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On Dit

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MARCH 28



MILES AHEAD

MILES DAVIS INTERVIEW

CENTRE PAGES

The new latest thing....

...is said to be maze running, not a past-time for either the empty - or the giddy-headed, so it seems. "Usually we just send someone through at the end of each season to clear away the skeletons," a ticket vendor at one maze is quoted as remarking in an article in the US Smithsonian magazine. The British Tourist Authority has tentatively designated 1991 as "Year of the Maze".

But the country with the most mazes of all is not the land of Hampton Court, with its six-foot hedges of privet and yew. No, the world's maze capital is Japan, with at least 100 commercial complexes, all made of wood rather than yew and some of which can attract over 5,000 enthusiasts in a weekend.

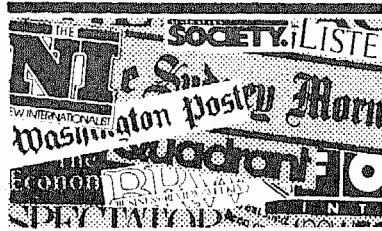
"Mazes are play, but you can't toy with a maze as you can with a computer game because you're in it," says maze designer Adrian Fisher. "A maze is a game of chess between the designer and the public."

Argentinian author Jorge Luis Borges, although blind, was fascinated by mazes, and one maze by a designer who was acquainted with him will have Braille path markers. It may be installed in his homeland.

The Japanese complexes have loudspeakers blaring, "before you start, don't forget to go to the bathroom" and "please don't climb the walls" and offering guides for people who can't hack it any more. The pathways inside the maze can be as long as 1800 metres, with the design altered every week or so. Most people take 50 minutes or so; some take rather longer, and one expert likes to joke about the honeymoon couple who went in and came out with two children. The same bloke says he can't figure the designs out when he's inside them.

There are even official rescuers, leading tired-looking parties of kids who need to go for a pee and tepid types who have tired of the challenge.

Latest UK maze innovation is the movable gate which drives people



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

mad by randomly opening and closing.

Best maze tale of them all, however, concerns an exercise conducted by BBC TV, who sent a man and dog on a 90-minute excursion to the centre of one maze. Released, the dog was out in four minutes; the human puffed about aimlessly until the crew sent the dog back in to lead him out.

Keating's Religious Side

If you haven't noticed Treasurer Paul Keating in the news much lately as the Federal Government begins to fray around the edges, it's because he's trying to assume an aura of, well, Prime Ministership, for whenever Hawke wants to quit the top job.

But what's he really thinking? This poem, reproduced from Brian Toohy's *The Eye*, gives a clue:

*God bless Mummy,
God bless Daddy,
I'm sick of
being Bob
Hawke's caddy.
Get rid of him
Please
Under a bus,
Shark Attack,
No big fuss,
Nothing sinister,
I just can't wait
to be fucken
Prime Minister.*

From the US of A's authoritative *Fortune* magazine described in Hollywood's upcoming flick "Wall Street" as the business person's Bible comes the following table, certain to be of use to almost everyone in the economics faculty

that yellow ties are finally Untrendy; the news you already and a few in law. The good news is knew is that Gary Hart is both in and out (all the time, some would suggest).

IN	OUT
Certificates of deposits	Stocks
Keynesians	Monetarists
Self-fulfillment	Self-enrichment
1960s	1980s
Reforming tax reform	Tax reform
Red ties	Yellow ties
Investment advisers	Discount brokers
Electronic schedulers	Filofax
Dividends	Capital gains
Hedging with bonds	Portfolio insurance
Cash	Credit cards
Fat-wheeled bikes	Racing bikes
Leaders	Managers
Macintosh II	IBM PS/2 Model 80 PC
Conventional weapons	Nuclear arms
Squash	Tennis
Bottom line projects	Broad strategic thinking
Variable merit pay	Raises tied to length of service
Discounted stock options	Incentive stock options
Gary Hart	Gary Hart

Any Sin That's Enabled Us to Survive Centuries of War, Death, Pestilence and Famine Can't Be Called Deadly.



Lust
Where Would We Be Without It?

The above illustration, like one which ran a few weeks ago in this column, comes from a series by members of the US advertising industry - a series devised to see whether the mind-bending industry could convince people to accept the Seven Deadly Sins.

Surveys

When a Garuda Airlines flight from Australia broke down recently, a group of Cambridge University exchange students distributed their own unique customer survey, as follows:

Due to the tremendous popularity of our unintentional stopover in Jakarta on the journey here, it has been agreed to assess the popularity of various options for the flight home. Tick box: 1. Where would you like to break down? Jakarta; Singapore; Moscow; Abu Dhabi; Zurich. 2. How long would you like to be delayed? 24 hours; 48 hours; 1 week; 3 months; indefinitely. 3. Which aircraft problem would you prefer? Engine trouble; wing falling off; broken landing gear. 4. How long do you wish to wait in queues? 5 hours; 10 hours; several days. 5. Choice of aircraft food?: Chicken something.

Missing Link

"Creation science" fans who've been pointing to the absence of fossil birds as suggesting evolution is a dud theory will have to think again, if this *Age* report is correct.

Fossil hunters in the Las Hoyas region of Spain have turned up a rare prize - the remains of an ancient bird that appears to lie somewhere on the evolutionary path between Archeopteryx, the most primitive bird known from the fossil known as the Ornithurae, that encompasses all modern bird species and other, younger, fossil species. As such, it is of intense interest to science.

Because birds need light, hollow bones to fly, and such bones do not

preserve well, they are poorly represented in the fossil record. The Los Hoyas deposits, which are of Lower Cretaceous age (about 130-120 million years old) had previously yielded a fossilised feather, but the new fossil is of a near-intact small bird, missing only its skull and upper neck vertebrae.

The breastbone of the fossil has the typical keel-like structure to which flying muscles are attached in modern birds, so clearly, the bird was able to fly. Remarkably, some of the structural features of the new fossil are more primitive than in Archeopteryx, suggesting that it is not a linear descendant of that species, and hinting at the existence of an even older flying ancestor of all birds.

McDonalds, Red Rooster, Agree, Fab, Rowntrees and Myers Stores. These concerns are listed on a small yellow sticker being spread around Adelaide by National Action (giving P.O. Box 85, Plympton as the contact point). The sticker advocates boycotting the firms. Why? Because they "use Asians in advertising"!

Educated

According to a report in *The Sydney Morning Herald*, the SBS newsroom has received a telex from academic and student associations opposed to the introduction of tertiary fees. The telex referred to the Federal Education Minister as "Mr Dorkins" and the chairman of a new education committee as "Mr Neville Rand".

Are these people engaged in poor satire? Or are they simply the same clods who last year produced a sticker illiterately proclaiming education as "A Right Not A Priviledge"?

PRODUCTION

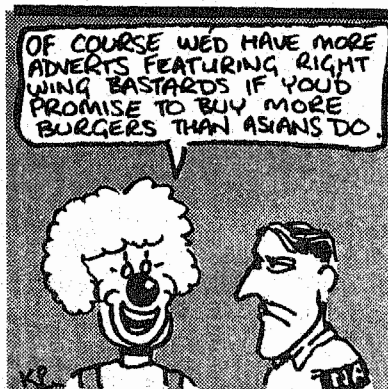
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Many thanks to our typesetter, Sharon Thomson and to the people at Bridge Press.

Thanks also to all of our stunningly talented contributors.



At least One Good Thing About MacDonaldis

This piece comes from a column in the *Labor Herald*.

I don't know that I want to give prominence or publicity to all the following commercial products or enterprises but they can't be all bad:

Abortion may be restricted by divisive Private Members Bill

by Sally Niemann

A controversial Bill designed to change abortion laws in South Australia has been introduced into the Legislative Council.

The Bill has been put forward by Dr Ritson, a Liberal MLC.

Mrs Anne Levy, President of the Legislative Council said the Bill aims to make three fundamental changes to the conditions for legal abortion.

"The existing law permits abortion when two doctors agree that there is a greater risk to the life or mental or physical health of the woman if the termination is not done than if it is done," she said.

"Dr Ritson wishes to replace this with a clause permitting abortion only when there is a substantial risk to the life or mental or physical health of a woman if the pregnancy continues. This would very much restrict the number of abortions which could be obtained," she said.

One of the problems which could occur if the clause goes through, according to Levy, is that many doctors would be unsure what 'substantial risk' would mean.

"Many doctors would interpret it that abortion would only be legal if the woman was dangerously ill because of the pregnancy or suicidal because of the pregnancy. Consequently they would not do the terminations they now do."

The second change to the law is that one of the two doctors involved in deciding if a termination is required would have to be a psychiatrist.

"Psychiatrists have long waiting times for appointments now so having to see a psychiatrist would greatly delay the termination. The greater the delay the more dangerous the process becomes," she said.

"In South Australia at the moment 96% of termination are done in the first trimester (first three months)

of pregnancy. Four per cent occur in the second trimester. If psychiatrists have to be involved, the number of second trimester terminations would considerably increase."

Levy added that psychiatrists deal with people who are mentally ill, and that this made it totally inappropriate for them to be involved in deciding whether people required a termination or not. The final change to the Bill would be to cut back the upper time limit for abortion from 28 to 24 weeks. As very few terminations occur after 28 weeks (two in 1986) this would have very little practical effect.

"While such a reduction in the time limit would have very little practical effect, it seems to me to be inhumane to tell a woman if she doesn't find out until 28 weeks that she cannot have a termination, that she must complete the term knowing she is carrying a deformed foetus."

The Abortion Law currently enforced in this state was put into place in 1969.

"We have had our existing abortion laws for 19 years. Although not perfect, it has worked well. There is no evidence of abuse of this law and I see no reason for changing it," Levy said.

SAUA Women's officer, Arna Eyres-White, said the Bill was mainly about limited access to abortions.

"The issue of abortion at 28 weeks is purely emotive and is being used to push a Bill which is really about limited access to abortion," she said.

If psychiatrists were involved in the decision making process, the declaration of "insanity" would go on file to enable a woman to obtain a termination, Eyres-White said.

"Where does this file go and what

repercussions are there later - for example employment, custody of a wanted child and legal declaration such as wills."

She added that the economic considerations of the Bill bypassed those who really needed terminations as opposed to the wealthy who were able to obtain abortions in other states.

Dr Ritson said that "the substantial part of the law as to whether an abortion required medical indication or not has not been changed, but restated in a different way."

"The change from 28 to 24 weeks is not of practical importance but is a nice way to make the law and medicine work together," he said.

"Many people feel that there are a number of cases where the primary diagnosis is stretched out of sympathy for the economic situation of the person in question - offering people abortion instead of low interest rates and low cost housing.

"People find it easier to offer women in financial difficulty abortions rather than proper support for families." Dr Ritson said he felt it would be more honest to get a bank manager or the Housing Trust to sign the termination form, rather than a doctor. He added that the changes he wished to make to the law would ensure abortion remained a medically based decision rather than an economic one.

"It is a very complicated area. It plays deeply on the feelings of women. Women tend to be the victims of a set of circumstances created by male actions.

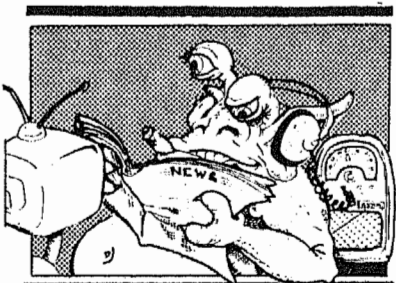
"If the Bill closes down ill considered and inappropriate abortions for women who later regret it and wish they hadn't had it done then I think it is all for the better," he said.

The Bill is on the agenda in the Legislative Council this Wednesday. It has had next to no coverage in the mainstream press.



Anne Levy

Advertiser ignores Third World



MEDIA MINDER

by Richard Ogier

How well does *The Advertiser* cover Third World Issues? Not very well, according to a recent survey by the overseas aid and development organisation, Community Aid Abroad (CAA).

The survey, revealed exclusively to *On DIT* recently compared *The Advertiser's* reporting of the Third World with that of the Melbourne Age, according to region, content, and depth and tone of reporting.

The report also surveyed *The Advertiser's* portrayal of Australian Aborigines.

Compiled on the basis of data collected during September, 1986, the survey findings were presented late last year to *Advertiser* Editor, John

Scales, and foreign Editor, Bill Guy.

CAA has resumed its monitoring of the paper and is due to meet again with *Advertiser* representatives.

According to the report:

- Third World issues receive limited attention in *The Advertiser*, both in terms of space and the page on which reports appear.

- Emphasis is being given to political processes, armed conflict and economic issues at the expense of important human rights issues.

- Both depth and tone of reporting are unfavourable to Third World people.

- Australian Aborigines are treated negatively. At best people are given credit for achievement in sports and politics in terms of Western culture - rather than their own - while health issues, land rights and basic human rights are ignored.

The report found that *The Advertiser* devoted less than half as much space to Third World issues as *The Age*. It found also that during the observation period *The Advertiser* did not once have third world issues on page 1, compared to 7 times in *The Age*.

Report writer, CAA's Eveline Tindale, said much of the reporting

OF COURSE WE RESPECT ABORIGINAL PEOPLE...AS LONG AS THEY'VE PROVEN THEMSELVES WORTH-WHILE AUSTRALIANS.



in both papers failed to explain the causes of long term underdevelopment and poverty in the Third World people and among the Australian Aborigines.

"The survey revealed that not all contributing factors and relationships are reported," she said.

She said most of the material was written from the point of view of, "what Australia can get out of the Third World".

By region, the report found that *The Advertiser* engaged a little in-

depth reporting on South Africa and failed to discuss South Africa's role in Angola and Mozambique. According to the report, 65% of material discussed political processes while human rights went almost unreported.

This contrasted with the Pacific region where 50% of reports dealt with human rights.

In Latin America, 70% concerned political processes while the problems of Central American states were barely mentioned.

On Aborigines, the report found that *The Advertiser* down-played health issues and politics in favour of art, heritage, sport and medicine. Land rights received minimal coverage and "the depth and tone of reporting were unfavourable to Aboriginal people".

According to the report, 'depth and tone' refer to an article's description of social, economic and political forces and the extent to which a report fosters awareness of the economically and politically disadvantaged.

Said report writer Tindale: "Our perspective was that newspapers should be socially responsible, that they do play a role in shaping public opinion and that they should be conscious of that role".

"*The Advertiser's* Third World

coverage reads like bits and pieces, she said, "It's patchy because it lacks unity of conception."

The report recommends that *The Advertiser* delete articles which depict Third World people as "bizarre or exotic", that it include more information about wider factors contributing to a Third World problem or event, and that it give more emphasis to human rights issues, especially in Africa and Latin America.

Aborigines should be seen in terms of their own culture and not in Western terms.

But the CAA report won't alter our morning broadsheet's approach to Third World news, according to Foreign Editor Bill Guy.

"*The Advertiser*, like most Australian newspapers, must operate despite certain constraints in its endeavour to cover Third World news," he said.

"The main limitation is space but there are also difficulties in actually getting Third World news - difficulties that go beyond the control of any paper."

Guy said the immediate value in the survey was the support it lent to his position in an on-going dialogue with senior editorial staff - that *The Advertiser* should allot more space to its coverage of the Third World.

Gish versus Darwin at AU

by David Penberthy

Theology and science were joined in unruly matrimony when Mr Duane T. Gish PhD delivered a provocative sermon/lecture arguing for the theory of creation to a capacity congregation in the Union Cinema last week.

Zoologists and students of philosophy crammed the back rows - people wearing "Student Life" and "Anglican Youth" t-shirts had flocked from miles around to hear the legendary Gish.

For Duane T. Gish is a force to be reckoned with. His squat, pug-nacious stage presence verges on the intimidating. Sporting a deliberately secular-grey safari suit (no doubt conducive to the guise of scientist) Gish extolls the virtues of creation science with all the passion of a man on a divine mission.

As Gish launches into his speech it becomes obvious that we are dealing with a man trapped between the temporal and spiritual realm. Gish hovers somewhere between Julius Sumner-Miller and Jimmy Swaggart. He punches words out. He demands, "Next slide!". He gestures with a stick and discusses the apparent evidence before us with speed and ease. It all seems very scientific.

Gish is a man of some standing, a true giant among creationists. He is the author of two books, "Evolution - The Fossils Say No!" and "Dinosaurs - Those Terrible Lizards", both published under the auspices of the Institute for Creation

Evolution theory a farce - scientist tells

by Jo Jarvis

Evolution theory is a sham and a farce, according to a visiting American biochemist and religious leader.

Vice President of the Institute of Creation Research in California, Dr Duane Gish, said on campus last week that the theory of evolution was as likely as a "tornado sweeping through a junkyard and creating a jumbo jet."

On the other hand, science and religion combined to uphold the theory of creation.

"The universe could not have created itself naturally so there is only one other possibility," he said.

"It had to be created supernaturally.

"The planet earth and its life systems are too complex to have happened by themselves."

Dr Gish said that the argument put forward by evolutionists that the earth and its organisms were originally created from hydrogen, was wrong.

"God created the stars, the earth and the universe and on the earth he created every type of living animal.

"I don't believe that apes came from people or that people came from apes. They were created separately," he said.

Dr Gish remained firm in his argument, despite a mixed reaction from the audience.

Research, of which he is the Associate Director.

In a heated interview made difficult by the presence of a vociferous scientist and a number of Christadelphians pestering him for autographed copies of "Evolution - the Lie!", Gish told *On DIT* that his theistic beliefs had no bearing on this scientific research.

"I am scientist because I practice in science. Whether you are an evolutionist or a creationist, you are trying to infer what has happened in the past."

During the course of our interview

an angry student challenged this statement. He said that the Institute for Creation Research demands that all its members sign a statement declaring their adherence to the theory of creation. The conditions of the statement are revealed in *Darwinism Defended: A guide to the evolution controversies* by respected scientist Michael Ruse.

Gish denied the students' allegations.

"No, no, no, no, you're talking about someone's theology, you're not talking about scientific evidence... There's nothing wrong with

being a Christian, there's nothing wrong with believing in the Bible, maybe you don't."

Gish fobbed off the students' insistence.

Gish rebuts any questioning of his academic integrity. The suggestion that he may be a redneck with a PhD in banjo playing or creole cuisine, made by a ghoulish interjector, is met with hostility. He claimed he has both a PhD and eighteen years experience in biochemistry.

Yet Gish admitted that he does none of his own research.

"As far as the fossil record, and, you know, as far as those areas of science are concerned, I must go to see what the paleontologist tells me."

Gish aggressively defends the creation scientists and the fundamentalist church in the United States. He says they are defending the rights of children to hear both sides of the origins argument, and that evolution and creation have a place in the biology class.

References to recent revelations of a more carnal kind in the fundamentalist church raise the ire of Gish.

"Those people certainly have a credibility problem; see, there's hypocrites in the church, there's all kinds of people in the church. But I'd rather spend a couple of Sundays with a hypocrite than burn in eternal hell with him."

One wonders if a similar fate awaits those not convinced by Gish's lecture.

Higher Education paper not acceptable

By Andrew Rossèr

Student representatives have refused to actively support the University of Adelaide's response to the State Government's discussion paper on Higher Education. This is despite having most of their contentions incorporated in the document.

The response, entitled "Excellence & Equity" and penned by the University's Vice-Chancellor, Professor Kevin Marjoribanks, was completed last week after discussions with various interested parties including the Students' Association (SAUA) and the Postgraduate Students' Association (PGSA).

Originally, student representatives were not consulted by the Vice-Chancellor but, after an objection to an early draft of the paper was organised, student representatives were included in the discussions.

Consequently, the final draft of the response contains a number of re-wordings, additional paragraphs and new segments aimed at placating student interests. John Ridgway, President of the SAUA, Steve Harvey, President of the PGSA, ensured that the finished document "acknowledged" rather than "welcomed" the State discussion paper. They also expressed concern that many key problems have not been addressed by it.

The question of funding the objectives of the State paper also came under review. "Students made the point that the discussion paper contained a fundamental contradiction. While recommending growth and restructuring, it failed to provide funding for it. If this is to be met by the imposition of fees, equity of access will be threatened," John Ridgway said.

As a result, the response now contains a clause "insisting" that more government money is guaranteed to fund the objectives.

Several other concessions were also granted but representatives are unwilling to actively support the document.

The response, which supports the amalgamation of existing tertiary institutions into a three university structure, does not adequately address the education basis for amalgamation, according to both Ridgway and Harvey.

They contend that the government's justification for amalgamation is economic, not based on the welfare of education as a whole. The response does nothing to oppose this.

Harvey asserted that, although toned down somewhat in the final draft, the response still reads like a "real estate grab" by Adelaide University. He claimed that the proposals in the document allowed the University to make a "grab" for the disciplines it wants, making it bigger and stronger at the expense of other institutions.

If the University is allowed to take disciplines from other institutions it will damage them and make it more difficult for them to compete for funds, Harvey claimed.

"The document protects the interests of the University of Adelaide at the expense of the education system of S.A.," said Harvey.



Mark Leahy

Student slams Economics dept

UNIWATCH

At worst, the economic department of this university is little more than an indoctrination house for New Right ideologues. The department's stock and trade is to churn out, sausage-style, graduates compliant to the practices and principles of the private sector.

These are the accounting and management experts whose academic knowledge is of takeovers and speculation and whose zealous drive is to make it big on the forex, future and stock markets.

Take an economics course at this university and you'll be over-exposed to such "incentive-destroying" effects of "high" rates of company and personal tax.

Other preoccupations include "excessive" government spending and borrowing and the unconditional evils of budget deficits.

But all this economic principle served up to the unsuspecting first year as a series of economic "givens", is highly selective.

Yet another departmental neuroses is that minimum wage legislation is a demonic distortion of the market. Students are encouraged to swallow whole the highly contentious proposition that downward wage inflexibility is the main cause of inflation. That foreign investment is a good thing for Australia is also constantly touted, as is the idea that a "certain degree" of pollution is inevitable (let's hope it's not radioactive) and that three, four or five per cent unemployment is the "natural rate". As the saying goes: "Economic success is meaningless if there are no casualties".

(However, the department does not - as yet - offer courses in elementary Social Darwinism.)

Next comes the value free presentation of the concepts "positive" and "normative", supplied to students by text books which claim they contain only value-free economics.



Yet the unacknowledged fact, of course, is that the authors make value judgements by the score in deciding which topics are "worthy of consideration" and which details should be conveniently passed over.

Many of the topics ignored - such as the environment - economists will one day have to face. Which departmental students of econometrics are making allowances for the progressive degradation of Australian soils in their output equations?

The production of one tonne of Australian wheat involves the per-

manent loss of between three and sixteen of topsoil. Are any of the lecturers aware that last financial year Federal government budget allowances for soil for soil erosion control exceeded the cost of landscaping the new Parliament House by one million dollars?

This is a department in the grip of growth mania. In the mad rush to achieve a rate of growth equal to that of our "major trading partners", they prescribe recipes for the continuation of major economic problems.

Yet neither the lecturers or the texts they recommend pause for

more than a moment to consider what kind of growth is being advocated. No-one seriously considers the question of what should be produced, for whom, and how. Mere lip service is paid to these aspects.

Instead, the dominant approach is the 'classical', strictly mathematical one in which the criteria of economic efficiency - backed by an unquestioning regurgitation of outmoded consumer demand theory - is the central thrust of discussion. In the words of one lecturer: "Forget equity. Leave that to the philosophy department".

Another of the implicit assumptions held by the majority of economics lecturers, is that for Australia to choose a course of development other than blind faith in a vaguely defined high tech "revolution", is to render the country a would-be "banana republic". (A much-quoted quote). They don't consider the idea of which new technologies we should adopt, on the basis of which social benefits or drawbacks.

Consider food irradiation. How many people are genuinely familiar with the issues involved? I suggest that Barry Jones' book *Sleepers Wake! Technology and the Future of Work* be made compulsory reading at either first or second year level. I should emphasise that I am not suggesting the topics mentioned above - the New Right obsessions, as I called them - be ignored, but that discussion is largely a one way process and that these economic edicts are set up as immovable ironmen.

My use of the term indoctrination is thus explained. Often, understandably, the unsuspecting first year student chooses to adopt the 'conventional wisdom' of the lecturers, because that is the easiest course of action.

How is the newcomer expected to formulate a rebuttal if he or she is given now suggestion of where to start - and an overwhelmingly limited perspective?

Peace politics hits the streets of SA

by Richard Ogier

A portly mature-aged woman swathed in black and chains wandered through the crowd, her face covered. The banner she carried read: "For Christ's sake, when will trapped armament workers get help to change their jobs".

Ahead of those who carried the Palm Sunday title-banner "Peace and Justice", three Aboriginal men paraded the black, red and yellow of the Aboriginal movement. A short distance behind, Palestinian liberation supporters decried the "Apartheid of Israel".

Organisers of yesterday's Palm Sunday peace march pointed to the diversity of people and groups as an indication of the success of the march.

Their aim had been to link the struggle for peace to a wide range of human rights and social justice issues.

It was something guest speaker, Aboriginal activist, Barbara Flick, referred to in her address to marchers when they assembled at Peace Park.

She said that the struggle of the peace movement was at one with numerous liberation struggles around the world, including that of Aborigines in Australia.

However, the movements sense of that struggle in the long term was poor.

"We need better organisation at a national level," she said, "we need



Marchers at the Palm Sunday rally to co-ordinate ourselves much better."

"I want to give you the idea that we're involved in a marathon not a sprint".

A police spokesperson said the

crowd at yesterday's march numbered between two and three thousand while organisers estimated it at between five and eight.

As to why numbers were down on previous years (in 1986, more

than 10,000), Palm Sunday committee member Stephen Darley said: "I think that INF and other developments in the last couple of years are making people feel more secure."

"Yet there is a certain amount of

false security in that. Superpower rhetoric may be less belligerent, but the arms race remains.

"And the stage for a nuclear war has moved from Europe, to the Pacific region."

EDUCATION REVIEW

Education Review is a column of education news and issues, on campus and off.

Fee Statement Soon

The Wran Committee will have in draft a report for alternative funding options for higher education in the near future.

The contents of this report could include tertiary education fees, a graduate tax or an industry levy.

Last month the head of the investigative committee, Mr Wran stated that he was unlikely to recommend that fees be reintroduced.

Nevertheless, the Higher Education Round Table which includes students, academics and graduates, traditional Labor supporters and middle Australia, have established a \$300,000 education fighting fund to combat moves to change the support of free education by the ALP platform.

Centre-Left member George Gear indicated that no-one will be denied access to college or University education because of an inability to pay, but rather to ensure that some people pay for their further education.

During meetings over the next few weeks faction leaders hope to put an end to policy differences over issues before reaching the National conference floor in Hobart.

Tertiary Enrolments Up

Government tactics to increase graduate numbers appear to be working as higher education enrolments are up by 18,000 or 8 per cent. About 20,000 qualified students were turned away from any form of further education.

Various academic and student

unions have asserted that the Government wants to increase participation in education but is not prepared to provide sufficient funding to consummate this aim.

Exam Fix

A doctor from the Overseas Medical Graduates' Association has made claims that the exam results of overseas-qualified doctors had been manipulated.

Dr. Deebak stated recently that at \$1,000 an exam sitting, most of the doctors in question had failed at least once. The pass rates were not used to judge the standard of overseas graduates, but rather they fluctuated with demand.

The council does not have an OMGA representative to ensure that exam results aren't manipulated. Most doctors have been practicing for at least ten years and are being excluded on the basis of their answers to intricate theoretical questions.

A council spokesman was not available for comment.

Exportation Evasion

The Commonwealth Department of Education is asking Business and English language colleges to check overseas student attendance records.

It is feared by the Federal Police that some Asian students using the student visa system, may be used knowingly or unknowingly as drug couriers.

Other immigrant students either disappear as a means to overstay their visas or are working illegally.

by Yoland Higgs

The movt.'s tough times

by Cathi Walker

Sunday saw the seventh annual Palm Sunday Peace March. It has been suggested that the rally has become more a social event than a serious peace rally. But Mr. Richard Leaver, from the Peace Studies Centre, does not think so.

He said that there was "something of a ritual quality about it (Palm Sunday)" and that it had "lost a bit of the heat of the moment", but he did not agree that it had lost its emphasis on peace. "It's becoming a broader event," he said.

There was only one speaker this year, Barbara Flick, an aboriginal activist.

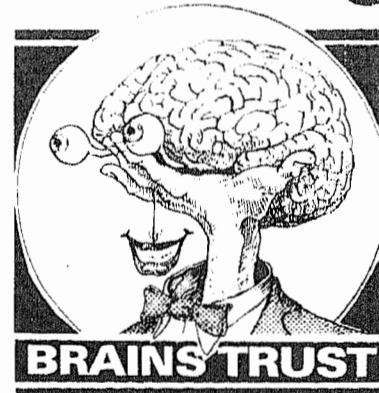
"I think that that could be, as much as anything, a cause for concern... there probably should be a variety of positions ... food for thought. It would be good if there were opportunities for exchanges of points of view," Mr. Leaver said.

The lack of speakers was probably due to the "problem of organisation, sometimes a problem of cost".

Certainly, "the various groups that are organising and participating should try and present their view".

These groups include People for Nuclear Disarmament, the main South Australian organiser of the Palm Sunday peace rally.

Mr. Leaver was not against getting Government representatives to state the Government's position on peace issues. "It would keep



people's minds focused on what the Government's policies are," "Though I don't think you should necessarily invite the R.S.L. (Returned Services League)" Mr. Leaver said.

He thought that Palm Sunday had affected nuclear arms production. Last year, there was heated debate in Parliament about whether the Intermediate Nuclear Force agreement was due to peace movements.

"Western leaders - some Western leaders - have come to perceive that arms control is a good thing ... that has a lot to do with changing popular perceptions about that," Mr. Leaver said. Palm Sunday had a "long-run" effect, Mr. Leaver said.

"I think there has been a significant change in public opinion about nuclear defense."

As to Palm Sunday's effect on the people who march, Mr. Leaver sees it as "morale-boosting".

"Within the Federal bureaucracy there is a move ... to de-emphasise ... the importance of arms control

and disarmament issues. So I think keeping the issue alive is really quite important at the moment. I think that in some ways this is a very important Palm Sunday."

The early marches were "pretty heady occasions" but Mr. Leaver was uncertain about how much impact Palm Sunday has now. "A lot of the original wave of activists ... have tended to drop out of the picture a bit - peace weariness rather than war weariness."

But numbers have tended to remain high "despite a lot of predictions that they were going to decline ... these are indicative of an ongoing commitment".

Mr. Greg McCarthy lecturer in Public Policy at Adelaide University, said that Palm Sunday was, initially, highly successful but now, "how much effect can you have?"

Peace marchers "know public opinion's behind (them)" but they are not achieving what they want, as they are getting no action from the government.

"Public opinion is as strong as it ever was but it's unfocused. By marching once or twice, they (peace marchers) think that they've made their point," said McCarthy.

"Parliamentarians from both sides are aware that they have to take the issue seriously", he said

Mr. McCarthy suggested that by emphasising disarmament, people could "target seats", rather than aim their message at the Federal Parliament.

Allowances now taxable

Allowances paid under student income support schemes are now counted as assessable income for the purposes of the Tax Act. This change occurred early in 1986, but many students haven't as yet taken advantage of the deductibility measures that go with this status.

Recipients of AUSTUDY and also Commonwealth Post Graduate Awards (CPGA) must include income from these sources as part of their taxable income. Post Graduates receiving grants from the University itself may not be required to class this income as taxable income. Contact Mark Leahy at the Post Graduate Students Association if you want more information on this distinction.

The upshot of changes to the status of students for income tax purposes is that a range of education related expenditure can be claimed as deductions by students whose incomes are taxed in one way or another.

Deductibility

Self-education expenses can be claimed by students whose study is classed as work/employment under the Act (i.e. AUSTUDY and CPGA). They can also be claimed where the study is designed to "maintain the taxpayers status" in their current occupation. This is of immediate relevance to many of our part-time students whose primary role is within the workforce.

It is important to note, however, that self-education expenses may not be deductible if the student is studying a course that will lead directly to promotion or a new occupation. This strange distinction arises, one must presume, from the stated aim for allowing deductibility that "knowledge is continually developing and that a taxpayer in a skilled occupation may need to be



ALAN FAIRLEY
Students' Association researcher

continually adding to their store of knowledge". A new job or promotion doesn't necessarily fit into this category.

If you fit into the category of a taxpayer who can claim self education expenses then a wide range of items can be claimed as deductions. An arbitrary excess figure of \$250 has been established and amounts over this can be claimed. Given that the Higher Education Administration Charge (HEAC) is \$263 in 1988, that threshold figure of \$250 has already been reached.

It is important to note that the taxpayer should only claim income tax deductions under the self-education head if they "can substantiate the expenditure claimed as an income tax deduction". (Taxation Ruling IT 2412, June 1987). This means that you must log some information and keep receipts for other items.

What to Claim

There are a number of costs incurred in the course of study that an eligible taxpayer may be able to claim as deductible items for self-education purposes. Those given here are not meant to be comprehensive or universally relevant.

- the Union Fee
- the HEAC Charge
- cost of stationery used in the course

- depreciation on any 'tools of the trade' that you own and use in your course

- depreciation as a professional library covering books used in connection with the course

- certain travel costs incurred in relation to the course

- costs incurred when studying at home. The Electricity Trust provides basic costings for use of electrical items. A simple log of times of study should provide the basis for a costing here. Consumption of electricity can be a trivial cost (eg. a 60 watt bulb uses one cent worth of electricity every two hours), but other items may build up the costs. A fan heater, for example, costs 22 cents an hour to run, a single bar radiator 9 cents and an air-conditioner upwards from 14 cents. The ETSA advisory service can be contacted on 274 5773.

- phone calls relating to study may be deductible

- purchase of books.

Keeping adequate records is crucial to making claims under the head of self-education expenses. If you organise this now, then you should be well placed to claim the available deductions when you fill-in your tax return in the middle of the year.

Hopefully this information will be of use to you. It must be stressed that this is a general introduction to the matter of deductibility of self-education expenses for students. It may pay you to clarify your own position with the taxation office itself or a qualified consultant.

Material printed on the SAUA page is published under an SAUA directive. The opinions expressed here are not necessarily those of the Editors, and in fact are probably not.

Expired visa could result in deportation



SATHISH DASAN
OS Students

Orientation is over and the academic year has begun. I would firstly like to welcome all new overseas students to this university. I hope this is a beginning to a bright and successful academic career.

This is also the beginning of the "mean season" for all overseas students. As you should all be aware, all visas would have expired on the 15th March 1988. The only way you can get it renewed is by having enrolled and by paying the Overseas Student Charge (OSC).

The fact is that approximately 70% of re-enrolling overseas students can't pay the fee by the due date. There is no need to panic - yet! Deportation is a long and drawn out

process. Five warning letters have to be posted to you before they can even consider it.

The Students' Association and the Overseas Students Association is the first place to contact if you have difficulties (financial or otherwise). The two departments that you will deal with are the Federal Education Department and the Immigration Department. It is my job to ensure that students at this university do not have unnecessary hassles. Please contact me at the SAUA Office if you have a problem.

Advice is free and it will keep you out of trouble 90% of the time. For those in financial strife (who isn't?!) - we can't pay your fee but we can suggest and arrange inter-locking loans that can relieve the burden. Check with me or Vivien Hope (EWO) if you are uncertain as to your rights and obligations.

For those who have paid the OSC, I suggest that you don't forget to endorse your passport at the Immigration office. Failure to do so can get you deported!!

The key concept is to "Ask when in doubt"...but enquire here before you make your official enquiry! It could mean the difference between finishing your academic career and not having one. You can also call me on 228 5406 and leave a message. I'll get back to you.

NOTICE OF SAUA BY-ELECTIONS

for the following positions

Education Standing Committee

2 positions

Activities Standing Committee

1 position

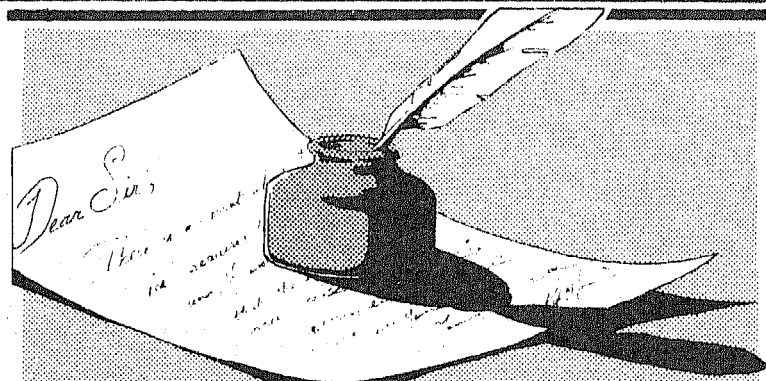
Nominations forms available from the Union Office and the Students' Association Office.

NOMINATIONS CLOSE: Thursday, 31st March at 5.00 pm

POLLING: 12th, 13th and 14th April, 1988

Return nomination forms to the Students' Association or the Union Office.

Authorized by the Returning Officer



LETTERS

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

Bottle-beat Chalfonte!

Dear Eds,

Celeste Chalfonte must be one above the rest of us, if she has no need to fart, piss or even drink.

When is the University going to put a stop to people like Miss Chalfonte abusing and down grading the Engineering Department.

We feel that Miss Chalfonte is immature in expecting anyone to behave in a civilised manner at any party for young University students.

The sooner Miss Chalfonte is "beaten over the head with an echo" the better.

Angus McGillicuddy.

P.S. Are you a virgin Miss Chalfonte?

I am cultured

Dear Editors,

This letter is dedicated to Celeste Chalfonte, whose opinion of our engineering students was clearly expressed in a letter to the March 21 "On Dit" in an article entitled "Revolting Antics".

I would firstly like to mention a bit about myself. Firstly, I am an

engineering student. Secondly, I don't drink, smoke, take drugs, start fights at parties, or break beer bottles over my head. Lastly, I consider myself as being cultured. This is shown by my and playing, classical music, thoroughly enjoying the works of Shakespeare, Dickens, and many other of the words great authors and playwrights and an enjoyment in the artistic works of Van Gogh, Picasso, Renoir, Da Vinci and many others. I would now like to comment about some other engineering students.

One, I know, is so cultured and trendy, he could pass for a medical student, and often does, and another could easily win the world's trendiest man titles. It is people like us that Celeste was grossly mistaken in classing as "Beery yobbos, who drink, piss, tart and are really stupid".

Now a note about the sort of person Celeste is. I am sure that, at some stage in her life, she has (a) drunk, (b) pissed and (c) farted. In all probabilities she is an Arts student, who is thus so stupid that (a) she did not obtain enough marks to get into engineering, or medicine (who she also abused), and (b) she did Arts instead. The chances are that she is also a fresher, whose main contact with engineering students is by repu-

tion, and she takes subjects such as history, english, philosophy and psychology and thus she thinks she is a cultured young yuppy.

Finally a word about engineering students in general. The average, everyday engineering student has 30+ contact hours (compared to Celeste's probable 12) in subjects such as fluid mechanics, structural behaviour, power systems analysis, and process dynamics and control - subjects for which Celeste wouldn't even understand the title. After coping all week with subjects such as these, engineering students are entitled to a little fun and relaxation at a party or two.

Thus my advice to Celeste is this: If you don't like the way engineering students behave, then maybe you should leave the University, or better still, the human race.

Your sincerely,
Peter Subinc
Mechanical Engineering

P.S. Remember Celeste, that we can do without historians, philosophers and psychologists, but where would you be without engineers who build your bridges, dams and roads, design your cars, aircraft, stereos, computers and plants to obtain the materials to build all of these?

Engees not Yobs

Dear Editors,

Contrary to what appears public opinion, NOT all Engineering students are 'beery yobbos....(who) start fights at parties and break echo bottles on their heads'.

(Celeste Chalfonte - On Dit number 3)

Whilst admittedly there exist some Engineering students displaying such behaviour (as I'm sure do some students of any faculty within the University), there are also a large number of us who do not wish to be labelled with what is clearly unfair criticism.

Sincerely,
N.G. Near

On Dit

EDITORIAL

Palm Sunday a day for celebration

The Palm Sunday march is the peace movement's most important day of the year. It helps to keep the peace movement alive and to get its concerns, its activities and its critique onto the public agenda.

It helps also to make the whole issue of peace more comprehensible for those committed to fighting for it. Like neighbourhood peace groups and suburban nuclear-free zones, the Palm Sunday march gives the daunting prospect of the movement's ultimate aims — a genuinely revolutionary change in the way in which people think and behave and a restructuring of our societies — an immediate, tangible, foothold in reality.

It gives people the chance to get involved at the grassroots.

But even a cursory glance at the pressing issues reveals that these are tough times for the movement. Reagan seems to be softening his anti-Russian stand — a cynic's line would be that it's a case of Presidential histrionics: he wants to be remembered as the only US

leader to have overseen an actual reduction in nuclear stockpiles — and the signing of the intermediate range missile agreement has come and gone.

All the indications are that the political tensions associated with Reagan's coming to power, and what has become known as the "limited nuclear war", have been substantially reduced. If the forces for peace were galvanised by Tripoli and Chernobyl, they have again lost their obvious reason for existence.

In the politics of peace — a sphere for which 'cause and effect' are embedded in the elusive power structures of east and west — this presents a major stumbling block.

It's an obstacle which confronts the peace movement every Palm Sunday. How can a central focus for the movement be found without manifesting the surly adverse notion that the human race is threatened by destruction at any second, which encourages fatalism?

Perhaps a path out lies in the idea of the movement itself taking a greater role in setting the agenda itself.

But its fragmentary nature is a barrier to achieving this. It seems ludicrous to think that major gains can be made on the basis of infrequent meetings between largely heterogeneous state-based groups. And the messy Federal system, aids and abets the tendency towards disaggregation. For the peace movement in Australia, unilateralism — often by default — is the dominant state.

According to one body of opinion the Nurrungar base at Woomera is largely outmoded and potentially disposable. There is reason to believe that its functions can — and in some measure already are — be carried out by installations in the US and overseas. The prospect of its removal is both possible and desirable — something which, it may be argued, can not be said of the spy base at Pine Gap.

Meanwhile, the peace movement should emphasise its achievements, not the least of which is its success in winning Senate seats at successive Federal elections.

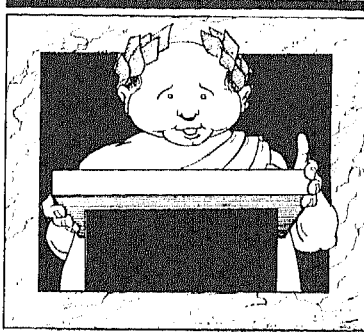
Despite our distance from Europe, where the nuclear threat is greatest, the peace movement in Australia is comparable, as a percentage of population, to those of that part of the world.

The last five or six years have seen some of the biggest peace-related marches of the post-war years.

Palm Sunday should be not only a chance to take stock — to feel the weight — it should also be an occasion for celebration, both of past achievements, and the prospect of future gains.

Richard Ogier

The Law School's funding raw deal



FORUM

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

This week, Law Students Society President, Joseph Carney, writes that, in comparative terms, the Law School is severely underfunded.

Contrary to popular belief, the Law School is not the great repository of wealth many believe it to be. Rather it is kept in a constant state of penury by the rest of the University.

Since the early 1970's, Law has provided the University with about 7% of its graduates but only expended roughly 3% of its resources on them.

As can be seen from the table below, Law is very much the University's poor relation. Along with its equally impoverished neighbour, Economics, Law is the forgotten faculty.

We do not even bear comparison with Tasmania - we are the New Zealand (and South Island at that!) of North Terrace - off the funding map.

This is a situation both unenviable and untenable.

The accompanying tables of expenditure in 1986 tell the story pretty clearly. Naturally, expenditure on the sciences is much higher

than the arts. Waite Institute is a world centre for agricultural research. Hence the completely disproportionate amount of University expenditure on it is justified.

\$1500 more per student per year on English than Law? The study and research requirements for both are the same.

All of the above issues could have

"Law is very much the University's poor relation...Law is the forgotten faculty."

Medicine and Engineering require equipment more marvellous than the simple book, pen and paper of the Arts student.

Dentistry, however, gets an extraordinary \$2600 per student to spend on teaching and research, well over twice that of medicine. Why is this so? Surely one can spend only so much researching which brand causes least decay and how many dentists use it.

been dealt with by the recent "Review of Compact 2; Report of the Working Party of Deans". Compact 2 is the name given for the previous arrangement for divvying up University resources between faculties.

The working party was to review academic staffing levels and to comment on (i) the appropriate future faculty structure of the University and (ii) adopt a strategy of area allocations.

"Dentists should go the same way as vets - interstate."

Do we value dentists so highly that we're prepared to spend \$1700 a year more than the humble doctor to train, let alone five times more than a lawyer or accountant.

The dentist may be man's biggest phobia but the argument that this University should shed its Dentistry faculty is completely rational.

They are simply too expensive to educate; community demand for them is low. The degree of specialisation required to educate them properly means that, for the number of students taught, economies of scale are non-existent. The money can be used more efficiently on impoverished faculties struggling to supply the community with its required number of graduates i.e. law.

Dentists should go the same way as vets - interstate.

Returning briefly to the fallow finances of Law, the reader can see just how hard done by we are compared to similar departments. How can one justify an expenditure of

Although this was seen as "an opportunity to turn the University in new directions, to enhance the quality of its teaching and research programs", all that was proposed was the possible amalgamation of departments in order to gain further economies of scale.

One could not, however, expect much better from a committee of 10 deans who, I am sure, quite reasonably and conscientiously from their points of view, are out to protect their own ground.

There is a shortage of lawyers in this state and we are the only profession in this situation. If Universities are to provide the community with professionals, clearly they must show some sort of flexibility to community needs.

The alternative is that our lawyers and others won't get the training they deserve. They will, however, due to their short supply get paid much more. And we wouldn't want that, would we?

TOTAL 1986 EXPENDITURE* ON TEACHING AND RESEARCH				
	% Total Student Load (1986)	% Total Univ Expenditure on Teaching & Research	% Total Expend. Expressed as % of Student Load	Total Expend. per Student Unit (\$,000)
Ag. Science	2.5	10.4	422.0	79.68
Dentistry	1.2	4.6	383.3	25.97
Engineering	5.9	9.7	164.3	11.11
Medicine	8.5	12.3	144.7	9.77
Science	15.3	23.6	129.0	8.69
Architecture	2.7	2.0	74.1	5.69
Music	4.5	3.3	73.3	5.03
Maths Sc.	9.7	6.5	67.0	4.69
Arts	28.0	18.5	66.4	4.46
Economics	10.9	5.1	46.3	3.16
Law	7.0	3.7	46.8	3.16

TOTAL 1986 EXPENDITURE* ON TEACHING AND RESEARCH - SELECTED DEPARTMENTS		
Department	1986 DEFTSL*	Total Expenditure Per Student Unit (\$,000)
Classics	115.75	3.57
Education	198.28	4.53
English	269.79	4.22
Geography	114.89	6.32
History	308.67	4.33
Philosophy	101.62	3.90
Economics	430.60	3.54
Law	581.14	3.00

* The expenditure figures used were supplied by the Bureau's Office and taken from the CTEG Universities Annual Statistical Collection, Form 404A: Teaching and Research Expenditure on academic activities from general funds by academic organisations (annual unit).

Discontinuous Cranial Traits of Skeletal Remains from the Mahuna Region

The major difficulty facing students of this field is the unreliability of comparing one anthropologist's subjective views of his or her discovery with another's.

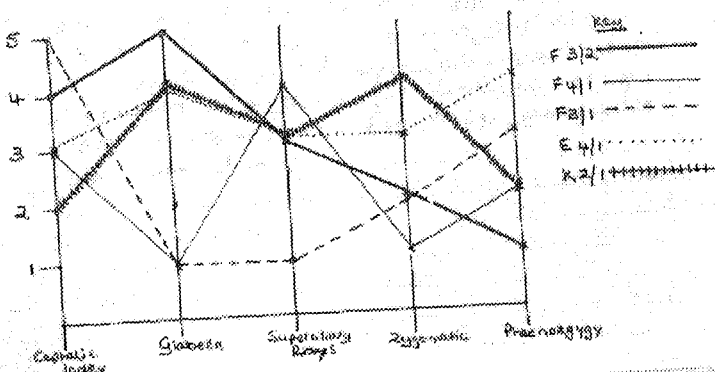
It is not necessarily helpful, for example, when a metoid paramen is described by one expert as large, heavy - comparison to what? Nor is it useful to be told the vault bones of one particular Mahuna crania are not thick. Does this mean they are thin?

The need for some consistent & objective method of measuring the crania is therefore obvious.

I have chosen Courtney's (1978) study of Australian Aboriginal Craniology for just this reason.

Courtney has developed a uniform method of scoring each individual crania, making it easy to compare one with another, + thereby draw some definite conclusions.

This is the method I have used to develop the following graph.



Discontinuous Cranial Traits of Skeletal Remains from the Mahuna Region

For the purposes of this essay I have decided to concentrate on the study of Courtney (1978) on the discontinuous traits of the Australian Aboriginal cranium.

This is because, after careful consideration of the other studies available, (e.g. Van Den Broek (1908), Hagan (1932) and Haggart (1977)), this was the most recent and thorough.

Also, Courtney uses a method of scoring the individual crania which makes it easy to compare effectively one to the other.

Thus, of course, is one of the major improvements to accurately measuring discontinuous traits, i.e. the difficulty of comparison due to subjectivity by the different anthropologists when they have made their discoveries.

Hence the need for a more objective measure.

Hence, indeed, my decision to use Courtney's method for both the crania and the mandibles.

The best work in this; it uses twenty uniform characters. Each cranium is given a score, which can be anything, up to sixty, depending on the size, shape and condition of the specimen.

The first table gives the results of my scoring of the discontinuous traits of Mahuna crania based on Courtney's method.

Character	F3/2	F4/1	F4/1	E4/1	K2/1
Cephalic Index	3	3	3	3	3
Zygomatic	2	2	2	2	2
Procnogygy	2	2	2	2	2
Glabella	2	1	1	2/3	2

Which essay about Discontinuous Cranial Traits would you rather read?

Anthropology

Discontinuous Cranial Traits of Skeletal Remains from the Mahuna Region

There have been several studies based on the discontinuous traits of the Australian Aboriginal cranium, for example: von Hagen (1908), Houselyn Jones (1929), Hagan (1932), Lelièvre (1939), Cornstalk and Vears (1970). However, I have concentrated on Courtney's study of Australian Aboriginal craniology, which includes an examination of the use of discontinuous cranial traits for the study of modern man (1978). The latter is a uniform method, based on twenty characters, similar to those used for cranial sexing, which helps to reduce the subjectivity of the scoring (Courtney, 1978). Each cranium was given a score, the maximum possible being 60. Similarly for the mandible, Courtney and Wellington used 12 characters for discriminating between Aboriginal and East Asian Mongoloid male mandibles (1971:30).

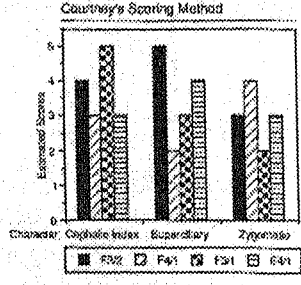


Mahuna gravesight locations

The published results for different regions of Australia take the form of percentage frequencies for each character observed in the population, making it difficult to assess individual crania, such as the Mahuna individuals, by their method.

I have assessed the Mahuna scores for the 20 characters as described by Courtney in his study (1978:36-61).

Two of the Mahuna male crania F3/1 and E4/1 fall closer to the Arnhem mean than the Coastal N.S.W. mean. The male Mahuna mean was 44.25, again slightly closer to the Arnhem mean for males. This could have been because of the characters which



Whenever you sit down to write an essay, someone else is doing the same thing. Inevitably, your work will have to compete for attention with theirs. And while original thought and thorough research can go a long way towards gaining that attention, good presentation is important too. Indeed, good presentation is often what separates a great essay from a good one. Because good presentation doesn't mean an essay that is pretty to look at. It means an essay that communicates well, and expresses a coherent, logical argument which flows smoothly from point to point. If you own a

Macintosh, your ability to write such an essay is greatly enhanced. If you've never used a computer before, don't be put off, because the Macintosh is by far the easiest of all computers to use. You just point the arrow and click. All the programs work in virtually the same way, so once you know one, you can use them all. You can organise your thoughts, list points and sources, edit, rearrange and polish the essay in no time at all. However, the really remarkable thing about a Macintosh is that you can include any illustrations,

graphs and diagrams from any program quickly and simply. With that final touch, your essay is probably done. To a standard at least twice as good as your usual effort, in half the time. Leaving you free, perhaps, to sell the services of your Macintosh to other less fortunate students. Because, while we frankly admit that a Macintosh costs a lot of money, it can also help you earn it. Not only now, but for the rest of your life. For further details, contact your university consortium representative.



Boring

Why this decade's politicians are a real snooze ...

The power of politics to bore is a kind of by-line to the political arena in the late 1980's, according to Melbourne journalist PETER ELLINGSEN. He holds back the yawns to give this account.

My objection to the late '80s is only partly to do with its repetitive music, spiky hairstyles and (albeit flagging) fetish for merchant bankers. Like a reluctant J Curve, I have learned to hang back, while ultimately accommodating the mania for money and making it. I know football teams are owned not followed, and heroism, a product of the boardroom rather than battlefield. But in this "can-do" era, that has become bearable, if only because it provides Max Gillies, John Clarke et al, with comic material.

As someone who began as a stockbroker and moved to journalism, I was clearly travelling in reverse before the decade started. I admit it was satisfying, in a perverse sort of way, to go back to George Johnston while others read Helen Garner, and to await re-runs of 'Sergeant Bilko' instead of succumbing to 'MASH', but like Bob

ment, but there was always a quip and a tip for the first at Moonee Valley. Even RSL-badge-wearing Lindsay Thompson tried to crack jokes ("the left wing always lets you down" he observed after a government light plane was forced to land with an oil leak).

Then there is Barry Unsworth, the puddin'-faced ex-Premier of NSW. Not only did he sack one of the few remaining political showmen, Laurie Brereton, he has also avoided both a nickname and the (for the public) amusing prospect of a Premier caught up in a legal sideshow. Oh, for the litigious days of Nifty Nev.

As for the newly-appointed Nick Greiner - well, we shall see...

John Bannon pretends to be interesting, but not even the limp-wristed Adelaide send-ups of Max Gillies can disguise his sober straightness. He makes loud, exhaust noises when the Formula One crew hits town, but we all know he is a Commodore-driving lawyer underneath. Don Dunstan, who could claim flair both in politics and love life, would, at the very least, have burned around the Grand Prix circuit in a pink Ferrari fuelled by Barossa chablis.

As for Steve Hatton, who is he anyway? Paul Everingham may have been a bit of a redneck, but he ran a great line in dry jibes, and was there when a large part of the Northern Territory was handed back to traditional owners. Current Chief Minister Steve Hatton's contribution to political entertainment has been to whine when Aborigines, doing things the "white way" asked the makers of 'Evil Angels' for a fee for filming around Uluru.

Granted Robin Gray is moderately amusing (his performance over the Franklin was Logie quality), but he is something of a throwback, and Tasmania is off-off-Broadway. The Democrats' Senator Norm Sanders is easily the state's best soft-shoe talent but he is an American import. WA's Brian Burke, who looks like Danny Devito and sounds like Bob Santamaria, has the thespian skills to play opposite Meryl Streep, or carry off a season at the Old Vic.

But, despite one or two skeletons in the closet, his successor Peter Dowding seems unlikely to match the "all for one and one for all" act Burke managed with tycoons, Alan Bond and Hacka.

Which leaves only the federal stage, and we all know how sad Bob and John have become. On or off the wagon, Hawke has none of the stature or political wilfulness of the erudite Whitlam (who could forget the immortal vice-regal soliloquy of 1975: "God save the Queen because

("Quiz kids can't count" was how he greeted Barry Jones's failed attempt to take over the Victorian Labor leadership 10 years ago), or Billy ("woof woof") Snedden say nothing will save the Governor-General").

And how can you compare Howard with Gucci boots Peacock (of Shirley McLaine "foreign affair" fame), let alone the golden era of Billy ("Big Ears") McMahon? John

is at best an understudy.

It is all terribly tedious and does nothing to erase the thought of Australia's declining economic fortunes. If only polities could be resurrected and re-run, like a Doors' video.

In the final days of our second comedy festival, wouldn't you love to have heard a patronising aside from Sir Robert Menzies, a wicked oneliner from Clyde Holding

how everywhere he goes people know something is wrong?

Don't hold your breath: in the pragmatic '80s, politics is no longer an opening-night attraction. In common with much that now passes for fashion, it is more a set-piece production, the sort of thing playwright Jack Hibberd calls "theatre of arthritis".

Reprinted from *The Age with permission.*



"But what I can't swallow is the way this era has ditched all the interesting polities. When Sir Joh packed his bags last year, it was the end of a wonderfully amusing time."

Hawke I adapted. I now understand that ideals are a luxury we can no longer afford, and that uranium sales to France are OK.

I have even grasped the tortuous notion of forced investment ("my accountant made me buy the Porsche/farm/painting"), and have grown to accept that we must build killer weapons to have peace. I know the unemployed are bludgers, and, like Paul Hogan, see welfare as indulgence, and art a matter of Hollywood style.

But what I can't swallow is the way this era has ditched all the interesting polities. When Sir Joh packed his bags late last year, it was the end of a wonderfully amusing time. Mike Ahern has a university degree, but absolutely no flair or sense of humour. Like all the leaders of our Bicentenary year, he is about as entertaining as the latest balance of payments figures.

Take John Cain. He may be honest enough to lick his own stamps and fit enough to run to work, but join him in an OJ bender at Treasury Place and you will wind up thinking the test pattern exciting. Sir Henry Bolte ran an antiquated govern-

1980s



"I wouldn't go any place with a band if it didn't sound like I wanted it, y'know? And if it sounds like I want it to sound, then the other people who are in it will enjoy it."

1960s



"But there won't be any history. A hundred years from now...all you'll read about is maybe David Bowie."

Music, fad and fashion -

Miles out in front

by Richard Ogier

RO: Miles, you're coming to Australia pretty soon, how many guys are you going to be bringing with you?

Miles: About eight, or nine.

RO: And what will be the instrumentation?

Miles: Let's see (pause) twooo, that's four, five - seven.

RO: And what will be the instrumentation of the group?

Miles: Saxophone, guitar, bass, [two] drummers, and myself, two synthesiser/keyboard players - and that's it.

RO: Miles, you seem to do a lot of travelling, it must be something you enjoy?

Miles: Orr yeah, it's OK if the music is nice, y'know. We always want to bring music to the people, y'know.

RO: And how do you feel the music is at the moment, is it 'nice', as you say?

Miles: Yes. (In the) first place, I wouldn't go any place with a band if it didn't sound like I wanted it, y'know? And if it sounds like I want it to sound, then the other people who are in it will enjoy it.

RO: I know you've suffered ill-health in recent years, how are you keeping these days Miles?

Miles: Whadaya say?

RO: How you keeping these days, I know you've suffered ill-health in recent years?

Miles: Oh I'm feeling fine, y'know. I swim a lot.

RO: Do you still box?

Miles: Not anymore. Because I had the operation on the hip, and the doctor told me not to bounce around. But I can ride horses so I have a couple of horses that I ride - a couplea Hunters.

RO: Can we talk a bit more about your music. Could I ask you, how do you approach it now, do you approach it differently than you did, say, ten or twenty years ago?

Miles: Yes. Because there's a lot more happening now.

RO: A lot more happening in music?

Miles: Yes.

RO: What sorts of things are you talking about?

Miles: First thing, if you look at commercials you'll see in what place our music is. Some of the commercials you're hearing now are better than some bands I've heard; some, y'know, jazz groups they call 'em.

RO: Commercials in France you mean?

Miles: Commercials everywhere.

RO: You musn't think very highly of jazz bands at the moment then?

Miles: Of what?

RO: Of jazz bands at the moment, if commercials are sounding better.

Miles: Yeah. I don't. There's a lot of good groups out there, y'know like (the) African group, Cassales.

RO: Who are you listening to at the moment?

Miles: I listen to Cassales, and ah, mainly Prince, and Cameo.

RO: Who do you think are the most interesting and talented performers then in contemporary music at the moment?

Miles: Performers?

RO: Yeah, who are the best?

Interviewing legendary negro American trumpeter, composer and band leader, Miles Davis, is like verbal shadow-boxing - he sidesteps, lays right out - sounds bored - and then revs up again. The conversation is punctuated constantly by coughing, the worst of which has been annotated here. It's a guttural, weezy cough that's distressing to listen to.

It's the sort of thing critics and music writers spend a lot of time writing about. With every Miles piece you read - and in the northern hemisphere he could be the most written about, the most eulogised contemporary musician alive - scribes put most of the literary energy into observations about Davis's health and appearance, as if the drama of a whole art-form is being carried out before them, which, in large part, it is.

To date this is the only Australian interview Davis has given.

Miles: After us, Prince.

RO: Anybody else?

Miles: No. I haven't heard anything I like, other than Prince, and ah, things that come outa Minneapolis like Janet Jackson and Cameo.

RO: Do you ever listen to your old records?

Miles: No.

RO: How long does it take for you to get bored with the last one you made?

Miles: Right after the record.

RO: Right after you've made the record?

Miles: Yes, just right after. The same day we finish, (is) the same day I'm bored.

RO: You've changed your music time and time again over the years, what drives you to do that?

Miles: (pause) It's just me, you know. I'm a person who has just always got to do somethin' new.

RO: Are you working on a record at the moment?

Miles: Yes.

RO: Could you tell me about it Miles?

Miles: (pause) Well y'know I wanted - I listen to (this) Cassales group, it's an African group, and I wanted some of the compositions to go that way. And so I gave Marcus (Miller) one of the Cassales group's, (cough) one of the early tapes -

RO: Miles, I don't know much about Cassales. When you say you want the music to go that way, what is it that you mean? What aspects of Cassales are you trying to incorporate or use?

Miles: Well, they have, they have at least three or four drummers. And they play different patterns on the drums. And they're African, y'know, their on the up beat all the time. And then, y'know, just the style of havin' a drum pattern, which I'm tryin' to get my band to do, and some them can't concentrate on it. I spent three hours tryin' to show my drummers what to do. And they're gettin' all the changes together - so that's basically what where doin' now.

RO: I see.

Miles: There's some new composition that I wrote (coughs...) That's what it is today, y'know.

RO: When will this record be coming out?

Miles: Probably early on this year.

RO: You say you're using more drummers, that you're concentrating on rhythm; does that mean you're moving back towards some of your sounds in the 70s, because it was very rhythmic at that time wasn't it - records like *On the Corner* and so on, records like that?

Miles: It's not the same thing. (coughing) If you have a pattern in the drums then the compositions won't die because you can always wait for the pattern to come back around, and you can do somethin' to it.

RO: I know you were criticised a couple years back, well, in the last couple years, for recording pop songs - a few things by Michael Jackson, Cyndi Lauper and others. What's your response to that sort of criticism?

Miles: I have no response to that.

RO: Does that mean you discard it?

Miles: Yes. (cough) Because y'know when I did *Porgy and Bess* nobody said anything about it.

When I did *Sketches Of Spain* nobody said anything about it. Y'know, all that stuff comes from Wynton Marsalis and different critics who, (if they) don't have anybody to recognise when you record, they don't have a job.

And y'know, the best publicity that an instrumentalist can get in this field of music, is to criticise someone else. (coughs).

So most critics, they wanna have this person and this person on an album so they can write about it - the same things they have been writing for years. But if you're makin' a record with ten synthesisers, they don't know who it is.

RO: So to some extent you consciously try and baffle critics?

Miles: No I don't. I don't think about 'em at all.

RO: That just happens to be their reaction, huh?

Miles: I do what?

RO: That just happens to be their reaction, huh?

Miles: Yeah, that's the reaction. They always have the same reaction. I got Coltrane in my (band) - 'who is that?', you know what I mean, I got Sonny Rollins - 'who is

that?' They always knock everything they don't know about.

RO: Miles you've had a lot of great players in your bands over the years. People, as you say, like Rollins and Coltrane, who the critics said were no good when you had them in your bands. How is it that you pick players to put into your groups?

Miles: Well I just pick someone that fits. You know like, I see how their rhythm is, (coughing) and stage presence - excuse me - all that goes with it. Stage presence and the way they can (play) phrases, and the way they rehearse and react to something new.

RO: When you say, 'clip phrases', can you explain more what you mean by that?

Miles: What phrases?

RO: Clipped phrases, you used the term 'clipped phrases', I was intrigued by that.

Miles: I said the way they play phrases.

RO: Oh, right. Miles, can we go onto something else. How set are you in your ideas about a record you want to make, before you go into the studio?

Miles: (long pause)

RO: Do you have it in your mind?

Miles: Yes, but it doesn't usually happen like that, y'know.

RO: How does it usually happen?

Miles: Well, you gotta be ready for any change, that might come up.

Like I did (with) Marcus (coughing) - excuse me.

RO: Yes.

Miles: I asked George with the last record, I asked George Duke to write a number, and what he wrote set off the whole style of the record.

So you gotta be ready to catch the style of an album that you're doing, when you hear it, y'know?

You gotta be able to hear those things. Cause what you set out to do sometimes triggers something else, for the better.

RO: I see. Do you still enjoy making records, you don't seem to make as many as you used to, is that 'cause you like touring more?

Miles: Some things we play on the tour, I haven't recorded and I don't wish to record it, because it can't be recorded, the way I like it. So I just don't record it, y'know? I write something for a spot in the concert and it isn't - it's usually visual, off of one of my players.

RO: Usually visual, off one of your players.

Miles: It's the way you look when you play it and the way the players look when they play it (coughs), and hear it, which you can't get on the record.

RO: How many professional years do you think you have left in you now, Miles, you've been doing it a long time?

Miles: (pause) Whadaya mean, how many professional years?

RO: How much longer do you think you're going to be playing?

Miles: (long pause)

RO: Any plans for retirement, I mean?

Miles: Retirement?

RO: Yeah.

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Lime Light

An Arts Fest's best and worst

Festival-full, On Dit arts writers look back over the best and worst of this year's offerings

THEATRE: Graham Lugsden

The collective sigh audible around Adelaide last weekend was that of this city saying goodbye to what was quite possibly the best Festival ever staged here.

Such a brash statement is asserted unashamedly, because despite the difficulty of comparing the ghosts of Festivals past, the city is throbbing with the same thought that was a corker of a party. More than that though, it was a *people's* party. Lord H has finally gotten the masses coming through the box office, and that must be his crowning achievement.

Our achievement is that Adelaide ran this event with the aplomb and quiet efficiency which marks the running of the parklands chariot race in November each year. The theatres were (mostly) full, the restaurants were brimming, the coffee shops were humming and the Writer's Week tents were jumping - and organisation was the key.

The Night of Colours, despite its overcrowding problems, showed that Auntie Adelaide can do what cannot be done in the East - provide enjoyable mass entertainment for a family which is not ruined by drunken hooligans chucking insults and Kingswoods at each other. (It is significant that Elder Park the day after looked almost untouched; the flower beds and lawn borders survived the equivalent of a tank battalion on manoeuvres.)

Alright, money where my mouth is. The best of the Fest for me was

either Bolek Polivka's *The Jester and the Queen* or Brook's *Mab*, but I am buggered if I can pick between the two.

The flagship of the event, *The Mab*, managed to live up to most expectations - just - but after its relentless build-up it was difficult not to experience some disappointment. Certainly, it was a monumental "production" (the word seems barely adequate), but a Drama tutor confided to me that she considered Polivka's *Jester* to be far better entertainment and just as theatrically valid. Bouquets to both anyway.

Brownie points and a gold star also to the Water Puppets of Vietnam, with the proviso that whoever killed the carp ought to be strung up by the balls, in Rundle Mall; *Akwanso - Fly South*, who deserve an award from UNESCO; anything and anyone faintly connected with Writer's Week (quote of the year award to the elderly lady who was envious of Edmund White, for having had so much more interesting sex than

her), the Old Masters having a lunch on the Popeye; *Wind in the Willows*, a ticket to which guaranteed instant longlasting envy for anyone over twelve; *Fascinating Aida*, for showing the Bagels and the Singlettes how it should be done (and we thought that they were good); Patricia Leventon, for even daring to open *Ulysses*, let alone make a gripping night at the Little Theatre out of it; the Met. Office, for going on strike at precisely the right time and giving us the most glorious weather all year;

and last, and definitely least, the entire Fringe, for being cringingly bad (*Argentine Avitzer*), stunningly different (*UBU*), riotously good (the opening night bash) and intriguingly observant (*Booth*), amongst a dozen other objectives.

Nasty bit. Brickbats and smelly stained football jocks to the following; Mick Jagger for pulling out, just when everybody had finally convinced themselves that they *do* like the Stones; the mob crush in the Fezbah, the dreadful acoustics and sightliness in the Sidespace and Wetpack; the grunge band in the LAC who managed to drown out every performance in the complex; the alleged seats in the Chapel and Bonython Hall, which are actually working models of instruments of the Inquisition; *1841*; that appalling gravy train and ego-massager which is sometimes known as State Opera (\$1.5m of your readyies for 36,000 of their bums); whichever worthless bugger decreed that parking was not allowed in the Parade Ground after midnight anyway; and worst sinners of the entire Festival, our very own Union administration, who plunged to new depths in bureaucratic ineptitude, bringing supreme embarrassment on the University. Bonza stuff, fellas, you may well have just given the Festival cause to commandeer our venues in 1990.

Greeblies aside, the Festival was a smash hit, breaking even a week early and putting a quarter-of-a-million of us through the gate.

Jazz highpoint for Festival

JAZZ: Jeremy Phillips

The Jazz Component of the Festival was the most exciting Adelaide has seen for several years. The array of major international acts and superior Australian performers was exceptional, and the coverage of jazz styles no less thrilling.

The highpoint of the jazz programme was undoubtedly the visit of master trumpeter Wynton Marsalis. With all the dedication and uncom-

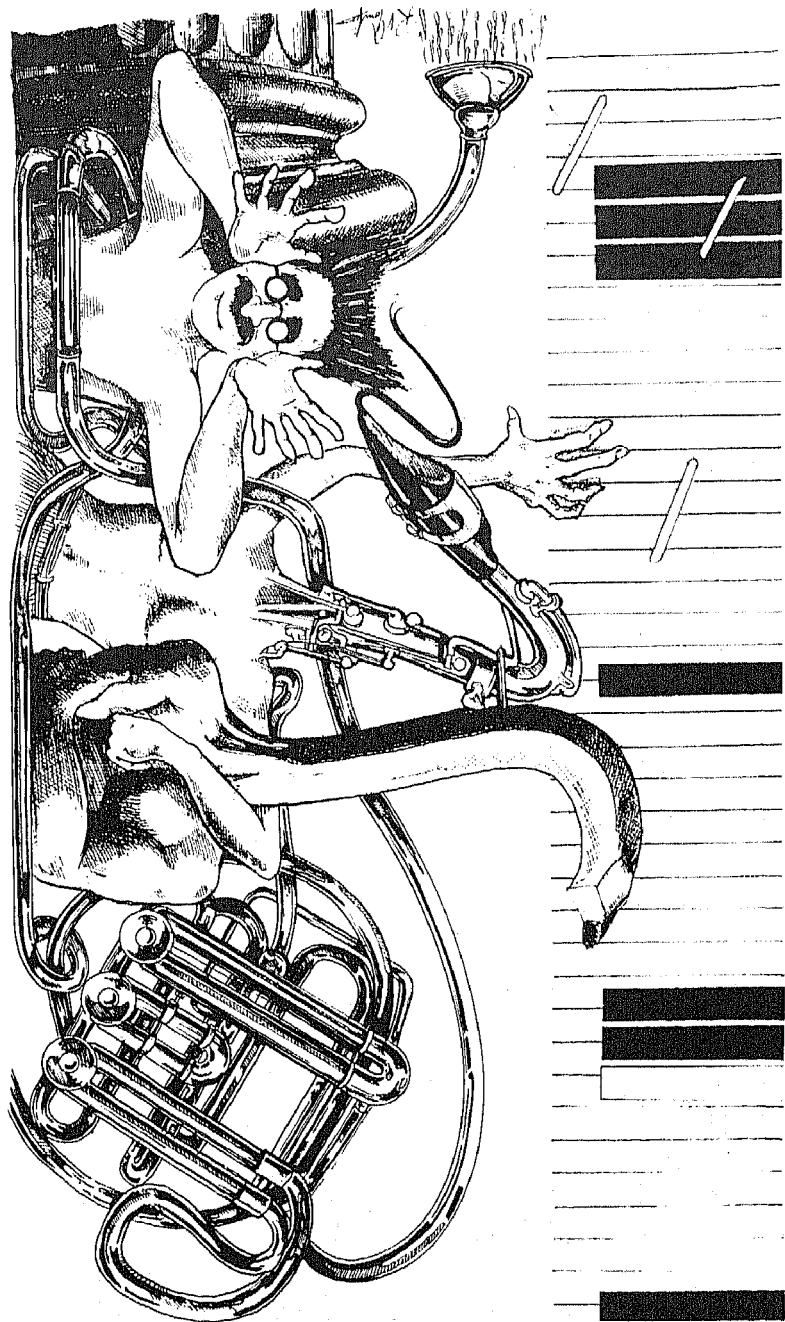
promising jazz approach of a young Miles Davis, he performed a breathtaking two-set show. A dazzling technique coupled with a sensitive and lyrical ear for improvisation proved Marsalis' position as perhaps the greatest jazz musician playing today.

Great is something the English Jazz Quartet certainly were not. Resident at the Bridgewater Old Mill for a long stay and the backing band such names as Georgie Fame

and James Morrison, the EJQ were consistently uninteresting. Though adequate in support of Fame, Herbie Flowers and the lads played music which was as unoriginal as it was unexciting.

The Autumn Jazz Festival provided a good show for followers of trad and swing jazz.

Negro vocalist, Sarah Vaughn, revealed a voice of extraordinary power and depth, despite her mature years.



Controversial Opera a success

MUSIC OPERA Sue Lea and Kylie Bartsch

The State Opera's contribution to the Festival, the Australian premiere of Prokofiev's "The Fiery Angel", was chosen to be thought-provoking and certainly evoked wildly diverse responses from the audiences. It seems that people attend opera with different expectations: there are those who anticipate a drama with musical accompaniment, and others who look forward to a musical feast with some dramatic frills. For the latter group, "The Fiery Angel" was an unqualified success. The driving obsessions of Prokofiev's score were riveting and Adelaide Symphony Orchestra under Stuart Challender coped with its difficulty commendably.

For the other group, however, "The Fiery Angel" was much less successful. Problems with hearing the words, and the lack of action in the early parts led to bewilderment and frustration. (Any dozing off was thwarted by the energy of the orchestra!)

Some of the intended dramatic effects were obvious, but others, such as the heroine's change of dress shades, were missed altogether.

But, overall, the production must be considered a real success and the sort of controversial offering needed for a major Festival.

Best Music Bonus

The Elder Hall series of lunch time concerts were a delightful bonus for music lovers, especially at \$9 per ticket. At these, the audiences were treated to the best of local talent as well as some wonderful returned expatriates.

Highpoints included the first public performance of Adelaide's own father and son pianists, Clemens Leske (Senior and Junior), playing Prokofiev and Brahms with a fascinating similarity in appearance and style. Another local performer, Ashleigh Tobin, produced an hour's serve of the organ works of Messiaen.

Visitors combined with local talent to produce the five cantatas of Benjamin Britten over two concerts. These were stunning. The combination of Tuckwell, English, Christianson, Richardson, Newnham, O'Donnell, and particularly Alice Giles created two lunch hours which can only occur during a Festival.



BLAH!

With Alex Wheaton.

Video Nasties! This week's 'Award of the Unwashed Armpit' goes to Melbourne band *The Manikins*. Giving just a few days notice they cancelled the weekend's Adelaide performances at Adelaide Uni, Flinders Uni and Limbo Niteclub. The reason? - they thought it much more important to nip up to Sydney to film a video.

Vangelis, noted musician, arranger, and soundtrack scorer ('Chariots of Fire') is 45 on Tuesday. Did you ever wonder why he doesn't use his surname? It's Papatjanassiou!!!

...and Mark White is 27 on Friday. Who's he? The guitarist with English band *ABC* ('Poison Arrow') - that's who.

In a couple of weeks be prepared to lift the roof off the Bar as it celebrates its 13th Birthday. Bar manager Roger Clarke hosts twelve hours revelry with bands *The Every Brothers*, *Gumbo Ya-Ya* and many others. There's more - lashings of cheap drinks to keep the occasion vibrant (...flat out like a lizard drinking).

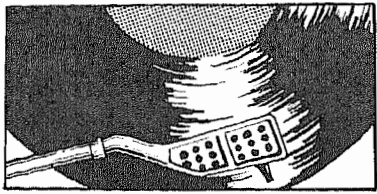
Twenty four years ago *The Beatles* had the Top 5 singles in the U.S. charts.

1. Can't Buy Me Love
2. Twist and Shout
3. She Loves You
4. I Want To Hold Your Hand
5. Please Please Me

All in all, they had twelve singles in the Billboard Top 100 for that week.

Screaming Believers mini album *Refugees from the Love Generation* is selling well around town. The Greasy Pop release retails for only \$9.99 and includes versions of live favourites *EL S.S.* and *Sandra*.

Taylor the ever-green songsmith



DISES

NEVER DIE YOUNG

James Taylor
C.B.S.

by Mat Gibson

James Taylor has much to be proud of with *Never Die Young*. He has produced an album which is musically honest at a time when most seventies artists have staged their comebacks based on racks of synthesizers and pastiches of whirling guitars.

There are acoustic instruments on this album. Not just guitars and

keyboards, but actual violins, an instrument most artists are too afraid to play with these days.

He has also written a swag of songs which show him working at his own pace, not rushed by company execs to produce another Sweet Baby James or, heaven forbid, a hit single.

The material is contemplative and moving. Gentle melodic harmonies punctuated by occasional snappy percussion work and guided by Taylors sweet, lilting vocals. He has drawn on a variety of sounds, some blue influence, some country, a bit of Latin-jazz and, of course, folk.

Lyrically, his concerns have changed little; family relationships, the future of our planet, the plight of the less fortunate, all with compassion and maturity.

There is little reason why *Never Die Young* will not go gold. His legion of admirers will no doubt be as thrilled as they have with his last four works and *Never Die Young* compares most favourably with *That's Why I'm Here* of 1985. Congratulations are in order.

Apprentices no longer

MASTERS AND APPRENTICES: THE VERY BEST

Masters and Apprentices
Virgin

by Alexander Grous

This album is a compilation of over eight years of nostalgic Aussie music by the Apprentices. They released in their time (1965 - 73) five LP's and three EP's, and endured twelve different lineup changes.

All the 'groovy' hits are there, from *Elevator Driver*, *Linda*, *Linda*, *Merry-Go-Round* *Because I Love You*, and thousands more!

From the twanging guitars, to the resonating harmonies, this is the sixties at its best. Australia had some potent bands stirring to be heard at the time, and the restlessness of the era nurtured some powerful musical voices. Masters and Apprentices were very successful, and continue to be so.

This album is a gem for fans of sixties music, and particularly this group. When music was music, and not the washed out crass commercialisation of so many of today's 'artists'. If you like music, then go for it. If you like turgid, shallowness oozing with the 'boppy market' tag, give it a miss. You'll do us all a favour.

Makeba the soul of Africa

SANGOMA
Miriam Makeba
Warner Bros.

by Mat Gibson

The opportunity to present a truly inspirational recording is a rare one indeed. Perhaps once in every year an album of exceptional musical quality is released that is also wholly unique. One such album is *Sangoma* by Miriam Makeba.

Brought to America to capitalize on the success of other female vocalists, Makebas' early popularity was destroyed after her marriage to a black rights activist. Barred from ever returning to her native South Africa, Makeba has spent much of the seventies and eighties in relative musical obscurity.

With *Sangoma* she returns to the musical lime light bearing the songs of her youth. This powerfully emotive collection of songs is difficult

for one not intimately associated with tribal music to describe. Makeba's own words give far more insight.

"It was the Superior Being who gave me a voice to sing, but it was my mother and grandmother who gave me my first words to sing. Of all the songs I have performed in my life, these are the dearest to me, these songs that are rooted in my African childhood and are part of that first awakening to the world around me.

"The songs you will hear in this collection are timeless melodies of my people...and have been handed down from generation to generation, like precious stones...In our society they serve different purposes. Some of these songs instruct young people about life! These are usually parables, and their morals are dear...But of these, my favourites are the songs that celebrate the mysteries of our spiritual lives."

Snap those fingers slash those wrists

ROMEO AT JULLIARD

Don Dixon
Liberation

by Mat Gibson

Dixon's first album *Most Of The Girls Like To Dance But Only Some Of The Boys Like To*, reached our shores late in '87 and showed him to be a creator of snappy, tuneful songs, occasionally comic, occasionally deadly serious.

Dixon's second release *Romeo At Juilliard* will fare little better, despite a marvellous and diverse collection of sparsely arranged material, because it lacks a quick single to launch it.

An unusual blend of white soul vocals and keyboards with rhythm and blues guitars and drums give a fleshy underproduced effect which

complement his often desperate, brooding lyrics.

Dixon neatly diversifies the albums somewhat harrowing momentum ("I always knew the time would come...I press my lips against the gun and whisper goodbye") with a cheeky rendition of "Cool" from West Side Story and mimicking of Elvis Costello with February Ingenue.

Dixon may wear his heart on his sleeve, at times, but musically he's fairly effervescent, only twice moving from the bounciness of songs like *Your Sister Told Me* into a more mellow ballad. (*Heart In A Box*, *Jean Harlow's Return*). My suggestion is to take a chance on this album. You'll be surprised and impressed. Then again, how could you not be by a man who has produced the likes of R.E.M., Marshall Crenshaw and Wednesday Week.

International dance adds spice to Festival

Dance Mary-Anne Haddad

The 1988 Adelaide Festival of Arts dance program offered a pleasing mix of international imports and national products. Perhaps the highlight was the two-million dollar National Dance Event - *Vast*.

Choreographed by Graeme Murphy and performed by sixty nine dancers from four Australian companies (including The ADT, The Sydney Dance Company, The Queensland Ballet and The West Australian Ballet Co.) the production was a celebration of the lofty

horizons of dance in Australia.

Twyla Tharp Dance was distinctly innovative and inspirational in its unique approach to dance and movement. A wonderful mix of all styles, from jazz to modern, from whimsical tap to acrobatics from classical ballet to point work, *Twyla Tharp Dance* generated definite style all her own. Special mention should go also to *The Philip Glass Ensemble* for its powerful and provocative piece, *In the Upper Room*.

Dancers Of The Dreaming, the Aboriginal Cultural Foundation,

enhanced a spiritual, sacred and ritualistic approach to the dance and song of the Dreamtime.

Indian culture, music and dance was highlighted by the enchanting and captivating *Spirit of India*.

Finally, the spectacular Bhuto Dance from Japan, with their performance of *San Kai Juku - Unetsu - Eggs Standing Out Of Curiosity* was truly stunning. It magically and elementally combined the symbols of earth, water, air and light as its players danced across the stage.

An exciting visual display

VISUAL ARTS: Mary-Anne Haddad

Perhaps the most exciting aspect of the Festival Visual Arts Program was the emergence of new exhibition venues around Adelaide. As if by magic, we saw Rundle Street East transformed into a living canvas, as picturesque murals dominated market walls, public bars, and restaurants.

But the visual arts highlight was undoubtedly *Old Masters - New Visions* at the Art Gallery of South Australia. The finest private collection of paintings ever to come to

Australia, the exhibition contains over seventy paintings by artists ranging from El Greco to Goya, and Picasso to Monet.

Artist's Week proved to be a great success. Many international and local artists, theorists and academics spoke on numerous issues, including the development and future of Art in Australia. An open forum, usually held in the afternoon, led the way to lively and often controversial debate.

Brian Eno, painter, musician, writer, video artist and ex-Roxy Music member has staged more than fifty video installations. His Festival

exhibition, containing such hypnotic and illuminating video/sculptural installations was indeed a highlight of the Visual Arts Program.

The *Art of Ai* Exhibition was also a major Festival exhibition. The Union Gallery displayed a unique and beautiful collection of Japanese textiles, costumes and stencils.

Another Visual Art Exhibition was the Bicentennial Exhibition. Set up in a circus atmosphere, the highlight of this exhibition was fifteen minute film - projected onto six massive screens - concerning images of the Australian landscape and people.

Book week Festival highlight

BOOKS: Sally Niemann

Writers week offered literary types an insight into the workings of the book industry. It also offered insights into such fascinating writers as Michael Ondaatje, Edmund White and Barry Westburg.

The best speaker at Writers Week was undoubtedly Julian Barnes, the worst Murray Bail who didn't even bother giving a talk at his own launch.

The best afternoon of the week was an informal chat with Edmund White at the lovely Imprints Bookshop, Hindley Street.

The worst morning was the 8.00 am breakfast at the Festival Bistro to see the launch of Graeme Harper's debut novel - but having to rise so early was made up for by croissants, coffee and the entertaining launch speech Frank Moorehouse gave.

The greatest shock of the week was had by one *On Dit* reviewer after he read *The Beautiful Room Is Empty*.

The biggest delight of the week was another *On Dit* reviewer's reaction to Carmel Bird's latest effort, *The Woodpecker Toy Fact*.

The biggest ripoff of the week were the writers week booklets - at \$5 each.

And the worst thing about the entire week was that there was so much happening one couldn't cram it all into seven days.



Staying acoustic in an electric world

Few Adelaide bands get the chance to sign with a major record label and survive unscathed. Last week the Every Brothers spoke with Alex Wheaton of their plans.

It's been a hot day, it's mid evening and we're sitting in a crowded lounge room which doubles as rehearsal room for the band. *The Every Brothers* are thinking of the deal they've signed with Polygram Records. *This Town* is selling well and is in the Adelaide singles Chart, and Polygram is looking forward to releasing an album later in the year.

The Every Brothers have grown steadily through the past three years. From humble beginnings as an acoustic duo of Terry Bradford and Greg Williams, there was the addition of Robyn Hobel on double bass, then the recruitment of drummer/percussionist Andy Mills. This has seen the development of the band's sound and brought fuller arrangements to their songs.

Andy says he and Robyn began with the band in much the same way.

"Working with the band in the studio, then finding ourselves as fully-fledged members due to the ideas we had that meshed with those of Greg and Terry. Robyn joined before I did, from playing in the studio with them and acting as arranger for some songs. I started working with them in the ABC studios on *PGR*." An ABC-TV programme shown nationally, *PGR* uses music written by the band.

Through his involvement Andy traces a progression in the musical development.

"I've been with them about a year — initially I played rockabil-

ly percussion — you know, stand up snare (drum) and hi-hat (cymbal). Then we found some songs could really use the kick of bass drum, and that brought the full kit in. But I still play rockabilly on some numbers"

Likewise, Robyn changes instruments through an *Every Brothers* show.

"I mainly use double bass but some of the rockier songs require fretted bass guitar, and there are a couple where I play fretless bass, which I used quite a bit in the studio."

With this increasing use of electric instrumentation and stage PA there comes a change in the style and direction of *the Every Brothers*.

"No, not so much in style. I mean, it's easy to slip into rock and roll, and there's the danger of a loss of finesse when changing from full acoustic ... but we don't come across like a rock 'n' roll band," says Andy. Adds Robyn, "We started in the crowd, and we relate with the crowd in a completely different way than any band I've ever played with."

The Every Brothers full acoustic origins saw them playing almost as buskers in the early days. Sometimes on stage, as often as not leaping down among their audience cavorting around tables and chairs as they strove to infect the crowd with enthusiasm. This aspect leads to questions about the pressures on them to change form completely as a result of increased popularity, playing in larger



The Every Brothers. L--R Robyn, Greg, Andy, and Terry. Set to record their album in May.

venues, and being a product for a large record company to sell.

"We've had no mustachioed, sunglasses, briefcase types coming around ... it's really good actually, and quite pleasing. Polygram have been very helpful to us in ways we hadn't expected them to be. We'd prefer to remain independent and do our own work in setting up country areas and interstate tours and we're working on that through Vegas Promotions."

So did the band set out to find themselves a recording contract?

"Well in a way it came upon us ... we had recorded two songs for a

demo tape and our music publisher took them into Polygram. They liked them, and we heard a decision had been made to release one of the songs, *This Town* as a single. Based on that they had the option of releasing an album,

The Brothers are ready for a busy year. They're going to have to travel the country but want to remain an Adelaide band — they're all quite happy here. And they're prepared to play most places, small or large to get their message across. As Andy notes,

"We can set up to suit the circumstances — this is the beauty of the

band. And we're prepared to reintroduce our cover versions into the set for people who haven't seen us before." (These include *Love Cats*, *Sweet Marie* and *Price of Love*.)

Their immediate concern is enhancing the total production of live performances. It's cryptic, but Robyn suggests "... so that the *Every*s become more than the music ..." Terry hates being left out, he flutters around the passage and thrusts his head through the door to explain with a broad smirk, "Production increases our ability to take you where we wanna go."

Success and the search for inspiration

Boom Crash Opera, the band that created the anthemic *Great Wall and Hands Up In The Air*, talk to Gavin Williams about their success and their music.

In a country where pub rock is king, Boom Crash Opera are a pleasant anomaly. With their finely tuned melodic sensibility and intelligent lyrics, they manage to rise above the mundane. From the top five success of their first single, *Great Wall*, to the critically acclaimed self-titled debut album, they have already achieved much.

However, their path so far hasn't been altogether smooth, several hitches in the recording process meant much of the momentum built up by *Great Wall and Hands Up In The Air* was lost. Keyboardist Greg O'Connor explains.

"After the first two singles we were riding the crest of a wave but unfortunately we couldn't deliver the album. The gap between the singles and the records arose because it took so long to find a producer and the right place to record. When finally that was all settled it took four months all up to do the record.

It's a long time to be out of the public eye (and) it's taken us till now to

make up for it."

Eventually they secured the services of veteran producer Alex Sadkin, well known for his work with XTC, Simply Red and Duran Duran. Having already worked in Australia with Duran Duran it was hoped that he could be enticed out here again to produce the LP. However, this didn't eventuate ("for tax reasons") and the band travelled to London to record the album. A young group recording its first album in a strange country with a famous producer - recipe for disaster! Not so, says O'Connor.

"When you are so far away from your home and removed from it all you find you can focus your energy much better and you are constantly stimulated by your surroundings.

Whereas if we were at home to record the album we would go home to the telly and our normal surroundings and not be quite as inspired. So I think we collected a lot of experiences and material to draw on for the next album. The only downfall of recording (in London) was the incredible feeling of homesickness, which we'd never had to battle before."

He also adds that Sadkin was a pleasure to work with and played a major part in the record's ultimate success.

"The guy had a lot of experience

and he had enough faith and instinct to let the band carve out their own sound and not to put his own stamp on it. He suited us because he went for a very much live sound, which is what we wanted."

"The strange thing was we were only speaking to him two days before he died, about a track on the record. His death did take a long time to sink in for most of us."

The time is soon approaching when the first album must be forgotten and the dreaded second album contemplated. Boom Crash Opera know this and are beginning to feel the pressure.

"We are feeling it a bit because we're in a situation where, if the album begins to take off in America or Europe we'll run off to there, which will eat into our songwriting time. If this happens there will be pressure because we are such slow songwriters."

If only one thing is obvious, it is that Boom Crash Opera will be around for a while. Unlike many new groups they haven't fallen into the trap of setting themselves unreachable goals (conquer America, Asia, etc. etc.).

"The band is fairly close and on a similar wavelength and I don't think



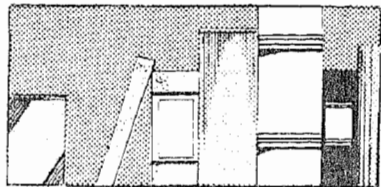
Boom Crash Opera: a sound as big as all outdoors

we'll disintegrate if we don't achieve mega sales, though it would be nice. We are all basically musicians, and I know everyone has heard this before - but first and foremost we are in it for the music."

And I believe him.

Boom Crash Opera will be at the Tivoli on April 9th to coincide with the release of the new single, *Love Me To Death*.

Bail bails out at Writers Week



BOOK MARKS

THE FABER BOOK OF CONTEMPORARY AUSTRALIAN SHORT STORIES
Edited by Murray Bail
Faber & Faber, \$12.95

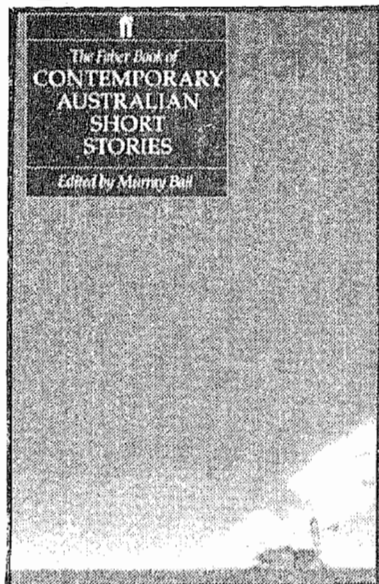
by Dino Di Rosa

Murray Bail, the Adelaide-born novelist, stirred the possum at Writer's Week when he declined to speak at the launch of his own publication, *The Faber Book of Contemporary Australian Short Stories*.

In the literary greenhouse of Tent One, Faber and Faber's "golden-haired boy" Robert McCrum wasted little time in the heat in introducing Bail and giving him the floor. Whereupon Bail, visibly and audibly underwhelmed by the whole thing, deigned simply to terminate proceedings and instead walk off and talk to colleagues and customers.

Perhaps the author thought it not the time nor the place for "homesickness", the title, incidentally, of his first novel. Perhaps he could not be bothered speaking before the undead of a city he has likened, in his second novel *Holden's Performance*, to Tobruk, "a pleasant little town on the sea". Perhaps he was right in acting like a big fish in a small pond. The cat-calls and catch-cries left unanswered, Bail held aloof while patrons, most of them pensioners from the eastern suburbs, converged like pyknic piranha upon the free refreshments.

Having thus caused one of the few ripples in the tranquil oasis that Writer's Week has increasingly and regrettably become, Bail later in the week broke his silence in the more industrial atmosphere of the Tent Two on a panel of anthologists (Frank Moorhouse and Kerry Goldsworthy among them) who were discussing the virtues and vicissitudes of editing short story collections. There were inevitable queries from the audience about the dilemmas of including and exclud-



ing certain writers and their works, which in Australia more than anywhere else is a form of internecine warfare - a fine way to make friends and enemies.

Unlike its predecessors, Moorhouse's *State of the Art*, Don Anderson's *Transgressions* and Goldsworthy's *Coast to Coast*, Bail's book of contemporary Australian short stories seeks to find and satisfy an international, particularly English, readership. While his selections are nonetheless ultimately and arbitrarily his, he has not been in a position, as Moorhouse was, to skirt the "burning edge of the art form". This volume should thus be judged as the best of the best in Australian short prose, and virtually all of the inclusions are justified by weight of numbers and importance.

No rightful selection could be without the likes of Christina Stead, Hal Porter, Elizabeth Jolley, Peter Cowan, Judah Waten, Olga Masters, David Malouf, Shirley Hazard, Helen Garner, Peter Carey and Kate Grenville; but what ever happened to Tim Winton, Peter Mathers, Robert Drewe, Thea Astley, Humphrey McQueen, Gerard Windsor, Janette Turner Hospital, David Foster and one Henry Lawson?

In his introduction to this volume, Bail quotes Patrick White's damning comment in 1958 on the "dreary dun-coloured offspring of journalistic realism" that passed for our national literature. The suggestion is that we have outgrown this stage, that we have travelled from the bucolic days when "everyone had a black-sheep uncle somewhere with a slightly wrecked face who can tell a good story" to modern times when "characters moved to the foreground (still squinting, waving a flies), and now even remained indoors". "Imagination and more subtle perceptions," adds Bail, "were then demanded of both writer and reader."

Houses to break hearts in

Peter Goldsworthy, award winning South Australian writer has recently launched two new volumes. Sally Niemann talks with him about his work, his aims and literature in general.

Peter Goldsworthy, the only person I have ever heard can Carey's Illywacker. The only person who has the distinction of having had Murray Bail make public jokes about him at Writer's Week.

Goldsworthy is well-known in S.A. as the Adelaide Review's poet, writer, reviewer and despiser of the novel genre.

"I don't believe in the novel," he says, calmly damning the relevance of my entire degree.

"It is a great confection invented by eighteenth and nineteenth century novelists. A rather ludicrous artefact," he says castigating hundreds of people, such as Lawrence and Defoe, now dead and unable to defend themselves.

But he adds, "I am currently writing a novel," and I breathe a sigh of relief.

"To me my novel has been like those rotating Yiros cookers - I keep slicing pieces of it off. Chapters keep declaring their own independence and turning into short stories."

Goldsworthy's main literary interests lie in poetry (*Readings from Ecclesiastes* and the recently launched *This Goes With This*) and short stories (*Archipelagoes*, *Zooing* and *Bleak Rooms*). *This Goes With This* has won a Bicentennial Literature award. I hear rumours that *Bleak Rooms* may do so too.

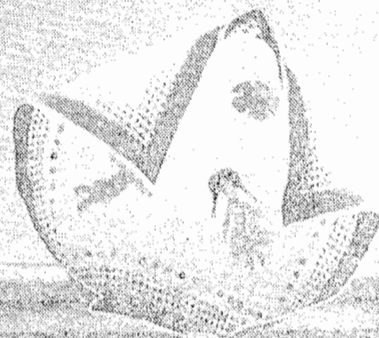
"A short story, like a poem can be perfect, a novel cannot...I think Australians have a novel fetish."

Bleak Rooms is full of those short stories with endings which make your stomach lurch and leave you standing on a mental cliff, white and shaken. But they are also funny and offer the reader the chance to laugh at themselves.

"I found it very easy to make people laugh in my earlier books; we always want to do the things we cannot do, it's some kind of Zen law I think; but with *Bleak* houses I want to break as many people's

Bleak Rooms

Stories by Peter Goldsworthy



Peter Goldsworthy

hearts as it will make people laugh. It's an overweening ambition I guess," Goldsworthy says with a slight laugh at himself.

We discuss literary genre some more and Goldsworthy offers some droll opinions on poetry and short stories.

"The poem is the oldest literary form. Short stories are the natural form - it's like telling a yarn, telling a story. Most novels are plum puddings full of short stories.

"John Cheever [American writer] wrote a novel called *Some People, Places and Things which won't Appear in My Novel*. I'd like to write a book and call it *Yes*, but when is he going to write a novel.

"A short story, like a poem, can be perfect, a novel cannot. A novel can be wonderful and you can get lost in it, but I think Australians have a novel fetish. Maybe it's something to do with television, people have longer concentration spans of something."

Goldsworthy's previous volumes have been published by Angus and Robertson, *Bleak Rooms* has been published by the Wakefield Press.

"I went with Wakefield because I want to see a good press in Adelaide, a strong regional press, like QUP," he says. "And the *Adelaide Review* has been pretty good to me."

Most of Goldsworthy's stories deal with middle class Adelaide and doctors - hardly surprising since Goldsworthy is both. *This Goes With This* also looks at the angst, pretensions and despair that accompany middle class professionals.

But no, the author says, he didn't choose Adelaide because it is different or peculiar.

"I don't believe in the novel. It is a great confection of eighteenth and nineteenth century novelists. A rather ludicrous artefact."

"All of these stories translocate into Perth or Melbourne. Some people say to me these stories are particularly Adelaide but I can't see that myself. They are about human comedy."

Just talking to Goldsworthy you can tell he's a show-off. But he is one of those rare Adelaide beings who show off with wit and style. And his writings are worth reading too.

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Old classic revisited

THE SWORD IN THE STONE
The Once Future King
T.H. White

by Jonathon Nolan

The fate of Britain intertwined with that of "Wart", the scrawny boy who becomes Arthur the King. Merlin, the wizard who lives backwards through time. These are the centrepieces of White's reworking of *Le Mort D'Arthur*. Devotees of the Arthurian Legend-cycle should read these books, but less specifically-minded readers may find themselves beginning to gag on the very English atmosphere. Beneath the surface of the work, too, one gets whiffs of other trace elements nourishing the tales.

White's own proclivity for boys guarantees that one will see no satisfactory female characters or intersexual relationships in the novels.

Madame Mim and Merlin are both strange figures, but not because of their use of magic. Rather it is the faded decadence of English Old School fantasy that makes them seem so odd.

As a major reworking of the legends (aren't they all?), White loses the grandeur, replacing it with interesting detailing but not much else.

There are some interesting shapechange magic sequences but a feeling steals over the reader that the main action is taking place somewhere else.

Merlin, mentor to young Wart, advisor and would-be saviour of Arthur the King, presents a very rum picture of maleness. The books commend themselves as much for the opportunity to do psychological detective work about White as for the Arthurian epic contained within.

Streisand flies over the cuckoo's nest

NUTS

Hoyts Regent Cinemas
Season Closed
Now At The Academy

by Jamie Skinner

Nuts is not about Richard Dreyfuss getting his testicles kicked in by an insane Barbara Streisand.

Nuts is another one of those contemporary courtroom dramas that Hollywood pumps out annually, as is the eighties fashion. It is very much a legal movie examining the codes of sanity, psychiatry and social conventions. America is making on average two of these types of film per year: *the Star Chamber*, *Absence of Malice*, *the Verdict*, *Jagged Edge*, *Legal Eagles*, *From the Hip* and most recently Peter Yate's *Suspect*, the list could go on ... Hollywood's preoccupation with the "legal movie" demonstrates love of the underdog battling to win against all odds. Plus it makes for exciting melodrama.

Nuts concerns a divorced woman cum highclass hooker, Claudia Faith Draper. She must prove her sanity so she can face a manslaughter charge on one of her clients. It is both comedy and drama, not as excruciatingly painful *soap* as *Frances* nor light-hearted slapstick as *One Flew over the Cuckoo's Nest*.

Nuts' strong point is its script. Based on Tom Tupor's play and adapted by Darryl Ponicsan, Alvin Sargent and Tupor, *Nuts* has an involving storyline and emotionally disturbing subject matter. A long movie, sitting on two hours, *Nuts* has made *epic* of the courtroom drama. And it is not a good movie simply because it is based on a true story (there have been many turkeys which were true stories) but because the expe-



Streisand: mad as in angry or just plain nuts?

rienced and talented filmmakers have taken the time to tell the story.

Barbara Streisand is one of America's most talented filmmakers. She won an Oscar in the early part of her career for *Funny Girl*, her first screen role. She is an actress, producer, director, singer and songwriter. More recently she has been snubbed (like Steven Spielberg) by the American film elite, jealous of her talent. Streisand's *Yentl* was plagued by audience anti-semitism and Hollywood still finds it hard to honour female directors.

Nuts has been snubbed by the Oscars, indicating the inherent cronism of those who vote. *Nuts* at its very least deserves a Best Actress Nomination. Streisand stars, produces and scores the music for the film.

A white-bearded Richard

Dreyfuss (a currently popular actor who's also starred in *Stakeout*, *Down and Out in Beverly Hills* and *Tin Men*) hobbles along as Aaron Leinsky, the attorney from Legal Aid assigned to Streisand to represent her in the trial-hearing.

Nuts is (in part) told using flashback technique, revealing essential ingredients as the story unfolds. A bevy of veteran talent make up the supporting roles including Maureen Stapleton and Karl Malden as the guilt-ridden mother and stepfather; Eli Wallach as the fuddy-duddy hospital psychiatrist; Robert Webber as state prosecutor, James Whitmore as the judge and Leslie Nielsen as the lover-victim. Martin Ritt (*Hud*, *Norman Rae*, *Murphy's Romance*) directs.

Surprisingly similar to this movie is the summer hit, *Fatal Attraction*. Both Glenn Close and

Streisand play very sexually active roles which bring both of them into violent trouble.

Both female leads suffer from past family tragedies, one from her father dying at an early age and the other from being sexually abused by her stepfather. *Nuts* and *Fatal Attraction*, two very different movies are both psycho-dramas which look at how two women's sexuality affects their lives dramatically - except one is the hated and one is the heroine.

Nuts is evenly balanced with laughs and drama. As the story unfolds, the narrative develops like a mystery movie (e.g. *Agnes of God*). *Nuts* even has symbolism. In an opening scene, Streisand (as she is dragged out) of a courtroom in a frenzy, rips down an American flag and in the closing scene, walks out of court to see some demented social oddity walking down a main street in New York.

An enchanting & delectable offering

MOONSTRUCK

Hindley Cinemas
Gleneig Cinema Centre

by Michelle Chan

Try this for a different movie. It contains no amoral yuppies, peer-pressured teenagers, streetwise cops or murderous deviants. There is no rock soundtrack or even an alien creature or a spectacular car chase. In a nutshell, no artificial ingredients.

Instead it concerns a very ordinary Italian-American family which discovers the truth of Dean Martin's words: "When the moon lights your eye like a big pizza pie - that's amore". And how.

The bright full moon which mysteriously appears in *Moonstruck* illuminates the New York skyline and changes the Castorini family forever.

Cher is Loretta, a 37 year old, supposedly plain woman engaged to the boring, almost dopey Johnny Cammareri (Danny Aiello). When Johnny's away, Cher falls unexpectedly but passionately in love with her brother-in-law-to-be, Ronny (Nicholas Cage). Loretta is forced to choose between the Johnny she likes and the Ronny she loves.

And they're not the only ones smitten by the light of the moon. Loretta's father Cosmo (Vincent Gardenia) is furtively seeking his bit on the side, which leads his suspecting wife Rose (Olympia Dukakis) to



Cher and Nicholas Cage from Norman Jewison's "Moonstruck"

perpetually ask: "Why do men chase women?" She too is tempted by a world-weary college professor who joins her for dinner, but will she succumb?

With her high cheekbones and seductive smile, Cher looks neither middle-aged nor dowdy, and occasionally her mannerisms seem contrived.

But overall she's charming and wonderfully engaging, successfully establishing a rapport with both the

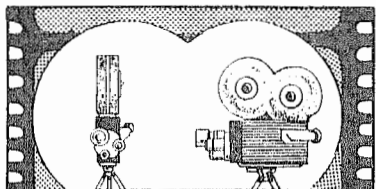
audience and Nicholas Cage. Cage is well-cast as the brooding, embittered younger brother who is prone to sudden outbursts of anger and passion. Their night at the opera is a magical, Cinderella one in which both undergo major physical and emotional transformations.

Moonstruck is a romantic comedy in the true, best sense. The human varies from subtle one-liners to the all-out hilarity of the breakfast table scene when matters come to a head

and all cards are laid on the table, some with more than a little trepidation.

The script is sometimes predictable but the strong performances from almost all the cast mean it is never implausible. This is clever, entertaining stuff, which works.

Moonstruck has no sophisticated characters or breathtaking scenery, yet it would have to rate as one of the season's most enchanting and delectable offerings.



Film

With Nick X



Holly Hunter

With a film-making style that owes more to Europe than Hollywood, director Norman Jewison gives us a warm and loving portrait of a mixed-up N.Y. Italian family in *Moonstruck*. Cher plays a 37 year old widow who's supposed to marry Danny Aiello (uncannily like Barry Unsworth, in looks and personality) - until she meets Nick Cage, Danny's trusted brother who single handedly sweeps her off her feet.

Olympia Dukakis is brilliant with her deadpan portrayal as Cher's mother. Olympia's acting skills must be hereditary - her first cousin Mike (another great deadpan performer) is the current frontrunner for the Democratic Party's nomination for the U.S. Presidency.

The Couch Trip - a fast paced satire of American Psychiatry, lawyers and movements against the emotional exploitation of plants ("Have you ever heard a willow weep? It's terrible!"). Dan Akroyd is the computer fraud conman who finds himself as a radio talk-back sex therapist (it's what we need Jeremy) after the show's regular psychiatrist (played by Charles Grodin) has a breakdown. Screwball and lots of fun.

Suspect: An intelligent reworking of the 1940's film noir genre by Peter (Breaking Away, Eleni) Yates. Cher, the bimbo of the 70's, gives a serious (not so sunny) performance as a legal aid lawyer defending a hopeless murder case. Dennis (Inner Space) Quaid as the Washington Farm Lobbyist turned your juror interferes in the case in ways that would make even Murray Farquar blush. Highly recommended.

E-x-c-u-u-u-u-u-u-u-s-e Mc-e-e-e! But isn't that Pee-wee Horman (Paul Rubens) from the American Kids' Show 'Pee-wee's Playhouse' on his very special red bike in **Pee-wee Herman's Big Adventure** (Trak)?

A squeaky voiced hybrid of Jerry Lewis, Jaques Tati, Charlie Chaplain and Marcelle Marceau (if he could talk) Pee-wee travels across America to find his stolen bike, and maybe himself.

Pee-wee's Big Adventure can be enjoyed on several levels, by just about everyone. Miss this film and you're missing out on an important life experience.

Fatal Attraction: Another horror story about American sexuality from mast misogynist Adrian (9½ Weeks, Flashdance) Lyne. Admittedly, a powerful film - but then so was Leni Riefenstahl's 1935 epic *Triumph of the Will* - the classic Nazi propaganda film. The moral of this movie isn't about one night stands, it's *Don't go out with Glenn Close*.

From page 11

Miles: Who retires?
RO: You did once man!
Miles: (laughs) I just, I just stopped. That's different.
 But you - if you see that you are not doing the things that you set out to do, then you stop and get another - you get another start.
RO: What keeps you going then, year in year out?
Miles: Well, you changed (the words) to the same question. That's the same question.
RO: (nervous laughter)
Miles: (laughter returned) Music keeps me goin'. Y'know I can't wait to wake up in the morning because I'll learn somethin'. That's what keeps you goin'.
RO: You're doing art these days too huh, you're painting?
Miles: Mm.
RO: And you've had some exhibitions, have you had any recently?
Miles: Yep.
RO: Were abouts?
Miles: In a tunnel in New York, and we might have one in Spain in April.
RO: You travel to Europe a lot, do they have a certain regard for you over there that they don't in the US - I just wonder why it's such a favourite place of yours?
Miles: Because of - they love music here. The States is so prejudiced, that they don't like anything but white people. They only push white people, the record companies.
RO: And that sort of prejudice doesn't exist in Europe, you don't think?
Miles: I know it doesn't. (coughs) Because they know that our type of music can change and go into somethin' else, and it also helps the art-form when peona listens to music.
RO: When what listens to music Miles?
Miles: A peona, a person in the arts, y'know? The music changes, the steps required differ, and it

[also] inspires scenery - there's a lot that our type of music does. And composers can listen to my records and hear a lot of melodies, y'know? And a lot of percussion things to write, y'know? They do that over here.
 But in America, they look at your colour.
RO: Yes.
Miles: You know what I mean?
RO: Yeah. You're using the phrase, 'our type of music', what do you mean by that, because you don't consider yourself a jazz musician do you?
Miles: I don't like the word jazz for nothin'!
RO: Well when you use the phrase, 'our type of music', do you mean black music?
RO: No, no, no, no, I mean what we're playin' now. The style. What I'm sayin' is: the style, that we play, triggers a lot of, y'know, a lot of different things (over here) - clothes, scenery, dancin' styles, ballet.
RO: You say clothes are important, and you mentioned stage presence before, how important do you think those sorts of things are?
Miles: About 90% (cough)
RO: I beg your pardon?
Miles: About 90%, I would say 90%, I would say at least 75%.
RO: 75%. And the music is 25?
Miles: Well to me it's - it has to be more than that. What I'm sayin' is that people - if you look like what you're doin', then you can make them like it.
RO: I'm sorry...
Miles: I say, if you look, like, what you're doin', people will like it quicker.
RO: Ah-ha.
Miles: Another person can do the same thing that you do that doesn't have the stage presence, and people won't like it.
RO: Miles, you talked about racism in the US towards yourself

and black musicians that doesn't exist in France, you said the record companies push just the white players. What other forms does that racism take?
Miles: Say that again?
RO: What other forms does that racism to(wards) black musicians take? Does it come from the public as well?
Miles: (long pause)
RO: The racism.
Miles: (coughing). In France, they subsidize a concert. In, in America, if they would do that to us - America is the heritage of our music - then the black people would get it, and come out.
 But like it is now you don't hardly see a black person when we make concerts in some cities. Y'know, and there ain't gonna be no history.
 If the government would subsidize some of these concerts we do, and the minority groups (could) come and see us, then there'd be some history about us. But there won't be any history.
 A hundred years from now you won't read, y'know - it'll just disappear. All you'll read about is, maybe David Bowie.
 But you know what I'm sayin'.
RO: But you're gonna be remembered in a hundred years man, jesus, three hundred.
Miles: It's not myself, it's the black people and the music - you know what I mean? It needs that, y'know? 'Cause when we go back to the States, it isn't like when we tour Europe.
RO: Do you think that often in the history of the sort of music that you play, it has been the white musicians who have got the money and the fame, when the black musicians - like Parker, like Coltrane - were the ones breaking the new territory?
Miles: They're not remembered now.

RO: You don't think?
Miles: No. I know, man.
RO: When you say they're not re-I mean, how would you like to be remembered? Remembered like film stars you mean?
Miles: That's the same thing. The blacks...
RO: They should be remembered like - Could you say that again, Miles?
RO: Whadaya say?
RO: Could you say that again?
Miles: They don't do black actors like that, y'know, you'd think they oughta get a job, black actors.
RO: Do you think the prejudice that you're talking about has changed, do you think it is any better for blacks now than it was when you first started in the 40s and the 50s?
Miles: I think it's, worse, now because we have the music here, y'know, and it keeps gettin' better and more complicated with the synthesisers, and nobody is bringin' it to the ah, to ah, the kids in school; who wanna be a musician, who might wanna be a musician, they don't have anything to listen to, y'know, it's not subsidized by the government, which is *should be*. If companies would do it, y'know, like they do with white pop stars, you know what I mean?
RO: Yes.
Miles: It should be done in an intelligent way. Cause now they teach jazz in schools, y'know, and they have five books on me, y'know, but how is a kid gonna hear me?
RO: So he is reading about you but he doesn't hear you.
Miles: Right.
RO: Ah-huh.
Miles: Doesn't even know why we did certain things. But that kinda thing has to stop, y'know what I mean?
RO: Miles, you've always said that rather than talk about your music,

you'd like your music to speak for itself.
 Do you still hold to that sort of edict, or are you a little more relaxed now, not so serious maybe?
Miles: It's not me relaxin', it's the, the critics, y'know, and other people that pay so much money for me to record with a record company, y'know - they all critics. Cause critics don't have nothin' to criticise, y'know - synthesisers drive 'em nuts because they don't know whose lookin' at 'em(!). It doesn't sound like anyone.
RO: (laughing) OK Miles, thanks a lot for your time, are you travelling with Cicely?
Miles: No, no. That's over.
RO: Oh, I didn't know.
Miles: (pause) yeah.
RO: How long has that been over?
Miles: Well, she's filing for a divorce.
RO: OK Miles, we're looking forward to you coming to Australia, everyone I talk to is saying Miles is coming.
Miles: (laughs) Listen, when do we get there?
RO: Well, you're playing in Adelaide on April the 7th, I don't know (when) you're playing in the other cities.
Miles: Oh that's pretty close, huh? You gotta find me some art man, some art, by the abornigic, the aborniginies...
RO: By the Aborigines, have you seen any?
Miles: No, but I would like to see some by young painters over there in Australia.
RO: OK Miles, well, I will try and organise that.
Miles: OK.
RO: And get it to you when you're in Adelaide.
Miles: OK. Alright Richard, that'd be nice.
RO: You make sure all those guys around you let me get to you man.
Miles: Alright.
RO: OK, great Miles. Bye.

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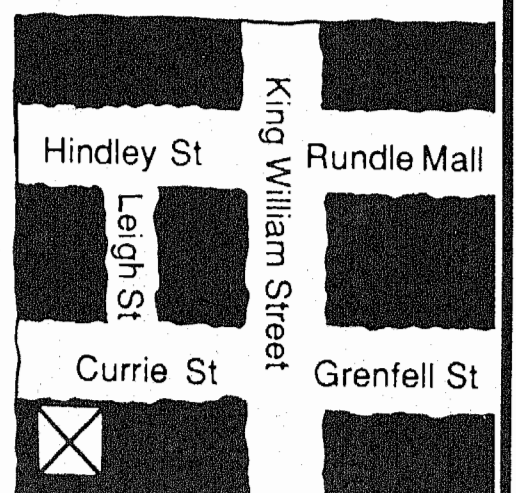
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Resistance AGM & Discussion on 'What is Socialism?' 1 pm South Dining Room, Tuesday 29th March.

Student Life
1 pm, Monday March 28th, North Dining Room. Public Meeting - all welcome.

For Sale
Olympus Microscope. Previous model, does everything new model can do, also has 100x oil objective lens and wooden case. \$330 O.N.O. Phone Simon 356 4943.

Adelaide University Union Film Program
April 5
European Classic
Rome, Open City.
1945, Italy, B & W. 105 mins. This film was secretly planned by the Director, Roberto Rossellini, and his colleagues during the German occupation of Rome which is its setting. The story is one of a Resistance leader, hunted and betrayed. It depicts war in terms of human values and friendships. The anger which informs it and the relationship between documentary and fiction still gives it power today. Written by Federico Fellini and Sergio Amidei and Rossellini. Starts Anna Magnani.

April 12
European Classic
Zero De Conduite
1933, France, B & W. 40 mins. Four schoolboys, suffering the usual petty injustices inflicted in many boarding schools, plan and execute an uprising. Banned on political grounds it was again shown in 1945. This film was the inspiration for Lindsay Anderson's 'I', 1968.

Weekend
1967, France, Col. 95 mins. A bitter look at civilization seen as typified by mindless slaughter on the roads on the part of the bourgeoisie and cannibalism among those who got out of it. 'This film is the climax of

Godard's political trend in "Made in USA" and "La Chinoise". Director Jean Luc Godard.

April 26
Music
Sing Beast Sing
1980, U.S. Col. 9 mins. This animated film sheds light on the mysteries surrounding the intricate, interwoven drama of an entertainment presentation.

The Cotton Club
The Harlem Renaissance era is evoked by vintage film clips of five performers and New York City's "Cotton Club" and Cab Calloway's personal reminiscences.

Jazz Scrapbook
1983, Australia, Col. 70 mins. A study of the birth of Australian Jazz. Footage from the period 1935 - 55, it shows many of the musicians involved; Bernie Featherstone, Frank Johnsons Dixielanders, Dave Dallwitz, Graeme Bell, Ade Monsborough and Les Barnard.

Attention Bellringers!
Inaugural General Meeting of the Bellringing Society to be held on Wednesday 6th April at 1 pm. Jerry Portus Room. Anyone else not already signed up may attend if interested.

For Sale: One (1) FC Holden (1959). Basically this is a restoration job or suitable for spares. Features: Straight panels, guards, doors, good interior, ¼ brakes rebuilt, Recon 138 engine, missing manifold and gearbox. Needs paint job. Sell: \$200.00 O.N.O., or swap for good smoke. 1-202. Phone James on 293 2838 between 7 - 8 pm weeknights, or Contact Department Geography.

For Sale: 65 Dr Who Books. Excellent condition, original editions. Sell as set only \$150 O.N.O. Phone James on 293 2838 between 7 - 8 pm weeknights or Contact Department Geography.

Applications are called to fill the position of RETURNING OFFICER in the 1988 Students' Association and Union By-Elec-

Due to the Easter break, there will be no edition of the On Dit next Monday April 4. The next edition of On Dit will appear on Monday April 11.

tion & being held in March-April. The Returning Officer must be available/contactable until the conclusion of the count and announcement of the results. The Returning Officer's duty ceases upon acceptance of the Report by the Union and Students' Association Election Tribunal meetings. The successful applicant should be able to count the vote by hand using the Hare Clarke Optional Proportional Representation System. An honorarium is to be paid to the Returning Officer. Apply to: John Ridgway, President of the Students' Association.

A.U. Rifle Club
Freshers welcome Sat 9th April 1988. Held at Dean Rifle Range, Eastern Parade, Port Adelaide. All beginners are welcome. Be there at 1 pm. Transport to Dean Range will be available at the Uni Footbridge at 12.30 pm. For more information Phone 268 8148.

Activities Week Beginning Monday, 28th March, 1988.

Tuesday, March 29th, 7.30 pm - Union Films in Cinema, Early European Classic "Metropolis" silent movie 120 mins. Guest Speaker John McConehie. Free, donations, welcome.

Easter! - Bar not open at all during Easter. Tuesday, April 5th, 7.30 pm - Union Films in Cinema, European Classic "Rome, Open City" Italian, 105 Mins. Guest Speaker Noel Purden.

Friday, April 8th - 1.00 pm - "Sophisticated Boom Boom" band from Sydney in Bar.

7.30 pm - 10.30 pm - Jazz in Union Bistro. Background dinner music 7.30 - 9 pm up tempo 9 - 10.30 pm. Bar to stay open while jazz continues. Free to Bistro patrons.

9.00 pm - Midnight - Students' Association Orientation Camp Reunion in Union Bar with "Bonzai Cat". A.U. Students

Free, Guests \$4.00. Saturday, April 9th, 8 pm - Late - The famous "Spirits Appreciation Bar Night" with 4 bands for \$5. "Mad Turks from Istanbul", "Coneheads" plus "Acid Bands" and more. A.U. Students \$5.00. Guests \$6.00, Special priced drinks!

Coming Entertainment
Bar 13th Birthday Party with entertainment and drink specials all day and night - Friday April 15th. "Crummy Cowboys", "Exploding White Mice", "Contrapunctus", "Rock Melons".

For Sale
Architectural Set Square (Staedtler). Brand new condition. Only \$10.00. Ring after 5.30 pm - 272 7617.

Position Vacant
Want to earn a quick \$15 each week? The Adelaide Uni Lacrosse Club is looking for people to umpire games on Saturdays. No experience is required as full training will be provided. Both women and men are welcome so come out and give it a try! If you're interested, please give Vanessa North a call on 344 9163 after 5 pm.

History Club AGM
Wednesday 6th April, 1 pm. Location: History/Politics Common Room 4th Floor, Napier Building. Wine & Cheese. All welcome.

Footlights - Auditions, Tuesday 29th March, 7.00 pm, Little Theatre.
For three nights only (April 20th - 22nd) Footlights will be presenting a musical and theatrical miscellany. We are looking for a wide range of people to perform whatever most interest them. The material need not be original or humorous but must be no more than 10 minutes. It can be a song, a sketch, an extract from a play - whatever. It need only be good.



FUN FUN FUN FUN FUN FUN FUN ON DOIT NOIDS PROOF ROIDERS.

If you've an eye for a typographical glitch, one or two hours spare a week, and the urge to get involved in your student paper, come and see us in the south west corner of the Cloisters.

Proof reading is as easy as it is vital to the production of On Dit and dank-haired editors just don't get the time for it.

All you do is wander into the office, anytime you feel like it, and mark coirections into text when it comes back from the typesetter - while you talk, or smoke, or plan parties...

Come and see us soon.

PHANTASMAGORIA

by Dr. Spock

Gun it down

I hope everyone has noticed what is possibly the funniest, most uninteresting student club notice of them all: "Sick of your lecturers? Join the Adelaide University Rifle Club".

Mark motor mouth

And let it be publically announced that Mr Mark Gamtcheff and Andrew Joyner (alias the Kings of Bread and Circuses) are the worst people on campus to tell anything to. They have no idea at all what 'off the record' means. Also, to all those phone the mystery number 223 5404, please stop - you are jamming the On Dit lines.

Star gazer*

I realise people have been making smart remarks about Phanta's penchant for *Omni* magazine, but Phantas doesn't care because *Omni* is interesting and not full of lies as someone said. Anyway, this time *Omni* is offering you - the public - a chance to meet the World's Leading Supernova Spotter.

All you have to do is go to Lindfield and you can hear how Robert Evans has spotted 15 Supernovas - amazing, seeing as "the University of California, with all their resources have only identified three." That's Incredible.



Win

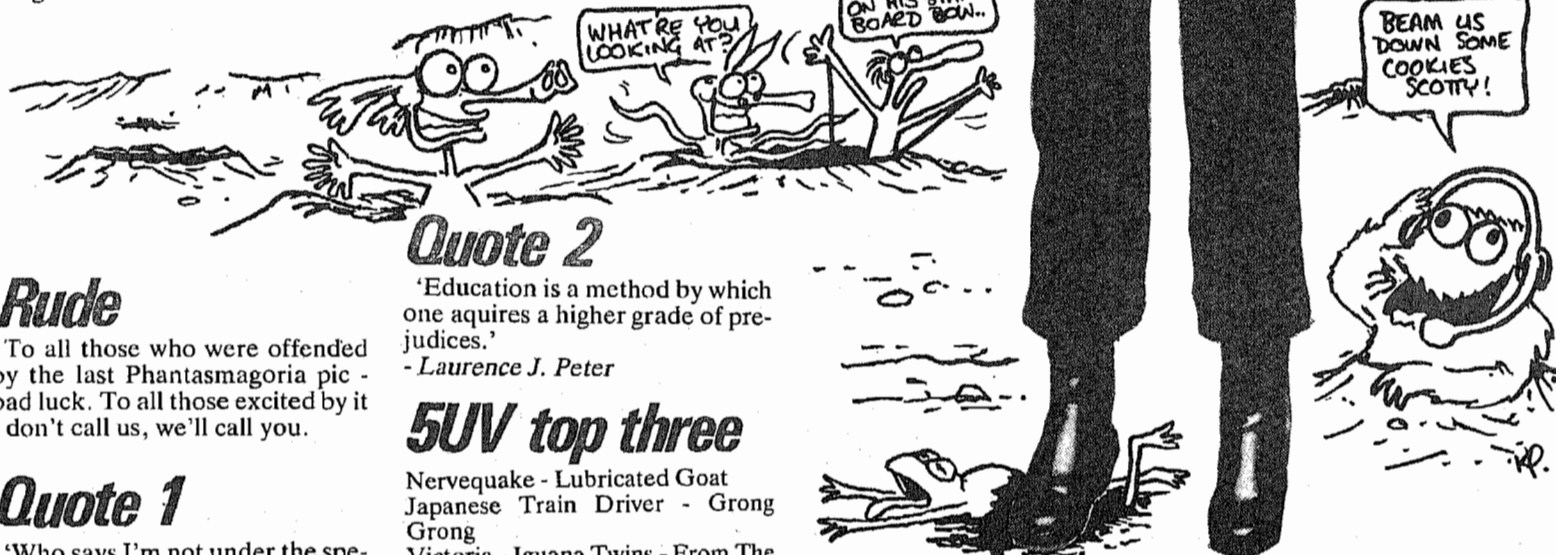
Rolling Stone magazine and Student Travel are running a non-fiction writing competition. There are lots and lots of nice prizes up for grabs. All you have to do is write a high standard non-fiction article based on a well-known public figure, bring it in to On Dit. Fame and Fortune could well be yours.

Insanity

Weirdos live longer, according to *Omni* (and don't try to tell me this is a lie - *Omni* wouldn't lie).

My organ

Is for sale to the Advertising world. With my laryngeal organ I can tailor make for advertising campaigns the sound effects of the following talking animals and talking inanimate: chook, rooster, cow, dog, wolf, didgeridoo, lawn mower, motor bike, car, cat, racing car, truck. (Can you imagine all the great things a talking animal or inanimate could say about your product). Plus the sound effects of: drinks being poured, dogs fighting, horses walking, trotting, galloping, chicks, pig, lion, tiger, bear, jet planes, steam trains. Non sexual. Although, talking about sex: I beat John Laws many years ago in a sexy voice contest. Remember the old Gossamer radio v/o? Probably could still beat him! Anyway contact me at P.O. Box 23 Glenroy 3046, JWM. From *The Age*.



Quote 2

'Education is a method by which one acquires a higher grade of prejudices.'

- Laurence J. Peter

5UV top three

Nervequake - Lubricated Goat
Japanese Train Driver - Grong Grong
Victoria - Iguana Twins - From The S.R. Bar Night Live Tape.

Rude

To all those who were offended by the last Phantasmagoria pic - bad luck. To all those excited by it - don't call us, we'll call you.

Quote 1

'Who says I'm not under the special protection of God?'
- Adolf Hitler

