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Library note: the volume number should be 57

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on dink

the adelaide university students' association weekly

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MAMA MIA!

In going through all the rigmarole of receiving forms, filling out forms, waiting in long and tedious lines, seeing numerous beauracrats etc. in Enrolment Week, I hope you spared a thought for the students of Rome University.

The University has about 200,000 students. With such numbers it's difficult for many students to obtain lecture room space. So difficult in fact that bribes are given and contacts needed for students to be able to sit in on a lecture. I can only conclude all that sun and wine must have something to do with it...

INTELLECTUAL FACT OF THE WEEK

According to the Oxford University Dict-ionary, supercalafragalistic-expialodocius is the longest word in the English language. Personally I refuse to acknowledge this as a word on the grounds that of its American origin in the Walt Disney film "Mary Poppins", starring none other than Julie Andrews.

Julie, of course, appeared on our TV

screens earlier this year for the umpteenth time, suffering from saccharine poisoning in "The Sound of Music". Christopher Plummer (Baron Von Trapp) aptly summarised the film; he always referred to it as "The Sound of Mucus".

GERMAN CLUB CAPERS

Wandering through the sea of club recruiting tables this week you will no doubt come across the innocently named 'German Club'. In reality, this club has always had a reputation for what can be politely termed 'questionable' behaviour, and the recent years' club activities have cemented this. Annually a production is staged and these have evolved along spicier and spicier lines.

Last year's play was "Romulus Is Gross" (English title). Set in ancient Rome, the play was only too successful in getting its 'message' across. So successful, in fact, that the schools which sent their pupils to the play walked out half-way during the performances, the actresses and actors were listed in the programme

under pseudonyms, and one leading actresses fled to Finland for the rest of the year rather than face parental wrath.

But true to their Teutonic traditions, the German Club members are made of sterner stuff. Already they are planning this year's production as a member of the club who didn't want to be identified informed me. "The hooded one" as she wanted to be known, said that the production will be set in the decadent Berlin nightclub scene of the 1930's, and will contain elements from virtually all the Fassbinder films ever made. "There's only one problem", she said. "After this I'll probably have to live in Finland for the rest of my life". But as the saying goes, one must be prepared to suffer for Art, Antra.

SIMONE VILE

As you don't know, February 1989 is the 90th anniversary of the birth of Simone Weil.

Simone was a French-Jewish intellectual who prattled on about philosophical problems from the tender age of six (the precocious mignon), met the famous French

feminist Simone de Beavoir at University and was rude to her (shame), was pathologically afraid of germs despite always looking bedraggled and unkempt (ugh), went to the Spanish Civil War to support the Left side and contributed by spilling boil oil on herself and had to go home (the klutz), wrote countless books and letters(yawn) including some on her 'mystical' experiences (?), upset her parents by giving them money for her food when they invited her to dinner at their home (sot), ended up in England during the 2nd World War, became ill and refused to eat because 'she couldn't eat when the French people were starving' (so she claimed), and died as a result of hunger and TB (hardly surprising). C'est la vie.

along with some interesting paraphenalia.

Rumour has it that Merry-death operates as a vampire after hours and you are advised to be polite as she is well versed in hexes and makes wax images. And be careful of that fluttering thing which flies around the entrance to the office - it's her pet bat Thor. He has rabies and he bites.

You have been warned.

WISDOM OF THE WEEK

Razors pain you;
Rivers are damp;
Acids stain you;
And drugs cause cramp.

Guns aren't lawful;
Nooses give;
Gas smells awful;
You might as well live.

Dorothy Parker

THE UNION'S DARK SECRETS

Be careful when entering the Union Office upstairs in the Lady Symon Building. The Union's resident sorceress Merry-death resides there

Monica Carroll





anti-union attacks

the saua responds

The Adelaide University Student's Association has re-affirmed its commitment to its automatic student membership.

This follows the current challenge of law student Brendan Harradine to the Adelaide University's and Union's requirement that all enrolling students pay a membership fee to the Adelaide University Union. This year the fee is \$215. It covers every facility and service provided by the Union and its associated groups, the Clubs Association, Sports Association, Students' Association, and Postgraduate Students' Association.

Harradine claims to have made no use during his time at University of any of the services and facilities provided by the Union, a claim questioned by Union President Sathish Dasan. He said he found it difficult to believe Harradine had not at some time used the Union Bookshop, vending machines, and so forth.

Harradine actually has made use of at least one of the Students' Association's services - for when he unsuccessfully ran for election to the Union Board in 1987 he said in his policy statement he had written a letter to the student weekly.

In accordance with University regulations (automatic student membership of the Adelaide University Union is enshrined in the University's statutes), Harradine will not be given his degree at the annual graduation ceremonies if he does not pay his Union Fee. He refuses to do so, and has already taken the matter to the Supreme Court and lost the case there. He has now appealed to the Full Court.

Senator Baden Teague, a Liberal Party Senator for South Australia, has publicly supported Harradine. This is despite the fact that the senator was once an employee of the Adelaide University Union and was able to complete his studies through the Union allowing him study leave.

James Greentree, the General Secretary of the state branch of the National Union of Students, has criticised Senator Teague's comments on the matter. The senator said that students "should not be forced to financially contribute to controversial student political activities".

Each year Liberal students, among other students representative of certain interests and non-aligned students, compete for positions on student representative bodies.

"A view often expressed by leading Liberal Party members is that no person should be forced to vote. This is exactly the system used in student elections. So now Senator Teague opposes the very system Liberals seek to introduce by claiming that these democratic elections do not represent the wishes of voters" Mr Greentree stated.

He went on to observe that "The student union process is accountable to all through not only elections but general student meetings, referenda, and open meetings of the various student representative bodies.

Those who oppose automatic membership are often the same people who take part in student elections and are not successful. Instead of accepting this democratic

result, they try to cripple everyone's decision-making power".

The Students' Association's Education Vice-President Anthea Howard commented that for someone who had been an employee of the Adelaide University Union, Senator Teague demonstrated a deplorable lack of understanding of the multiple functions of student organisations.

"Representation of students on crucial matters such as assessment procedures, other pressing educational issues, and campus security to name but a few of our concerns, are central to Students' Association activity."

At the Students' Association Council meeting last Thursday, 16 February, a motion regarding the importance of automatic student membership of the Adelaide University Union and the Students' Association was moved by Anthea Howard and seconded by Wendy Wakefield.

The motion expressed concern at threats to the principles of student unionism, particularly the recent attacks by Brendan Harradine and Senator Baden Teague. It re-affirmed its obligation to defend automatic membership of the Adelaide University Union and the Students' Association, asserting its duties under Section 3 of the SAUA Constitution:

All students currently enrolled at the University of Adelaide shall be members of the Association".

Senator Baden Teague's comments and their threatening implications for compulsory student unionism and democratic student control of student affairs were condemned.

The motion then detailed the work done by the Students' Association for students, especially in the field of protecting their interests within the University and the wider community, drew attention to

automatic membership's guarantee of student control of student affairs, and stated that all students have access to the Students' Associations' participatory processes and SAUA services covering a wide range of areas including accommodation, jobs, research, social activities and campaign.

Finally, it committed the Students' Association and its resources to the defence of the Association, the principles of democratic student control of student affairs, and the public promotion of the principles of student unionism. It also directed the Students' Association's Project Research Officer (Alan Fairley) to produce and edit a broadsheet promoting and explaining the current system of automatic membership and the benefits students derive from it.

This motion was amended by Liberal Students' Association councillors.

The references to Harradine and Senator Teague were deleted, as were the references to "compulsory membership of student associations and of democratic student control of student affairs", the words "automatic membership" were replaced by "student unionism", and the final direction to the Project Research Officer to explain automatic membership and its benefits to students by means of a broadsheet, was replaced by references to the Students' Association President, Education Vice-President, and "student unionism".

A visitor to the SAUA Council meeting, John Ridgway (last year's SAUA President) questioned the amendment, pointing out that meeting procedure did not allow amendments which altered the nature of the substantive motion.

Juanita Lovatt, SAUA President and chairperson for the meeting,

ruled that the amendment was valid. She referred to the title of the motion; "Student Unionism" and said that the motion's intent had not been substantially altered.

In reply, Ridgway pointed out that the use of the words "Student Unionism" in the amendments was ambivalent as it could mean voluntary student unionism, unlike the original motion which directly referred to compulsory student unionism.

Lovatt ruled from the chair that the amendments were valid. Ridgway then moved dissent in the chairperson's ruling but the motion went down.

In support of the amendment, Lovatt said that she supported the Adelaide University Union and the Students' Association.

She spoke as an individual and not as President of the Students' Association, however, when she supported people's freedom to choose whether they wanted to join a union or not. If she had the choice she would join the Union and its associated body, the Students' Association, because of all their benefits. Nevertheless, she felt it would be fairer and easier for people to study here if they didn't have to pay a Union Fee.

Speaking against the amendment, Union President Sathish Dasan defended the payment of a compulsory union fee that guaranteed automatic membership of the Adelaide University Union.

He said the Union was based on a long tradition of service to its members, and this was only possible through automatic membership. Those who supported the amendment were striking at the very notion of a student community in which individual freedom was realised through responsibility.

With everyone paying the same Union Fee, those who might not

otherwise have the chance to participate in the many aspects of student life were given the opportunity. And the facilities and services were there for all to use, representing much more than \$215 worth.

He urged all SAUA councillors to vote against the amendment.

When the amendment was put, the result was a 5/5 tie - Lovatt, Lovell, Vorin, Olweny, and Chapman voted for it, while Howard, Wakefield, Bell, Pedler, and Cooper voted against.

Due to the tied vote, the amendment was not passed.

The original, substantive motion was then discussed. Michael Vorin, the Students' Association's Finance Vice-President spoke strongly in favour of freedom of association and against automatic student union membership.

Sathish Dasan reiterated his views, this time with a different emphasis. He said that the Liberal members of SAUA Council (Lovatt, Lovell, Vorin, Olweny, and Chapman) had made a statement by the very act of running for student office.

They were elected to positions in an association that gave students automatic membership and stood for compulsory unionism. It was up to these councillors, therefore, to represent students in this capacity. There was a difference between having a personal opinion and attempting to undermine the policies of the Association in which one was an elected representative.

The substantive motion was put to the vote and the result was a 5/5 tie - Howard, Wakefield, Bell, Pedler, and Cooper voted for the motion and Lovatt, Lovell, Vorin, Olweny, and Chapman voted against.

Again, the matter was not resolved.

Lovatt then moved to suspend standing orders and after this was passed by Council, again. Howard moved that "automatic membership" be included in the paragraph dealing with the Students' Association's assertion of its role in student life and the right of students to participate in representative processes and have control over their own organisations.

The motion was put and carried unanimously.

However, the non-Liberal councillors were unhappy with the motion in its final form.

Speaking for them, Ms Wendy Wakefield said that they had voted for it as a last resort. While the motion finally confirmed the Students' Association's commitment to its policy of automatic membership and student control of student affairs, the Liberal members of Council had done their best to make it ineffective by depriving it of its original emphasis.

Ms Wakefield said the Liberal councillors had attempted to protect Senator Baden Teague and had succeeded, but whether the role of student representatives was to cover for Liberal Party members who attacked student organisations, was highly questionable.

Monica Carroll

NEWS The Advertiser, Wednesday, February 15, 1989 5

Graduation blocked over fees row

Law student Brendan Harradine with his wife Kristen and son Michael on the Adelaide University footbridge.

BY GRAEME BENNETT

A University of Adelaide law student has described an act of vengeance a ruling which would ban him from graduating with his fellow students this year.

Mr Brendan Harradine, 26, has waged a two year legal battle against compulsory student union fees at the university and was told last week by the University Registrar, Mr Frank O'Neill, that he must pay up or not graduate.

Mr Harradine said yesterday he had decided to take the university to court because he realised that the compulsory Student Union fee was a rip-off.

"One hardly needs to be a philosopher to realise that it is an obligation that is assured of funds regardless of whether it provides value for money and has a hefty buddy in the form of the university who assures that it remains unaccountable for any inefficiency," he said.

"I realised three years ago that I did not need any of the services provided by the union, so why should I have to pay for them?"

All University of Adelaide students must pay a \$215 fee on enrolment under the University of Adelaide Act.

But Mr Harradine said the University's interpretation of the law as compulsory was questionable and he had decided to test it in the Supreme Court.

That battle was lost in September last year, but Mr Harradine has appealed the Full Court where he expects a favorable ruling within a month.

"I do not believe that the University has the right to stop my graduation," he said.

He also feels that this is an unnecessary display of vengeance when the esteemed Full Court itself will soon decide whether I must pay the fee or not."

But the president of the student union, Mr Sathish Dasan, described Mr Harradine's actions as outrageous over his failure to win an appeal and on the union's governing council two years ago.

Mr Dasan said it would be virtually impossible for a student attending the University of Adelaide not to utilize facilities provided by the student union.

"We provide virtually everything outside the academic needs of students here. To say he has never had a drink at the bar or eaten anything at the refectory or even used a vending machine or the book shop cannot be true," he said.

"Mr Harradine must realise that he is a part of the University of Adelaide community and must contribute to that community as everybody else does."

The University of Adelaide's registrar, Mr O'Neill was not available for comment yesterday.

Articles concerning the Harradine case and Baden Teague's statements, which appeared in the Advertiser

10 The Advertiser, Thursday, February 16, 1989

Students slam union ban as 'hypocritical'

BY GRAEME BENNETT

A call by South Australian Senator Teague to abolish compulsory student unions has been labelled as hypocritical by the National Union of Students.

Senator Teague, the chairman of the Federal Opposition's education committee, said yesterday a Liberal government would ban compulsory student unions in higher education institutions.

But his statement was criticised by the general secretary of the South Australian branch of the National Union of Students, Mr James Greentree.

He said Senator Teague had served on the University of Adelaide student union 15 years ago.

What he has said is just hypocrisy. One would have thought that because of his experience, Senator Teague would have the deepest understanding of how student unions work," Mr Greentree said.

The announcement by Senator Teague followed a report in the Advertiser yesterday of University of Adelaide student Mr Brendan Harradine's legal fight against compulsory fees.

"Students should not be forced to financially contribute to controversial student political activities and should not be forced to join student associations," Senator Teague said.

Mr Greentree said the abolition of compulsory student unions would result in cuts in facilities available to students.

"What the Liberal Party would like to do is deny student and other unions a political voice," he said.

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Thanks to Sharon, Georgie, Anne, Anthea Howard, Wendy Wakefield, and Andrew Joyner (for cutting out Dustin, amongst other things) and, of course, to every contributor whose words grace the paper.

Hello everyone and welcome to the first edition of On Dit for the year. In these times of media monopolies, an independent newspaper is rare and as editors we intend to help you forget the run-of-the-mill newspapers which grey your day.

On Dit is one of the few student papers in Australia that is published weekly. Not only does it exist for you, the student, but you should feel free to contribute as it's also up to you to make sure On Dit makes a refreshing read each week.

Make the most of Orientation Week. It's not something simply for first years; for all students it provides an idea of what our student community is about. These are changing times for students, and, among other concerns, compulsory student unionism has become topical.

The best means of finding out why you belong to a student union with automatic membership is to become interested and involved in the Adelaide University Union. Read the information in your Union diary, the O Guide, and material published by the Students' Association to learn more about the services your Union offers you. This advice doesn't only apply to first years.



Monica Carroll and Mark Gantcheff

Once again the security issue has flared up again on Adelaide University campus and with good reason.

The University Registry recently made known its decision to reduce its Security staff and the number of shifts these people work on week nights and weekends.

Since then it has backed down and the cut-backs are not as severe as initially intended.

Any cut-back in security measures, however, is severe. We can't allow the University Registry or any other bureaucracy or person on this campus to forget that sexual crimes against women took place on campus last year.

The Registrar, Mr Frank O'Neill, assured student representatives last year that the Registry would keep everyone's, particularly student's, concerns in mind when planning security measures. It is not difficult to conclude that Mr O'Neill has suffered some form of amnesia.

Attempted break-ins and further incidents of assault and sexual crimes have been prevented by the quick actions or the very presence of Adelaide University Security staff. These people are invaluable - and should be treated as such.

Dear Editors,
We are pleased to announce that during the enrolment period more than 2000 concerned students, academics, general staff and members of the public signed their names to a petition demanding free education, and completed Tax Exemption forms. We are confident that these measures will complicate the administration of the Government's so-called equity and access proposal. This campaign was conducted on a National basis by campus Free Education Action groups.

However, it is with heartfelt frustration and anger that we discover that not only are we fighting the Government, but also the right-wing of our own Students' Association. Yes folks, the very people who you elected to their various prestigious (in their opinions, at least) positions of office on the basis of their free education campaigns, are the very same who we now find striving to deprive the Adelaide University Free Education Action Group of its rightful funds. Those of you who were Adelaide University students in 1988 will recall the referendum motion calling for the establishment of this group, and the allocation of \$2000 to it. This referendum was passed by an overwhelming majority.

It seems that five of our Council members have taken it upon themselves to out vote a thousand or so students. It would appear that they consider themselves to be important enough to outnumber the student population, which is, as we all know, a mass of infinitely inferior beings. So determined are these people to prove their superior powers of bureaucratic manipulation (worthy skills indeed), that they would rather squander Association funds on the seeking of legal advice, (i.e. as to whether they are bound by the referendum motion) than give some of it to us.

Whether one agrees with the importance of the Free Education Action Group or not, this issue touches us all very deeply. Rumour has it that this process is known in our society as 'Democracy'. If this is democracy they can shove it up their arses. Of course we can appreciate our 'representatives' difficulties in finding the time to represent students when they are so incredibly busy with the important task of representing themselves. Our hearts bleed.

Additionally, we would further argue that the Free Education Action Group plays a fundamental role in organising and mobilising the community fight against the regressive imposition of the Tertiary Tax. Our 'representatives' in the Students' Association have played the role of obstructionists in this matter. Incidentally, for those of you who feel \$1500 - \$3000 per annum is a small price to pay for your education, may we remind you the debt accumulates as the result of indexation (6.5%) and in many cases (e.g. a teacher on an average salary) will do so at a rate faster than that at which it can be repaid.

When we consider this debt will be in addition to the costs of owning a home and raising children (those

other two great 'privileges' of existence), it looks like we will be paying off our 'privileged' lives for their entire duration. We are often told that taxpayers' money should not be wasted on education. But the same people who tell us as much, seem to think it's OK to spend taxpayers' money on projects of war and environmental desecration. To top it all off, we find that our very own University system may be nothing more than a breeding ground for embryonic little war-mongers and planet-destroyers.

Groovers, we have come to the conclusion that there are many in this world who have so lost track of reality that they believe themselves to be engaged in a gigantic game of Monopoly. Right-winged student bureaucrats at Adelaide University are no exception to this. We reckon it's time to pull the board out from under them. If you are interested in assisting us with this endeavour, or in the Free Education campaign in general, here are a few things you might like to try:-

1. Go to your Students' Association and ask your representatives what they are doing.
 2. Hit them with letters expressing your concern.
 3. Contact your friendly, democratic, non-monopoly-playing (well, we have been known to indulge on the odd, boring Sunday afternoon) Free Education Action Group. Our first meeting for this year is on Tuesday, 28th February, at 1 pm in the Games Room (is there no end to the ironies of life) Level 5, Union Building (opposite the Bar).
 4. Check the notice board outside the Students' Association office for further information and meeting times.
 5. Watch out for further updates on The Great Education Swindle, and the hopefully-continuing education campaign.
- In the meantime, enjoy your privileges while they last.

Sarah Hopkins & Natalie Meyer,
A.U. Free Education Action Group.

Dear Sir/Madam,
I write re: the incitement to "Reject All Authority" etc. on the rear end cover of the Orientation Week Guide (which was otherwise useful).

1. The injunction to reject all authority itself pretends to be authoritative, and obviously should therefore be rejected;
 2. If everybody rejected authority in such a fashion, then there should be no AUSTUDY, no universities to administer degrees, no employment for graduates suitably conformed, and no printers to print such encouragements to anarchy, etcetera;
 3. It is obvious that the proponents of such ideas tacitly accept established authorities, and are therefore not being true to themselves;
 4. Such an incitement is therefore seen to be a puerile and utterly significant gesture - and a travesty of a decent cartoon character;
 5. Ergo - I shouldn't bother repeating it next year.
- Yours,
a disorientated(stuck)
stick-in-the-mud fresher.



PLEASE
WRITE

saua news — columns

**University of Adelaide
Charges Up-Front Fees**

Under the HECS legislation, new categories of students created by changes to Higher Education funding arrangements who are not covered by award (i.e. degree, diploma or ****) courses are required to pay up-front fees by the institution. The legislation stipulates that the fees charged by institutions must be higher than the \$1800 full load HECS. This year the University of Adelaide charged \$2,000 up front for a full course load. Students falling into the category of Miscellaneous or Visiting discovered for the first time upon enrolment they were liable for up-front fees.

Part-Time Enrolments Down

Early statistics from the University indicate that the HECS has had the effect of decreasing part-time enrolments by 500. It appears that only around 100 of these went full-time.

Semesterisation and AUSTUDY

Over the enrolment and orientation period the SAUA has conducted a publicity campaign to make students applying for AUSTUDY aware of the fact that they require nine points per semester to be eligible to receive the allowance. All students should have received a leaflet detailing the effects of semesterisation for students in their State Bank/AU Union Showbags upon enrolment. If you have any enquiries please contact the Education/Welfare Officers on 228 5915 or 228 5430, or the Students' Association on 228 5383.

**PRESIDENT
Juanita Lovatt**

Hello. To all new students, "welcome to the University of Adelaide. You made it!" To returning students, "Back again for another year, eh?. Welcome". And to everybody, "WELCOME TO ORIENTATION".

The Students' Association organises O Week which has as its goal the easing of everyone into the academic year in the most pleasant, non-threatening and constructive way possible. This week is perhaps your biggest chance at Uni ever to meet new people, establish friendships, and enjoy yourself before the study syndrome sets in!

O Week begins its official opening and welcome to all students by the Vice-Chancellor, Professor Kevin Marjoribanks, the two Orientation Co-Directors, Ben Pearson and Guy Moten, and myself. It's in Elder Hall, so if you've picked up 'On Dit', rock up and get the good oil on O Week.

The SAUA Office and the SAUA Table on the Barr-Smith Lawns this week should be your first port of call to say "Hi/Where's...? How do I...?/Help!!!" We will have heaps of info for you, without which this year could be boring and painful. There is a leaflet on Student Rights, women's issues and other resources. You should keep this for reference all year. In relation to any problems and assessments or other grievances, these pamphlets will be invaluable.

After all the hustle and bustle of O Week, free BBQ's, bands in the sun on the Barr-Smith Lawns, clubs and sports tables everywhere, tours of Uni, the ultimate event is the Orientation Ball. This is a huge tradition at Adelaide Uni and this year's will be fantastic. Icehouse is headlining the show, supported by Gondwanaland and local act Primitive Painters. The O Ball has a unique atmosphere so buy your tickets soon, from Bass or the SAUA Office.

On a more serious note, the debate about whether student unionism should be compulsory or voluntary has arisen again because of the Harradine High Court challenge. Regardless of the opinion you hold, or will form, about compulsion or unions and so on, the fact is you're already using the services the Statutory Union Fee provides - you're reading On Dit and the esteemed opinions of your elected reps. It would be just about impossible to go through Uni without benefiting from the things that membership provides.

Please feel free to drop into the SAUA Office anytime during the day and chat to me or anyone else in the office. The SAUA this year is open and friendly and, after all, it's your resource so use it and us!

Good luck in your studies in 89 have fun and make lots of friends this week but remember, "They who walk with wise people shall be wise but they who associate with fools will be fools and shall smart for it" (Proverbs 13:20).

**EDUCATION VICE-PRESIDENT
Anthea Howard**

After a year of upheaval in Higher Education in 1988, in 1989 we are faced with dealing with new Government policies as they 'shake down' into institutional implementation. This presents many challenges for students in the areas of

- fees
 - representation in the Uni-versity
 - course weightings and assessments
 - student services cuts
- to name but a few.

Over the coming months much of my work as Education Vice President will be focused on these areas. However, the SAUA committee I convene - the Education Standing Committee (ESC) - is also in the process of generating policy on Aboriginal students and racism as well as participating in the United Trades and Labour Council Public Sector Campaign. A further sub-committee of ESC - the Democracy Working Party (DNP) - will also be focussing on issues around University Governance, and Departmental and Faculty representation.

If you have any queries at all about any of these issues or wish to raise new areas of interest please feel free to come and see me in the Students' Association or call me on 228 5406 or 228 5383.

**WOMEN'S OFFICER
Kim Pedler**

Hello, and welcome to all new students, and also to those of you returning to another year at Adelaide University. I trust that everyone had a good break.

For those of you who are lucky or unlucky enough to still be unaware of my existence (yes, they forgot the name by my article in the O'Guide - by the way, this really isn't what I look like!), I'm here to help with any special problems faced by women at University. I'm a contact person for the University for sexual harassment. I'm also a member of the State and National Women's Committees of N.U.S. (the National Union of Students).

As Women's Officer, I'm a valid member of the Students' Association Council and Education Standing Committee. If you've got any problems or queries, don't hesitate to drop by my office in the Students' Association - my door is always open.

The problem of security on campus has suddenly blow up in our faces. The Registrar, Mr Frank O'Neill, last week threatened to dismiss four members of security staff unless they accepted a new roster, including the closing of the Security Office on the Hughes Plaza after 11.00 pm and over the weekend.

With campus security already a problem (as illustrated by the number of rapes, attacks and bikes stolen), needless to say, our Registrar is not the most popular guy on campus. An emergency meeting of the Safety Campus Committee was held last week, and it will continue to meet while the safety of students is under threat.

At the time of writing it is difficult to say what will happen, except that threats to the welfare of students on campus are currently being strongly opposed. In any case, I would strongly advise women to take advantage of the self-defence classes offered at University. The Craft Studio periodically offers courses of cheap, quality self-defence classes, the Wing Chun Club holds classes on Tuesday and Thursday evenings at the University gym.

On International Women's Day, Wednesday, 8th March, a party to celebrate the occasion is currently being organised in the Union Gallery. There will be a display of art largely by women artists, and all interested groups and individuals are invited to attend. A women's sticker is being produced to coincide with the event, and there will be an information table.

I have gone down and spoken on two O'Campus. While it was great to see everyone having a great time and enjoying themselves, there were disturbing reports of sexual harassment. First year females were discussed as "targets" by several male leaders, to be "hit on to", with a view to having something to brag about to their mates at camp and when then they got home. At the first camp, 19 women were "jumped" on by two male leaders, who attempted to hold them down and inflict them with 'lovebites'. This sort of behaviour is contrary to SAUA policy, illegal and it could amount to criminal assault. It was a blatant abuse of the position of O'Camp leader. On the second camp a woman was harassed for being a "professional" during a condom demonstration.

It is disturbing to see incidents and attitudes such as these amongst University students, whom one would hope would be freer of such prejudices and double standards.

While doing work experience, I discovered a couple of interesting facts: female barristers must wear skirts in court; if they wear pants, (male) judges refuse to hear the case. Secondly, there is not a single women judge on the Supreme Court bench.

Those who continue to claim that women now have equality in our society would do well to take a look at the legal profession and discover the real state of affairs.

**Education
Into The '90s.**

**WHO AND WHAT
SHOULD HIGHER EDUCATION SERVE?**

Speakers:

Lynn Arnold
Minister for Employment and Further Education

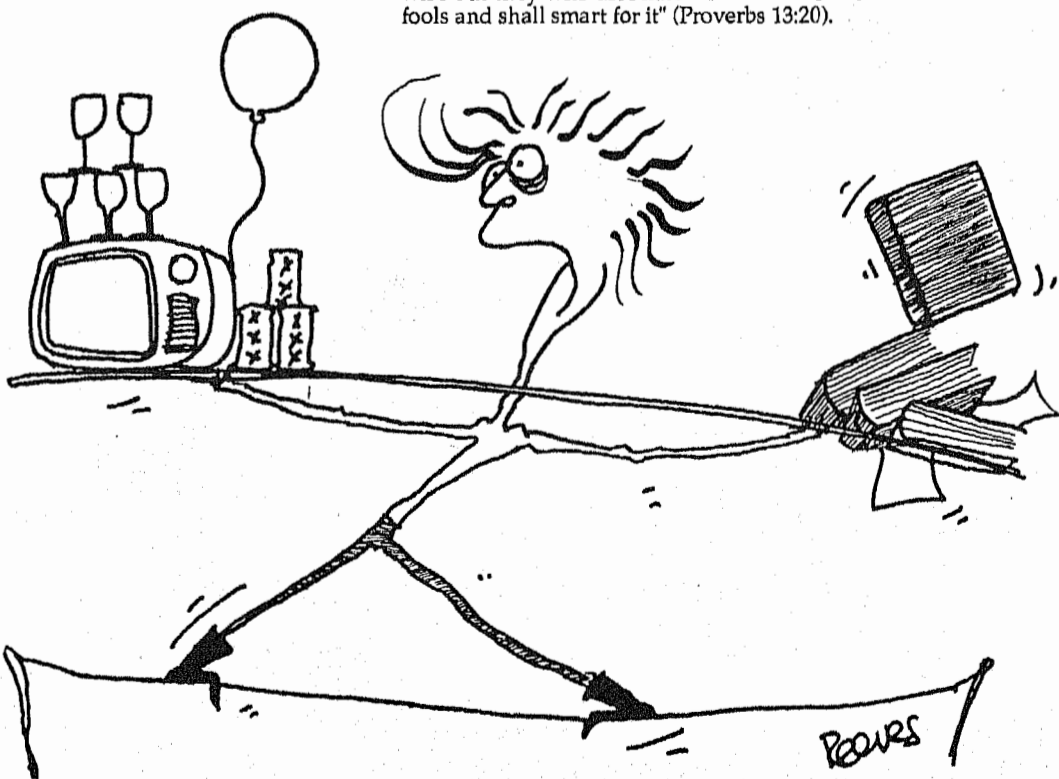
Rob Lucas
Shadow Minister for Education

John Spoehr
Education Officer, National Union of Students (S.A.)

1.15pm, TUESDAY 21st FEBRUARY

**LITTLE THEATRE,
ADELAIDE UNIVERSITY UNION COMPLEX**

presented by the
Students Association of the University of Adelaide.



some important messages from **MARIA & MIKE**
the EDUCATION WELFARE OFFICERS

We'd like to first extend a welcome to all new students and a welcome back to all you others!

Hopefully, with all the publicity that has been around during enrolment and Orientation Week that by now you will know who we are and what we do.

We'd like to remind you about a

few things in this first article of the year.

If you find that being here is hard going or that you're worried about something or just want to have a chat then we can probably help or point you in the right direction - sometimes a cup of coffee and a friendly face can make the

difference!

One thing all students receiving AUSTUDY need to know (or to remember!) is that they now have a "Benefits Control" Section that may ask you to come and have an interview with the m. This section has the power to refer to Prosecution so please come and see us before you

talk to them - We have a helpful and informative pamphlet that was produced by the SAUA which will inform you of your rights and obligations.

About HECS - you might wish to change your mind about your "preferred payment option" - this is not a problem as long as you do it by

24th February (Friday of Orientation). If you need to talk about this or any other matter - do it now!

We are in the Lady Symon Building on the Ground Floor. You can contact Maria on 228 5915 or Michael on 228 5430.

Those who the \$250 Union Fee would do well to consider the body that spends their money. Adelaide University Union is governed by the Union Board which deals with everything from catering and welfare to the Students' Association and staff relations. The Board is a strange beast - it is a democratic body in which students are given the opportunity to make crucial decisions affecting every facet of the Union and, at the same time, one that illustrates the shortcomings of its student members.

The Union employs a full-time Union Secretary to manage its daily business. By the Union Constitution the Secretary is accountable to the Board - that is, eighteen voting students and one voting staff member. Herein lies one of the most frustrating aspects of Board; despite the control students are empowered to exercise, too many are unwilling to live up to the responsibility.

As a Board Member from 1985 to 1988 I witnessed first-hand the deterioration of relations between staff and management. That is not to say such problems had not occurred before 1985. In a general sense the Union is a business, as it deals in large sums of money and has assets. But it should not be forgotten where this money comes from and for whom the Union exists. The Union is precisely that; a student union existing for students.

The Union should not be run along the expedient lines of the business world but in past and recent times, the Union management has been given carte blanche by some student Board members to behave in such fashion. Where there was no need for it, insensitive attitudes have characterised staff matters. The recent instance which springs to mind is that of the review of an activities position in the Union. The position was retained but notice

given to the employee despite the fact that this should have occurred only if the position were to be abolished or the person dismissed.

For reasons best known to themselves, certain students supported the management here on the grounds that the person had to be 'got rid of'. Others adopted a so-called 'impartial' approach which really meant that they did not want to get involved despite the fact that this meant they were involved by not opposing irrational actions. The matter was taken to the Industrial Commission which, not surprisingly, ruled in favour of the staff member. Some students have a worrying tendency to disregard the fact that they are directly affecting the livelihood of staff when they make decisions in their managerial capacity on Board.

Another instance of Board's small-mindedness was the Union Hall issue. Selling Union Hall in itself was a good move - over the years it had become too expensive to run and was infrequently used. But Union Hall still had staff on its books, and the sale of the building went ahead before the matter of the theatre technician's future was resolved. Little concern was given to the staff member's job security. It has been largely settled now, but this and other incidents have shaken staff confidence in the ability of the Union Board and management to conduct good industrial relations.

Essentially these matters are ones for the student members of Board. They may seek to shift responsibility to managers such as the Union Secretary but the fact remains that the Secretary is bound by decisions made at monthly Board meetings. It is up to Board members to make sure the Secretary is obeying Board directives. The position of Union President (elected by Board members, unlike the Students'

Association President who is elected by the general student population at election time) is potentially the best means of ensuring that students, staff, and management work together to create a positive and progressive Union.

The history of Union President is a

the state of the union board

complicated one but now it seems to be generally accepted that it is a full-time position. Such a student presence is needed, for management may have the skills for the business aspect of the Union but is not necessarily in touch with student needs. In 1987, for example, a

proposal to buy the lease of the Oriental Hotel in Norwood was put forward by the Union management, the good intention behind this being to acquire a profitable asset for the Union.

But the proposal made some Board members, including myself, uneasy. We would have had to create another management position out at Norwood (requiring more money for wages from the Union Fee and creating the problem of how to keep tabs on a Union position away from the campus), spend our financial reserves on the hotel, and inflate the Union structure (already considerable). The proposal was defeated, averting what could have been long-term disaster.

The Union Presidency has the capacity to keep up with all aspects of the Union (including staff relations) and has a crucial role to play in bringing student concerns to management. The President must ensure that policy made by Board is carried out and, importantly, consult students so that the decisions made by Board are informed ones and not merely the whims of those who have the numbers. Making decisions behind closed doors without the contribution of other Board members (including the staff representative) has no place in the role of Union President. Making the position full-time was designed to make the President as well as the Union Secretary more accountable.

Unfortunately the Union Board too frequently lacks the level of interest required for the issues which come under its jurisdiction. One disturbing aspect of Board is the way in which some members run for election with strong policies but, once on Board, behave in the opposite manner. 'Better Management' does not mean fence-sitting when student and staff welfare is being ignored or attacked.

Students who voted some candidates to Board for a commitment to student control of student affairs, protection of staff, and accountability, have been short-changed at times.

As the Union will never find managers who are infallible, it is crucial that students and staff have input into decision-making. Indeed, Board Members must do so, for the Union Constitution clearly states that Board controls the Union through its decision-making and directs the Secretary. Sadly, some students are interested in membership of the Board only for its value as an extra-curricular activity on their records when they apply for jobs and/or awards.

The Union Board cannot even begin to function properly if its members have self-oriented, short-term interests. This self-interest is a denial of the responsibility Board members have to the student population and to the staff who provide the services we enjoy as members of the Adelaide University Union. The Union gives students services and membership of a vital student community; a 'user pays' system would see the end of the many social, educational, and intellectual activities on this campus.

Student Union Board members therefore must accept that their involvement on Board means precisely that - an active, principled interest. Failure to appreciate that fact has resulted in careless, ruthless actions, and a poor industrial relations record and working environment. It doesn't have to be that way.

Monica Carroll

Yes, there is a Journalism course at Adelaide Uni!

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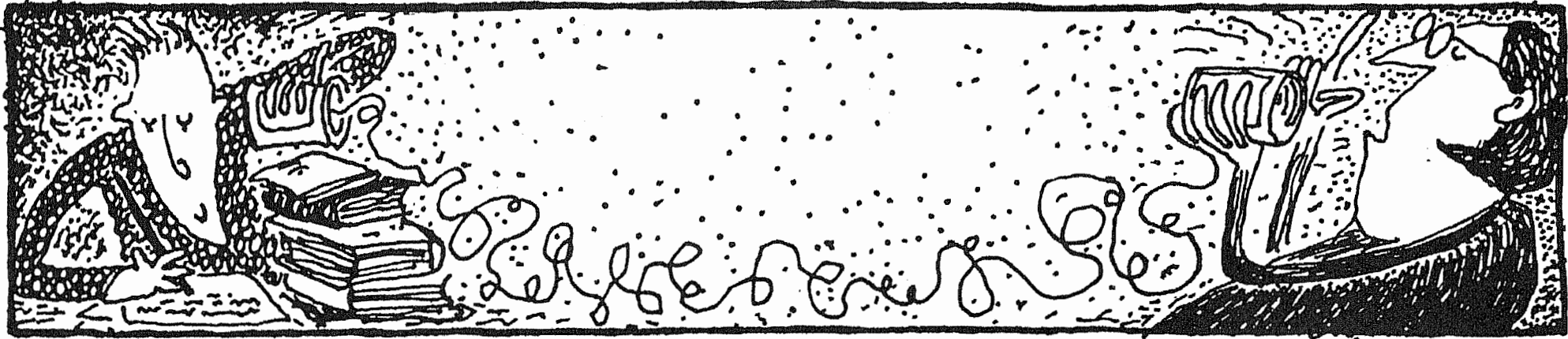
the adelaide university students' association weekly

FEATURES

distance education

The face of higher education in South Australia is changing.

Alan Fairley, the SAUA Research Officer, discusses the impact of the possible loss of tertiary study in the external mode in this state.



As with so much else in the Australian political system, education is caught in that tension between the need for rational centralised planning and decentralised initiative and relevance. Recent government initiatives, arising from the Policy White Paper on Higher Education released in July 1988, have highlighted this factor.

Recent discussions in South Australia have highlighted one worrying development within the logic of Mr Dawkins' new Unified National System (UNS). This example concerns the future of External Studies within the South Australian College (SACAE), an aspect of the system of higher education in South Australia which is of interest to students at Adelaide University for a couple of significant reasons.

At one level it affects the options available to us, particularly at the level of Graduate Study in vocational areas, once we enter the workforce in future years. At another level it threatens to change significantly the claim South Australia can make to the provision of a comprehensive range of study modes. We will all be impoverished if External Studies provision

disappears from this state.

External Studies (or Distance Education) is particularly important for people who are mature aged and part-time, or who are isolated from institutions of higher education for any a number of reasons. It is an increasingly important education mode within contemporary policy developments given its suitability as a channel for reskilling or upgrading of skills within the community, as well as its suitability to improving access for certain disadvantaged groups.

It is my guess that it can only become more popular as internal study, such as at Adelaide University, becomes less amenable to the needs of part-time students, and those who have pressing outside commitments such as domestic or work responsibilities.

Australia currently has 39 tertiary institutions providing courses in the external mode. Eleven of these, including the SACAE, are designated major providers. The Federal White Paper calls for a significant reduction in this number to six institutions to be called Distance Education Centres (DEC's). Being recipients of higher education ourselves we know that eleven (let alone 39) just doesn't go into six.

The past six months have therefore seen a major struggle by institutions to save their external studies status. The SACAE, having a well developed and efficient external studies operation catering for some 3000 students, would have appeared to have been well placed to assure DEC status. This has been supported by the other South Australian institution, the State Government, the National Union of Students (S.A.) and academics unions.

Unfortunately, as was signalled by the Department of Employment, Education and Training Working Party on Distance Education (DEET WP) in Adelaide recently, the logic of maintaining a DEC in South Australia has not been accepted as yet. Rumours are even circulating that there will not be six DEC's nationwide.

Yvonne Madon, the External Liaison Officer with the External Students Service (ESS) of the Council of South Australian College Student Organisations has expressed a number of compelling concerns with these developments.

She fears that the implications of South Australia not having a DEC will be severely felt by groups of students and potential students. Rural and metropolitan students will

both be denied access to courses designed and run to be attuned to South Australian conditions. Teacher education is a pertinent example here - and one that will be important to Adelaide University graduates who enter the teaching profession. It is hard to see how any institution other than the SACAE could possibly provide such high quality and relevant teaching and specialist teaching training suitable for the South Australian education system. These sorts of arguments can be used just as much in relation to courses run in such areas as labour studies, business related courses, nursing and so on.

Ms Madon also expressed concern about the future of Aboriginal Studies at the SACAE, which is the Key Centre in Aboriginal education in the higher education system. The integration of internal and external teaching, and the active effort to provide external courses to enclaves of aboriginal students in various centres, could all be threatened if the SACAE loses external studies.

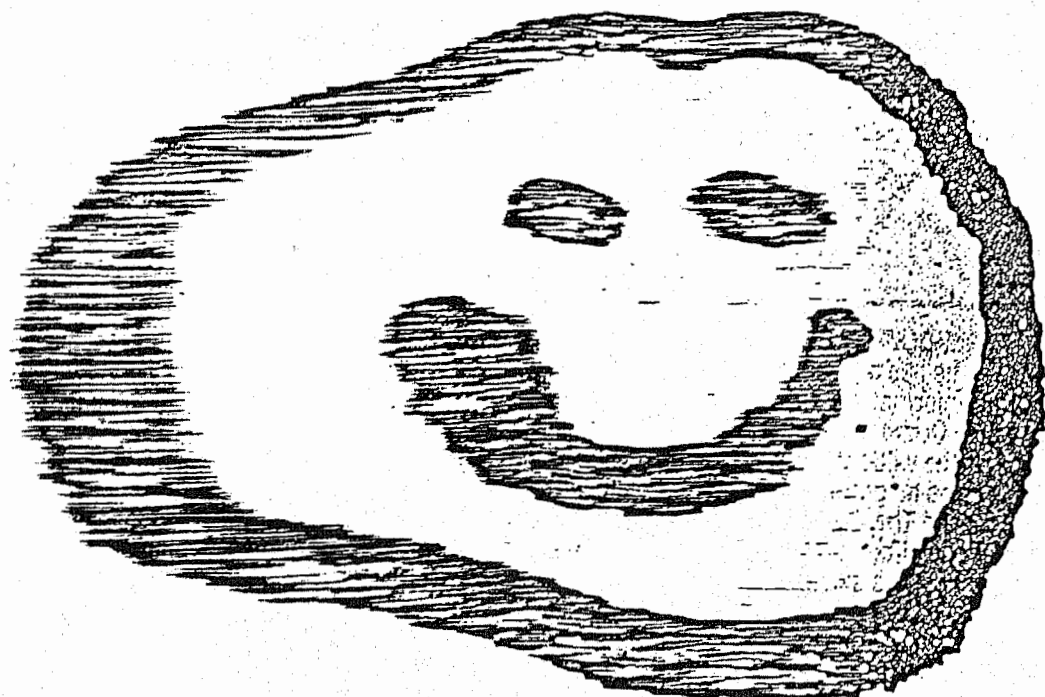
An almost inevitable side effect of South Australia not having a DEC would be a leaking of skills in this specialised teaching area out of the State, and the concomitant weakening of South Australia's ability to claim a

full developed base of academic expertise.

Current and potential external students would also face the prospect of attending compulsory, and very expensive, residential schools at interstate institutions. This requirement, expensive both financially and in terms of time, would effectively preclude some students from entirely of completing their courses.

It is ironic that South Australia should be facing a possible contraction in higher education delivery modes at a time when the government is trumpeting the wonders of the Unified National System. The last words in this regard can be left to Yvonne Madon:

"All that the loss of External Studies from the SACAE would mean is restricted access options, inequality of opportunity, and an impoverishment of the higher education system in South Australia. The future of Distance Education at the College is a test for both State and Federal Governments and their commitment to the provision of quality and socially relevant education to the full range of our community."



Student Radio Days

Student Radio is one of Adelaide University Union's best but least known services and has existed since 1974. Funded from the Students' Association budget, the station is located in the Kenneth Wills Building, opposite the sunken garden in the Hughes Plaza. This area also houses Radio 5UV but it and Student Radio will make an exodus in a few months to the gracious confines of Luminis House, North Terrace.

Found at 531 am on your radio dial, Student Radio exists not only to play exciting and innovative music but also gives students the opportunity to learn all about the

workings of a radio station. This year's two friendly co-directors are Paul Champion and George Karzis.

The story of Paul's and George's radio stardom began in 1988 when their respective parents told them to get 'a proper job'. Reeling from the shock, they nevertheless bounced back and nominated for the position of Student Radio Co-Directors in the annual student elections.

It was a bitterly-contested campaign, with Paul's and George's two sets of opponents adopting rough house and glamorous campaigns respectively. Two of them displayed mug shots of themselves all over campus to demonstrate their

street credibility, while the other two conducted a more sophisticated campaign, riding in a wrecker's yard reject and hitting people on the head with Minties.

But Paul and George had friends in high places - Eraserhead (with his high hairstyle), Kate Bush (she of the high voice), His Holiness John Paul 2 (very high up indeed), and the Beatles (with John Lennon in the highest place of all). Their endorsements rocketed the clueless twosome to the most convincing Student Radio win ever. On counting night a jubilant George almost OD on a lethal concoction of Smarties and Fanta.

So what direction will Student Radio take this year?

Despite the possibility of sharing a room with 5UV's over 60's radio section in Luminis House, Student Radio will not be moving in the geriatric up-market direction. Paul and George aim to continue Station Radio's support for and promotion of local bands, a Women's programme, and the popular Magazine Show.

The new emphasis will be on radio plays and comedy, and greater diversity in off-air activities. In addition to the obligatory Bar Nights, the Co-Directors will stage a Quiz Night and Film Nights.

The first such activity of the year will be held on March 9th in Union Hall. Two films, "The Decline of Western Civilization" and "Surf Nazis Must Die" will be shown. The first is a documentary on the LA punk movement, made between June 1979 and 1980, and as for the second film - you'll have to see it to believe it! Watch for publicity around the campus in early March.

It's *your* Student Radio so lend it an ear this year!

One
more book
you
should put
your
money into.



The Commonwealth Bank Keycard Savings Account gives you a high rate of interest, with the convenience of a Keycard for fast cash day and night.

Who ever thought that putting your money into another book could be something you'd enjoy?

Call in to your nearest branch and

open a Keycard Savings Account now.

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YOUR SHOPPING GUIDE TO Melbourne St

A few weeks ago a Channel 9 reporter set sparks flying with her report about the 'decline' of Melbourne Street now that Adelaide's retail boom has spread south to King William and Unley Roads. STEVE THOMSON toured Melbourne Street recently to talk to the traders and to see what they really have to offer.

The Melbourne Street of today is stylish and compact. Most of the shops are attractive, with vine-covered wrought iron lattice-work. Large, inviting windows sporting "Bankcard/Visacard etc." stickers show the potential customer what's inside and how to buy it.

Times might have been better, and about seven or eight businesses have folded over the past six months under higher interest rate pressure, but an excellent selection of shops remains today.

Contrary to rumour, it seems car parking is not too great a problem. On the weekend, when most shops are open until 1 or 2 pm on Saturdays and during the afternoon on Sundays, the street is almost peaceful. It reminded me of Melbourne's Ackland Street promenade on a quiet Saturday morning. To give you a sample of the types of retailing shops set up, and to help you decide where to go next time the shopping bug bites, 'On Dit' presents the following guide to Melbourne Street shops. It is not an exhaustive list; there are probably more than 5 times the number of shops listed here.

THE NORTH SIDE

MEN'S CLOTHING

Alta Moda and Valentino's

It is easy to become addicted to Melbourne Street's many clothes shops. One of the leading Italian shops, Alta Moda, has a gigantic mirror which forms the back wall. Try on Lubiani suits, Dom Bagnato



shirts, and pure silk Lanvin and Givenchy ties, and see how stylish you look. Valentino's is a similar shop, but has a wide range of light-weight striped business shirts, for about \$40 - 50 each.

ART GALLERY & COFFEE SHOP

Chanel's

Chanel's Art Gallery and Coffee Shop is an art connoisseur's dream. Famous artist's drawings, etchings, lithographs, and prints - all limited editions - are found in three rooms, and the cafe is nestled into a palm garden at the rear. The co-owner, Lyn Bateman, is an expert on the artwork, much of which is imported from London. Look out for the Australian works, too, especially Clifton Pugh's prints.

WOMEN'S CLOTHING

Follow Me Ladies, Country Road.

The two main women's shops are located in competition with each other. Follow Me Ladies is a bold fashion shop; it has white decor, chrome bars, and the young woman in charge looks like she's a sophisticated stockbroker during the



week. Country Road's Women's Shop is more reserved. The soft tan-coloured window displays are a highlight.

SKI SHOP

The Ski Hub.

With the skiing season still a few months away, it might pay to look in The Ski Hub. There are specials on top quality sunglasses, skis for sale at \$150 and snow jackets at around \$300. The shop is run by the Pohl family who also help to organise the Melbourne Street Traders' Association. Advantageous to shoppers is The Ski Hub's own parking on the paved lane leading from the shop to Melbourne Street.

NEWSAGENCY

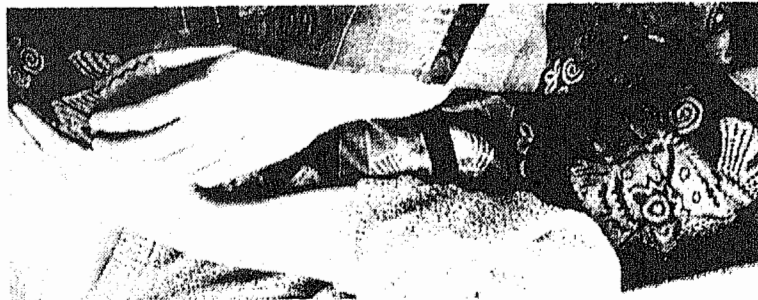
Fleet Street

Fleet Street Newsagency boasts an excellent range of magazines (I wasn't looking for any dirty ones, so I can't say if they have any), with a fair selection of stationary and novels.

ANTIQUES

Richmarkers

Only one antique shop was open when I was strolling around -



Richmarkers. This shop imports from England and Europe and it's easy to see why our balance of payments is drooping. One has to be a rich marner indeed. On sale, for example, is an 1870 French walnut buffet for \$5,700, and an 1845 Viennese twelve foot long table, looking as if Napoleon III could have eaten numerous banquets from it, for just \$14,950. Richmarkers is a fascinating shop, and the scent of rose petals gives it an olde world charm.

ART & SOUVENIRS

Domani's

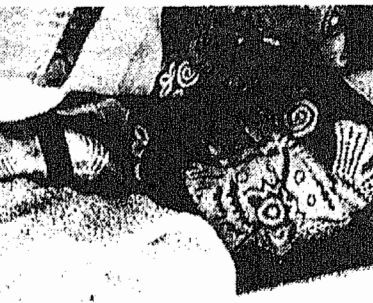
My favourite shop in Melbourne Street has to be Domani's, a bright, vibrant gallery selling paintings, stunning photographs, silver jewellery, Ken Done shorts, apricot-coloured vases you could plant trees in, and picture cards of Adelaide (artistic photographic ones) for \$1.50 each. The shop is run on the weekend by a vivacious young woman called Nella. Of all the shops I visited during the morning, it was in Domani's that my (Gold) American Express card managed to writhe its way out of my grasp and onto Domani's counter to pay for an exquisite framed Guorghetto photograph.

THE SOUTH SIDE

BANK

ANZ Bank

What is noticeable about Melbourne Street is its lack of banks. There is only the ANZ on the corner opposite the Olde Lion. There are no automatic teller machines. Could this be one explanation for why O'Connell Street is always bustling and Melbourne Street can be so quiet? Make sure you always take cash



when you're out shopping in Melbourne Street, or alternatively, don't leave home without your cards.

TOYS & TEDDIES

Mrs. Penny Pott's Toyshop & Send-A-Teddy.

Mrs Penny Pott's Toyshop caters for the little ones' needs. It has difficult-to-find toys on sale, including a remake of the very first set of Matchbox miniature cars. Just a few shops onward is Send-a-Teddy. Edward Bear sits in a cane chair outside the front door and all his friends are inside. The bears appear to be made of the finest material. A different present for the special person in your life.

LEATHER FURNITURE

The Decorator Warehouse

Under the vines is The Decorator Warehouse dealing exclusively in leather lounge suites, chairs, wall hangings, and the like. The shop has a wide range of suites in soft pastel colours. There must be at least 100 square metres of floor space filled with beautiful modern furniture. This store is for the serious shopper or home-maker. It's worth trying out the chairs and having a talk to Rob, the store manager, who is well up-to-date with the street gossip.

BOOKSTORE

The Metaphysical Bookstore

This shop compares favourably with the Adelaide University Bookshop although in appearance it is more like the Union Cellar. Do not be put off by the slight whiff of incense, or by its name, Quantum Metaphysical Bookshop, because you will find many interesting books here; Asian massage techniques, family health guides, poetry and inspirational books, how to fight cancer, as well as the spiritual guides which are, at least, worth a quick flick through. It is managed by a normal looking man in his early forties.

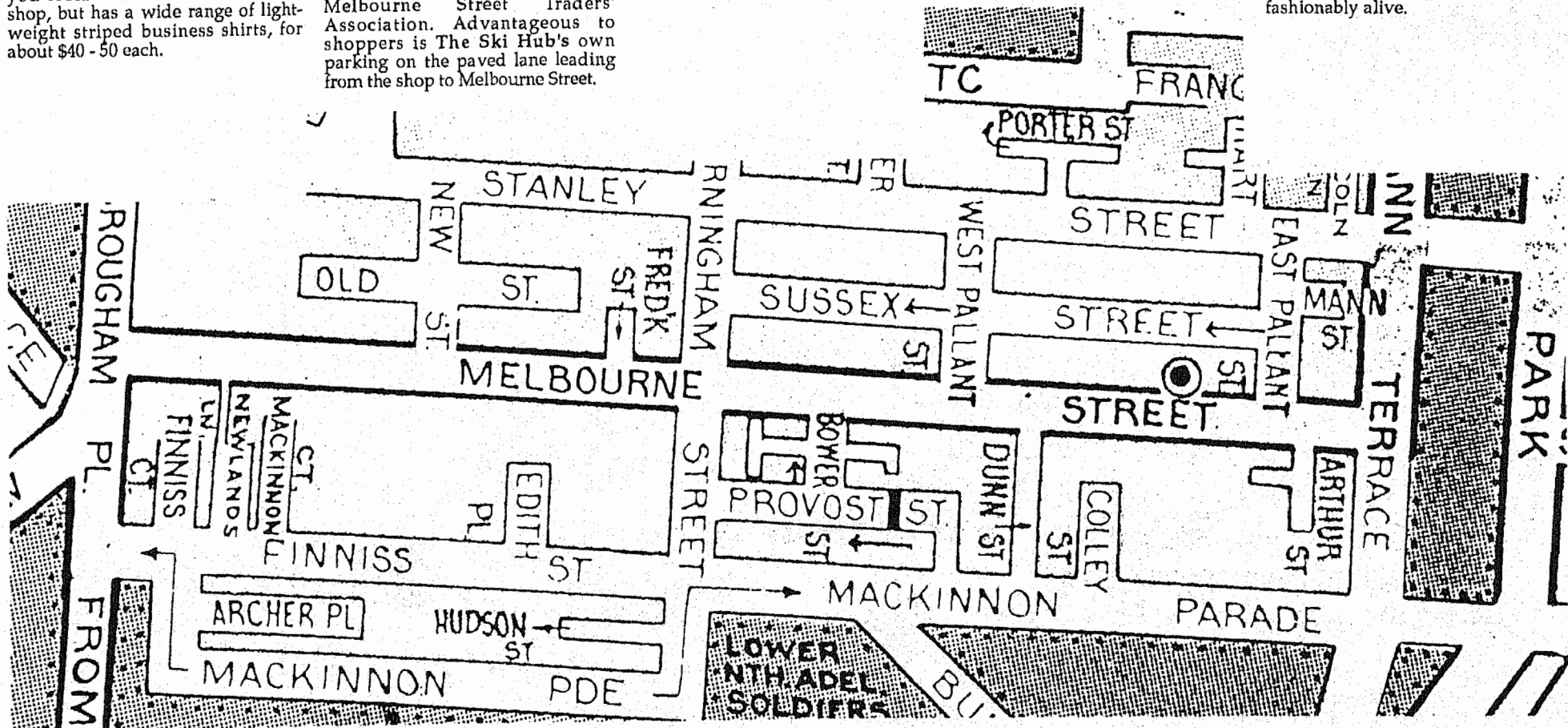
HAIRDRESSERS

Last, but by no means least in number, is the selection of quality hairdressers, competing in style and service. There are close to ten hairdressing salons and boutiques dotted along the street. I will single out one only, for the way it has captured a mood in its decor. Tick Tocks has lots of plants inside and outside the shop, wood grain panelling, and even hand-held mirrors with carved wood backing. When I walked past, two women with long, jungle-like perms were working inside. My hair didn't need a cut, so you'll need to try this place yourself to see if the hair-cut is equal to the surroundings.

As this article is more of a guide to shopping in Melbourne Street, I have said nothing until now of the dozen or so places to eat. The street contains some of Adelaide's most renowned restaurants, such as The Magic Flute (high-brow cuisine nouveau), Bacalls' Wood Oven Restaurant, Casa Mia, The Samurai, Porto Bello's Art Deco Restaurant and Bar, and Zapatas Mexican Restaurant.

Any street with a selection of eating places of the quality of those listed, is a priceless part of Adelaide, and of course Melbourne Street has so much else to offer as well.

Criticism of the hard work accomplished by the traders of Melbourne Street is misguided. To say Melbourne Street is on the decline is to say that what is unique about Adelaide is decaying and worthless. Happily, this is not the case. Melbourne Street is an example of one of the unique aspects of Adelaide, and is very much and very fashionably alive.



a Study in Autism

Mark Gamtcheff takes a look at "Rainman" and the ACA.

RETURN OF THE RAINMAN-DUSTIN HOFFMAN

An Abbott and Costello routine, baseball cards, toothpicks and T.V. rule Raymond Babbitt's life. He is a high functioning autistic savant, mentally disabled and yet occasionally showing exceptional mental abilities. His life is ruled by ritual.

Raymond Babbitt is the central character in "Rainman", a new film directed by Barry Levinson which opens in Adelaide on March 15, and he is played with nothing short of brilliance by diminutive actor Dustin Hoffman.

The formula of "Rainman" is a simple one. Take an arrogant and self-centered young professional, Charlie Babbitt (played by Tom Cruise) and reunite him with Raymond, the mentally disabled brother he never knew he had, and send them off on a trek across America. The clash between these two individuals of complete contrast results in a turbulent and yet ultimately satisfying interplay of character, as Charlie Babbitt learns to accept and love his brother for what he is; a human being.

In "Rainman" Tom Cruise delivers what is undoubtedly the most convincing performance of his career. For the first time he takes a role which does not create the necessity for him to pander to and impress his audience as he has done in such a disgusting manner in his previous cinematic offerings.

But what makes this film shine is Dustin Hoffman.

Hoffman takes an extremely demanding and difficult role and makes it come to life in a remarkable way. Raymond Babbitt is, explains director Barry Levinson, "a character who says very little, is never glib and can't make real eye contact or carry out a conversation. Dustin had to work against type in every way." Hoffman and Babbitt are the antithesis of one another.

For Hoffman the challenge that "Rainman" presented was consuming. He spent a year studying the intriguing disabilities of autism, and spent time with autistic savants and their families to gain a first hand look into their personalities and lives. He also met and studied with many psychiatrists and experts in the field. In this way Hoffman was able to do more than merely present a character of depth and a certain mystery, but also one who is authentically presented. Hoffman's performance is accurate to the extreme.

"Rainman" reaffirms Hoffman's ability as an actor of integrity and virtuosity, and does well to placate the discontent stirred up amongst his critics by his role in the appalling adventure-comedy-romance-drama "Ishtar" in which he played partner to Warren Beatty.

In this new film, which seems set to earn Dustin Hoffman an Academy award for best actor, he returns to the form which stirred the mind and the soul in "Tootsie", "All the President's Men", and "Kramer vs Kramer."

THE AUTISTIC CHILDRENS' ASSOCIATION

"The film captures very well the idiosyncracies of an autistic person."

This is how Brian Whitford describes "Rainman." He uses the words "brilliant", "accurate" and "very effective" to evaluate Dustin Hoffman's performance as an autistic savant. Surely the legitimacy of this praise is unparalleled for Brian Whitford is the Executive Director of the Autistic Childrens' Association (ACA) of South Australia. He is the person responsible for managing the integration of South Australia's autistics into society through an intensive education programme.

Mr Whitford was quick to caution me however that Raymond Babbitt is by no means a portrait of the average autistic. Whilst Dustin Hoffman's character makes bungling attempts at surviving in the real world, that task is much more difficult for the "multiply disabled" average autistic. Mr Whitford explained that 4 of every 10,000 people are born with autism, and only 25% of these exhibit evidence of the savant syndrome where they retain some major intellectual abilities. Autistics generally lack the ability to acquire social skills and their lives are built around often pointless rituals. Those at the bottom of the scale of disability cannot talk and refuse to associate with other people.

The cause of autism is unknown, although it can reasonably be assumed that it is a result of an organic breakdown in the central nervous system, (the theory that it arises from a lack of "mother bonding" was long ago discounted), and it's cause cannot be pinpointed. Obviously autism thus has no cure.

Those who are afflicted by the disability can be helped however. This is the Association's job.

The ACA aims to help autistics to become integrated into society (rather than being sent into institutions) and achieves this in several ways. Firstly they provide diagnostic services to detect those who have autism. Ideally autism should be detected in the first years of life when symptoms first appear. Children who demonstrate the symptoms are referred to the ACA by doctors for diagnosis and approximately

50% of referrals give a positive result. The number of referrals to the ACA doubled from twenty-two in 1986 to forty-four in 1988.

The ACA then conducts an early intervention programme where autistic children under 6 years of age are introduced into an intensive education programme, in conjunction with kindergarten, school and family. So begins a crucial aspect of the ACA's programme; a close association with the families of autistics. Mr Whitford described the ACA and families as "co-workers." The knowledge from experience that only a family can provide is combined with that of the Autistic Childrens' Association. It is a winning combination. The ACA also educates families in how to cope with and assist their autistic children.

A school support programme helps autistics as they grow towards adulthood. Autistics in special or ordinary schools meet with members of the ACA on a weekly basis for assistance in a group or on a one-to-one basis, and teachers are trained in the task of educating an autistic student. The Association also runs it's own small school for children leaving kindergarten to act as a bridging service in preparation for school.

Teenagers and adults participate in social skills workshops which continue the development of skills which most of us take for granted.

A major service of the Association, Mr Whitford said, is the organisation of social activities such as camps, holiday trips and an active social club.

The Autistic Childrens' Association receives 75% of the \$900,000 Budget with which it does it's extremely important work from the government. The rest of the funds come from public charity. The Association runs raffles to raise money. You can do your part to help by attending a special Charity Premiere of "Rainman" at Hoyts Regent Cinemas on March 15th at 8.30pm. The screening is supported by Hoyts and United Artists Pictures. Tickets are available from the Regent Cinema box office and The Autistic Childrens' Association.



r e m

Originally just another American College band, R.E.M. have risen to new heights of popularity whilst still retaining cult credibility. Andrew Joyner went to see this four member band from Athens, Georgia, when they played in Adelaide recently and here he reveals the shocking truth about hip-twisting, Graceland, and commercialism.

Now that REM has become popular they are getting into some really weird shit. Just take a look at the back of their new singles collection "Eponymous" (reviewed by Kenny Evans elsewhere). Weird, huh. That picture of Michael Stipe as a late 70's pretty boy is perhaps the weirdest thing that I have ever seen REM produce.

Michael Stipe with Dionysian lips and Brady Bunch curls. Michael Stipe does Lelf Garrett.

But whatever the comparison, no-one can say that the move from the independent label IRS to the Naughty Mr Money Bags, Warner Brothers (WEA in Australia) has left REM any less perverse.

"We're the type of group that maybe goes a little out of the way to make things weird", says Bill Berry, the band's drummer. "Warner Brothers may think it's a little uncommercial but they've guaranteed it's gonna sell a certain number of records because we have a kind of core following that appreciates the way we do things kind of unorthodox. So it's a trade off".

REM's performance on Saturday, February 11, was certainly "kind of unorthodox". Coming on after an excellent supporting set of intelligent pop from The Go-Betweens, the band bounced into a groovy rendition of "Pop Song 89", with Michael Stipe's bizarre hip-twisting providing the perfect visual metaphor. This was Elvis on acid, traditional rock n' roll twisted and contorted into an updated mutation, a charming, hypnotising oddity.

The rest of the show was no less

invigorating. Michael Stipe licked his lips and rolled his tongue like a senile Gene Simmons through much of "Exhuming Mc Carthy", he donned shades and megaphone for "Orange Crush", and he played a wooden chair like a headmaster in the chorus line of "World Leader Pretend". Throughout all of "You Are Everything" the entire band faced the back of the stage, a glorious Orphean gesture.

It was a performance injected with energy and enthusiasm but, more than this, these guys were having fun.

With "Green", REM show that they really are good-time boys at heart, just posturing out a few happy little ditties.

"The important thing about this record, says Michael Stipe, is that it's meant to be very uplifting. It's supposed to be happy, not in reaction to 'Document' which had some pretty vitriolic moments, but simply because this isn't a time for cynicism. There's always hope. I just wanted to make it clear."

Even in the face of a disastrous American election result, the band is showing signs of a new, energetic hope. In a recent interview, Bill Berry commented on the prospect of four years under Bush.

"That's a horrible scenario, I'm afraid. I liked Dukakis - obviously we liked him better than Bush. We lobbied heavily for him - in Clarke county, which Athens (the band's home town) is in, Dukakis won by four votes exactly. The four band members' votes; we'd like to think the energy and money we put into the campaign achieved that.

"I hate to sound apathetic, but I've got to live here, and you don't. I've got to deal with George Bush for at least four years, and to tell you the truth, I don't even want to think about it. I just think he stinks".

"My first impulse was just to build a great big wall around my house...you know, it's easy to get really frustrated and call him a fascist, which he is- but it's still my job to get out there and be so politically active as I can...try to think globally and act locally".

"We're all handling it in different ways. Pete's really bummed out (Peter Buck, guitar). I think he may even purchase guns and stuff and hole up in his house and not involve himself with the real world. Well, that was his initial reaction".

Are we likely to see REM performing in a Dukakis benefit concert, doing a sing-along version of "All You Need Is Love" with Sting and Bruce Springsteen, while Elton John accompanies them on the piano and Phil Collins provides the back beat?

I doubt it. However, many would think such a change may occur in the band, simply because they have moved to a commercial label. That somehow this maverick band would turn into Stock, Aitken, and Waterman's new pop prodigy.

"Of course," says Berry, signing a big deal with Warner Brothers, everyone was accusing us of selling out. I don't think anyone can accuse us of selling out on this record. It's definitely from the heart, and it's quirky".

"Green" sees REM making certain gestures towards accessibility. Please

note-"gestures". The group may print the lyrics on the inside sleeve but these are only the lyrics to *one* song.

"You don't survive in this business without an ego," says Buck. "We never entered this for a career, but now that we're here we want to give as many people as we can the opportunity to hear us. We never knew what makes a record a hit, although I've always thought we've had a good blend of elements; sort of bubblegum heavy metal".

"Can we be commercial?" adds Mick Mills (the bassist) "I don't see why not".

There are certainly similarities between "Green" and "Document", REM's last album and the one that catalysed their rise to a more commercial popularity. There is a movement away from their earlier jangle, the same sparsity of sound, but there is also a very conscious difference with this most recent recording.

"We wanted to experiment with some new approaches," states Mills, "which reflects how these songs were written. In the past one or the other of us would present a tune pretty much worked through. This time we all just made noise until we found a song. There were hard stretches, but there always are when you try new things".

"After 'Document' did well, we didn't want to make another 'REM' record," adds Berry. "We thought about all the ways we could legitimately make a record without consciously trying to make it sound different. We figured, well the way to do that is to switch instruments. And to play instruments that none of us

have ever played before. There's a song where I play mandolin and Pete plays drums. I never played mandolin before in my life. That's the untitled song, the last song on the second side".

"Green" is their best album to date without doubt. A glorious piece of pop perversion. Pop Perversion 89. In fact I would buy the album just to hear Pete Buck's wanky wah-wah guitar solo on "Stand" (pure groove). Oh, and "Hairshirt", which is probably the most moving song I have heard in quite some time. Who knows what Michael Stipe means when he sings:

I am not the type of dog
Who could keep you waiting for no good reason.
Run a carbon black test on my jaw
And you will find
It's all been said before.

But a concrete meaning isn't essential. I like the ambiguity, the oddity.

Take this simple scene. REM have hired out a room in Graceland's, that dinosaur of rock and roll history. While U2 wander around the various rooms with their camera crew, searching desperately for an American audience, and Bruce Springsteen sits on the porch, blanket over his knees, writing songs for the working class man between sips of his martini, REM are holed up in their room. Doing a bit of renovating.

They have plunged deep into the dying, hollow core of rock and roll and are reshaping it from the inside.



AN ENTERTAINING AND INTELLIGENT LOOK AT AGING

"A MONTH OF SUNDAYS", STATE THEATRE COMPANY, THE PLAYHOUSE, 18 FEBRUARY TO 18 MARCH

When the State Theatre Company's first production for the year appeared to be a cheap, British middle-class farce by the author of "The Good Life" (Yv:AAAAAAAARG! Not the bloody Good Life! Bloody, bloody, bloody!), expectations took a substantial drop, and didn't rise with the promotional picture which suggested that we'd be better off staying at home watching re-runs of "Robin's Nest".

That view, however, is so far from the truth that the publicists for the show should be lynched for appealing to the lowest common denominator. Bob Larbey has produced a surprisingly warm and witty comedy that is poignant as it is hilarious. Instead of a zany-crazy-and-just-a-little-bit-wacky Festival Theatre-type comedy, I was delighted with the STC's first presentation for 1989 - Northside Theatre Company's "A Month Of Sundays".

The play is more a sketch of characters caught in a situation than a well-developed, properly structured plot. It could be said to 'decay' as much as develop, in that the major activities which occur revolve around senility, increasing physical impairment, and death. Yet one of the great achievements of both Aubrey Mellor's direction and Bob Larbey's script is that most of the humour derives from these things without being seen to poke fun at the most defenceless members of our society or degenerate into 'bad taste'.

Ron Haddrick carries the show. He has all the best comic lines and gives a faultless performance as the crotchety yet charming Cooper. He is perfectly cast in the lead role, and balances the confusion of old age with a slight cynicism and fiercely independent approach to life that allows the humour of his character

to sparkle. He is the archetypal 'old school' battler - the type who finds it easier to cope with the Germans at Alexandria than his unresponsive leg or urging bladder.

Haddrick is ably supported by Brian James who plays Aylott, Cooper's friend and would-be-escape partner. The two work easily together on stage, as does Cooper with Nurse Wilson (Diane Smith), who gives an unremarkable yet convincing performance as a kind of surrogate daughter to the old man.

The other characters perform credibly. Barbara Stephens as Julia, Cooper's daughter, seemed awkward at first but seemed to get it together in the second act. A mention also must go to Carole Skinner as the indomitable character of Mrs Baker, the cleaner. She simply has to walk on stage and the audience laughs. Even if she is always cast in the same role, she does it so well, and really is terribly funny.

Yet the play constitutes more than a laugh at senility and colostomy bags. While it never resorts to false optimism, it is a successful and uplifting celebration of humanity. The dignity and respect deserved by each human being is emphasised and is seen to apply to even an environment where the fact is frequently ignored.

It is true that Cooper's experience represents very much the upper echelon of nursing home life; he is financially independent, entered the home by choice, has a self-contained unit which is spacious and attractive, is mentally adept, and has a nurse who is committed to his well-being. Despite all this, the happenings are the same for him as everyone else. When his daughter complains that all of his "new" consists of strokes, death, and "zombies", Cooper can only reply with "That is my news". When his friend Aylott takes the first painful steps into senility there are

no convenient one-liners or heal-all speeches that can be offered to explain or appease a man wandering around a room not knowing why he came in, who he is, or the name of the objects in the room. The playwright, through the character of Cooper, chooses the only humane option when faced with this predicament - to celebrate what life there is left in the person, and treat that person with love regardless.

The resetting of "A Month Of Sundays" in an Australian locale, with references to Derryn Hinch, "The Advertiser", and the Gawler Bypass was successful as it allowed the audience to bask in this familiarity.

This, in turn, meant that much of the play seemed to hit home to a larger degree than usual. It challenges the assumptions and common opinions on the elderly, and the tired cliches that are conveniently trotted out ("My, I hope I'm as active as you at your age") are fair comic game. In some respects, the continual laughter throughout the evening was of an embarrassed nature. The play puts forward many home truths but its tone and atmosphere are rich, humorous, and warm.

The set design, as has been the tradition in all of the STC's productions recently, is terrific. The designer, Peter Cooke, has the room of the old gentleman - in which all the action takes place - set to perfection.

The production is well paced and the flow of humour throughout is steady, even when the subject matter becomes increasingly serious.

"A Month Of Sundays" is a thoroughly worthwhile first State Theatre Company production for the year and one which gives value for money. It is comic without being vacuous and confronts the subject of old age without resorting to morbidity.

Rachael Healy

A month of



**STATE
THEATRE
COMPANY**



DIANE SMITH



RON HADDRICK



BRIAN JAMES



BARBARA STEPHENS

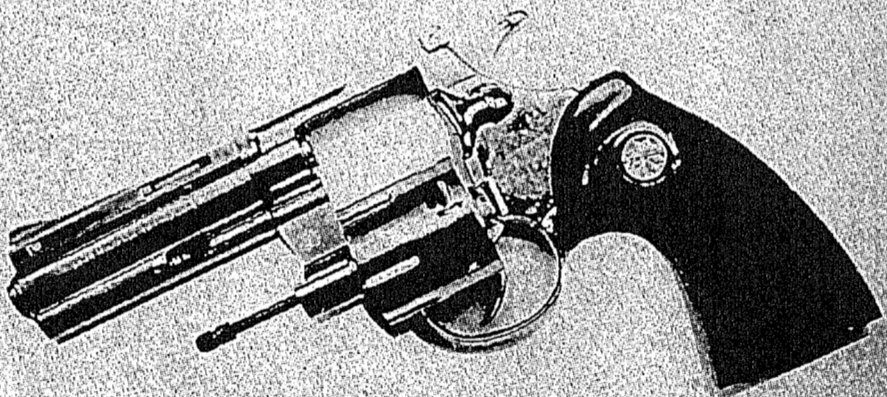


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I am Kurious Oranj The Fall,

For nigh on a decade now, The Fall have been producers of albums of a consistently high standard. This record is no exception, and will prove satisfying to both the seasoned Fall connoisseur and those who are delving into this enigmatic group for the first time.

The music of "Kurios Oranj" is in fact the soundtrack to a ballet of the same name, performed in 1988 by the topical and innovative Michael Clark and Company. According to the sleeve notes, the ballet debuted in Amsterdam, June 1988. Indeed it was a historical event, being the first time a group has performed live with a ballet company.

And the music? Well, this is The Fall at its best. The Fall have steadfastly adhered to a policy of producing quality, no-bullshit, hype-free, alternative rock'n'roll throughout their career. With "Kurios Oranj", no compromise is evident. The band are still clearly at the cutting edge of the underground.

Side One, Track one "Big New Prinz" has been lifted as a single. This song is a loose reworking of the much overlooked classic "Hip Priest" from the 1982 album "Hex Education Hour". "Jerusalem" is also outstanding. The driving bass, the quirky organ, Mark E Smith's inimitable vocal delivery are all there. The Fall have done it again. Buy, buy, buy!

Lindy Brinkworth

Also Used & Recommended By... 3rrr-FM

Three 3RRR-FM is one of Melbourne's public radio stations somewhat similar to 5MMM-FM in Adelaide. This is Triple R's second compilation album of artists who are firm favourites with programme presenters and their audience.

There are (inevitably) some highpoints and some letdowns since there are no real links between the various samples offered here. The many musical styles included here ensure there is, however, something for everybody. Pop pieces starting with the excellent Stems inclusion "At First Sight", through songs by The Everys, The Triffids and The Church.

Included are the more experimental tones of Crown of Thorns and Steve Hay and the eclectic meandering of Gondwanaland's "Rainforest".

Melbourne band GOD's "My Pal" included here was Au-Go-Go Records' biggest selling single. Despite the Melbourne bent of this compilation the appeal or relevance of the project to the rest of us is not diminished.

Congratulations to the record companies who co-operated in this venture. Any compilation dedicated to the promotion of Australian musicians is indeed worthwhile; "Also Used and Recommended By..." is an excellent introductory offer to some fine performances.

Alex Wheaton.

Neighbors The Reels

The Reels have been doing strange things with music for years. At times, they have been innovative and exciting. Not so with this album. The Reels have been on the covers bandwagon for some time now ("Reels by Request", etc.). So finally we have the covers album, and it does have some good points. Firstly, the content is entirely Australian - an admirable gesture. "Forever Now", released as a single, is a pleasant version of the Cold Chisel song, featuring Chisel's drummer Steve Prestwich (he penned the song). Also featured is the Go-Between's Amanda Brown.

"Pleasure and Pain" (the Divinyls) also stands out. The addition of the Skippy Theme suggests that the Dave Mason sense of humour of yore is still lurking. The album reminds me of the "Beautiful" era, but something is lacking. Perfect material for a 5AD playlist, but sadly (and this comes from a Reels fan of longstanding) this reviewer's copy of "Neighbors" is destined to a place of obscurity at the back of the record pile.

Lindy Brinkworth

Eponymous R.E.M.

This 'greatest hits' package in disguise covers 7 years' worth of albums from the critically acclaimed exponents of garage rock. Recent R.E.M. releases have garnered greater commercial acceptance (e.g. the single, "Orange Crush") and this collection of tracks from albums prior to the recent "Green" be seen as an attempt by the band's old label to cash in on their current market success. This would, however, belie a great record.

R.E.M. old-timers will be thrilled to see "Eponymous" contains different versions of "Gardening at Night" and "Finest Worksong," as well as the original single version of 1981's "Radio Free Europe." R.E.M. new-comers can use "Eponymous" as a stepping-stone to delve into the band's less recent work. Everyone else should have a listen anyway..

This chronicle of superb tracks is so consistent, flowing, and listenable it is almost hypnotic. R.E.M.'s music has a passion and sincerity which encompasses a strength that is almost majestic. This strength can only be discovered through repeated listenings, each listening paving away another layer of inaccessibility to eventually reveal a golden core of integrity.

The blend of acoustic and electric instruments with rich, layered vocals results in an entrancing southern/garage sound which is in a league of its own. It isn't difficult to see why R.E.M. was voted 'America's best rock and roll band' by Rolling Stone Magazine and eclipsed all others in the RAM reader's poll last year; these guys are tight, honest and raw.

Highlights of the album are the infectious, driving "Can't Get There From Home," the sensational, uplifting "Fall On Me" and the anthemic "Finest Worksong." According to the liner-notes, the final track on the album (It's the End of the World...) is soon to be released in the Soviet Union for Greenpeace. Bravo.

If you've had enough of the current Top 40 circus, or need a break from your usual musical diet, give R.E.M.'s "Eponymous" a go. This is the proverbial 'platter-that matters' and could well be a message from above designed to show the disillusioned music-lovers of the world, that it is possible for music to just...feel.

N.B.: I didn't like R.E.M. until I heard this record.

Kenny Evans

Oasis 2 Greasy Pop Compilation

Reasonably enough, the second Greasy Pop compilation album is entitled "Oasis 2", a potpourri of local band recordings. Much less patchy than Oasis 1, this record shows considerable continuity throughout its two sides. This is somewhat surprising considering the 13 bands involved recorded at many different studios with many different producers.

This is not an exhaustive study of Adelaide bands, it primarily showcases those who are considered on the 'alternative' side of the local music scene. Consider then; Side I contains some of the best guitar-based pop you're going to hear. The Chrysalids, Morning Glory and The Handmedowns contribute standout tracks.

Side 2 is very much more the rock'n'roll offering, its conclusion verging on the manic. "Two Legs" by Contrapunctus is especially notable, and the very good cover version of "I Want Love" by The Preytells is marred only by some poor production. The aforementioned manic edge comes from 'full-on' contributions by The Weirdos and The Twenty Second Sect.

What we have then is another chapter in Adelaide's rich musical history, not the product of a hyped up publicity campaign nor of studio wizardry. This is a tribute to those bands you can see in venues around the city every weekend.

Alex Wheaton.

Shooting Rubber Bands at the Stars Edie Brickell and New Bohemians

Edie Brickell is a 22 year old American singer who joined Texas band The New Bohemians about two years ago. This is their first album. The listener's response to the music will depend largely on how he or she likes Edie's youthful and often undisciplined voice, which slides up and down her lyrics over a muted and sometimes fragmentary accompaniment.

The songs are whimsical and quirky, very much reflecting the wandering thoughts of Edie's shy personality in many of the songs. Only in the first and last tracks on the album, "What I Am" and "Keep Coming Back" is Edie's voice heard with an added edge of force. "Air of December" is typical of some of the quieter tracks - dreamy and impressionistic, it has a "bits and pieces" accompaniment without a strong beat which tends to lack direction, giving the song an uncertain feel.

Edie Brickell's personal lyrics and the acoustic sound of the band recall Suzanne Vega. Both share the desire to let their rather soft voices be heard completely *au naturel*, free of overwhelming accompaniment and over-synthetic production. Indeed, Edie lets her untrained voice roam further than Miss Vega's, but some of the music's quirkiness becomes a little repetitive after a while - while daring to be original and unpretentious, Edie Brickell and her Bohemians shall have to watch out for over-indulgence.

This is the sort of music one either loves or dislikes at a first hearing. With a more critical eye on their music, Edie and the New Bohemians have the potential to make a deeper impression.

Geoff Griffith

Bulkhead Severed Heads

Unashamed technology is the hallmark of Australia's Severed Heads (or SEVCOM, as they are sometimes known these days). This compilation of 8 extended versions and alternate mixes of tracks from 1983 - 1988 may not be everyone's kettle of fish, but for those wanting something very, very weird, danceable in the extreme, and sardonically witty, this may be the ticket.

An extensive varied array of sampled drums and odd percussive sounds create a pounding rhythmic backbone for each track, which is then layered with sequenced basslines ranging from funky to mechanical. Multitudes of strange sounds fill the gaps, and Tom Ellard's bizarre voice trundles along its own melancholic pathway, usually bestowing some very freaky lyrics on the listener's ears. The result is very complex avant-garde techno-rock, ideal for dancefloors; the sound is something akin to Depeche Mode circa 1984 meets OMD on acid, and synth-purists should cream their buns over this offering.

Fave tracks are the Top 20 US Dance hit, "Greater Reward", "Twenty Deadly Diseases" and an old personal favourite of mine, "Dead Eyes Opened", which contains a narrative describing the ritualistic burning of a (you guessed it!) severed head.

At the r.r.p. of \$12.99 for over 45 minutes of quirky mechno-music that is never dull, fans of the techno-scene and nightclubbers should snap this up and just see if they can't help but dance.

Kenny Evans

The Corporate World Gail Ann Dorsey,

The more I listened to this album, the blander it sounded. Everything about the album is polished - the vocals, the instrumentation, the cover - but the problem is that the album is virtually devoid of any spark of originality or energy.

Most of the tracks on the album are so thoroughly standard, consider the first single, "Wasted Country". It is one of the better songs - a good, melodic pop-rock song - yet still it is very much a standard pop song, consisting of standard black female vocals, a standard guitar solo and standard horn arrangement. It is as if everyone involved with the album is simply going through the motions, and the result is naturally lacklustre.

At one stage, in the final song of the album entitled "Carry Me Off To Heaven", Dorsey seems to be emphasising the mediocrity of her material by singing the praises of "Beethoven's Sonata No. 14, Opus 27", within the framework of a very limp M.O.R. tune. Furthermore, her supposedly "hard-hitting" number, "Corporate World", is really just a stream of clichés which seem to imply that Ms Dorsey is merely jealous that she hasn't been included in big business' big dollar world, rather than a savage attack on its shallow materialism.

"Wishing I Was Someone Else" is the only song which gives any glimpse of originality on the entire album, simply because the sound is stripped down to Gail Ann Dorsey's voice, the backing vocals, an acoustic guitar and hand claps, giving the song a certain amount of zest and energy.

It's not that the album is bad, in fact, for what it is, it is a very professional debut and Gail Ann Dorsey shows a good range of song-writing ability within the standard pop framework. I'm sure that there is an audience for this album out there somewhere, an audience that would cherish this inoffensive, predictable, but nevertheless polished, album. It's just that I'm not it.

Andrew Joyner

Persuasion The Sparklers

Had a hard day at Uni? Feel like putting your feet up and un-winding? Then the new Sparklers album "Persuasion" might be the album for you.

The Sydney band comprises the talents of Melanie Oxley, vocals Peter Oxley, bass and backing vocals (Sunnyboys), Bil Bilson, drums and backing vocals (Sunnyboys), Colin Bloxson, guitar, and Phil Grove, keyboards (who was also in a 60/40 band with Ken Sykes from local band Screaming Believers).

The album itself I found to have a rather soothing effect along the lines of Sade (and in some tracks, eg "Curiosity", almost cabaret sounding) but at the same time incorporating a lot more energy. The keyboards complimented the mood created, and with the unique vocals of Melanie Oxley they were able to produce an enjoyable album that combined both subtlety and strength.

Meredith Poulson

20 Years of Jethro Tull Jethro Tull

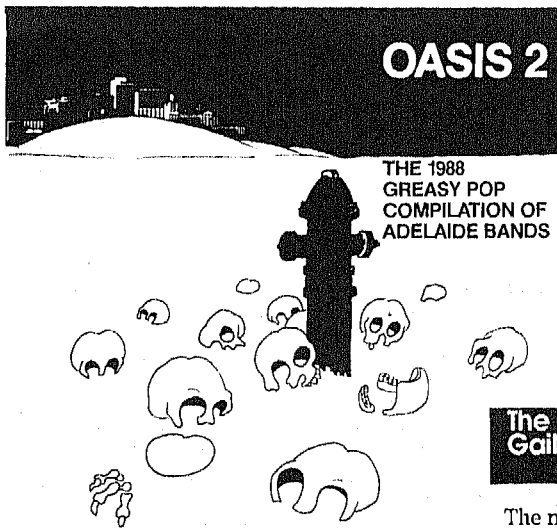
In the 1970's, Jethro Tull took centre stage, an English blues and folk based rock and roll band who released a constant stream of blindingly good records. Due to the eccentricity of their multi-instrumental frontman Ian Anderson - ("which one's Jethro?") they maintained a high profile. Through the 80's their audiences have drifted away and the band has been seen as something of an anachronism.

Now, it's twenty years since their humble beginnings and this double album selection is compiled from a five album box set, issued by Chrysalis Records to commemorate. To Tull fans this is undoubtedly a must, a compendium of rare and unreleased tracks, BBC sessions and live concert performances. Final mixing and production all overseen by Anderson in his home recording studio give this collection an authentic and sympathetic treatment. This is more than a collection of out-takes cobbled together to raise some cash.

That said, it must be stated, however, that there's little here to capture new fans, just a wealth of great memories: live tracks from the 'Aqualung' album; their first blues pieces, pieces that didn't make it onto various albums.

All in all, "20 Years..." harkens back to a bygone decade of The Eagles, Led Zeppelin, Yes and Black Sabbath. Interesting? Certainly, but not designed to satisfy our quest for something new.

Alex Wheaton.



Australia's Answer to SIGUE SIGUE SPUTNIK?

Are After Midnight Australia's Answer to Sigue Sigue Sputnik? Appearing with Detroit Motor Town at Skullduggery on Wednesday, 22 February, is this entertaining new party band. Go along and find out yourself....but meanwhile heres some information on the band.

Their inimitable brand of rawk and roll owes much to the razor edged guitar riffs of Tasman Lipscombe (not a stage name) who doubles as a fortune teller, while Cam Singleton ("the Sweating Metronome"), and Sam Robinson ("the funkless slapper") pound out a compromising beat on drums and bass respectively. Robinson is reminiscent of that bass hero Bill Wyman while Singleton's drumming resembles Keith Moon smashing up his drum kit.

Chris Huxtable adds a touch of class with her tastefully arranged keyboards; particularly worthy of

mention is her rendition of the unworthy Cold Chisel's "Khe Sahn". Front man David Schultz moves like a plastic Elvis Presley doll and yet manages to stomp about in the true Australian tradition like Jimmy Barnes. The backing vocals of the sultry Jane Robinson leave a lasting impression on one's musical consciousness, and the influence of Chrissy from The Divinyls is noticeable.

After Midnight plays a selection of classic rawk and roll songs and although the emphasis is clearly on danceable material, songs such as "Sweet Home Alabama" and "Jack and Diane" add an entertaining element of contrast. Depending on the occasion, the crowd may even be 'treated' to a sprinkling of the band's own compositions. For instance, songs such as the rawkin blues ballad "Savage Donkey" and

Lipscombe's rocker "Misspent Youth (Ode to Myself) have already become firm crowd favourites, and are fast establishing the band as the new creative force on the Australian rawk music scene.

When I spoke to Schultz recently I asked whether the band had any plans to record. He explained that although the members would love to accept a lucrative offer from a large record company, such an offer is not forthcoming. So they'll have to be content with the adulation of their loyal fans who appreciate their live shows with an almost religious fervour.

In the first half of February, After Midnight played double headed gigs with The Detours, and had the Orientation crowd at the Aldinga Pub initially screaming that the band must be aliens. But two mouths, of course, are useful when one is plays

in a band. Although I was unable to be present myself, I was told that by the end of the night the crowd agreed that "Two heads are better than one".

After Midnight will be onstage in the Mayo Refectory from 8 to 9.30 pm at Skullduggery. Otherwise you

can catch them free at the Royal Admiral Hotel on Friday, 3rd of March after 10 pm. Incidentally, each of the members of this 5 piece band are students at Adelaide University (5th year Medicine).



Is the Regiment Relevant?

The Adelaide University Regiment was formed about forty years ago to provide general military training to students. Today its primary aim is to give selected students specific training with a view to qualifying as officers in the Army Reserve. AUR provides employment, it is a way of life to many of its members, and it is an aspect of South Australian society. However, to merely point out AUR's function is to largely ignore this institution's more complex social, political, and historical dimension and its relevance to AUR's membership of the University community.

University students (who are essentially the next generation of professionals) make the function of the AUR more than that of another teaching institution which hands out a qualification. Professionalism, University qualifications, and membership of AUR bring together notions which form the credentials of leadership as our society sees it. Our society is fundamentally based on the work ethic which, from a practical point of view, forms a relationship between people's employment and their social position.

AUR provides the link whereby the military officer, although existing in a separate and specialised institution, has become intertwined with the civil professional. Yet at the same time fundamental political and social notions about society's leadership are reinforced.

If this position is adopted, it is arguable that AUR is representative of a form of military organisation,

reminiscent of the kind of military experience found in 18th and early 19th century England. There, a ruling class had monopolised society's leadership. And as in the case of the 18th century England, the military are another ambit of its social and political control.

AUR also represents another political tradition - that which created the modern military. The Regiment is part of two worlds; while the bulk of its members turn up to learn the skills of soldiering, get fit and earn some money while retaining the values of everyday life, others choose a different direction. Assuming as it does the values of the modern military, this direction is diametrically opposed.

It should be kept in mind that there is a distinction between something that has become an employment category within the labour structure and something that is simply an aspect of society in general. Until the late 19th century the military was just an aspect of society. Some time in the late 19th century, however, the notion of 'soldier' underwent a fundamental change from being concerned with the acquisition and practice of some form of martial skill, to becoming a moral political position.

The soldier became a social category as the military became an abstract social institution in its own right.

Before this change, commitment to the military was conditional and the social world of the soldier was identical to that of the citizen. Soldiers imposed order upon

themselves so as to bring predictability to the chaos of battle. This led to the adoption of the view that warfare was a rational activity.

With the advent of the barracks system, however, a soldier's commitment became total and he gained membership of a different social world. A new social and political dimension opened up for the military and this posed a challenge to civilian society - a challenge that was rarely taken up.

With the commitment to absolute obedience, drawing on late 19th century political philosophy which saw society as something to be totally regulated, the military command system turned into the hierarchy of credibility we know today. The armies moved from being purely the harnessed physical power of the state to something else; that is, to existing outside of and beyond the needs of the state. In many cases armies became social institutions which, having become a way of life, were seen as being immune to change.

To understand this transformation it is necessary to look at the operation of tactics at its most basic level. A tactic is the interrelationship of three things - the first two are physical constants such as weapons' characteristics and ground, both of which affect the spatial deployment of troops. The third, often ignored, is the past experience of battle. This records the ordered or spontaneous actions of soldiers in battle, in either historic or lived experience. It is this experience which is taken up within the logic of military thinking to

become the core of military theory.

What can happen is that military institutions become locked into a particular historical mentality because of the determination to remain as they were when the social genesis of their military doctrine was established. When this occurs, the continuing viability of the institution comes under question. It is a question which civilian society has been much too often unwilling to ask or answer.

There are many examples of this problem arising. Such as that of the cavalry which had been made redundant long ago by modern technology. Yet it still existed, becoming a way of life instead of suiting any practical military need.

Such a situation reflects a sick army. In a healthy one there would be recognition of the need for a balance to be struck between the requirements for open debate and disagreement within the organisation and the need to follow a plan. The army would remain a practical organisation and not a museum piece.

When military institutions become obsessively hierarchical and narrow-minded they restrict themselves to limited priorities. They waste valuable human resources by excluding those who do not fit into a mould. Such an attitude is detrimental to the concept and reality of a 20th century army.

To simply see AUR as providing weekend and holiday work is to ignore the fact that it is part of the modern military. It is an organisation committed to standing apart from

society, promoting its own political and social views. But this notion is clouded by the dark and depressing annals of 20th century military history - a history that we should never forget or allow to happen again.

AUR's presence on campus can be a catalyst for conflict.

The Regiment is perceived in a particular way by those of the Left political persuasion whose credentials are ensured by attacks on AUR. Being one of the more obvious representatives of the establishment, AUR will always be a target for the Left. This is despite the fact that such attacks are reactionary acts against an institution which exists outside the political spectrum.

Finally, there is a less obvious point of potential conflict between the regiment and the University community. The University is committed to engaging in contemporary political and social debate and the ongoing process of question. This activity is the antithesis of the military's commitment to unquestioned obedience and the status quo of its command structure.

Surely the military must realise that if it wishes to be accepted as part of the University community it must be willing to listen seriously to debate and questioning.

These activities are fundamental to western academic life and military resistance to them ignores the skills and professional training of those people AUR wishes to recruit.

Chris Flaherty

Wine is one of life's affordable luxuries. Enjoying a glass of wine and a meal with friends captures the pleasant feel of genuine relaxation, and as liquid refreshment, wine has no equal.

Many people still are not aware of the sheer enjoyment to be found in tasting a variety of wines although they may be aware of its pleasurable role in social exchange. This year I aim to introduce you to the many aspects of wine and the wine industry. Hopefully this column will give you information to add to a growing store of wine knowledge.

There might even be an expose' on the wines kept in the Union Bistro. Whatever the path followed, the emphasis will always be towards lips on experience.

Looking at some statistics about Australians and their wine, only 4 in

10 people drink more than only occasionally. Even then it's more likely to be from a cask or flagon than a bottle.

Approximately 45-50% of all grapes grown in Australia are pressed, producing over 300 million litres of wine 15-20% of which is exported. The volume of wine made in Australia has increased every year for the last 26 years, although that production is levelling now. It's a pity the price is not levelling off.

None the less, with about 12,000 different wines from which to choose, there is certain to be at least one wine that can suit any one person's expectation of palate and wallet.

More from the wonderland of wine next week.

Benjamin Vagnarelli



THE SUN SETS ON TEQUILA SUNRISE

"Tequila Sunrise" (M), showing at Academy Cinema City and Glenelg Cinema Centre

The issue of illegal drugs in the United States, especially cocaine, is an issue of which most people are acutely aware. Over the last few years, a plethora of reports about drug abuse, actors and actresses on drugs, drug busts, and the proclaimed intentions of the President to control this problem have featured regularly in our media. Indeed, Bush appeared not so long ago on our television screens, vowing to allocate one billion dollars to fight drug abuse in America.

Concern about narcotics, however, is not restricted to the news. Many of us have seen this issue addressed on shows such as "Miami Vice" and "21 Jumpstreet", which often provide a sanitized portrayal of the drug scene. More realistic has been the cinema as it largely avoids the censor's scissors

when showing graphic violence or offensive language. Some of these movies have been pseudo-documentaries like "Scarface" or police-dramas like "Fatal Beauty". Such movies are important for



raising public awareness about the danger to our society of addictive, dangerous drugs and perhaps promote thought on how to deal

with such a gigantic problem.

Of course, a cynic would claim that these movies merely exploit an issue of public concern without ever being intended to address the problem. Indeed, it is easy to feel cynical about one new movie, "Tequila Sunrise".

Cocaine is central to the movie as Mel Gibson plays Mac, a coke dealer who wants to quit dealing. However, the issue of drug dealing and abuse is treated as an adjunct to the central, flimsy plot. Indeed, the coke issue in "Tequila Sunrise" may just have been a lure for prospective theatre patrons.

It may be argued that the movie is not about drugs but instead deals with the interactions between people. Even if this is true, the movie remains unconvincing. Mac's best friend is a policeman, Nick, (played

by Kurt Russell) who seems to want either to bust Mac, or merely kick him out of town. The question of how a cop remains loyal to a friend whose business dealings put at the level of vermin is not answered. Nor is it clear why Mac wants out, or how he intends to get out of a profession that is renowned for its savage violence.

The life of a drug dealer is portrayed as a fairly comfortable one, with minor skirmishes with the law, and the only villain is the racist stereotype of a Mexican drug lord.

"Tequila Sunrise" also attempts to be romantic, with the advertisement promising a 'steamy' movie. The only hint of steaminess is the vague image of a half-naked Mel and Michelle Pfeiffer (Joanne) reflecting off the choppy waters of a spa. Not convincing. Neither is "Tequila Sunrise" an 'action' movie by any standards, despite the assertions of its promotion advertisements.

The plot is cluttered with nearly all the characters double-crossing or betraying each other, with Joanne caught in the middle of this

maelstrom of deception. Although some deception and betrayal help a plot, this movie had so much as to make it almost ridiculous. It's a pity that "Tequila Sunrise" did not fulfil the promises of its promotion. It is more of a pity, considering the main actors and actresses, and the issues of narcotics and police corruption central to the movie.

"Tequila Sunrise" could have been a great movie, using the talent of Mel Gibson, Kurt Russell, and Michelle Pfeiffer to explore the drug scene and associated issues, with a touch of betrayal and romance. Instead, the plot is thin, sometimes confusing, and narcotics are dealt with in a superficial manner that trivializes this serious issue.

This movie will appeal to less discerning patrons who are easily impressed by the cast, and who can ignore the plot

Pierre James

APES IN AFRICA

"Gorillas in the Mist"

Conservation and 'animal liberation' are emerging as important topics, especially when the existence of animals conflicts with those of humans. This topic is addressed in "Gorillas in the Mist", for it is a movie about Dian Fossey (Sigourney Weaver) and her life with the Mountain Gorillas in the Congo. Her efforts at saving the gorillas from extinction are quite extraordinary, as is how she devoted her entire life to studying these animals.

The gorillas were slowly being exterminated, due to poachers selling their hands, feet and heads to wealthy westerners, as well as selling baby gorillas to zoos. When

Dian arrived in the mountainous region of Central Africa in 1966, the gorillas numbered about fifty. Through her efforts, however, the gorillas are now being preserved and their number increasing. Sadly, the poachers were Africans who depended on this traditional activity for their livelihood. Hence a tragic conflict emerges, for the elimination of the gorillas and the retail of their body parts and progeny sustained life for humans.

Dian sees little of this aspect, treating the poachers very badly. Mock executions and torching of villages are all justified in her relentless pursuit of these people.

The real issue of how the poachers survive without engaging in their ancient profession and the wider issue of poverty in African nations is not considered by Dian. It is unfortunate, as the very reason for the poaching lies within the poverty of the poachers. The real villains, as indicated by the photographer Bob Campbell (Bryan Brown) are the wealthy people of the developed nations who purchase products made from gorillas.

This complex problem is not answered in "Gorillas in the Mist", but this is not detrimental to the movie, as it does not set out to find a solution. "Gorillas in the Mist" is

successful in portraying the life of Dian and her involvement with Bob Campbell. Her obsession with the gorillas, sometimes leaping into madness, is unique. On the one hand it led to the preservation of these animals, but on the other, it led to her extremities against the poachers. Dian certainly loves the gorillas, but her love compels her to do anything to save them.

The photography in this movie is beautiful, capturing the alluring magic of the central African rainforests. It becomes easy to understand why Dian wanted to spend her entire life in the mountains. The only weaknesses

found in "Gorillas in the Mist" are the occasional scenes of baby gorillas playing, backed by dozens of violins being played to what sounds like the score from a National Geographic documentary. The movie's title is also a bit wet.

Apart from these annoying details, "Gorillas in the Mist" raises important issues without detracting from the excellent quality of the entertainment.

Pierre James

CINEMATEQUE

Cinematheque is a term derived from the French 'bibliothèque', or library. The original Cinematheque was established in Paris, specifically as a resource for the study of the cinema, including screenings, literature, research resources and the like, and was instrumental in paving the way for the French New Wave in the sixties, accompanied by a solid foundation of theoretical work. This might seem strange to most Australians; surely the cinema is about entertainment and, apart from a few overt 'message films' that's all there is to it.

Still, the study and advancement of the theories of cinema have continued to spread. Cinematheque is now used to describe a series of film-screenings that have the appreciation of all aspects of the cinema at heart. Usually this implies retrospective screenings of major art house releases or films that mark turning points in film history. A number of films by one director could be looked at, or a review of the cinema of a particular nationality.

In starting the Cinematheque screenings in Adelaide last year, the S.A. Media Resource Centre decided that the original intention of a 'resource' was the most interesting direction to follow. The aim is to provide a series of screenings that would slowly build up people's knowledge and appreciation of various aspects of the cinema. Last year's inaugural season was held in conjunction with Adelaide University Union under the title of The Art of Seeing with One's Own Eyes, and looked at films that questioned how we perceive the cinema, from experimental and avant garde films to Japanese films and documentary.

PHANTASY

1989 will see two Cinematheque programmes on campus, the first of which starts on March 7th. This first season will look at a particular genre ('kind'); the fantasy film which has always enjoyed popularity from the invention of the cinema itself to STAR WARS and ET. If more astute readers have noticed the discrepancy in the spelling of fantasy, take heart. We have deliberately used the 'ph' in order to refer to an analytic approach to this topic; the films to be presented are as much about discovery as they are a delight to see.

Broadly, the season falls into two halves, complete with a mid-semester break. The first half is predominately European, with an emphasis on the French Surrealists with films like Bunuel's *Un Chien Andalou* and *Belle de Jour*. Cinema in the thirties was still young with ample room for innovation and the Surrealists, an explosive and radical group of diverse artists, leapt at the chance to explore its limits and use it to attack everything in sight. Unlike the Americans, these film-makers understood that fantasy went way beyond entertainment, in fact, it could be revolutionary. The same could be said for the Italian *Teorema*, and Japanese *Ugetsu Monogatari*, one of the most beautiful films ever made. For our finale we have a Hollywood classic; *The Bride of Frankenstein*.

SCIENCE FICTION

The Union Gallery has a Science Fiction exhibition in May, and what better excuse could we have to choose this as a special genre. The cinema has been taking us to the moon before the turn of the century, so we start the second half of the programme with Fritz Lang's *Woman in the Moon*. Lang made the fabulous *Metropolis* but this time he is punning directly on the *Man in the Moon*. His woman is no

object, prey for Luna terrors, she's a scientist and proves women often won better representation in the thirties than they do in today's cinema.

Following this are two classics from the fifties before a change of pace with the Russian *Stalker*, an eerie, mesmerising film. Then Science Fiction meets horror with Romero's classic *Night of the Living Dead* and an early film by (the Fly) David Cronenberg. If you have always avoided this kind of horror, do not panic, we will provide experts to explain it all before the nightmares set in.

CRITIQUE

Which brings us to the final section, the speaker's programme. Most of the films will be briefly introduced by people with particular knowledge of the cinema and related areas. Fantasy is easy to understand, but very hard to explain, so there will also be periodical seminars or discussion papers on issues raised by the films, including one of the contemporary Horror film. This is clearly a crucial aspect of a cinematheque season, so take advantage of it.

Most films shown are from the national Library, so you will need to join a film society in order to see them. To comply with this, the Media Resource Centre has arranged a season membership for \$12 which provides access to over twenty films shown over twelve weeks. There are also considerable benefits in becoming a full-time member of the MRC, so pick up a programme calendar for more information, or contact Jenny Jones, Union Gallery. Screenings are Tuesday evenings, 7.30 pm sharp, in the cinema, Level 5, Union House, next to the bar. Further information is available by phoning the MRC on 223 1500.



PEN PORTRAITS by Patricia Clarke

"Pen Portraits" is a celebration of the lives and achievements of women writers and journalists in 19th century Australia. Described by author Clarke as "an exercise in detection", the book was difficult to research. Many records are unavailable as women were often casual contributors and use of pseudonyms was widespread.

Clarke has uncovered stories of almost 100 women distinguished by their determination to succeed in profession considered unconventional for women. Included are the first women writers to achieve publication, usually middle class immigrants (chiefly British, Scottish and Irish) who rarely mentioned Australia, as well as the first women to record their experiences in an alien environment. Specific examples are Mary Vidal's "morally uplifting tales" and Maria Scott and Matilda Evans of the conservative 1860's.

Humorous anecdotal stories such as those of Elizabeth Selby provided light relief which Sara Lee and Kay Langlorh Parker depicted Aboriginal culture and gave insight into Australian bush life.

Jessie Lloyd's "Retribution", which ran to 57 chapters, was indicative of the popularity of serials written by women in newspapers and periodicals of the 19th century. The first female correspondent, leader, writers, reviewers and writers of international acclaim, are all recorded in this book. Clarke also helps to explain the lack of prominence of women in our media today.

The storming of an all-male preserve came in the 1880's when women won a few full-time positions as journalists. Although they received equal pay this was undermined by rare promotion and their relegation to the social pages - "The deadly dreary ruck of long dress reports".

The proliferation of women's columns and pages in the 1890's, edited by women using pseudonyms such as 'Humming Bee', 'Viola' and 'Sigma', resulted in a pronounced dichotomy between general topics found elsewhere in the paper and the "feminine facts and fancies" of the women's pages.

This contrast provides a good argument against the segregation of

women's issues in the media.

The developing feminist ideas of the 1880's and 90's were reflected in books, newspapers, periodicals and speeches. Feminist writers like Alice Henry, Catherine Melen Spence, and Bella Guerin expressed their enlightened views on women's rights and the Labor movement.

Female publications such as Louisa Lawson's "The Dawn" and later Maybank Woolsten-Holmes' "The Woman's Voice" campaigned for women's suffrage, women's right to work an education and freedom from unhappy marriages and domestic roles.

It was not until the 1970's that women began to break out of the social report, role of the female journalist. And even then, women's pages did not tackle fundamental feminist or social issues.

"Pen Portraits", photographs or title pages of books and book illustrations. It is a fascinating belated tribute to those pioneering women, it is entertaining and its clarity and historical value make it a researchers delight.



HOUSE OF SPIRITS by Isabelle Allende

"House of Spirit" Isabelle Allende's first book, having been an international bestseller, put the author in the difficult position of having a hard act to follow with her current book, "Of Love and Shadows". Inevitably comparisons will be made, but apart from the similar Chilean setting it is a very different book.

The historical breadth of "House of Spirits", with its strong supernatural and fantasy elements is not present in this harder edged story of the contemporary Chilean military governments' control of its population. This is interwoven with

the story of the growing love affair between Francesco, the ex-psychologist now photographer son of an anarchist intellectual, and Irene, the independent but unaware daughter of an upper class family which has fallen on hard times. The attitudes of the lovers are skillfully used to illustrate the current Chilean society.

Francesco, having been denied work in his field due to his radical connections, works now as a photographer at the magazine that employs Irene as a journalist. After many banal assignments they are sent to cover the story of a peasant

girl subject to fits. This girl is reputed to have the ability to do minor healing miracles. The description of Francesco and Irene witnessing one of the girl's fits is the only appearance of the supernatural element that was in Allende's previous work.

In Chile any gathering of three or more people requires official sanction and the visitors seeking miraculous cures attract the attention of the military. Having been humiliated after arriving during one of the girl's fits, they return later and abduct her.

The lovers undertake to search for

the girl and this undertaking gradually reveals the plight of the disappeared and their families. Francesco's and Irene's investigations lead them to uncover the graves of a small number of the disappeared, and changes the attitudes of upper-class Irene to the regime in which she has comfortably existed.

After the story of the graves is released, agents of the regime shoot Irene as she leaves work. She recovers, however, and the couple become fugitives, Irene exchanging her previous life for the shadowy existence of those who oppose the

regime.

Isabelle Allende's great skill lies in the constructing of convincing characters whose subtlety and variation help the reader to understand the Chilean situation. The nightmare Chile has experienced since Pinochet's military coup is articulated poignantly by Allende, and helps the reader understand how the Chilean population could accept this frightening regime.

A.P North

Stoned in the bath with two stones
Laying deep in salts -
Mesmerised by my rusting feet and
uncut nails
The telephone rings.

I reach out and connect
but hearing the click of a coin drop
I drown the handset
And change pitch

Bubbles surface

I climb from the bath
Water charged -
And stroll the hall

White walled empty spaces
Look at me
Through open doorways
A window invites me in

A cable suspends a steel girder
Which sways above a crowded street

I shiver

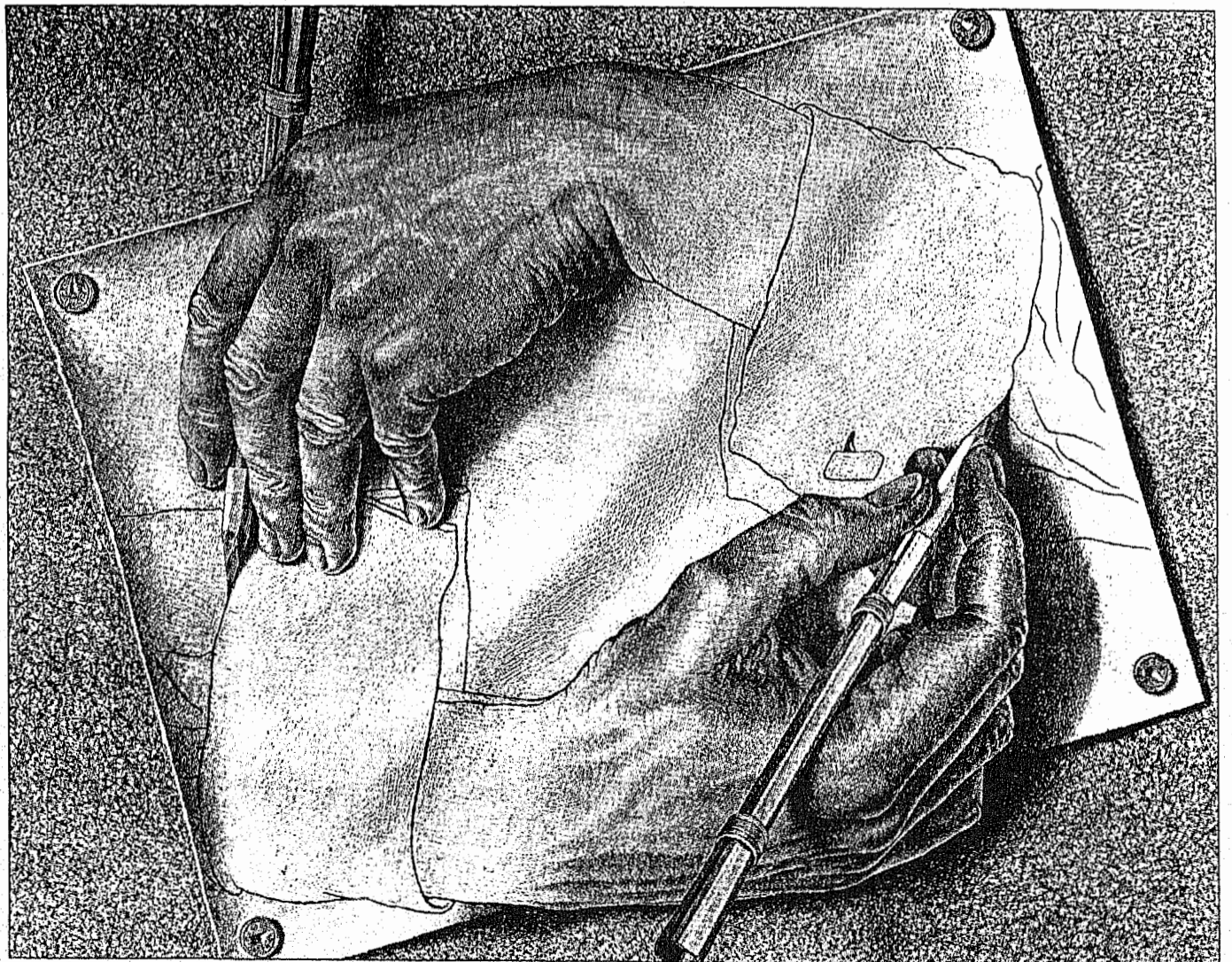
Continuing along the hall
I enter another room
Packed wall to wall with empty glass
jars
Their rainbow lids sealed tight
to form a carpet

Pulling a sovereign from behind my
ear
I roll it across the lids
And watch it bounce randomly
Until suddenly
It kicks -
And crashes through the plastered
wall

Light glows through the crater -
Refracts from white walls
And lifts colour
From floral lids

I rush to the window
See my coin balanced on the girder
Too far to reach
Impossible to retrieve.

S. Mission



With the TV stations getting back to the serious business of screwing more money out of us with the return of the ratings season, I will begin this year's column by previewing various "upcoming attractions" as I have received news of them from the propaganda department of each television station.

"Australia's Most Wanted" got an early start, obviously taking the pundits' advice, "they'll need a two week head start to beat "The Comedy Company" and "60 Minutes" literally. Channel Seven are going after the vigilante audience, which is encroaching somewhat on "60 Minutes" conservative territory, only without the budget. I have no doubt that throughout the year we will hear plenty of stories about how an escaped criminal madman has been caught because Mrs Concerned Housewife of Salisbury recognised him from AMW, but not so much about the times when someone dubs their neighbour in " because he looked a bit like someone on the show, and I've never liked him anyway".

The only real interest in the show will be if its producers get involved in a "Network"-style conspiracy in which they pay terrorists and criminals to perform murders and bank robberies at specified times so that they can send along a film crew and flog the footage for ratings on prime-time national television. If Seven really want to get smart, they should round up "Australia's Most Wanted" and get them to exterminate the casts of "60 Minutes" and "The Comedy Company", thereby both winning the ratings war and getting the applause of the critics for vastly improving the standard of Australian television.

Well, it wouldn't be as desperate a move as that performed by Network Ten executives who moved an unfunny, poorly rating, complete embarrassment of a 'comedy' show called "The Comedy Company" from 9:30 week nights to the Sunday 7:30 slot in pure hope, only to see it transform into an unfunny, hugely rating, massive success.

One great achievement of "The Comedy Company" has been that it has sunk the marketing of television programmes in this country to new depths. The norm will henceforth be to think up a few catchphrases (in TCC's case, "Bewdiful", "So spac", "She goes, she goes...she just goes", and "Roolly exalent"), and repeat them a few hundred times until they have lodged in the brains of even the dimmest viewer, so that they become part of the everyday language.

Kylie Mole was originally a parody of the cliches which bogettes use, but when Ian Mc Fayden saw that there were people out there moronic enough to actually want to champion her because of the phrases she used, he was quite happy to play along for the sake of the almighty dollar.

The press release is a many-splendoured thing. The synopsis for "Tanamera": Lion of Singapore" contains such classic lines as "John and Julie run through the streets, dodging bomb craters and the horror of war". I can see it now -

JULIE: "Look out John, there's a bomb crater ahead".

JOHN: "Oh shit, Julie. Here comes another horror of war!"

You'll be pleased to hear that it all ends up happily for the alliterative lovers, despite more plot convolutions than "Doctor Who". Leading man Christopher Bowen said about his part that "Apart from being in just about every scene, he falls in love, fights in a war, comes back with a limp and loads of medals.

He's a romantic figure, just a little bit naughty, the clothes are good, the cars are great...what more could an actor ask?" What a jerk-off.

The question is why television stations bother to pour millions of dollars into the making of mini-series. The returns can't be great, as the novelty of the "big-event special" has now worn off, and soapies are far cheaper to make. In addition, the story is nearing its long-overdue conclusion, it is not so much a case of watching the show, as outstitting it.

The appeal of these things must be strictly limited to the sort of masochists who read American novels which take 1200 pages to say nothing, just in order to prove that they can get through the bastards. Sitting through the first three hours of "Tanamera" I felt like I'd won a victory, but being expected to front up the next night as well is a bit much, especially when they always show a five minute collage of all the best bits from the previous night anyway.

As for the show, it lived down to most expectations, with a few exceptions. The Asian actors, called on to play the Singaporean parts, displayed an excellent technical knowledge of the English language, but the delivery of their lines was wooden in the extreme. One aged gentleman allowed himself a little smile after each of his politely delivered speeches, seemingly relieved that he had got through without faltering. The Anglo actors were frequently not much better, with the exception of Ed Deveraux and Bruce Spence, who had a couple of small but choice parts.

Those who are celebrating the demise of international cricket for another year and hoping for a free couple of months before 'the footie' invades our screens, must have been physically sickened by the St Kilda vs West Coast match screened on February 8. There is a difference between the early starts to the season and maniacal absurdity, a difference that the VFL doesn't seem to have picked up yet.

With football going from pre-competition competitions in early

February to the now-inevitable international tours which end in November, and cricket managing about September to April, maybe the two games could merge - a possible name for the new code would be fooket.

The return of the big-budget current affairs show means we have to suffer a plague of self-important journalists with sincere looks. One of the newest is "Page One" which last year discovered that you couldn't buy credibility simply by the age-old tactic of poaching the ABC's best journos. This year, they started in another blaze of publicity, ensuring us that they would be going after stories with a harder investigative edge.

It was with great happiness, then, that I saw Brad Gilbert's no-punches-pulled story on the Waugh brother, which could see Ten cop a few law suits in the near future. See the Waughs playing cricket in their front yard! See mum's stunning explanation of why they're all so well co-ordinated! See mum n' dad be undecided about which one is more extroverted! See young brother's incredibly tacky initiation into the MCC! For a story that was hardly demanding journalism, it was astounding to find a base factual error like the reference to "Australia's 4-1 drubbing at the hands of the West Indies".

It was welcome relief to turn back to the old pro's on "Four Corners", who have always been the working definition of the term "quality journalism". The best thing about FC is that it doesn't attempt to be all things to all people, and only tackles one story per show. This episode examined the social cost of the way the system handles (and, it is alleged, sometimes creates) child abuse cases.

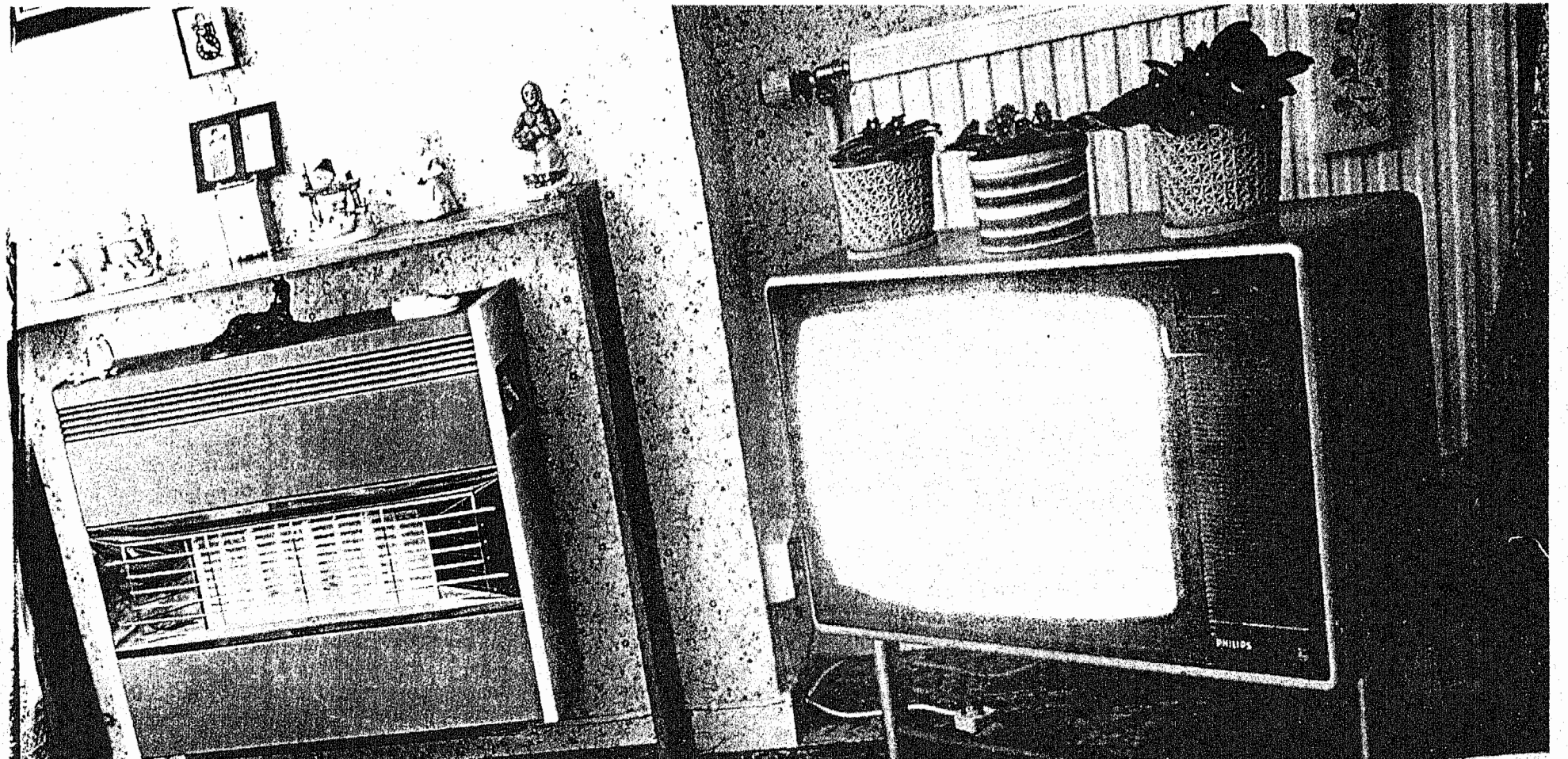
The case studies were set in Adelaide and therefore the version shown here was defaced with numerous bleeps and those irritating abstract graphics used for concealing identities. Despite this, it almost succeeded in converting me to a position which I would have thought repugnant not long ago; that frequently innocent men are barred from seeing their families and branded with the stigma of being a child molester on evidence which would immediately be thrown out of a court of law. The suspicion itself is frequently based on invalid medical tests or outrageously leading questions from social workers.

It's not a fashionable viewpoint, but they argued it with conviction, and had enough facts behind them to create a credible argument.

Anyway, it was more stimulating than wondering whether Page One would show footage of Steve Wuagh's great running-into-the-sightscreen catch for a third time.

SIMON HEALY

Wots on?



ACTIVITIES PROGRAM

First Semester Activities Programme lists all the bands, performers, plays, exhibitions, films, shows and other special events due to be held in the Union Complex in the first part of the semester, 1st March - 15th April.

It will be available in your student pigeonhole on Wednesday, 1st March.

Coming Events:

- Lunchtime concerts - Jam Tarts
- Wild Pumpkins at Midnight
- Jazz on Thursdays
- Friday nights - Espresso Bongo
- Every's
- O'Camp Reunion
- Saturday nights - Cosmic Psychos
- Mad Turks from Istanbul
- Exhibitions - Eclectic Circus
- Abstract Art
- Science Fiction
- Films - Cinematique Film Programme, Tuesday nights in Cinema
- lunchtime films in Union Hall
- Theatre - "Menage A Trois" season in Bistro
- Footlights production in Little Theatre
- Craft and Leisure - programme out now

Voucher Scheme Draw - Thursday 13th April AND LOTS MORE!

GLOBAL COMEDY

A festival of environmental videos in the Bar - it would be funny if it wasn't so true. Presented by Adelaide University Friends of the Earth, running for 4 weeks every Thursday night at 7.30 pm in the Bar, starting Thursday, 2nd March.

1. Thursday 2nd March - State of the Planet (1985, UK, Colour, 65 mins) A survey of the global environmental crisis.
2. Thursday 9th March - End of Isolation 1988, Australia, Colour, 58 mins) This film provides an overview of the surprising extent of environment degradation that has occurred in Australia over the last 200 years.
3. Thursday 16th March - Blowpipes and Bulldozers (1988, Australia, Colour, 76 mins, by Jeni Kendall and Paul Tait, makers of Earth First). A gripping account of the corruption and human rights abuses accompanying the voracious logging operations in Malaysia, and the surprising extent of our involvement.
4. Thursday 23rd March - Cold Comfort (1986, Australia, Colour, 58 mins). This film explores our links with the global nuclear industry, using hilarious newsreel footage from the '40s and '50s.

NOWSA CONFERENCE

NOWSA (Network of Women Students of Australia) is holding its annual conference in Adelaide in 1989, from Tuesday, 4th - Thursday, 6th July. The conference brings women students from all over Australia to discuss issues relevant to them. We need women to help us organise the conference and would also love to hear from any women with ideas about what they would like to see happening. The South Australian NOWSA Collective can be contacted via Kim Pedler, Women's Officer, the Students' Association.

ADELAIDE UNIVERSITY FENCING CLUB

WHAT IS FENCING?
It's a sport which helps to develop eye and hand coordination, posture and general fitness.
HOW MUCH?
By being a member, for as little as ten dollars, you will have access to equipment which is up to the value of \$1000 and coaching which normally would cost up to \$300.
As well you will get the opportunity to try out for the official 'Blacks' Fencing team that will be competing in this year's Intersarsity competitions to be held in South Australia this year.
WHERE CAN YOU JOIN?
Come see Chris, Albert, Anke, Dave and Geoff at our table between 11.30 am and 2 pm Monday, Tuesday and

Wednesday of O'Week
OR contact Albert Bresca, telephone: 31 0963.

INTRA-MURAL TOUCH

The Adelaide University Touch Club will again be holding its Intra-mural Touch competition in the first semester of 1989, both new and experienced players are welcome. Games are played on Wednesday and Thursday Lunch Times. Scratch matches for new teams will commence on Wednesday, 8th March (second week after O'Week). The competition proper commences on Wednesday, 29th March (after Easter). Entry forms are available either at the Sports Association Office (Lady Symon Building, ext. 5408) or from the Touch Club Information Booth during Orientation Week. Entry forms and fees must be handed either to myself or the Sports Association Office by Thursday, 23rd March. For further information ring me on (wk)228 5762.

EDUCATION ACTION GROUP MEETING

Tuesday, 28th February (1st Tuesday of term)
Games Room,
Level 5, Union Building

SAFM and SAUA present

ICEHOUSE

GONDWANLAND

The 1989 Orientation Ball
Saturday 25th February, 8.00 pm
Barr-Smith Lawns, Adelaide Uni

Tickets at BASS and the Students' Association
(No drinks or cameras to be brought into the venue)

DIAL N CHARGE BASS
213 4777



saua orientation week programme



monday

- 10.00 am Official Welcome - Elder Hall. A welcome to all new students from the Vice-Chancellor Professor Kevin Marjorbanks, Students' Association President, Juanita Lovatt, & Orientation Co-directors Ben Pearson and Guy Moten.
- 11.00 am Engineering 1st Year Students faculty talk for all new Engineering students by the Dean and Course Advisors in Chopman Lecture Theatre.
- 12.30 pm Free BBQ lunch - provided by the Orientation Committee and the Activities Standing Committee for all first years. Feast yourself on chops, snags and salads whilst consuming copious amounts of free beer (2 kegs), thanks to COOPERS. During the BBQ entertainment will be provided by Adelaide band 'The Detours'.
- 12.40 pm The Union Gallery and the Students' Association presents "Beached" in the Union Building Cloisters - presentation of a modern play by the Centre for the Performing Arts.
- 1.00 pm Tae Kwon Do demonstration.
- 2.00 pm Mountain Club - Sandy and Cathy climb the Union Bldg.
- 2.30 pm See yourself as a future Arnold Swartzenegger, or Jane Fonda. Come on a tour of the Uni Gym - departs from the Cloisters.
- 5.30 pm The Science Association BBQ, \$3 for all you can eat - held in the Union Cloisters.
- 7.30 pm The O'Day Hop returns big as ever to the Uni Bar, come along and 'bop 'ill you drop' with top cover band 'The Boys'. FREE!

tuesday

- 9.30 am Music faculty talk for all first year music students in Hughes Lecture Theatre.
- 10.00 am Overseas Students' Orientation - talk for all first year overseas students in the Games Room, Level 5, Union House. Includes free lunch and goes to approximately 2.30 pm.
- 10.30 am Medicine faculty talk for all first year Medical students by the Dean of faculty in the Forey Lecture Theatre.
- 10.30 am Dentistry faculty talk for all first year Dental students by the Dean of faculty in Lecture Theatre 1, Dental Building, 6th Floor.
- 10.30 am Architecture faculty talk for all first year Architecture students. Polygon Theatre, Library Complex.
- 10.30 am Arts faculty talk for all first year Arts students taking languages in room 101, 1st floor Napier Building (also 11.30 am and 4.30 pm.)
- 11.00 am The SAUA Grand Prix Rally Drive! All new students with dedicated driving skills are invited to take part and negotiate our challenging rally circuit. Bring your car, make a team of four, and race for big prizes. Rally cars can assemble in car park outside Cloisters at 10.45 am. STUDENT TRAVEL AUSTRALIA - Come and get an International Student Card from our desk on the Lawns (bring a passport photo and \$6)
- 12.00 noon The Inter-Campus Sculling Competition, Adelaide Uni Vs Flinders Uni Vs Institute. Make a team of six and support your campus on the Barr Smith Lawns. Apply at the Students' Association Office. Beer thanks to COOPERS.
- 12.45 pm Judo demonstration on Barr Smith Lawns.
- 11.45 pm Second performance of "Beached" in the Union Cloisters.
- 1.15 pm Education Forum "Education into the 90's" Who and what should education serve? The Minister and Shadow-Minister for Education and NUSSA represents speaking in the Little Theatre, Union Building. Presented by the SAUA.
- 1.00 pm Fencing club demonstration on the Barr Smith Lawns.
- 1.30 pm Society for Creative Anachronism demonstration on the Barr Smith Lawns.
- 2.00 pm The Science Association presents FAARCING... 'foul animal acts' 'round campus' on Maths Lawns.
- 2.30 pm Mountain Club Slide Show in Little Theatre.
- 7.30 pm Science Association annual dinner. Book at the AUSCa table.
- 8.00 pm Anthropology Club film in the Little Cinema - all students welcome.
- Orientation at the Flicks! Three recent movie giants: 'My Stepmother Was an Alien', 'Diehard', and 'Vibes'. Bring your own food and booze. In the Union Hall, only \$1!!!

wednesday

- 9.00 am Science Association Pancake Breakfast, \$1 for all you can eat.
- 10.00 am All Architecture 1st year students - student photos will be taken until 12.00 noon or at other times by appointment.
- 10.30 am It's the SAUA Zoo Tour. Come on our free tour of the Adelaide Zoo and see the animals. Tour leaves at 10.45 am from the Union Cloisters.
- 11.45 am Second performance of "Beached" in the Union Cloisters.
- 1.00 pm Free band on the Barr Smith Lawns - "AZ U AR!"
- Engineering Society BBQ on the Maths Lawns. \$5 members, \$7 non-members, free food and booze - 2 kegs!
- 2.00 pm Mountain Club Canoe Smash! Mountain Club vs Karate Club. The Lawns.
- 3.00 pm Engineering Society - Concrete Canoe Race. Come down to the Torrens under the Uni Footbridge and wonder at the marvels of modern technology as engineering students race against the Students' Association team across the river in canoes made with concrete.
- 8.00 pm Skulduggery - Union Cloisters. Yes, it's back in its 21st year, bigger and better than ever! With top band "Detroit Motorlown" and "After Midnite" as support. Unlimited beer, wine and softdrinks: tickets \$15 available from the Airport Lounge after 7 pm. In the Union Cloisters!

thursday

- 9.00 am Get some sleep and try to overcome your splitting headache and hangover.
- 12.30 pm The Friends of the Earth present a film 'Rocking the Foundations' about their forthcoming guest speaker Jack Munday.
- 2.00 pm Happy Hour in the Uni Bar. Finally it has arrived... half price drinks.
- 6.00 pm Part-time and Mature Age students get together in Union Gallery, Level 6, Union Building.
- 7.30 pm Video Sleepover - Union Bar/Upper Refectory. Bring your sleeping bag to the Bar and watch music videos and then watch top video movies playing throughout the night until breakfast time! Free keg starting at 12.00 am - Courtesy of COOPERS.
- Parents Night - Games Room. A night not to be missed by parents of new students. Speakers will be the Registrar, Mr Frank O'Neill, Students' Association President, Ms Juanita Lovatt, Education/Welfare Officer, Mr Michael Koorndyk and Orientation Co-Director, Guy Moten, who will give our account of what Uni life is like and advise on the best ways of new students to cope with their new lifestyle. Parents are free to ask any questions. Wine and cheese will be served afterwards.

friday

- 9.00 am Champagne/Pancake Breakfast - Union Cloisters thanks to PENFOLDS. Pancakes \$1, champers free!
- 11.30 am All first year Agricultural Science students welcome at Waite Institute. Welcome by the Dean of Faculty, lunch, tour of the Institute and faculty talks.
- 1.00 pm Friday Arvo on the Lawns - Come and be entertained by top Adelaide band 'This House is Jumping'. Presented by the Activities Council. FREE!
- 7.30 pm First Bar Night of 1989! Come and hear "Roaring Jack" from Sydney with 'Coneheads' as support. Students Free, Others \$4.

saturday

- 8.00 pm The 1989 SAUA ORIENTATION BALL Pay just \$16.80 (for A.U. Students) to see ICEHOUSE with Gondwanaland and Primitive Painters. Tickets from the Students' Association and BASS outlets.

Gondwana Melanie Howard

SPIRITUAL AND SYMBOLIC ART OF ABORIGINAL AUSTRALIA, APTOS CRUZ GALLERIES, DRUIDS AVE, STIRLING

ANIMA GALLERY, MELBOURNE ST FROM 10 FEBRUARY TO MARCH 9.

Melanie Howard's exhibition of abstract geometrical works, or Neo-Geo, highlights a period that determined the progress of twentieth-century art. The fundamental principles of Mondrian and Kandinsky have been reintroduced in the works of Ms Howard. These basic principles rest on the premise that there exists a universal meaningful order permeating humans and their environment. This view is essentially Classical, for the ancient Greek philosopher Aristotle claims that the contemplation of this order is the highest activity of humankind. By observing Howard's paintings with this in mind, we note that the axioms of geometry present forms that are changeless by the very fact that their proofs cannot function without exact sameness in repetition. This is the basic ethical context of her work.

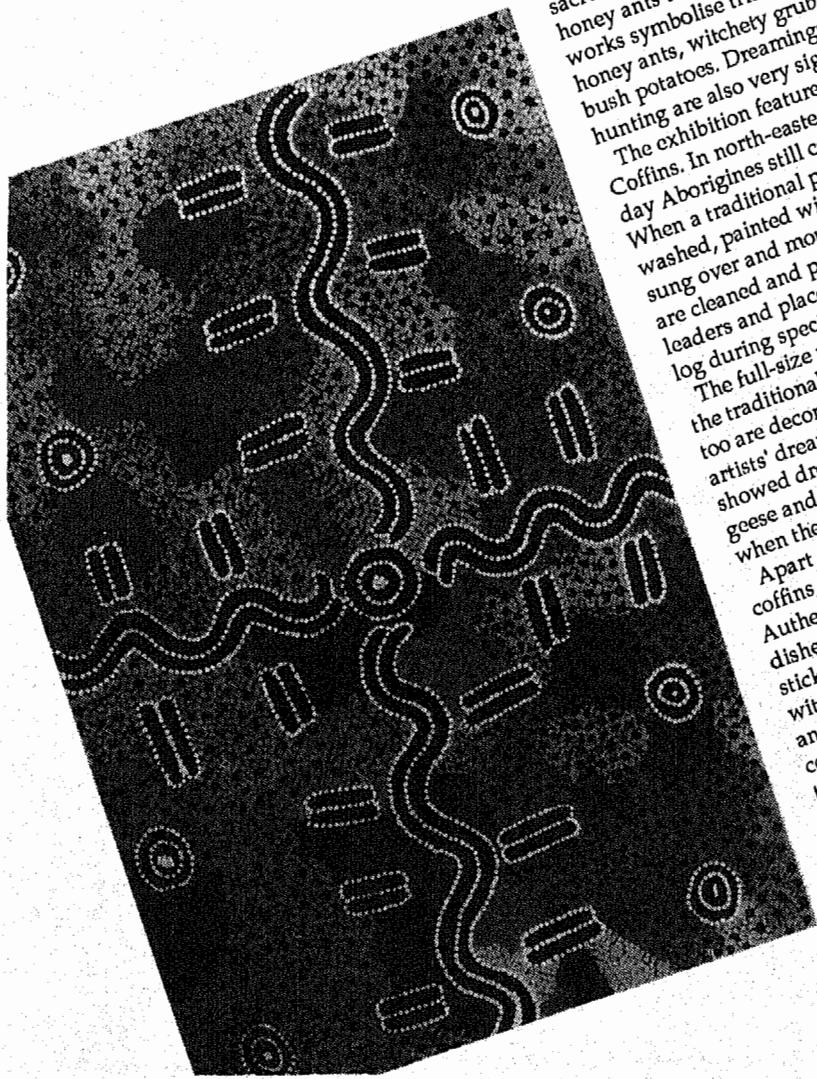
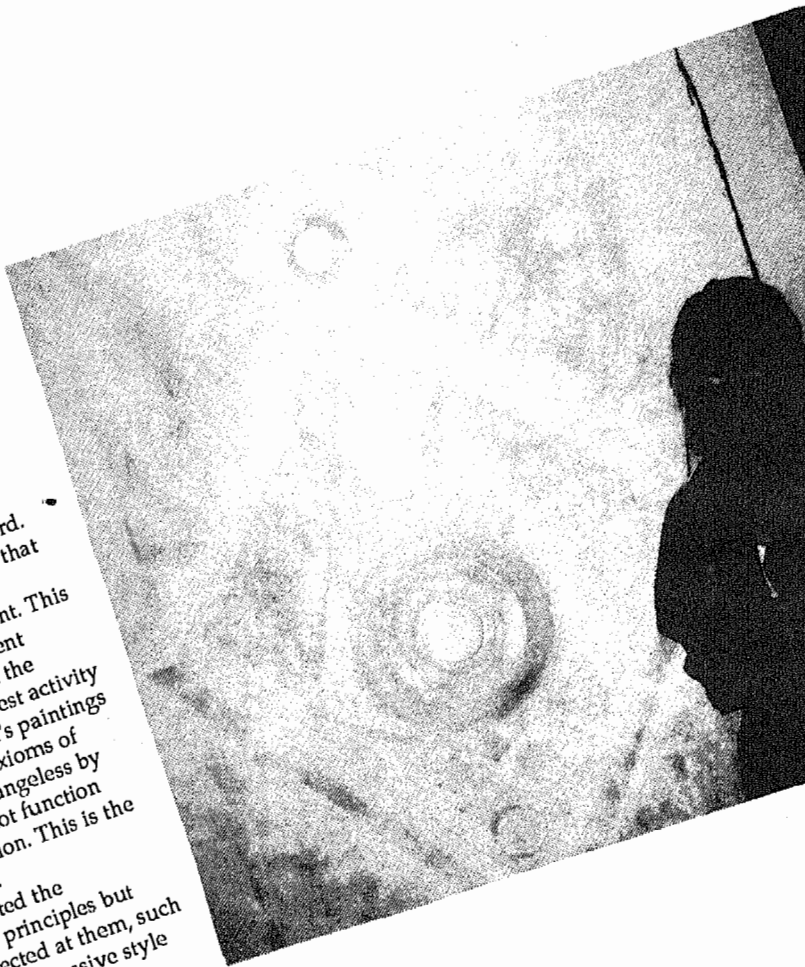
In discussion with her, she stated the importance of basic Modernist principles but stressed that the criticisms directed at them, such as the accusation of an overtly aggressive style which seemed to infer fascistic attitudes, demanded response. To achieve this, she modified the representation of forms in such a way as to reduce the offensive nature and invoke a more harmonious quality. The first aspect of this change is in the colour scheme. The rigidity of the geometric forms are balanced by the 'soft' hues of blue, brown, grey, and yellow. Concentrating on the tone, rather than the social primary colours of a Modrian work, acts to 'quieten' the surface of the work. The next modification is concerned with the structure of the forms. The paintings are constructed so that the viewers eye is not provoked by the sharpness of the geometric shapes, but drawn into them by the subtle composition.

The essentially Modernist stance of Melanie Howard's work has, I feel, been continued with a desire to appeal to humanistic concerns. This is her response to the criticisms of Modernism that I noted previously. I feel, however, that there is a contradiction in these two components of her work. To answer the attacks on Modernist principles in liberal terms is to contradict the initial, basic principles. If Melanie Howard believes in the existence of a universal meaningful order, then, surely, an individualistic answer is incompatible. Despite these criticisms, I still believe that any movement and representation of essentially Modernist principles is a positive direction for Modern Art. Melanie Howard's work bears witness to this.

David Joyner

A wonderful new exhibition of Aboriginal art has opened at the APTOS CRUZ GALLERIES in Stirling. APTOS CRUZ are well known in the art community for the quality of their exhibitions of indigenous, people's art and ethnocentric cultural displays, and this one is no exception. There are more than 80 works to be seen - each one could take you ages to appreciate, so leave yourself plenty of time to wander around all the rooms. The Gallery occupies an old bluestone cottage with polished wooden floors, but once inside you get overwhelmed by the beauty of the Aboriginal art. All of the paintings are on canvas or board, and are larger than 30 cm X 30 cm so they have great impact. Naturally, the colours are outstanding. Striking images are formed on mosaic backgrounds by vivid, earthy tones in the tradition of Aboriginal Art - the artists' ancestors made paints by mixing ochres, charcoal and other natural substances with water. These rich tones have been maintained in all the works on display. The paintings describe the dreaming of each artist. The subjects are all part of tribal life - for example, one of the strongest dreamings in Honey Ant Dreaming. Honey Ants are a delicacy in Aboriginal culture and several of the pieces show how the Honey Ant People went to the sacred site of Yuelamu to die and returned as honey ants to spread around the country. Other works symbolise tribal women digging for honey ants, witchety grubs, bush onions and bush potatoes. Dreamings of corroborees and hunting are also very significant. The exhibition features a number of Bone Coffins. In north-eastern Arnhem Land, present-day Aborigines still carry on this ceremony. When a traditional person dies, their body is washed, painted with relevant totemic designs, sung over and mourned. A while later the bones are cleaned and placed in a naturally hollowed out log during special dances. The full-size versions on display are made in the traditional way, but without the bones. They too are decorated with symbolic depictions of the artists' dreamings. The logs in APTOS CRUZ showed dreamings of catfish, pythons, magpies, geese and water lillies. They are a moving exhibit when their significance is realised. Apart from the incredible paintings and bone coffins, a number of implements are on show. Authentic tribal coolamons (shallow oval-shaped dishes used mainly for carrying food), digging sticks (used in the search for honey ants and witchety grubs), spears (uses both for hunting and in rituals) and boomerangs are there to complete the exhibition. You can see and touch these objects of tribal life, which are depicted in almost all of the paintings, thus adding depth to your understanding of what they symbolise. The Gondwana exhibition truly is a fascinating insight into the culture of Australia's oldest inhabitants. It is a great chance for everyone to learn about and gain some understanding of Aboriginality. And if that's too deep for you, just go along and enjoy the immense beauty of all the art. It's free and it's wonderful!

Juanita Lovatt

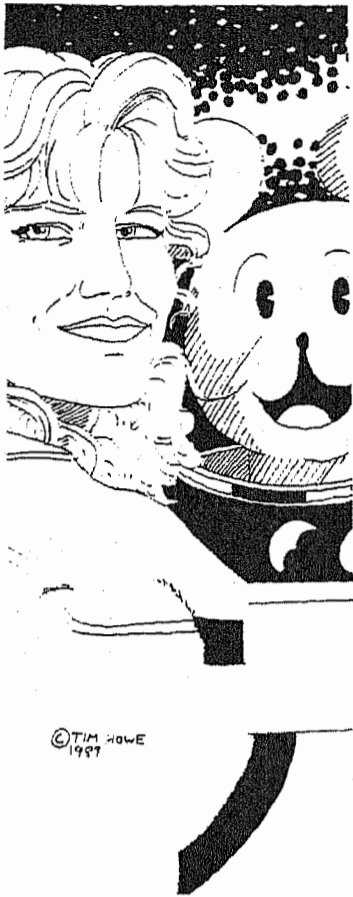


KALLAN

OF THE SPACEWAYS AND
TEDDY IN

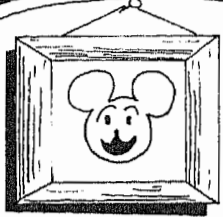
"WHO FRAMED TEDDY COMIX?"

CREATED AND DRAWN BY TIM HOWE
WRITTEN BY TIM HOWE AND GEOFF VASS



©TIM HOWE
1997

Who framed **TEDDY COMIX**



BY
TIM HOWE

THE WORD COMES DOWN FROM THE ON DIT EDITORS

WHAT IS THIS CRAP YOU'RE APPEARING IN, TEDDY?

HI KIDS!
HI UNCA TED!

IT'S SO WET... IT'S MAKING ON DIT'S COMIXES BECOME THE DISNEY PAGES!

CARL MARK

...SURE YA GAVE US THE VIOLENCE, BUT OUR READERS WANT SEX! LOOK YOU'VE GOT EDITORIAL FREEDOM WHICH IS WHY WE'RE ORDERING YOU TO GET WITH A BIT OF CRUMPET AND START SWEARING!!!

BUT I HAVE RESPONSIBILITIES! WHAT IF A LITTLE KID SHOULD READ IT?

YEAH! AND I'M SURE A LOT OF FIVE YEAR OLDS READ THIS PAPER! GET WITH IT!

UH, REALLY, MISS....

OH, COME ON, TEDDY BEAR...

OOH! WHAT IS THIS DOWN HERE? I DIDN'T KNOW YOU HAD IT IN YOU, TEDDY!

OH MY, HOW ☆@!@? EMBARRASSING.

©Tim Howe
1997

SCUM IN UTOPIA

by
Dave Krantz

THE START OF A NEW YEAR LOOMS, AND O'WEEK IS AT THE TOP OF SOME PEOPLE'S MINDS.

IT'S A BIG RESPONSIBILITY TO MAKE NEW STUDENTS FEEL AT HOME. I'M HONORED TO PARTICIPATE IN THIS WORK.

COR! FRESHERS!! UNLIMITED SEX!!!

I'M VERY PROUD TO BE DOING MY BIT

I LOVE TO DONATE MY FREE TIME FOR ABSOLUTELY NO RETURN

COR!! FRESHERS!! SCORE UNTIL I PASS OUT!

COR!! FRESHERS!! BABY OIL! HOT TUBS!!

GAMES AND ACTIVITIES ARE ORGANIZED FOR O'CAMP

ALL IS PREPARED AS THE FRESHERS BEGIN TO ARRIVE!

OK!! SCHEDULE

- 10.00 "NAKED TWISTER"
- 11.00 "CATCH THE SHAVEN FIGLET AFTER ITS BEEN SMEARED WITH VASELINE" ("SPECIAL" PRIZE FOR WINNER)
- 12.00 "O'CAMP LEADER SAYS" (EG. LEADER SAYS ALL JUMP INTO MY SLEEPING BAG)

UNCLE OTTO VASELINE

20 PRINE QUALITY RUBBER TRUNCHBOM CO.

500 LATEX BODYSUITS "NICE MAN" BRAND XTRA TIGHT

NAKED TWISTER 1-1000 PLAYERS

AN INNOCENT, STARRY EYED ARTS STUDENT, MARCUS SKEG

A MED FRESHER, PORTIA WORTHINGTON-SMYTHE

A SCIENCE STUDENT, GAVIN SWOT

AN AGRICULTURAL SCIENCE STUDENT, FARMER ANGE

ANOTHER ARTS STUDENT, PAUL (PHILOSOPHY MAJOR)

SARA SURFBOARD

ANYONE FOR A BODY CAVITY SEARCH?

TUG TUG WRIGGLE

COUNTRY ROAD

YEE-HAR

YEE-HAR

THOUGHT

MANY TRAPS, SNARES, TRIALS AND CHOICES AWAIT.....

NO HECS

COUNTRY ROAD

OUT OF MY WAY, POOR PERSON

SWISH

RUGBY CLUB

- "MORE BEER"
- "MORE BEER"
- "ERE WE GO"
- BEER SWILLING
- SOAP DROPPING IN THE SHOWER
- MORE BEER SWILLING
- BARE YOUR BUTTOCKS FOR LAUGHS
- MUCH MUCH MORE

COME AND JOIN US, NICE BOY WITH PERT BUTTOCKS

NO!! I'M NOT YOUR LITTLE PIECE OF FLUFF!!!

CHRISTIAN YOUTH O'CAMP!! GOOD CLEAN MORAL FUN. RETURN TO DECENT FAMILY VALUES.

SIGN HERE GAV.

O'CAMP!! IMMORALITY, SEX, DRINKING, JELLY WRESTLING AND DEVIANT PRACTICES