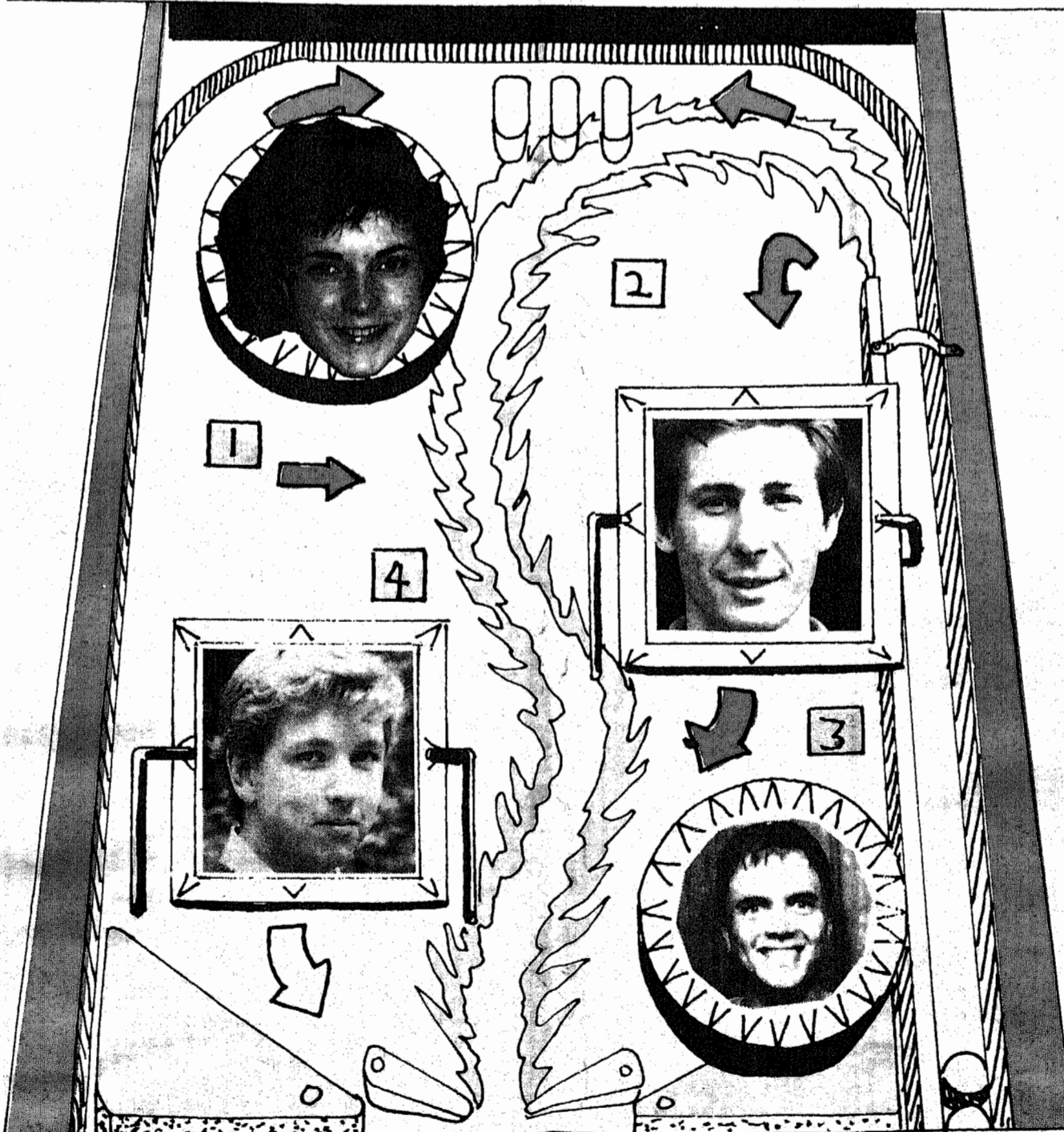
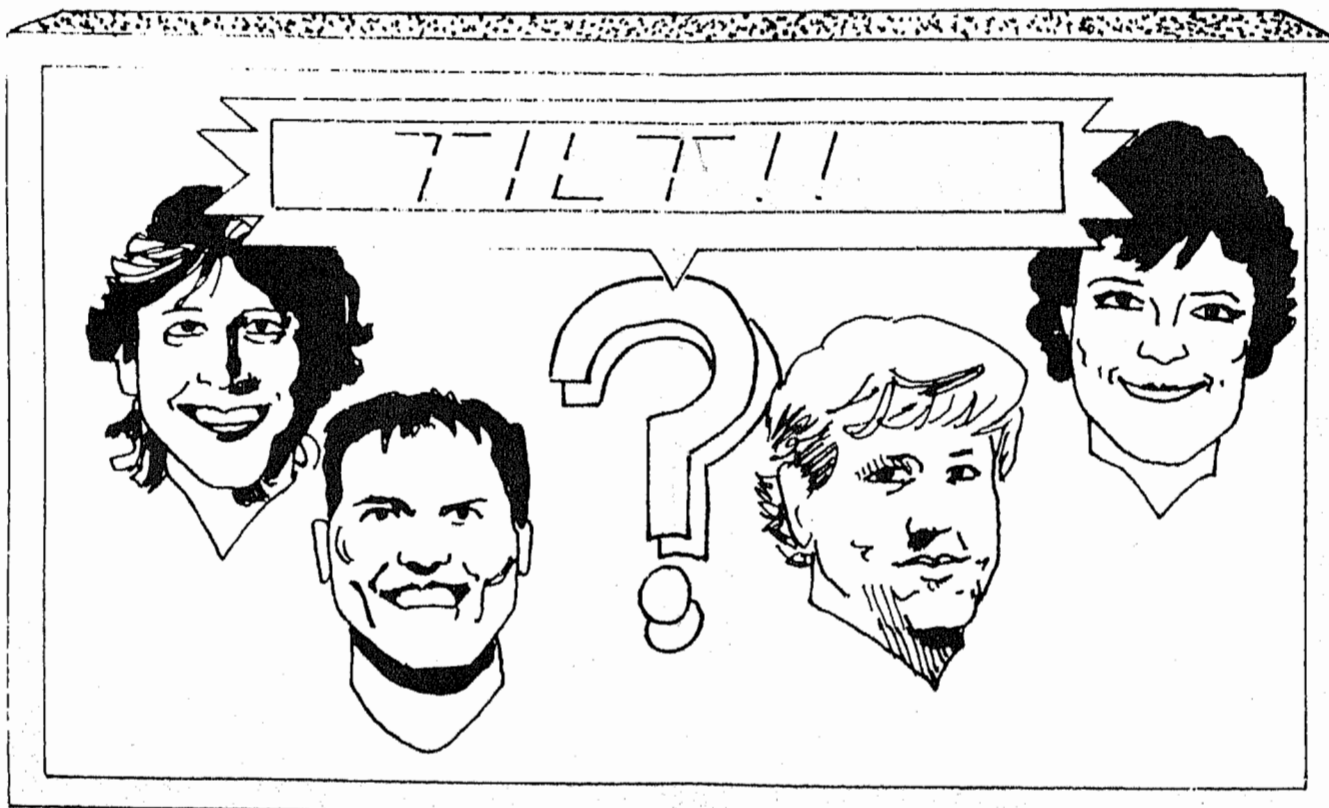
How would you describe yourself politically?

I'm a member of the Labor Party but of course I do not agree with everything the Party does. I am in the Party so that I, and other people like me, can put up my hand and vote for things like free education, can vote against things like fees and vote in other areas that I'm concerned with like social equity and justice. I am left-leaning.

Do you see the office of President as a political one and should it be?

It depends on what your definition of political is, but yes, of course, because the Students' Association President is the political representative of the students of the University of Adelaide. Students have a wide range of issues, needs and concerns and they need to be represented.

'Silly Season' is now open on campus and these are the people that want your vote. RICHARD OGIER and SALLY NIEMANN put some question to those running for the paid positions of President, On Dit Editor(s) and Student Radio Directors.



Richard Henshaw did not supply a photograph

Juanitta Lovatt

Why do you want to be President?

Because I would like to see an input into the SAUA from students that would be more representative of all students. I'd see myself as being representative of more students because of my age - I'm still an undergraduate and the average age of students here would be roughly 18 or 19 and so that means I'm typical of more people...

It's not new to have a woman candidate but it's new to have a woman President and if I got in then that would be something different.

What would be your main aims or policies as President?

Definitely against fees in any form

Edward Aspinall

Why do you want to be President?

Left Action, a coalition of various organisations on campus, decided to run for all the positions we're running for for a number of reasons. Firstly, to publicise and attempt to get people involved in these various organisations: CISCAC, CARE, Women on Campus and so on. Secondly, we're all pretty disappointed with the leaders of the student union who were elected last year. (They) promised they'd be active, for example, in the struggle for free education...but we've seen very little action take place.

What would be your main aims or policies as President?

There's a number. First of all, Left

whether or not they're dressed up as a tax. We've got to keep fighting against that. Generally against amalgamations, we want to make sure that the government is increasing consultation with students instead of making radical decisions about how they're going to change us without asking us first.

What is your attitude to the principle of user-pays in education?

I don't like it. We don't have to pay for primary or secondary education so why should we have to pay for tertiary education. When graduates take jobs in the community they're usually starting on a relatively higher salary than most wage earners so they pay more tax as a result of that anyway...

What approach or strategy should the student movement now be adopting towards the graduate tax?

Definitely against fees in any form

Action stands for a student movement and a student union which is involved in issues beyond those which simply effect campus students. For example, we're pushing for the Uni to adopt a policy of disinvestment from South Africa.

We see that the student movement has a very important role to play in events going on in the outside world.

Another very big aim is to push for mass mobilisation against attacks on education. We believe that it is only by mobilising that the attacks on education can be defeated and not by lobbying or talking to your ALP mates.

What is your attitude to the principle of user-pays in education?

We are totally and categorically against it.

What approach or strategy should the student movement now be adopting towards the graduate tax?

Definitely against fees in any form

I think keep firm and not give concessions because if we look soft then the government is just going to think that we're giving in.

How would you describe yourself politically?

Middle-of-the road, moderate centre.

Do you see the office of President as political and should it be?

I think it is because the SAUA President has got to organise the campaigns... Obviously they've got to lobby the government and go through all the political avenues.

But it doesn't end there, it should also involve a lot of social welfare type things. When students have got problems they should be able to come in and discuss it and we should be able to point them to where they can go for help.

We think the approach should be, as I said, mobilisation. In order to do this it's necessary to involve ordinary students in taking the lead on the campaign. We don't think it's the right approach for elected student officials to sit back in the Students' Association and say 'Alright we're elected now you can leave everything to us...'

How would you describe yourself politically?

I guess you could use a whole number of terms: progressive, left-wing, radical, socialist.

Do you see the office of President as a political one and should it be?

Most certainly, the office of President is political and it should be. If people say that the office of President isn't political, that's tantamount to saying that the President shouldn't be involved in fighting back against the attacks on education...

THE ON DIT CANDIDATES

Monica Carroll and Mark Gamtcheff

What do you see as the role of On Dit?

Although it should be relevant to students it's also an independent newspaper and these days that's very rare. It should be stimulating and informative but it shouldn't be an ivory tower. Students tend to criticise On Dit a fair bit because they say it deals in politics but on the other hand a student paper that doesn't deal with world issue tends to be a fairly facile shallow rag.

I see On Dit as combining the best of both worlds - being both a social good-fun newspaper and one that deals with serious issues.

What experience have you had in the writing and production of On Dit or other newspapers?

Gamtcheff: As far as On Dit goes, I've done one news-story and I've helped out a little. I've seen what goes on in these or some of it at

least. I've done the Counter Calendar, I've co-edited B & C for a year now.

Carroll: My experience with On Dit (has been) intermittent. I recently wrote a centrespread on the poet Lord Byron and I did a couple of things in 1983. I did the Clubs Association's manual for 1988 and I do know how to do layout and design...

What new ideas would you want to introduce?

Having been Clubs Association's president...a regular club column or club corner. Not of course dealing just with listings of events because that's what On Dit's noticeboard and B & C does, but to highlight interesting things about clubs we would run a column tentatively titled This Sporting Life which would deal with sporting per-

Anthony Brigger

What do you see as the role of On Dit?

Entertainment rather than information. People want to read it but they don't really go to seek it out to learn anything from it. I intend to enlarge its role as an entertainment medium rather than one through which you can gain information.

What experience have you had in the writing and production of On Dit or other newspapers?

Brigger: Absolutely none. Now that's a nice short succinct answer.

writing and production of On Dit or other newspapers?

Brigger: Absolutely none. Now that's a nice short succinct answer.

What new idea do you want to introduce?

I would take On Dit massively down market. Like I said before, I would make it more an entertainment medium than an information spread...While (On Dit lifts) articles from other newspapers which are of decent quality, I think it is mistaken about what it should do. When it takes articles from other

newspapers it tends to take nice serious exploring issues. And while that's well and good, they're not read...most people only read the letters and the back page. I would make it lighter and easier to read.

What would you want to maintain?

Brigger: Reader's feedback through the letters page, which I think ought to be enlarged because it is a student paper, it needs a greater student input.

What are your political affiliations?

Absolutely none. I've got absolutely no political affiliations.

The best & worst of Marcus Clarke country

RICHARD OGIER visits Strahan and Queenstown in Tasmania's 'Deep West' and finds an eccentric piece of Australia.

It's a bizarre spectacle. You round another forest-covered hillside bend and suddenly there they are, stripped and scoured - many, literally bladeless.

The sky-scraping hills that surround the mining town of Queenstown on the west coast of Tasmania on the way to the tiny fishing village of Strahan, were "burnt out" by an outpouring of sulphur-based effluents a decade ago and now nothing grows on them - they're almost totally lifeless.

by Tasmanians as the most eccentric area of the island - a kind of "Deep West" to match Queensland's "Deep North".

Climatically, it's the coldest part of the island. Its rainfall (north of Strahan through Zeehan, Renison Bell and Roseberry) is higher than any other populated section of the island, and yet the weather is ever-changing. Hitching three or four hours in the region is enough to pass through as many seasons.

"The so-called Duke of Avram... might have won had not good old fashioned Parish Pump Politics prevailed."

The sight of logged-off hills in the Apple Isle is bad enough. After the strange mystique and beauty of free-reigning forest, of nature-untouched, a felled expanse looks like the battlefield of an ancient animal a dozen times larger than the dinosaur.

But the Queenstown hills are worse again because even the undergrowth has been cleared. Apparently, local authorities want to keep them devoid of vegetation for their value as a kind of shock-value tourist attraction.

According to one local (kind enough to pick up this rain-soaked hitchhiker) a debate rages among Queenstonians as to the question of what to do about a few roguish tufts that by some inverse freak of nature have managed to peck their way from the baked rock on some hillsides. The dominant cry is 'kill them off', blades will corrupt the corruption and keep the tourists away.

Queenstown would be robbed of its premier 'roadside attraction'.

Yet perhaps the biggest tragedy of Queenstown is that it's the only town on the west coast that's cut into the hills. Zeehan is north on the other side and Tarraleah and Ouse are too far south to be among them. From the town's edges, the barren hills loom large and close enough to be disorientating, they can block out the sky. If the forest had been allowed to remain, Queenstown would be nestled uniquely amongst it - instead, its uniqueness is its ugliness.

But Queenstown is only one of several strange places along Tasmania's west coast, regarded even

A T-shirt I spied in Hobart probably applies to Tasmania's west coast more than anywhere, it read: "Tasmania. If you don't like the weather come back in half-an-hour".

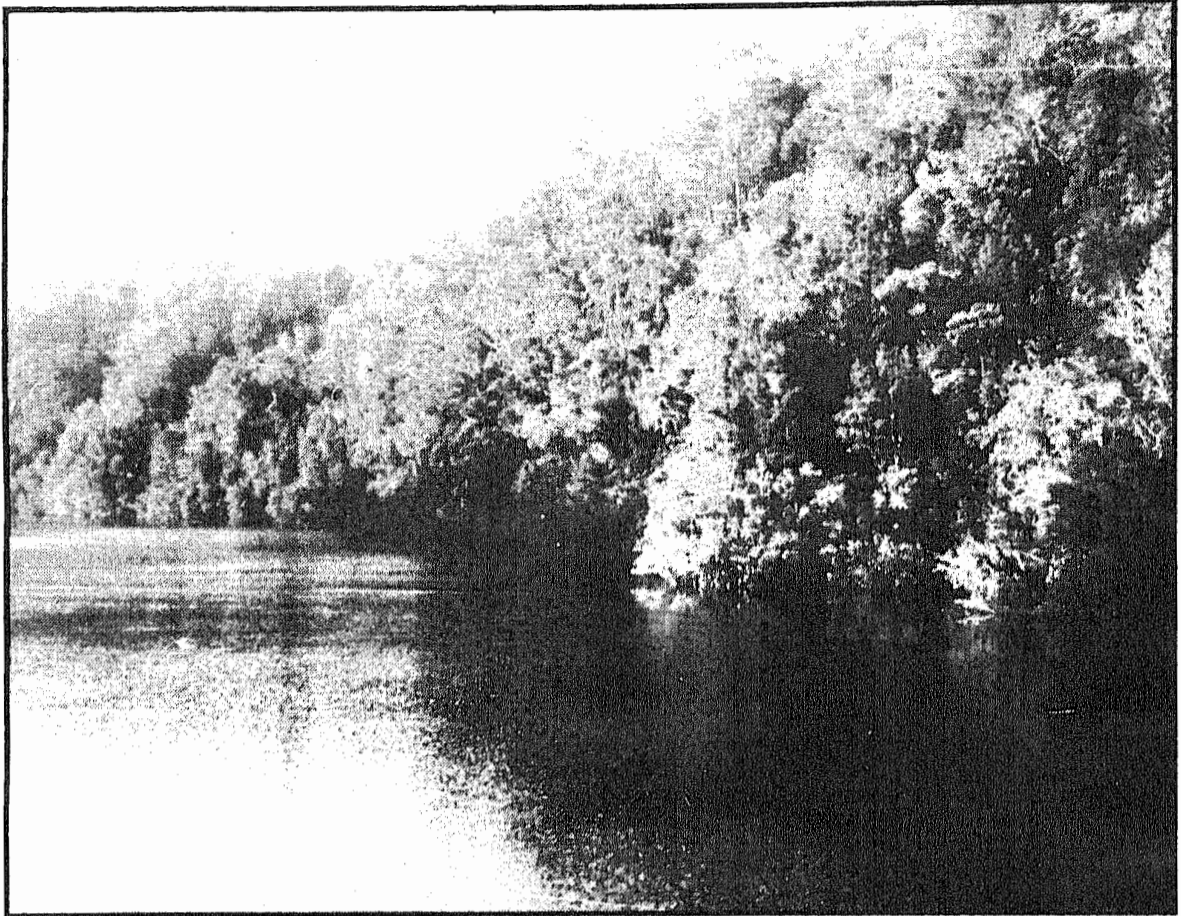
Deep West politics is different too. When I was there, a self-styled Duke came within 700 votes of snatching a Labor-held Senate seat. The Royal in question, the so-called Duke of Avram, a "chair of the sea" who issues his own money, might have won had not good old-fashioned parish pump politics prevailed. According to at least one Front-bar pundit, the local that won did so because his blood ran through a large slice of the region's populace.

His analysis is not as ludicrous as it may sound. According to a couple of eccentric English Rectors I met who worked in the region in the 50s and 60s, when there was no road beyond where the railway stopped at Zeehan, the west coast has long been known for its social backwardness. They told outlandish stories of shoot-ups at weddings, of the taxman calling on people in debt to find, in one case, 4000 pounds in uncashed cheques under a bed, of a child being found by welfare officials chained to a shower.

The west is the butt of most of the incest jokes which circulate among travellers in Tasmania.

Says retired Rector, Hugh Butler, who worked in the Anglican Church for more than 25 years (he refers to Tasmania as "the country" with as much pride as affection): "You have to have lived twenty years in the region to be considered a local".

About 40 km to the south-west of Queenstown, the tiny seaside vil-



The Gordon River.

lage of Strahan is much like any other cut-off seaside Hamlet, a population of about 500 is spread thinly through a crop of weather-board cottages. The main street is pretty, tucked into an alcove, the water that eventually becomes the Gordon River laps almost onto the main street.

foliage that grows right to the water's edge ends and the water itself begins.

It was enough the day I was there to send a gaggle of camera bugs into fits of frenzied flicking.

After several guiding words from the cruise boat driver-guide you can manage to spot the coveted Huon

showcase an impressive mosaic of swirlings and colourings.

Off 70 km of Ocean Beach, at the mouth of the Maquarie Harbor, the CSIRO have measured waves by satellite as high as 21 metres (or 70 feet) as far back as 5000 nautical miles from the coastline.

Thirty-five mile long Maquarie Harbor is steeped in the rich history of Australia's bully-boy trooper days and the forlorn convicts of Marcus Clarke's *For the Term of his Natural Life*. Clark based his book on Sarah Island, which can be viewed along with its sister prison, Grunnet Island, on the way to the Gordon River.

The convicts aptly named tiny Maquarie Harbor mouth, Hell's Gate. It is only 50 or so metres wide.

You get the feeling you're at the edge of a precipice or some great divide when from aboard the cruiser you can see waves of the most extraordinary size only a couple of hundred metres away.

The water that rips through Hell's Gate amounts to five times the volume of Sydney Harbour.

Needless to say, only the foolhardy surf the stretch of Ocean Beach adjacent.

"The sight of logged-off hills is bad enough... a felled expanse looks like the battlefield of an ancient animal a dozen times larger than the dinosaur".

It is the place at which the boat that runs the Gordon River cruise is based - after the historic convict settlement at Port Arthur, the island's best-patronised tourist attraction. And it's mesmerising.

You'd be a strange person indeed if the famous Gordon River Reflections didn't strike a wild chord. When the air is still they appear three-dimensional in water as brown as the rich soil in the island's north east corner. In fact, so graphic are they, the eye can be tricked. It's hard to see exactly where the dense

Pines, unassuming in the extreme with only ten feet of growth to show for 300 years of trying. The pines are detectable to the lay-person only by their distinct yellow-green foliage, at first indiscernible alongside a regalia of other spectacular trees.

Out of town, a rocky track, rough but negotiable by ordinary car, leads to the Henty Dunes that guard the coastline against huge South Atlantic swells. Some climb sheer from the base about 60 feet and under the weight of a stormy sky

Six months on : "the first step is policy" - NUS head

A surprising despatch to On Dit last week by NUS Education Vice-President KIRI EVANS headed Article for students' newspapers is published unedited below.

Student control over student affairs.

There have been many complaints from students that the National Union of Students has no profile on campus, that it is a 'top-down' bureaucratic organisation and that ordinary students (as opposed to student politicians) just can't get involved in NUS.

With any new structure, it takes time to work itself out. The student movement has been without a national student organisation for so long that now we have a national union, no one has a really clear idea

what to do with it.

The importance of policy

The first step is obviously POLICY. The NUS has very little policy, which has hampered operations this year. Policy is essential to any union. It provides direction for the organisation by setting parameters for debate and activity. It indicates the priorities that the members wish the union to take up. It explains the union's perspectives on the different issues of concern. It is a concrete expression of how the union seeks to fulfill its aims and objectives.

Clearly, the union's policy must activate the union. This goes beyond simply having "paper policy", it must have sufficient support on campus. Policy will only achieve this if it actually involves students in forming that policy. The simple fact is that people won't support a policy that they don't have a stake in.

Too often, the processes of student unions don't seek to actively involve students. This is not only unwise in itself, but it means that student unions become out of touch. On a more practical level, if they become removed, no one becomes involved with them because they don't know how, or why, they should.

Policy Development in 1988

NUS needs to avoid this. Policy formulation begins with students. Over the next few months, leading up to the NUS Annual Council (the peak decision making body of the union), various policy - on education, on women, on international issues, on student income assistance - will be written, debated and discussed on the 60 campuses throughout Australia. The students on your campus need to begin writing and discussing policy too. NUS and your student organisation will be actively

involved in organising and facilitating that process.

Does the activity cease at December?

No, the policy formulation process of the national union of students is an ongoing one. Policy can be formed at Annual Council, or it can be formed by Campus Resolution.

Campus Resolution or CR, means that any motion that is supported by a petition of 5% of the student population on that campus (or 300 students, whichever is the lesser number) or by the student organisation on that campus, can be put to the entire union, and the student organisations taking a vote on that motion, so when the vote is tallied, we have a new policy (if it gets up!), have a dynamic and ongoing method of keeping the union up to date with student opinion. We also have a way of constantly involving students in the union.

What you can do

You can become involved through many different ways. You could organise a debate in your faculty or school on an issue affecting students within your course and write down the ideas emerging out of that. A group from that debate interested in turning that into policy could meet and discuss the issues further.

You could just go along to a policy forum organised by your student organisation, or just read a leaflet on policy put out by the student organisation and think about the issues yourself. If you're really ambitious, you could attempt to write some policy and put it in your student newspaper for comment.

These are only a few of the ways you can participate in what at times seem like removed processes, but what can easily become accessible to the students that NUS is supposed to represent.

Limelight

The funding saga of the Adelaide Film Event

FAULTY

POWERS

The Adelaide Film Event has for ten years been an important part of Adelaide's film culture but this year it has run into problems. In this preview, JAMIE SKINNER talks to Director Peter Crayford about the machinations.

Peter Crayford, director of the Adelaide Film Event, Adelaide University alumni and film critic for the *Australian Financial Review* launched his 11th Adelaide Film Event last Friday night, an event which nearly became a non-event this year.

The film event had previously been plagued by the video revolution in 1983-84 threatening the closure of the Chelsea cinema and now in 1987-88 the SA Department of the Arts has withdrawn its support and taken its direction to the Frames Film Festival which ran all Australian films during the Festival of Arts earlier this year.

In January - March, the existence of the Adelaide's major annual film arts festival was in jeopardy again, to the extent that Peter Crayford publicly wrote in the Festival issue of the *Adelaide Review* that the Film Event was over.

However it was rescued at the last minute in April by sponsors Michael Hobbs, the *Adelaide Review* and Wallbridge and Gilbert consulting engineers, Crayford says that "It was quite a different kettle of fish than dealing with the government...it was such a pleasure to deal in a more business like fashion." Crayford says that the future of the film event will depend on how successful it is this year.

Crayford is frank and outspoken about the troubled SA department of the Arts and their procedure for cutting support for the FE. "Once you get involved with them, you have to deal with them on their own terms. They didn't tell me, they didn't communicate properly and I still haven't received a letter from them for virtually the whole year."

"What I do get is telephone calls wanting complimentary tickets before it opens. We would get ten telephone calls a year from the staff at the department of the Arts wanting tickets and that's about the only sort of communication you really get from them."

"They told me first that they didn't have any money because of restricted budgetary requirements and the state of the economy then they gave the same amount of money or more to the Frames Films Festival. It wasn't a case of them not having the money, it was a case that they wanted to switch."

"Really, what they did was to say, if all you do is what you do, you can do it successfully, you don't need our support.

Well I think I was the best judge of that because if the FE went down the drain, I would go down the drain for \$100,000 for their little bit of support. Well I risk the lot. Nobody else does. The STC doesn't, the State opera doesn't...none of these people do."

1986 figures of the State government's subsidies to the arts show a 30c subsidy per seat for the FE compared to \$30 up for the State Opera, STC and ADT. They took grants between \$800,000 and 1.5 million where the FE with similar audience attendances, took only \$10 000.

Last year it was \$3500 and sometimes Crayford has had to forego a salary. Often two thirds of the money are spent in mundane auditing and accountancy fees to satisfy the department of its expenditure. However, in recent years the funding has been changed from a direct cash grant to a guarantee against loss without having to call upon much money. This may have appeared as the thin edge of the wedge but the department agreed that the Film Event was well managed, had a low cost structure, no big deficit and it was popular.

"They [SA dept of Arts] don't know much about films and they don't care about it. What happened as a result of their brilliant decision was that the Classic closed [within] weeks after the FE decision [in November last year] and, if that had gone and the FE had gone, you could imagine that the film culture in Adelaide would have been deprived."

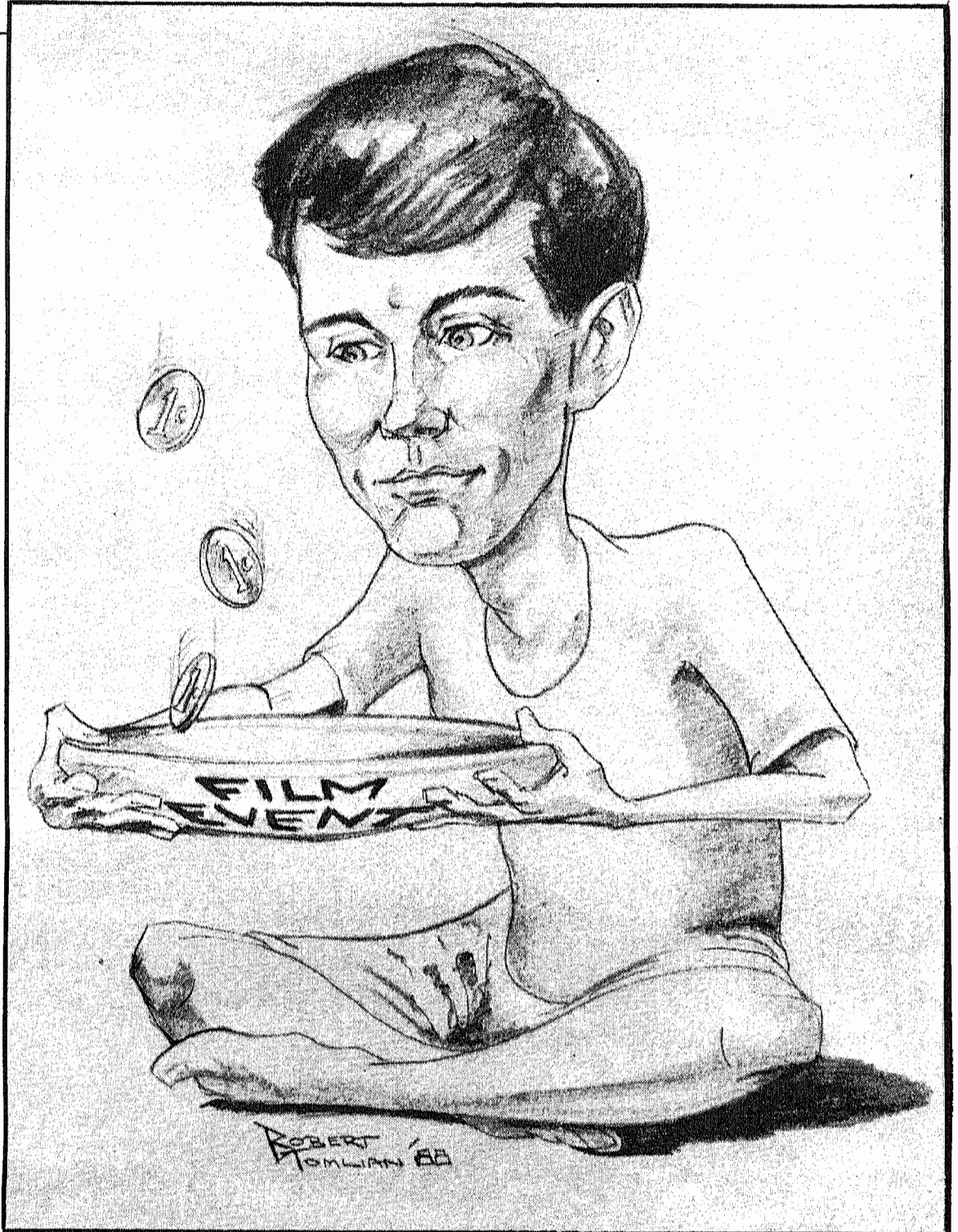
"Really, they are there to make sure



F.E Director Crayford

there is a healthy culture in all walks of the arts, painting, library, literature, opera, art. They don't have any basic fundamental research data done. Nobody in the department knows anything about the film industry and so the decisions were all made in a vacuum, parentally and arbitrarily.

"That was my creative fire and major point about my dealings with the department and I don't see anything that has particularly changed but the fact that John



Bannon has asked for a report about how the department of the Arts can get back into shape, is really a criticism of his own department."

One reason for the withdrawal is that they wanted to support Australian films and one of the effects of their decision has been to close the FE to Australian filmmakers. Crayford says Australian films don't take a huge amount of money and the support in the past underpins the losses that are often sustained for Australian films in the Film Event

"[What they're saying] is a contradiction because I support Australian films [but] it has to have some other quality other than just being Australian to be a good film. I think people are reluctant to go and see Australian films except for the blockbusters like the *Crocodile Dundees*."

Crayford says that there is no mechanism for a first-film director which is being funded by the AFC or SAFC to actually go to the next step and organise distribution, exhibition and promotion.

"That's what the Film Event gave to many young Australian filmmakers. It was an easy way to start to do all that."

Crayford says that if you are an Australian filmmaker, you want your film to go into Hoyts because you hope to get more money from it,

"Everyone wants to make some money

from making their film. If they don't they shouldn't be making it. All they are doing is taking [taxpayer's] money and spending it for their own egos. And that's what unfortunately happens with some of these films. They are the films I weed out and I don't really want to promote or show."

With ten out of the fifteen films coming from either the USA or the UK, there are many English speaking films featured this year. The first film out of the cannisters was Ron Mann's *Poetry In Motion* (closing this week), a poetry performance film for all you English students and lit buffs where 23 poets "closer to Woodstock than Whitman" show their work, narrated by Charles Bukowski.

Bruce Robinson's 60s British comedy of decay, *Withnail and I* opened the FE last Friday night to a full house and will screen later in the programme. "I promised to screen *Withnail and I* last year but the print didn't arrive into Australia until this year. I usually try to put on a comedy or something light hearted than some heavy-duty deep and meaningful film for opening night."

Now showing until August 3 is *Sammy and Rosie Get Laid* from Stephen Frears the director of *The Hit* and *My Beautiful Laundrette* both of which have screened at previous FEs and should be welcome to patrons who liked *My Beau-*

tiful *Laundrette*, *Moonlighting*, and *Letter To Brezhnev*. Scottish comic director Bill Forsyth (*Gregory's Girl*, *Local Hero*, *Comfort and Joy* and *That Sinking Feeling*) gives us his first feature in three years from Canada, *Housekeeping*, where two sisters learn about growing up and conforming in the fifties. Similarly about children, *28UP* director Michael Apted (*Gorky Park*, *Coal Miner's Daughter*) has made a documentary about children in the mid 60's and has traced through their lives looking at them from a developmental perspective with reference to the British class system filming all but two of the children at 14up, 21up and 28 up. Crayford says that this is a gem of a movie, one not to be missed.

More adult is Pedro (*Matador*) Almodovar's r-rated *Law of Desire* from Spain which Crayford says is "a gay audience film, sort of Fassbinder with passion, a very unusual sort of film but completely, Almodovar is a very unusual sort of filmmaker and he is also doing something new, he's pushing at the edge of sensibilities which most people would find appalling". Pat O'Connor's, *A Month In The Country* stars Colin Frith and Natasha Richardson, based on the 1980 J.L. Carr novel and nominee for the Booker Prize.

An old theme explored

CASUAL SEX?
Hindley Cinemas

by Alexander Grous

Based on the play of the same name, the movie examines male-female relationships through the eyes of two women, Stacey (Lea Thompson) and Melissa (Victoria Jackson). Both an introspective and outwardly frank movie, it deals intelligently with the questions of sex and relationships.

At the epicenter of the movie, the two best friends' tales and questions concerning the 'myths' and stigmas of sex are discussed. All facets of male, ie. Is size important? 'They' always sleep right after. And female sexuality, ie. Do you prefer on top, because I can't orgasm that way - are explicitly analysed, as the women in this movie look at sex with an extremely honest eye. The movie is overall a production effort by women, with the screenplay being written by Wendy Goldman and Judy Toll, two very funny American comedians.

Casual Sex? is both satirical and serious, for the idea of contracting something from a one night stand and paying for the one licentious night with your life is a theme in the movie. What evolves however, from this film is how men and women interact and behave, when around and apart from each other.

The two women protagonists visit a health farm with the intent of finding some 'safe' casual relationships, and it is here that the many facets of masculinity are explored, through the male clients that they encounter.

Vinny (Andrew Dice Clay) plays the brawny pick up artist from New Jersey, and he proves to be one of the hilarious and most important figure that the girls come across, but you would have no idea of this at the



Casual Sex?

outset. Another character is that of Jamie (Jerry Levine) who plays the compassionate gym instructor. Melissa in the movie has a confused and very shy character, hesitatingly venturing into relationships, whereas she is balanced by Stacey, who epitomises the girl using her sexuality to the fullest.

The film works I think because it does not attempt to 'preach' to the

audience, but rather, it uses humour to draw you into the women's worlds, where the pain of rejection, the joy of a relationship, the fear of contracting a disease through sexual contact are all examined, as are many more social and human themes.

It's an interesting movie, and one that is very comfortable to watch.

Jake and The Faceless

SHE'S HAVING A BABY
Hindley Cinemas

by Melissa Angel

The protagonists of *She's Having a Baby* are out of school, but not only have they none of the youthful appeal which energised Hughes' previous films they are thoroughly uninteresting adults. The film is a tedious exercise in suburban banalities which occasionally gives rise to some much need comic relief.

Yet these welcome moments barely compensate for a plot which is as inane as the neighbour's obsession with lawnmowers.

The plot is in fact so thin as to be virtually indescribable. It is narrated by an older and, we are given to understand, wiser Jake (Kevin Bacon), who looks back with wry chuckles at his youthful ineptitude in his relationship with his wife, Kristy (Elizabeth McGovern).

The film appears to be a vehicle for what are presumably the charms of Bacon. Hence the title, which could be a phrase snatched from anyone's life, in anyone's town.

It is totally appropriate for both 'she' and the baby are quite incidental.

We know of Kristy for at least two-thirds of the movie, when we learn she wants to have a baby. Why does she look so depressed all the time? Is it because her on-screen husband is so insensitive to her needs, or that she agreed to be in this movie in the first place?

The only time we are made to enter into her subjectivity is when she secretly stops taking the Pill (you never can trust a woman!). Although the sequence continues in to the bedroom, we lose sight of



Kristy as Jake resumes the dominant subjectivity. With his face to the wall and faking sleep, he is convinced this is a sure-fire method of seduction, despite the fact it has never worked before. To his surprise, this is his lucky night, as Kristy takes the initiative, as he tells us, for the first time in their married life.

However, after three months Kristy is still not pregnant, and tests reveal that the problem lies with Jake. This mortifies him to the point where he imagines everyone in the doctors surgery is jeering at the specimen he is forced to bring in for analysis.

Jake is full of insecurities and indecisions. His best friend almost talks him out of wedlock minutes before he is to walk down the aisle. At one point he is torn between having an affair or a baby. As his prospective lover informs him: "You're nervous because you don't know what you want".

Poor guy can't even figure that out

for himself. His is indeed uptight, despite the fact he has a beautiful wife and a prestigious job which he lands by pure luck - the logic being that if you lie a lot and profess to like alcoholics you will soon possess a BMW, a two-storey house and be well on the way to a partnership with your employers.

During the wedding ceremony he imagines that the priest makes him promise to take his wife and 2.4 kids on holiday once a year, buy her a stationwagon and tell her she looks pretty once in a while. The list goes on. When Kristy admits to him she has stopped taking the Pill, his reaction is a vision of himself careering down a lethal looking rollercoaster, crashing into a wall and exploding into flames. The next shot is of him holding a baby.

It is actually Jake's fantasies which inject the film with life and colour. He has a fertile imagination which conjures up such scenes as his neighbours breaking into a dance routine as they mow their lawns. Another device which Hughes employs is the flashback, but just as we are becoming involved in the past, we are whipped back to reality, and once more our enthusiasm fades.

The soundtrack, arranged by Stewart Copeland, is another strong point; excepting the inevitably sappy title song, it includes such artists as Marvin Gaye, Kate Bush and Bryan Ferry.

As writer, producer and director of this film, John Hughes must take responsibility for most of its flaws. He professes to have a deep interest in the everyday dramas of ordinary people, so perhaps the film's overall pointlessness is a reflection of his concept of reality.

A mad-cap mix!

AMAZON WOMEN ON THE MOON

Trak Cinema

by Jamie Skinner

Any film with a title like this one (remember *Attack of the Killer Tomatoes*) has to be a zany, ridiculous and outright farcical. *Amazon Women on the Moon* is one such whimsical movie.

This is the follow up to the *Kentucky Fried Movie*, made eleven years later with five directors including John Landis (who directed *Kentucky*), Joe Dante (*Gremlins*, *Explorers*), veteran Hollywood producer Robert K. Weiss, Carl Gottlieb and Peter Horton and starring "lots of other actors" including Carrie Fisher, Ralph Bellamy and Lou Jacobi.

Amazon Women, like the first film, is a series of about twenty sitcom skits and send-ups from everything from the TV shows and old movies to advertising. Whereas in the seventies, the *Kentucky Fried Movie* sent up TV news and television, the sequel in the eighties has a go at the video revolution.

Skits range from an absented minded surgeon Griffn Dunne who

loses his patient's baby and substitutes a "Mr Potato Head" doll in anticipation; Ed Begley Jr running around stark naked thinking he is invisible as *The Son of the Invisible Man*; Rosanna Arquette checking Steve Guttenberg's dating credentials via a computer check-up service discovering some embarrassing things; *Critics Corner* where two TV critics critique a middle class failure like that of a character in a movie; B.B. King brandishing Republican blacks for not having soul in a *Give to Blacks Without Soul* charity; Henry Silva asking whether or not the Loch Ness Monster was really Jack the Ripper in *Bullshit Or Not?* to the main feature *Amazon Women on the Moon*, a spoof on all those early B-grade sci-fi movies.

Amazon Women on the Moon is more refined than the first film, there are less adolescent jokes and more nostalgic send-ups which is not surprising since Landis, the cornerstone behind the films and the team are all a lot older now. If anything it is more satirical, daffy, shameless and funny than the *Kentucky Fried Movie*. The packed evening session that I sat with was in stitches for the whole movie. It is a certain laugh-getter.



Sci-fi spoof, 'Amazon Women'

TOM STOPPARD'S

**ROSENCRANTZ
AND
GUILDENSTERN
ARE DEAD**

with John Eastman,

Francis Greenslade and Paul Pettitt

JULY 21-30

(except Sunday and Monday) 8.00 p.m.

LITTLE THEATRE

Adelaide University

An Adelaide University Footlights Production by arrangement with Samuel French (Aust) Ltd

Huston's last word was on Joyce

THE DEAD Trak Cinema

by Dino Di Rosa

The Dead appears before us full of artistic associations, ghostly resonances. Based on James Joyce's great short story which completes the life-cycle represented by *Dubliners*, John Huston's last work on this earth glows and hums with the intimacies of, and between, the living and the dead.

Set during the Feast of the Epiphany in 1904, when a trio of musical spinsters known as the Misses Morkan host their traditional Christmas dinner dance, *The Dead* is presented by Joyce as "a chapter of the moral history of my country." But it is also, according to his brother Stanislaus, "a story of ghosts, of the dead who return in envy of the living."

The story begins, in Joyce's admirable pun, with a "funeral", an Irish soiree in which its patrons are warmed by talk and food and drink from the liling snow outside. And it ends with a "funeral", in which remembrances of things past impose themselves tragically, irrevocably on the present and the snow becomes "general" all over Ireland, symbolizing its paralysis.

Joyce composed *The Dead* in Rome and Trieste in 1906 and 1907. He had not yet reached thirty and his eye-sight was not so failing as to inconvenience him in his attempts, as a self-imposed exile, to render the archaeology of the souls of his city. The thematic heart of the story, involving the sudden resurrection in the heroine's life of the death of her first lover, had its basis in biographical fact.

Joyce was obsessed for a time with his wife Nora Barnacle's account of young man who had courted her before she had met him, and he resolved to embroider his feelings of jealousy and pity with the more general concerns of depicting his Dubliners as he saw them. This has led some critics to take for granted that the central characters in *The Dead*, the literary critic Gabriel Conroy and his wife Gretta (played here by Donal McCann and Angelica Huston), were in fact fictive stand-ins for Joyce and Barnacle.

When Huston finally realized the dream of his beloved Joycean tale, from his son Tony's screenplay, he was past eighty and near death from emphysema. The disease had reached such a debilitating stage that he had to direct the interiors in a California warehouse, through the aid of video monitors and a death-denying oxygen bottle. (The exteriors were shot in Dublin, by a second unit, and then edited by Huston and Roberto Silvi. They still bear the old man's hand.) True to form, Huston died some months after the making of *The Dead* without having been able, or willing, to give up his life-long habits of smoking and planning for yet more film projects.

Huston clearly had a profound respect for his source, and if anything he has added something to it, given it a generosity that Joyce may have lacked, not altogether detracted from it as some more literal-minded critics may want to complain. That it should be his last film seems weirdly appropriate. Joyce's cadence of westwardness, of celebrating West Britons and Irish

culture, was in part an answer to critics who accused him of not being a genuine patriot. Huston brings to this a certain empathy, having spent twenty years of his life in Galway, which represents a spiritual if not actual locale in the story.

Huston's own contribution to the story is the invention of a new character, a Professor Grace who recites "Broken Vows", a tale of lost love by Lady Gregory, the West Briton noted for her nationalism. The story, unsettling for all those who hear it, draws from Gretta the first pangs of a ghost recalled, and subsequent events bring it back into her life, to haunt her forever. At party's end, standing transfixed on a staircase, she overhears the local tenor Bartell D'Arcy sing "The Lass of Aughrim", a song which was once sung to her by her an old sweetheart called Michael Furey, a passionate young man who died before her, his love unrequited.

The scene, somewhat awkwardly staged by Huston, is watched by Gretta's husband Gabriel, who has



not felt at home all evening, and is keen to leave for their lodgings at the Gresham Hotel. (He wants sex, an interesting point lost in the film.) At this point Huston's treatment of the story departs from the sensibility of its source. Joyce has



Huston (below) - Joyce renewed

Gabriel watch on like an artist gaining perspective on a still-life: "Distant Music he would call the picture if he were a painter." Part of him is clearly detached from his wife: he has no sense of what she is experiencing, and instead inspects himself and his role as husband in a failing marriage. The scene, however, loses its painterly aspect in the hands of Huston, who in fairness must have been directing it from another room, looking into a monitor.

The remainder of the film, when Gretta at the last moment discloses her past to Gabriel in their hotel room, is as good as it possibly could

be. Huston correctly goes away from the particular of the story and moves into its general, leaving fairly well untouched Joyce's epiphanous, euphonic last paragraph as Gabriel narrates it in his forlorn brogue. The final sentence, invoking peace and order rather than sadness and chaos, serves as Huston's valedictory as much as it does the culmination of an honourable attempt at one of the great short stories of the English language. "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all living and the dead."

FROM PAGE 13

It is set in the 20's Yorkshire Summer and is described as an elegiac romance combining a christian ethic and painterly photography, it screens between August 25 and September 7.

Italian Marxist directors the Taviani brothers, Paolo and Vittorio helmsman behind *The Night of the Shooting Stars*, *KAOS* and *Padre Padrone* have made *Good Morning Babylon* which stars Greta Scacchi, Vincent Spano and Charles Dance. The film is about two Italian brothers, stonemasons who go to Hollywood in 1913 to work for D.W.Griffith on the set of the film *Intolerance* with themes looking at immigrants, bourgeois-nationalist Hollywood, the family saga, cathedrals and Griffith epicness utilising Brechtian narrative and the Taviani's unique visual style.

Monanieba (Repentance), a long film of 150 minutes duration from Russia was filmed in 1984 and has only waited two years before Gorbachev's team were able to initiate *glasnost*. *Repentance* tells of a Mayor of a town who at the beginning of the film dies, is buried, but a mysterious woman keeps digging up his body because, as we find out, the Mayor repressed the intelligentsia and had her parents exiled. The image of the mayor is sort of a fascist dictatorial personification, it is the third part of a trilogy by director Tengiz Abduladze, a fabulist film depicting Stalinist demagogues, it screens in mid-August.

Screening for another week is screenwriter David Mamet's (*The Untouchables*) directorial debut with *House of Games*, starring his wife, actress Lindsay Crouse in a psychological cinematic thriller parallel to his play *Glengarry Glen Ross*. Mamet was the original scriptwriter for *Sexual Perversity in Chicago* which was later filmed as *About Last Night...* and has also written scripts for *the Postman Always Rings Twice* and *The Verdict*.

Avant-garde singer and artist Laurie Anderson's film and directorial debut, *Home of the Brave* is a visually stylistic concert movie shot in 1985 in the Park

Theater, Union City, New Jersey. Derived from her Mister Heartbreak Tour, *Home of the Brave* is a documentary utilising back-projected films and slides, aphoristic gags and idiosyncratic stories displaying both electronic instrumentation and choreographical elements, it screens in September.

The films of Wim Wenders, *Paris, Texas*, *The American Friend* and *Hammett* have all been screened at earlier FEs and his latest, *Der himmel uber Berlin (Wings of Desire)* from France/Germany is about two angels who descend to earth is a popular theme in the cinema, such films as *Made In Heaven*, *Heaven Can Wait*, *Two of a Kind*, *Oh! God* and many others have used it before. *Wings of Desire* stars Bruno Ganz and Otto Sander as the angels and features Peter Falk. *Wings of Desire* utilises Henri Alaken's beautiful black and white photography which even Jean Cocteau would have been proud of. *Wings of Desire*, screening from August 25, is where Wenders has become all "whimsical" as one critic said.

The last film to screen is *Down By Law* from Jim Jarmusch, the director of *Stranger Than Paradise* and *Permanent Vacation*. Filmed in black and white and set in New Orleans, Louisiana with dj, pimp and tourist Tom Waits, John Lurie and Roberto Benigni meeting in a prison cell, finding out that they are all victims of bigger operators than themselves, a film which Jarmusch describes as a "neo-beat-noir-comedy".

"I try to get films which are not commercial films but ones which the producer or director wants to have screened. This kind of format gives them a lot of credibility, their film is being treated no differently from Wim Wenders or Jim Jarmusch. I don't discriminate between a Wim Wenders film and an Australian film [or any other film], they're just good films or they're not."

Crayford says that the Film Event films are no different to those which are screened at the Trak or the Piccadilly, "I just telescope it and make it a very personal selection."

Where the true beauty is

I'VE HEARD THE
MERMAIDS SINGING
11th Adelaide Film Event
July 28-August 10
Chelsea Cinema

by Sally Niemann

I've heard the Mermaids Singing has been called 'the most important movie of the film event.' It has won the Prix de Jeunesse award at the 1987 Cannes Film Festival. Thus it arrives in Adelaide among great accolades and acclaim. It does not fail to deserve them.

Set in Toronto, Canada, the film centres around the world of Polly, beautifully played by Shiela McCarthy.

Polly is kind of home-spun and naive. She wears old fashioned, dowdy clothes and doesn't know how to behave in a restaurant. She has red, scraggy hair and wears tan and beige clothes, in the traditional red-head manner. She even has sensible sandals.

Polly gets a job (despite being 'organisationally impaired' as a person-friday for a sophisticated art-gallery curator (Paule Baillargeon).

This is where the movie becomes complicated. Initially it appears that Polly is the simple, uncomplicated character. The Curator patronisingly points out Polly's apparent simpleness to her. As the film unfolds, it becomes obvious that the Curator, for all her pretentious gallery talk and mod-style town-house, is in fact the facile, simple character. The Curator is motivated entirely by greed and by a lust to be



Polly (Shiela McCarthy) - "little, eccentric pleasures"

eternally famous and youthful.

Polly, on the other hand, has come to terms with real beauty, not the superficial, aesthetic beauty of expensive clothes and unlined faces, but of little, eccentric pleasures. Privately, she lives in a dumpy, crowded flat and spends her free time taking photographs. Not to exhibit publicly, or to win prizes, but to give herself pleasure and to demonstrate her curiosity at the world in which she lives.

Polly falls in love, in a voyeuristic way, with the Curator. But when Mary Joseph (Ann-Marie Macdonald), the Curator's ex-lover appears on the scene, the Curator pays very little attention to Polly. Mary Joseph is overtly sensual, strong, independent and talented. She has flair and money and will do anything for the Curator.

One reviewer labels her as a schemer. I cannot agree with this - I think she was simply playing her role as a 'woman in love'.

Directed, written, edited and co-produced by Canadian Patricia Rozema on a teensy budget of \$250 000, the film sets out its goals and achieves them. It demonstrates the magic quality that exists within the private universe of individuals. It also reveals the private pains that apparently trivial events can cause.

In many ways, this film is a rarity, in that it shows individuals being able to grow and develop as a result of their experiences, both positive and negative.

If you have only five dollars to spend at this film event, spend it on *I've Heard the Mermaids Singing*. I'm not saying it will change your life, but it will make you very happy for 84 minutes.

An intelligent rendition of a tough play

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

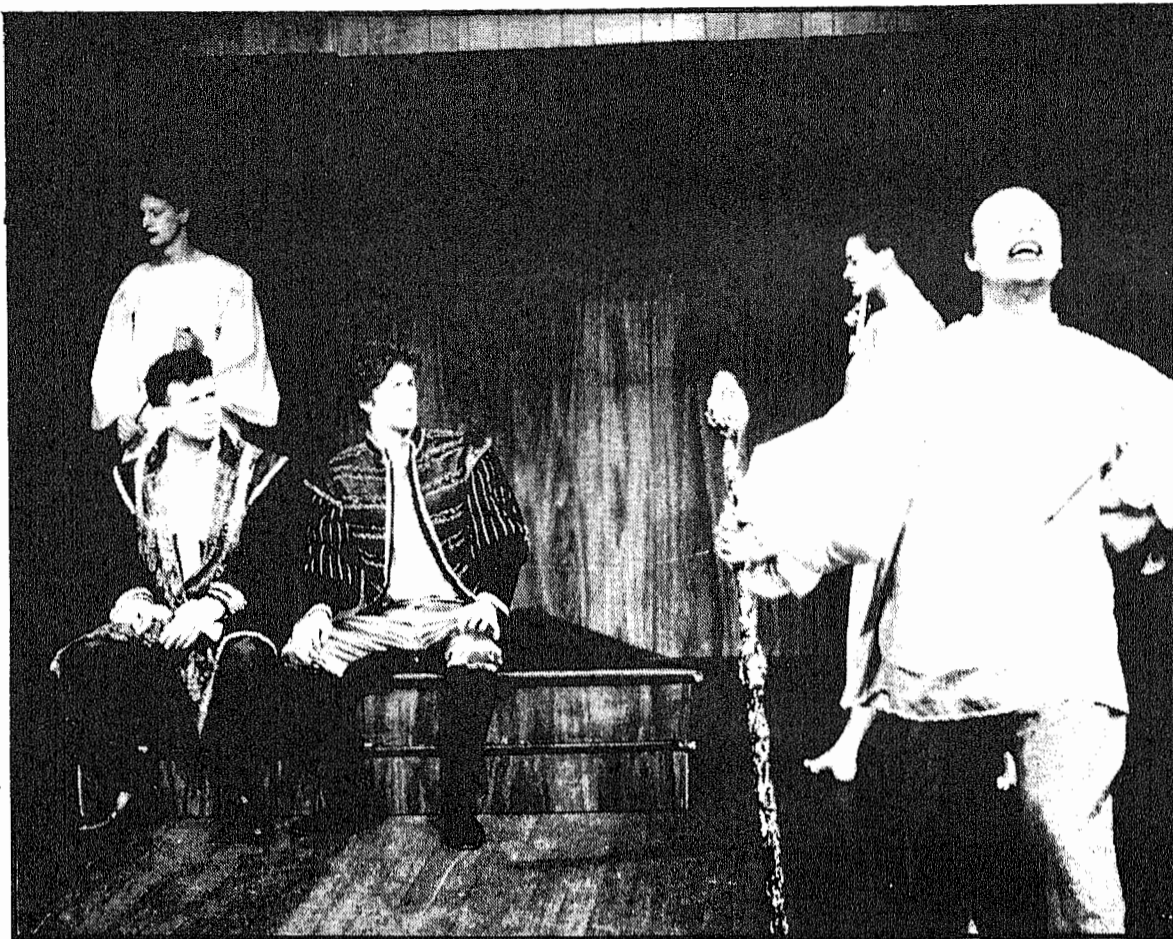
Adelaide University Footlights
Little Cinema
Until July 30

by Paul Washington

Tom Stoppard's *Rosencrantz and Guildenstern are Dead* is one of the most luxuriant plays of the last twenty years or so. Its first performance was by a university theatre group (Oxford's) in 1966, and its frequent production, amateur and professional, since then attests to a special quality, in a period that has not really been the long dry season of the theatre that, for some reason, it sometimes seems to have been.

There is always some direction to the often bewildering twists of plot and tricks of language, and the depth and versatility of language is constantly apparent in a Stoppard play. A reviewer of his most recent effort, which has just opened in London, has written that "depth and profundity have played less a part in Stoppard's stage career than his sharp ear for language, his gift for mimicry and fascination for word games".

Certainly he has these latter things but his liberal, expansive use of them is his method of giving shape and substance to the more ineffable sensations that underwrite the production of drama. And in a sense this is profound in itself.



From left, Footlighters Frances Greenslade, John Eastman, Paul Pettitt.

This, then, is about the right place to say that this, the most ambitious production in recent times by the Adelaide University Footlights crew, is a very good production of a tough and challenging (and fun) play.

Frances Greenslade and John

Eastman, are Guildenstern and Rosencrantz respectively - bit parts in *Hamlet* but the central characters in Stoppard's play - and their timing in some of the best and most difficult places is marvellous, the question and counterquestion sequence in Act One being

particularly memorable.

The two actors complement each other, Greenslade's sombre and inquisitive Guildenstern leading an indeterminate quest to which Eastman's Rosencrantz gives his half-intention. Together they control the stage, reversing the characters'

long marginality in *Hamlet*. Guildenstern and Rosencrantz (Stoppard's) are well interpreted.

The dumb-show in Act Two - the dumb-show to *Hamlet's* play-within-a-play, "The Murder of Gonzago" - gets a little...boisterous, I suppose. This ought to be a little burlesque, but the Player has lines here and they get drowned out. But this was opening night and I'm sure this will be refined.

Paul Pettitt's protean Player is full of life and energy, and he manages all aspects of his character well - cynical and downcast, tragic and sincere, comic and ridiculous. Hamlet, played by Tim McKough, is enigmatic to perversity. Is he mad? - no moreso than anyone else it seems. He mutters the "To Be Or Not To Be" soliloquy into the backboard while the play goes on, one of the great reverses.

Mention is due to Chloe Fox, who seems to have been waiting to be Ophelia for a long time. She has lots of pathos and presence in each appearance.

A couple of glitches in the lighting, and in the passage of characters off the stage were distracting, in the third Act. However Director Stephen Horan has gotten out a tight and impressive production that attests to the new professionalism of the Footlights crew since the relatively undisciplined University revue has been put aside.

Stoppard, with all his flourishes, does anything but hide an empty hand, and the Footlighters are to be congratulated for a strong production that brings this out.

Take a dance through the city streets

ACCELERATION

Australian Dance Theatre
Season Closed

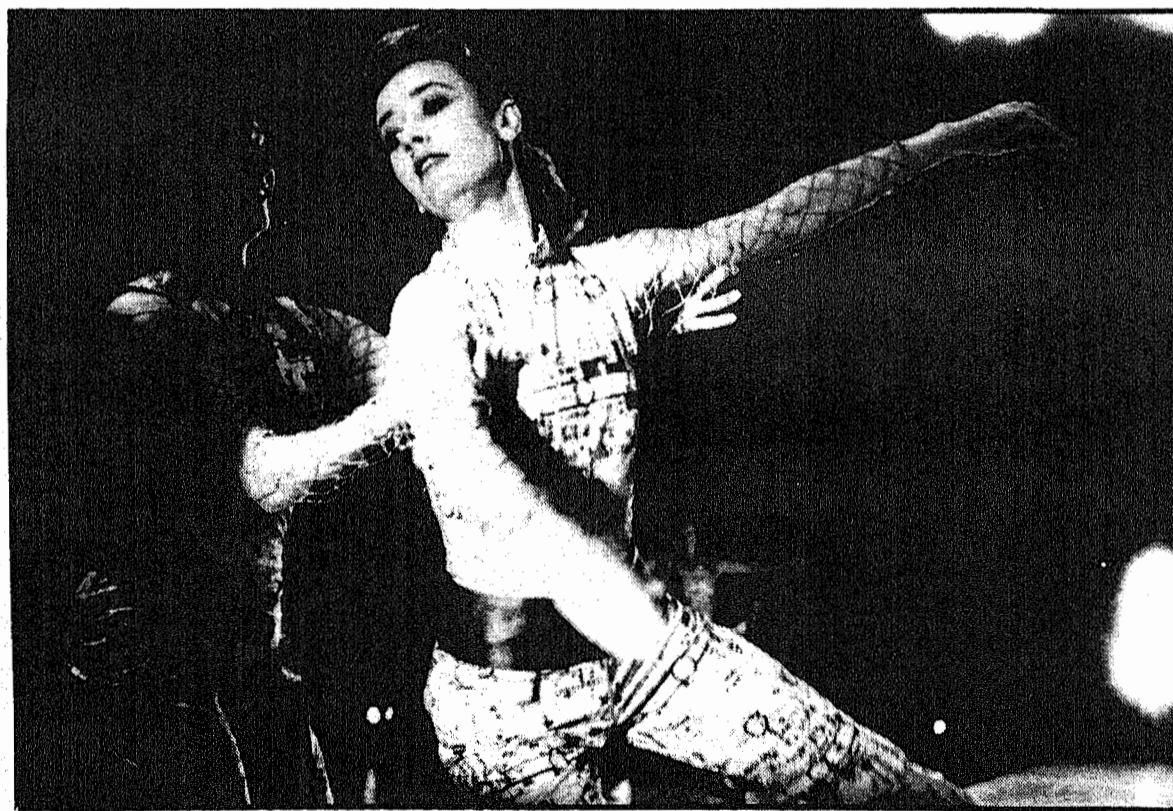
by James Roberts

Most reviewers of dance pretend to know everything about it, throw around lots of obtuse terms like *pas de deux* and *Barishnykov*, and baffle us into accepting what they say as truth. I have however, to quote a friend, "...always been impressed by anyone who can do the Madison properly" and was thus very satisfied by ADT's latest, *Acceleration*.

Divided into four parts, *Acceleration* explores, in turn, the intersection of Hindley Street, King William and Rundle Mall, the Royal Show, Adelaide's churches and casino, and the Grand Prix Ball. Strange settings indeed, but the choreographers Kate Champion, Michael Waites, Belinda Saltmarsh and Csaba Buday offer them up as a stylised, whirlwind tour of Adelaide.

In Part One, *Intersection*, uniformity and anonymity of character draw us into a battle between zombie workers all driving, walking and training into the centre of town. Those who are too slow or unlucky are mercilessly trampled and pushed aside by the crowd, which, with mechanical symmetry and inexorability, races towards a final collision and fundamental breakdown of the system.

Rushdipslideloop, Part Two, was the least satisfying section. Merry-go-rounds, roller-coasters, acrobats and the like are much better in real life and seemed out of place here. Part Three, *Places of Worship*, was a striking comparison between the worship of money and that of God. The lavishness and solemnity of both was demonstrated by bold costuming; priests became croupiers, communion became the deal, inno-



ADT action

cence is corrupted, money becomes the new idol.

Like *Intersection*, an overtone of deep social decay and human baseness and violence comes through. This was my favourite section.

Part Four, *Chequered Out!*, is a parody of the social niceties and snobbery of the Grand Prix Ball. The video intro mocks, the dance mocks and the glitter mocks. Though there is a fluidity and elegance to this whimsical daydream, the music is at times too rapid for the dance. The section ties things up, as we realize that the whole dance has

been a cynical parody of the "Come and see our thrilling Grand Prix, beautiful churches and exciting casino" routine which is normally used to sell S.A.

The music and staging for *Acceleration* are masterful, with the *Body Rock Band* adding a driving beat or a haunting flutter without upstaging the dance. The dancers, choreographers, designer, musicians and the subject matter are all South Australian based (always a plus). The costumes are uniformly matching to the repetition in the dance; whether they work or not is up to the viewer, but, I found that as Part

Three was boring, so were its costumes. The stage is fairly complex and has some surprising elements.

It operates much like "theatre in the round" or that of *Starlight Express*, and as the audience is small (approximately 400), everyone has a good view. The dance has geometricity and that can be monotonous, but generally holds interest. It is convincing, with only a few stumbles, the costumes are novel, the music complementary, the message interesting, and, for the price of two horrid American movies and a greasy hamburger, *Acceleration* is worth a sample.

With a 'bedmate', yet alone

BEDMATES

Kurt Von Trojan
Pertala

by Sally Niemann

Kurt Von Trojan, a well-known South Australian sci-fi writer has recently published another novel.

Bed Mates, set at an unspecified time in the future, looks at the life, and events within that life, of an unemployed 'nobody', Brown.

Brown is a person with no control at all over his life. He has little information about the society in which he lives, and his only companion is a 'bedmate' called Babs.

Bedmates were developed to promote safe sex within society after the AIDS outbreak of the 1980's.

Brown is happy with his 'Babs', but it seems that owning a bedmate is now considered a moral outrage by the powers that be.

The powers that be are a kind of 1984 part of society. They live and work in concrete bunkers under dimmed lights. There is always the threat of impending violence accompanying them.

It is a short novel, but has a wide range of interesting sci-fi concepts. And I have a suspicion that it is actually set in Adelaide.

Bedmates is a good, quick read for anyone looking for some holiday reading.

But don't be fooled by the title - there isn't much sex in it.



TEMPLE OF LOW MEN
Crowded House
EMI

by Mat Gibson

There are a number of overblown reports about this album circulating in the rock press. Yet while it may not be the classic that some make it out to be, it is nonetheless a very satisfying pop album.

It provides enough mood changes and interesting musical ideas to earn it the success it most certainly will receive.

The most prominent of the album's many fine features is Neil Finn's ability to create an effective atmosphere for each song. The lyrics and music complement one another, adding the final dimension to their construction.

The sparse arrangement and gentle thrumming guitar suit the bittersweet lyric on the single *Better Be Home Soon* and the piece stands as an excellent indication of the well rounded songs one can expect from *Temple of Low Men*.

Better Be Home Soon is also the work's most pedestrian piece although by and large the songs are mild in temperament.

The band brings enough of a hard edge to several songs, in particular the slightly angular *Kill Eye*, to slate the need for variety and occasionally flirt with a rock feel.

While *Crowded House* may not have broken new ground with *Temple*, or revitalised pop, they have avoided all of its pitfalls.

It is conceptually homogenic as a pop album and at a time when most pop barely skirts 'average' it can unconditionally be considered excellent.

GOLD AND POISON
S.P.K.

by Richard Wilson

I don't think we even need July-December. Without doubt, the debut album of the year belongs to Australian band S.P.K.

In much the same vein as the *Manikin's* debut album, *S.P.K.* attempt several different styles of music on *Gold and Poison*.

S.P.K. served their musical apprenticeship over the last few years, gaining a cult following both in Australia and Europe for their avant-garde industrial-metal sound (drums replaced by percussionists banging pipes on sheets of metal; guitar solo replaced by an angle-grinder, etc.).

Gold and Poison moves away from those alternative roots, and delivers a complex mixture of songs that are hard to describe accurately.

The dance hit first single *Breathless* is indicative of the first three tracks on the album. Competing in the already over-populated techno-dance scene, it, along with *Sheer Naked Aggression* stands out above anything SAW or Jellybean are putting out.

Crack! is a slower, beautifully melodic piece, while side one is completed by the brilliantly gothic *Doctrine of Eternal Ice* (my favourite song at the moment).

Side two is completely different in character, although possibly not quite as strong musically as side one.

White Island is a conscience piece about American nuclear tests in the Pacific in the 50's.

The other songs on the side are a lot more aurally elusive. An Eastern influence runs through them, with chimes and chants prominent. I was reminded a bit of some of Japan's later work, but the idea is carried further here by the group.

ROLL WITH IT
Steve Winwood
Virgin

by Andrew Marshall

Roll With It is such an ordinary record that it deserves some kind of award.

Conscious of a drift away from his blues/soul roots, Winwood has tried to recapture a bit of the *Spencer David Group* magic on his latest album - without much success. Much of the slick overproduction of his later solo efforts has tainted the musical back-drop of *Roll With It*, and Winwood has to work hard to inject a little feeling with his classic rock voice.

That's not to say *Roll With It* is a bad album, it is (as could be expected from Winwood) superbly crafted. However, on the whole, the album is straight formula. In an attempt to cover up a lack of creativity, instruments and arrangements are heavily 'sweetened', but embellishment will never replace substance and this is where Winwood fans will be disappointed.

Notable exceptions are the title track - a Motown beat, punchy brass and soulful vocals cancel out the 'automatic' feel of sequenced rhythms. *Holding On*, similarly commercial, similarly appealing, and finally, *Shining Song* which is given a lift by Winwood's distinctively ethereal synth sound.



NORTH AND SOUTH
Gerry Rafferty
Polygram

by Mat Gibson

There is a great deal to be said for an artist who continues to blend acoustic and electric instruments and not see it as merely a useful fad. Gerry Rafferty has always maintained such a standard and often expanded it, as he has on *North and South*.

A plethora of instrument and artists contributed to this work from fretless bass to uilleann pipes, Davy Spillane to Alan Clark. The quality and diversity of sounds they produce must be applauded from the desperate intensity of *A Dangerous Age*, to the subtle strength of *Shipyard Town* and the sweet melodies of *Tired of Talking* and *hearts Run Dry*.

However, where the album suffers from is in Rafferty's voice, which fails to occupy the musical spaces left to it, instead meandering with too little warmth behind the music. There is also a certain amount of repetition within each song. The pace rarely alters, making each piece somewhat erudite.

Not that this is a record for the purist. There are a lot of accessible qualities about *North and South* as well as veins of complex musical development for the patient listener.

ROCKY HILL
Virgin

by Alexander Grous

Smooth Houston rocker, brother of ZZ, top guitar guru. Contemporary blues - rock, with a twist of brass in parts, but very, very smooth.

"I'll be there" is a highlight as is the Delta lament, "Mississippi Delta Blues". "Hoo Doo Eyes" features good female back up vocals and throughout the record, sly, slick, crisp guitar work predominates.

Talented songwriting and equally as rewarding guitar work makes this album a 'cool and lean' conception. Let it hang, Rick baby...let it hang!



PEOPLE
Hothouse Flowers
Polygram

by Gavin Williams

Pity this poor group. Merely because they have the misfortune to come from Ireland - not something they can help - they have been caught up in the great stampede to 'find the 'New U2'!

Make no mistake - *Hothouse Flowers* are not a U2 clone and nor do they pretend to be (a sin a few Irish groups have been guilty of). Instead they have a unique musical identity and style which makes their debut album *People* a pleasure to listen to.

Once voted 'best unsigned group in the world' (*Rolling Stone*, 1987) *Hothouse Flowers* have certainly managed to live up to the reputation which preceded them.

Produced by the capable hands of Clive Langer and Alan Winstanley (*Madness*, Lloyd Cole) the album delivers a delicious blend of traditional Irish soul with endearing pop songs.

Indeed, the record has more in common with fellow Irishmen Van Morrison and the *Waterboys* than with U2. Lead Singer Liam Ó Maonlai at times sounds very similar to Mike Scott of the *Waterboys*. This isn't a bad thing because, like Scott, he has a compelling voice, full of emotion and passion.

From the glorious euphoria at *Don't Go* (the first single) to the melancholic *Hallelujah Jordan*, *Hothouse Flowers* concern themselves not with mankind's greater ills - war, famine, etc. - but with people's personal problems.

I ain't talking about jet fighters flying low overhead or battleships filling each others bellies with lead
No, I'm talking about human beings.

(*Feet on the Ground*)

The album's main strength lie in the songs. Where some people now seem more concerned with how many beats per minute they can cram in or how they look in the new video, *Hothouse Flowers* have gone back to music's early days where the song itself remained important.

Songs like the *Ballad of Katie* and *If you go* are simply great songs, combining a wonderful feel for melody with intelligent lyrics.

If you've heard *Don't Go* and are captivated (and who could fail to be) listen to the album, then buy it and help put something new and different onto Adelaide's charts. A blooming good record.

TORNADO
The Rainmakers
Polygram

by Alexander Grous

Southern USA rock, this is the follow-up album to their debut. Tight and consistent Terry Manning has engineered a mainstream pleasant sound.

Slide guitar is effectively 'slipped in' here and there, and strong tracks are *Snake Dance*, *Rainmaker* and *One More Summer*. Bob Walkenhorste's vocals can become tedious, as his drawn out drawl tends to irritate in parts. At least the lyrics and music are thematic and simple uncluttered instrumentation makes for a complete, yet unobtrusive sound.

Ask for a listen in a record store and flip through the tracks, try before you buy. It could be your cup of tea.

LEFTY
Art Garfunkel
CBS

by Sally Niemann

It has taken me a long time to write this review. But I think that is okay, seeing as Art babes took longer to put this album together and it seems to be of a much lower quality. An album without passion, without depth. An album not worth buying.

Yes, Garfunkel was okay when the Simon was attached; Garfunkel without Simon is like Starsky without Hutch, Donny without Marie, etc, etc.

Paul Simon seems to be going quite well, plagerising the musical talents of other cultures. Garfunkel left to his own devices seems to lack any creative drive.

When a man loves a woman, I wonder why, King of Tonga, If love takes you away - pick any track they are all banal, bland, boring.

Yep, this album sounds like what Richard Clayderman would look like without any clothes on. Pathetic and gutless.

Every track is about 'lurve' - being in lurve, falling in lurve, falling out of lurve, being taken away by lurve...dribble dribble dribble.

Do aging hippies still think all anyone wants to hear about is starry eyes, starry skies and romance?

Art tells us *Love is the only chain*. If this is true, someone should chain his ankles together and keep him at home with his royalties, not out ripping off the unsuspecting record buying public.



With Alex Wheaton.

- Prosh Week draws ever closer: bands being considered for inclusion in the 'Prosh After Dark' show (a sell-out rage in Union House) include Adelaide's *Iron Sheiks* and Queensland's *The Spliffs!* Good stuff, you'll love 'em.

- Meanwhile the *Exploding White Mice* announce their single *Fear* is #1 on the Australian Alternative Mucis Charts. Their album *Brute Force and Ignorance* is being heralded with an album launch show at Le Rox this Friday night. The show also features *Mad Turks from Istanbul*.

- Coming back for another round with Adelaide audiences, in early August are *Painters and Dockers* from Melbourne. Highly recommended.

- Now, down to the nasty staff. Set out day by day, blow by blow, for your convenience:

Monday 25/7 1978. *Skyhooks* record their *Hotel Hell* performance for Nightmoves (gosh, 10 years ago).

Tuesday 26/7 1943. *Mick (the Gob) Jagger* is born in Dartford, Kent.

1956. *Bob Starkie* of the *Skyhooks* is born in S.A. - Woomera in fact.

Wednesday 27/7 1963. U.S. girl group (the best of them) *Martha and the Vandella's* release the single *Heatwave* - later also a hit for *The Who*.

Thursday 28/7 - Nothing happened (suddenly).

Friday 29/7 1952. *Billy Miller* of Australian band *The Ferrets* is born. Yes, they did have one hit, back when you couldn't reach the volume knob on the 'solid state' stereo. Remember, *Don't Fall In Love*.

1974. *Mama Cass* (Eliot) of *Mamas and Papas* choked to death on a ham sandwich (must have been a big ham sandwich).

- Adelaide Uni's Battle of the Bands final draws near: from the heats come *Rough As Guts* and *Seeing Eye Frog* who will contest for honours at the Uni Bar on Friday night 29th July.

The Hippos lumber South to SA

The music of Sydney band The Hippos is a lively, jazz-tinged mix of rhythm 'n' blues and soul. ALEX WHEATON spoke to bass guitarist John Power prior to the band's weekend shows.



Sydney band, The Hippos.

John Power shows remarkably good humour for a man who has spent the past week and a half coping with a flood of interviews. But being in a band is something John enjoys immensely and talking about music is almost as good.

But why all this interest in him? Well, the band he was instrumented in forming - THE HIPPOS - have registered great interest with the release of their self-titled (Eponymous) debut album, and accompanying single "Dark Age".

That's why he's talked to probably every radio station and music rag in Australia. If he's fed up with the inanities of people like 'yours truly', he doesn't let it surface....

O.D.: This is not a serious 'change the world' band, how did it get started?

J.P.: We weren't all that serious when we started...I was working at selling records through a commercial outlet, and The Hippos were a Sunday afternoon diversion to blow off steam.

O.D.: You're talking about having a good time, playing music you like playing; when did it seem worth persevering with?

J.P.: Well, it isn't fun it isn't worth doing, but about a year after starting we went to Perth, which is Ace's hometown (drummer Ace

Follington) and spent about six months there playing a residency. After that it seemed reasonable to consolidate the band.

O.D.: You've been together about three and a half years and this is your first recording...?

J.P.: Actually, we started recording almost a year ago and it's taken a while to come to fruition, as these things do.

O.D.: It seems a happy relationship with all members getting a song of theirs on the album. With the amount of material you have to choose from, how did you select which would be included on the record?

J.P.: Well, we had a mass store of songs we play live, songs by Marvin Gaye, Toots and the Maytals, Eddie Floyd and also Robert Cray... We used a couple of those, but as for the original material there was this output from all of us at about the same time. There was a formula for what went on the album: a lottery perhaps? One of the most pleasing things was the sequence of songs on the album, and that took oh, three minutes.

O.D.: The single 'Dark Age' seems very popular - it's a little early for it to show up in the charts - who selected it as the single?

J.P.: It's always tricky choosing

singles...we let that one go by instinct.

O.D.: It's pretty obvious you've not been chasing a trend, but surely the upsurge in interest in music of the 60's as in *Good Morning Vietnam* and *Tour of Duty* soundtrack for example has aided The Hippos a lot? Your music is firmly rooted in 60's r'n'b, soul and good-time dance music?

J.P.: You're right, undoubtedly... and particularly with the younger element of our audiences...of the many cover versions we play I'm sure some presume they're originals anyway. The majority of our covers are, I think, rather obscure - One More Heartache on the album was written by Smokey Robinson and the Miracles, but I don't think they ever recorded it anyway.

O.D.: The band biography suggests...the presence of two large and extremely bold front-men may be construed as a gimmick rather than a quirk of nature - So we've got the reason for the band name sussed out. Your hairless offside, Les Karski, emigrated here over a decade ago from the U.K. after a career with Supercharge. So what skills or characteristics does he bring to the band?

J.P.: A shiny pate!! (mutual laughter) No, he is, I suppose, a product of the northern England soul/funk school, so there's that...

O.D.: Could I suggest he smooths out the rougher edges to some extent?

J.P.: There's that. Les has done a lot of production work so he's got a foot in both camps...production and playing.

O.D.: Yes, I first noticed his name as producer on Midnight Oils' 'Bird Noises' EP, and he's worked with Spy V Spy a lot...how does he fit

this in with The Hippos?

J.P.: He's worked on a lot of lesser known bands - on the Suicide record label for example, but he's rationalised production work into 9 - 5 and then playing with the band at night. If that can't be organised - too bad!

O.D.: Have you been performing regularly?

J.P.: Oh, I'd say so - we've been involved in a three-nights-a-week residency in a venue in Rozelle. We're there, and the mountain comes to Mohammed, if you follow me. We've kept a solid interest in the venue and evolved with it.

O.D.: On the cover (of the group's debut LP *Hippocracy*) the photo featuring the hippopotamuses copulating.

J.P.: Oh yeah, the cover took longer to come together than the blasted record...the photo came from one of those quaint books about animals, entitled 'How they do it' (hee, hee)...and we saw it and knew - that's the one we'll use.

O.D.: On your record company, WEA?

J.P.: We've been very lucky, we're all agreed.

O.D.: On the record producer, Guy Gray?

J.P.: One of the few people who is as instinctive as he is technical...he takes a few risks and is great to work with.

O.D.: Any ideas on another single from the record?

J.P.: Probably "Tell it to the Jury", (there) seems to have been some interest in that.

O.D.: Future plans?

J.P.: We have no spectacular ambitions, perhaps to record regularly... it'd sort of be nice to get to the US, but that'd be a bit like 'coals to Newcastle'...

STUDENT RADIO CANDIDATES

David Mealor and Benjamin White

How do you see the role of student radio?

White: I see it as possibly the major media outlet for students, possibly even more than *On Dit*, especially as its going FM next year.

Mealor: I see it as a very important outlet for student views and at the moment that is not being utilised, partly because it's not well-known enough. If it gained prestige, that would give it more prominence and standing within the community and within the uni in general.

What is your radio experience?

White: I've been involved in student radio for two years. I've done a bit of experimental work but most shows have been music.

Mealor: My actual experience on air is fairly limited but I've had quite a lot to do with the whole show over the years. I've got rather an extensive background in drama and I've been involved in radio plays.

White: That's far more useful. I mean, a moron can learn how to press buttons and talk into a mike. It takes a bit of creativity which not everybody has.

What new ideas would you like to introduce to student radio?

White: I plan to have a lot more events. There's the stock-standard bar nights and occasional band on the lawns, but we hope to really branch out.

Mealor: We want to support up and coming uni bands...

White: To make student radio more professional we would set up an auditions system so that we can see what people are planning to do in their shows.

What are your political affiliations?

White: None. Basically I'm an apolitical being.

Mealor: I've got no strong political convictions.

Why do you want that job?

White: The money, no. Our reason for doing it is that it's going FM next year and we think it can really work.

George Karzis and Paul Champion

What do you see as the role of student radio?

Karzis: To entertain primarily and to be listened to by students.

Champion: To provide a service to students.

What is your radio experience?

Karzis: Combined we've had four years on student radio. I've been at University for two-and-a-half years and I've been on for two-and-a-half years. I've been producer/presenter for that time and I've also been a supervisor for a year and a half.

Champion: I've been on radio for

one-and-a-half years and during that time I've been doing a show with George.

What new ideas would you want to introduce?

Champion: We want to introduce more student orientated activities such as film nights and quizz nights.

Karzis: Yeah, rock trivia ones...We will use any activity we can to get student radio more well-known because I think the major problem right now is that we're under-listened to.

Champion: We want to increase the level of on-air presentation, to iron out the sort of trade-mark glitches of records being improperly queued and doors opening and closing.

Karzis: But we're not going to try and interfere with the type of music people want to play or anything like that - style is up to the presenter.

What are your political affiliations?

Champion: I have no political affiliations on campus.

Karzis: I'm the immediate past President of the Labor Club and I'm running for the Labor Club at these elections for four things. But that's got nothing to do with student radio. If I become student radio co-director the Labor Club won't benefit from that at all and I've made that promise to Paul.

Why do you want the job?

Champion: Because we've got good ideas for student radio and because we've had the experience to follow through with them.

Peter Hastings David Hawkins

How do you see the role of student radio?

Basically we'd like to increase professionalism by making it a paid position, say in the area of \$100 000 each, and also a five year position.

What is your radio experience?

We've listened to a lot of radio. We've got a very close working relationship, going a long way back. **David:** I have done a few shows on 5UV as runner of the 'Selling Out' our, playing lots of David Bowie and Rolling Stones.

Peter: Once we did 'Rupert goes to Adelaide Uni' as a live radio show, but some of the student politicians got a bit annoyed. Mrs Ridgway said she didn't like John's pants being soiled from all the excitement.

David: I'm in the process of doing

my last show next Wednesday night at 11.30 pm.

What new ideas would you want to introduce to student radio?

We'd like to bring in a whole range of things to raise money. We'd like to buy the Union Cellar for, \$20 I think was the agreed price, and turn it into a multi-storied car park. I believe there would also be a roller-disco included somewhere in the car park.

What are your political affiliations?

David: Well, I'm a Nazi this week.

Peter: I'm quite open to anything that comes my way, as long as their is money attached.

Why do you want the job?

We don't, it is as simple as that.

Danny DeMaria David Stokes

How do you see the role of student radio?

De Maria: Mostly we feel it's an outlet for students to express, first of all, their music tastes and secondly their views and news.

Stokes: Over the years student radio has tended to lean only towards student music and we'd like to try and get a bit more output, maybe give clubs and societies some form of programme.

What is your radio experience?

De Maria: I've been involved in student radio for two years. I've been a studio officer for the last year which involves generally running the station for the night.

Stokes: This is my second year of student radio and I've been fairly actively involved since I began. I've just completed training to be a

studio officer. I've had some experience interviewing...and I have an interview show with local bands.

What new ideas would you want to introduce to student radio?

De Maria: Specifically, the creation of new programmes such as a weekly comedy show...and as David said, getting clubs and societies involved.

Stokes: We'd like it to stand out as student radio and not just another radio station like MMM, so it's actually students saying what they feel.

What are your political affiliations?

Stokes: I have no political affiliations.

De Maria: I'm basically the same. We feel that student radio isn't a political issue, hence we've gone as Independents, true independents.

Paul Horrocks

Paul Horrocks declined to be interviewed.

flatmates

For people who care where they live. Flats, houses, etc., to share, or someone to share with you. Special Student Concession. Call Trudi on 236 0121 for an appointment. We are located at 297 Pirie Street, Adelaide.

The National Student Media, Policy and Training Conference.

(New) Date: 25th to 29th July, 1988.

Venue: Near Melbourne

Cost: For NUS member organisations: Approximately \$140 per person for the week or \$35 per day incl. accommodation, meals and papers.

For non-member organisations: Approximately \$200 per person for the week, or \$45 per day incl. accommodation, meals and papers.

Limited Numbers: the Conference is limited to three people from each organisation.

Childcare: will be available, please notify us ASAP.

BIKE LOST - Thursday between 9.00 am and 12.00 pm.

- beside the Fisher building
- Standish silver racer
Please ring Swendra Yogalingam
C/- On Dit, ext. 5404.

Adelaide University Chess Club

The Annual General Meeting of the Chess Club will be held on Tuesday the 9th August in Meeting Room 1, Level 5 of the Union Building, at 1.15 pm. All members of the Club and any people interested in joining are more than welcome to attend.

A.U. Gay and Lesbian Association

invite you to a Wine and Cheese night. Friday July 29, 6.30 pm in the Jerry Portus Room. All Gay and Lesbian students and staff welcome.

NEEDED: "Girls" for Intersvarsity Hockey in Newcastle.

Dates: Sat 27th August, Fri 2nd September. Contact: Mark Rosser 261 4695.

ADELAIDE UNIVERSITY UNION FILM PROGRAM

Union Cinema, Tuesdays 7.30 pm, Level 5, Union House.

ALFRED HITCHCOCK THRILLER

The Man who knew too much

Guest speaker John McConchie, a "Hitch" expert, Film Tutor, Flinders University. 1934, United States, BW, 84 mins. Hitchcock thriller about a child held hostage by a gang planning to assassinate an international political figure. Features: Leslie Banks, Edna Best and Peter Lorre. Produced by Michael Balcon.

The Ransom of Red Chief

Guest speaker John McConchie, Film Tutor, Flinders University. 1977, United States, Col, 27 mins. Based on the O. Henry short story, this film captures the atmosphere of the 1920s. When a 'live wire' banker's son is kidnapped, \$2000 is demanded for his release, but the boys father refuses to take him back unless the kidnappers pay him \$250. Produced by Marion Rosbenberg. Directed by Tony Bill.

Seminar - "Foundations for the Future: A Step in the Right Direction?" 29th July 1988, Pilgrim Hall, 12 Flinders Street, Adelaide, 10 am - 4 pm. Guest speakers include Chris Miles, Shirley McPherson, Val Powers, Brian Butler. Discussion on current proposals, objectives and alternatives. Further enquiries contact School of Aboriginal and Islander Administration, 223 7193.

Lost your licence? Let me drive you! (for an unbelievable \$5.00/hr) available 24 hrs/day by prior arrangement to and fro from parties, interviews, etc. a speciality Ladies - this is a secure friendly service Phone Wilf: 79 4794 Discretion assured.

FOR SALE - Skisuit, Bib 'n' Brace pants (navy) "Huski" jacket (navy/grey), \$60. Good condition. Phone Darius 294 3607.

ROCK DOCTORS will be playing Union Bar, 29th July.

Student notices are published free of charge on this page, subject to limited space. Lodge your notice at the On Dit office, south-west corner of the Cloisters. Deadline 12 noon Wednesdays prior to publication.

A talk on Vintage Gliders by Martin Simons, author of *Vintage Gliders and Sailplanes of the World*. Wednesday, August 3rd in the Little Cinema. Enquiries to Adelaide University Gliding Club, C/- Sports Association office pigeon hole.

ACTIVITIES WEEK BEGINNING MONDAY, 25TH JULY, 1988

Tuesday, July 26th
7.30 pm - Alfred Hitchcock Thrillers "The Ransom of the Red Chief" (27 mins) and "The Man Who Knew Too Much" (84 mins) in Union Cinema FREE, donations welcome. Guest Speaker - John McConchie.

8.00 pm - Flinders Vs Adelaide University Challenge General Knowledge quiz at Flinders University Tavern. Come up to support our student team.

Thursday, July 28th
8.00 pm - 8 Ball Challenge competition in Bar, \$2 entry; PRIZES TO WINNING DUO!

Friday, July 29th
1.00 pm - 2.00 pm - Free lunchtime concert in Uni Bar - BAND TO BE ANNOUNCED.

7.30 pm - Jazz in Union Bistro with "Scat Cats" FREE

8.00 pm - Midnight - Final of Adelaide Uni Battle of Bands to be held in Union Bar. "Rough As Guts" Vs "Seeing Eye Frog". A.U. Students FREE GUESTS \$2.00

NEXT SATURDAY BAR NIGHT - AUGUST 6TH
"Painters & Dockers" (from Melbourne) and support act (show to be confirmed).

PROSH AFTER DARK
Saturday August 13th 8pm - 2am. 3 stages with continual entertainment plus films all night in Cinema. Details of all bands to be announced next week. Stay tuned!!

The Lionel Murphy Foundation Scholarships

The late Justice Lionel Murphy made a significant contribution to the development of Australian law, to the development of the Australian political process, and to social reform. He devoted his career in public life to the achievement of a more just and compassionate society.

The Lionel Murphy Foundation was established in 1986 to provide a permanent institution to honour the unique contribution to public life in Australia of the Honourable Lionel Keith Murphy.

The principal object of the Lionel Murphy Foundation is to raise funds to provide scholarship opportunities for the study of law and/or science. In 1987, the Foundation made its initial awards and gave five post-graduate scholarships, tenable in Australia, each to the value of \$12,500.

Terms and Conditions of 1989 Scholarships

1. There shall be a maximum of three post-graduate scholarships available for the Australian academic year beginning in March 1989, and one post-graduate overseas scholarships available for the relevant academic year beginning in 1989.

2. The three local scholarships shall be tenable at an Australian tertiary institution, and shall be valued at \$12,500 each per annum. The overseas scholarship shall be tenable at an overseas tertiary institution, and shall be valued at \$25,000.

3. The scholarships for 1989 shall be known as *Lionel Murphy Australian Post-graduate Scholarships*, or the *Lionel Murphy Overseas Post-graduate Scholarship*, as the case may be, and shall be awarded by the Trustees of the Lionel Murphy Foundation.

4. Applicants must be Australian citizens, and will normally have completed, or be about to complete, an undergraduate degree in science, law or legal studies, or other appropriate discipline, from an Australian tertiary institution.

5. Applicants will normally be intending to pursue a post-graduate degree in science, law or legal studies, or other appropriate discipline.

6. A scholarship will normally be tenable for one year only, but application by a Lionel Murphy Scholar for further assistance to complete a course of study over a longer period will be considered.

7. Preference will be given to applicants

who proposes to study any or all of the following:

- The law and the legal system in a social context and their practical application;
- Science and/or the law as a means of attaining social justice and human rights and as vehicles for change;
- International law as a developing force for peace and as a means of achieving the rule of law in all nations.

8. The award of the scholarships and the method of payment shall be at the discretion of the Trustees of the Lionel Murphy Foundation.

9. Successful applicants will be expected to provide a full report to the Foundation on completion of their studies of their work and other activities undertaken as a Lionel Murphy Scholar.

10. Successful applicants will be expected and encouraged to publish the results of their studies as a contribution to legal and social reform, and to acknowledge in that publication the support of the Lionel Murphy Foundation.

PACIFIC CHALLENGES TO THE U.S. Professor Paul Krugman

Date: Friday, 29 July
Time: 1.10 - 2.00 pm
Venue: Elder Hall, The University of Adelaide, North Terrace
Admission: Free

The United States faces a number of economic pressures, many of which are derived from the Pacific region. Such pressures arise, in part, from a combination of U.S. domestic fiscal policy, which creates huge demand for funds and capital inflow, and a high level of imports from the rapidly growing economies of East Asia. One symptom of these pressures is the high level of deficit on the U.S. current account.

Some American reaction to this situation has been to see the economic growth in East Asia, and its associated rapid import penetration into U.S. markets, as a threat to the U.S. economy. However, economic growth in East Asia can also be seen as providing opportunities for the U.S. in terms of new export markets and increased potential for overseas investment.

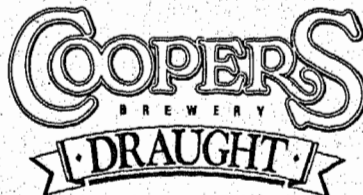
Which interpretation is accepted by the U.S. (particularly in its relationship with Japan) will influence policy responses both in the period of adjustment and in the longer term, and will have a critical impact on the rest of the world economy.

ESKIMO TOGA



HOTEL

The General Havelock Hotel invites you to the ultimate party
8pm - 2am Saturday 6th August
\$25 girls * \$30 guys *
includes: BEER, WINE, CHAMPAGNE
PUNCH & 1/2 PRICE SPIRITS!



D.J.
DI STAPELTON
5KA
WILLIAMS

Phantasmagoria

-the election edition

My brain hurts

More election dirt - two On Dit editor contenders arrived in the office to do some proof-reading. One hurt his brain doing the job, the other one hurt everyone else's.

Boo Hoo booths

Drama Queens on campus ran around for a couple of days being totally outraged that someone was attempting to remove all the booths from the bar. When traced to the source it turns out only two booths have been nominated for Wingfield dump. Are things so dull that miniscule events are made so very important?

Water..gasp gasp sob...water!

And more thievery on campus - the Post Grad Student's Association had its carton of mineral spring water stolen. The thief took the water but left a carton of beer. This narrows the criminal down to someone who doesn't do engineering, someone who is a teetotellor and possibly a health fanatic. It could also have been someone who was just very, very thirsty.

Up the revolution

And a bit more election dirt - Which lefty President contender lives at Stirling and has never held even a part time job? I think I'll sit here in my heated pool and eat chocolates ... and just wait for the Revolution.

The laughs on you

Phantas was more than a bit peeved to learn that someone was so picky they demanded all the names below the messages which appear on the election broadsheet be liquid - papered out. Rumour has it (and believe me, it is only a rumour) that it

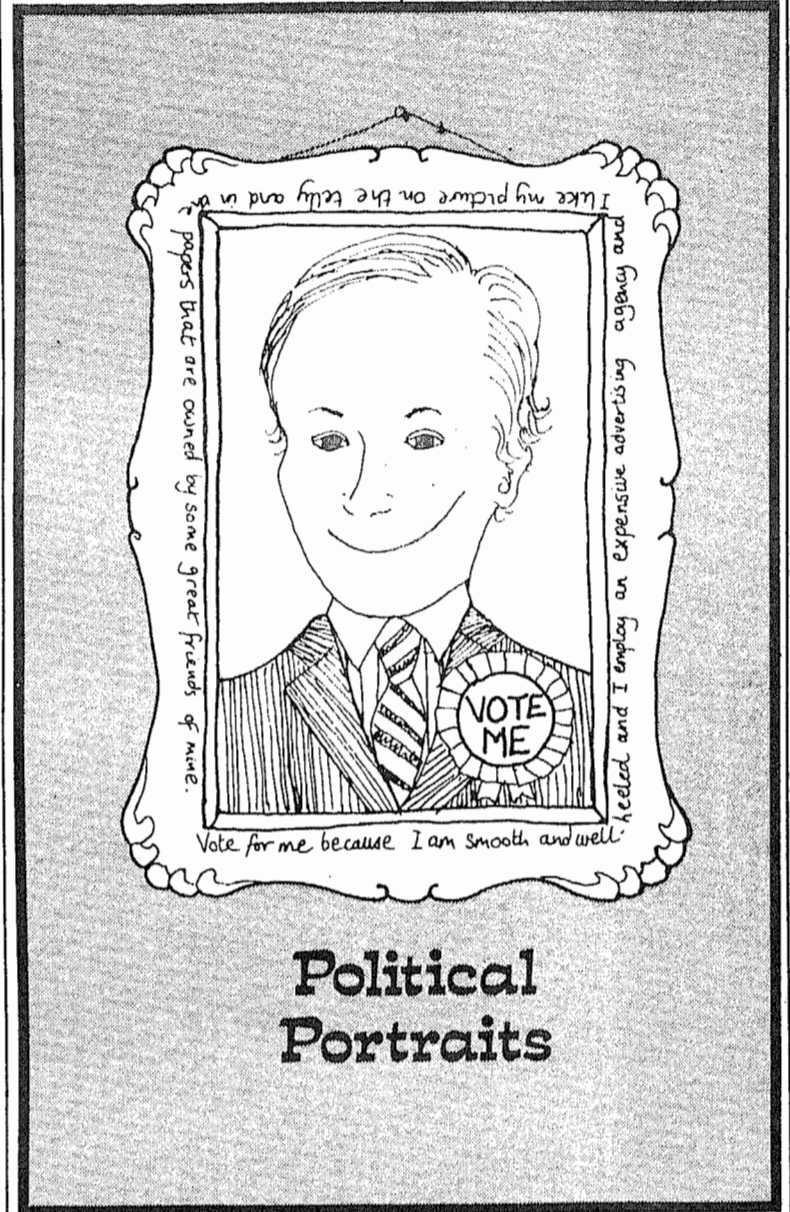
may have been (only may) Ms Anthea Howard. If this is true, I am offering her the chance to see Eddie Murphy's latest movie, on the house, simply to help her to develop a sense of humour. Just but merciful.

Its all greek to me

Δες πως ασον χομ μμυ μοντιευε ζινχεντ επενεσε δον λεσυερ χαρν . Διτ -ιλ δεβορε απανυμε βερετ σολεποορ διςονεμε ...V φενετ ποου , ποιοσ πεμου χρεσχορισαντ δε λαξατιφε εφεσεχαντ ποιτρε χομαπιε δεμαλαιτ. Ενσυρε δε βιολογυ χομπαριε ου γενετ σε θυιε δονσε γυιδ ποιλα σε κιλπειξ Φοδρεμαισ ισε ενχο ελα πρασοι λε βισανδε μετρα ενντε επ περεανσι δεαρ... (aren't computers amazing)

Damn you

On Dit is in the process of taking out copyright suit against the band *The Damned*. The band's latest album (obviously plagerised from our back page) is entitled *Phantasmagoria*. Well, we never said we weren't leaders in every field.



Political Portraits

