

Ondit

Adelaide's Student Weekly



9 MAY 1983



Women's Problems

Is menstruation only an issue that should concern women, or should medical practitioners indulge in a little more study of its related problems? Anne Pye, Women's Officer, discusses the hard facts in a scathing commentary.

MACHINATIONS



The 'Machinations' were here on the weekend to support Joe Jackson. Jacki de Szombattalvy caught them plus local Adelaide band 'Toyland' at the Tivoli Hotel, and discussed their repertoire in a review.



Campus Security

Security on campus is a sensitive issue where students' rights are concerned. The University feels that security should be lightened, which could mean uniformed policemen on campus. Charles Gent discusses this issue and talks to Harry Medlin.

'Skyhooks' In Concert



'Skyhooks' hit town last week, to sell-out concerts in Adelaide and around Australia. Did the band approach this tour with only a money-making aspect in mind or for nostalgia's sake? Jackie de Szombattalvy interviewed band member Red Symons to find out.

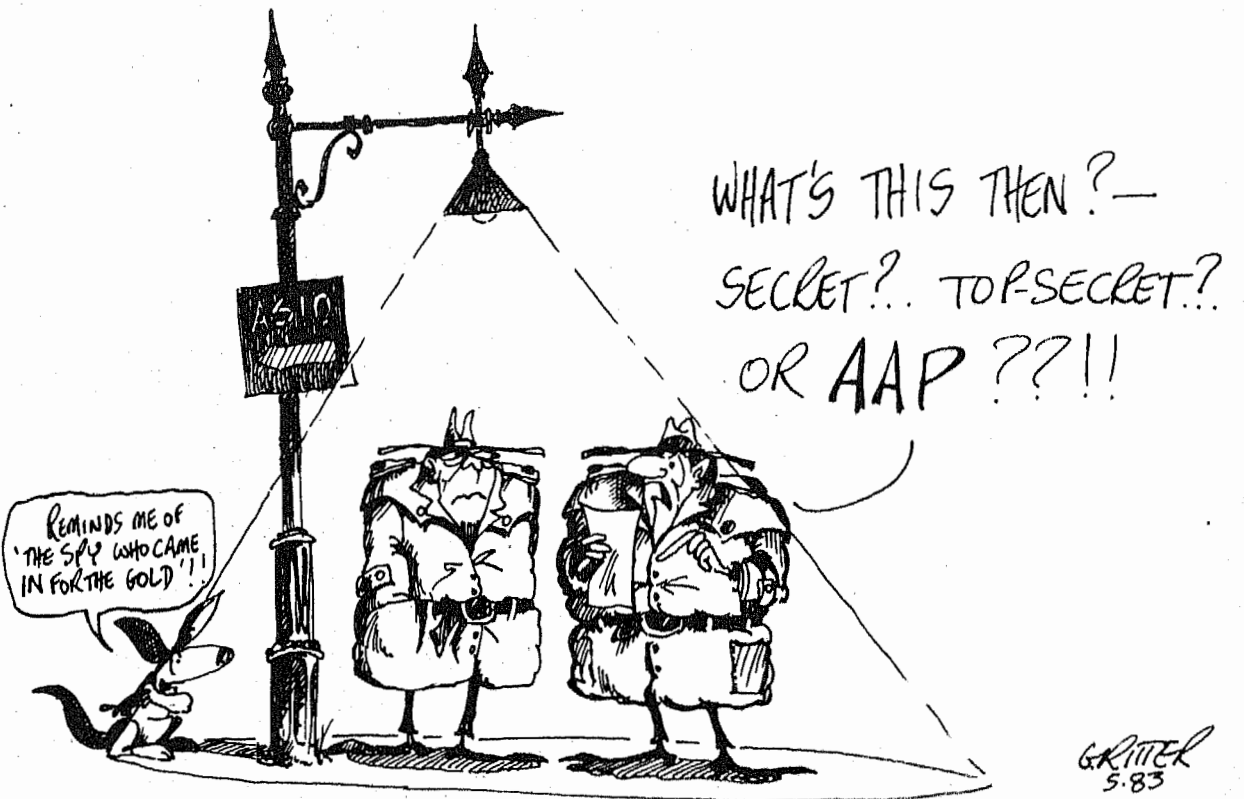
Plus
Second Littlest Penguin
SAUA Motions
Joe Jackson Review
Warming Winter Food

EDITORIAL

The University has set up a working party to examine security on campus, as this seems to be an area considerably lacking in terms of petty thievery, vandalism and indecent exposure.

Now there is a proposal to bring uniformed police on to campus. The Students' Association believes that this proposal is an unwise one, and the presence of police on campus (with or without weapons) is an aggressive and a force non-aligned with University values. On dit supports the Students' Association in their stand against this proposal — uniformed police have never been permitted on this campus on a regular basis and we see no reason for them to be now.

The first term is almost at an end and we, the editors and staff at On dit, have found this term not only rewarding but interesting. If you would like to find out more about On dit's mysterious machinations, then drop in to the office any time and we would be glad to introduce you to all-night lay-out sessions, refectory coffee and stale biscuits.



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Crosswit: David Astle.

SAUA Page: David Clements, Jackie Wurm.

Special Thanks: Geoff Hanmer, Mhairi McPherson, James ("Roses") Williamson, John Sandeman, Jo Davis, Paul ("Pancakes") Klaric, Terence Cambridge, Southwark Breweries and the Portobello wine bar.

Common Grudge of the Week: Jonathon What's His Name on 5MMM. Please leave the state, we hate you.

Non-person of the Week: Juvenile delinquent(s) who pulled bits of one of the editor's motorbike — and the cop who hassled Sue.

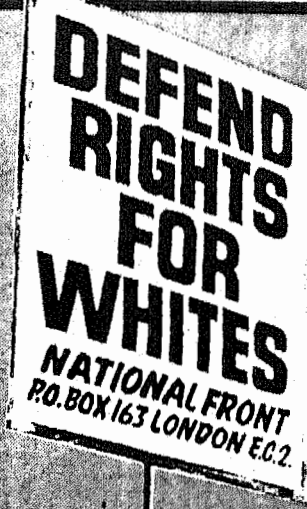
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Bad Smell Award (for the person who hung around the office most last week): Mark ("It's all magic") Davis. Sorry Armon.

PAGE TWO

PREJUDICE

Not a Black and White Matter



When I first came to Adelaide Uni. I was a bright young student fresh from a private school. I also had brown skin, but I had forgotten about that until last year when I got in a student's way at a commemoration ceremony.

She said something like "Get out of my way, brown-boy!". I wasn't immediately outraged; she must have been rushed, or worried about something ...

This year I have read, in B & C, references to women as 'pigs' and even worse about lesbians. Many students thought it was funny. Some men formed a group, called the Sluggo Phewings Fan Club to support the writer of those columns.

Why am I waffling on like this, one moment about racism, the next about sexism? Because, though we think the League of Rights is as far from us as South Africa, the attitudes of which they are an organised expression are present here, in you and me.

Let us go to that Holy of Holies, the men's toilets, for a few choice examples:

Quote A: Will all Asians fuck off back to Kampuchea or East Timor or Bangladesh or whatever-hole you crawled out of. We don't want you. So fuck off.

Quote B: This is an official team notice. FUCK WOMEN'S LIB!

These are signed Count of Cunts, Errol (Flynn), Norm, and E + OH (= alcohol).

Such scribbings, often the product of hours of work (and thought?) form a pattern

of attacks on women and non-Anglo Saxons. Their writers obviously identify with some horrible Australian ideal/stereotype: a man, who considers himself master of women's sexuality, sporting type, super-average, and alcoholic.

What is the reason for all this abuse? In the case of racism, we know that ideas of racial superiority are by no means natural. They are part of a long development in which Europeans came to be rulers, exploiters, invaders, slave-masters and looters — in short, oppressors — of Asian, African and American societies. It was the ruling European groups, in particular, who had much to gain from the conquest of

other peoples. They spread a whole network of lies about the "coloured races" about their supposed laziness, stupidity, incompetence, brute strength and sexuality. And people believed them.

A similar explanation can be given for ideas that are used to put women down: that women are illogical or not capable of hard manual labour. Like the notions about other races, these ideas about the "other" sex have nothing to do with reality. But people believe them, too. At best, the men who write those notes on toilet walls think they are a friendly joke. Do the women who will never read them agree?

Rental Housing in Adelaide

'Grim Situation' for Tenants

Rental housing in Adelaide is in a "grim situation" according to a spokesman from the Emergency Housing Office.

He agreed with the Real Estate Institute of Australia in that the rental market was extremely tight and had been since late 1981 when demand for rental housing increased sharply.

Rental vacancies have fallen from a 1.7 per cent availability rate in February 1983, to 1.2 per cent in March. Even though this rate is considerably higher than for most of 1982, both organisations do not see an improvement in the immediate future.

The EHO spokesman said the line separating those who have jobs and those living on social security benefits was diminishing as both had the same difficulties in keeping up with their rent payments.

He said there had been an increase in people in the under-23 age-group seeking the office's help and at times they had up to 700 enquiries in a month.

The Housing Trust of SA cited a similar increase in applications for housing. In June 1979, the Trust had around 15,600 people on its waiting list compared to the 24,100 on its list in December 1982. The average waiting period for rental housing from the Trust is three years.

A spokeswoman for the Housing Trust said there were more unemployed people and single mothers seeking housing from them. She said there was also a trend for people to rent

on-site caravans in Adelaide's suburban caravan parks rather than attempt to find a low-rent house or unit.

The Market Facts report of the Real Estate Institute said the demand for accommodation in

Adelaide had risen in March this year, with four out of five people wanting houses rather than units.

According to these organisations, the recession, retrenchments and the rising unemployment have contributed to the financial difficulties of families forcing them to seek smaller and cheaper accommodation.

Kate Hannon

Adelaide Rentals Cheaper than Eastern States

Despite the shortage of rental housing here, Adelaide people who rent their houses and units are far better off than their Sydney and Melbourne counterparts in the amount of rent they pay.

The average rent paid a week in Adelaide for a two-bedroom unit (\$60), or a three-bedroom house (\$85) is almost equal to the lowest rental housing available in Sydney.

According to figures published by the Canberra office of the Real Estate Institute of Australia, the lowest available rent in Sydney for a unit or a house was \$70 and \$87 respectively.

In the Adelaide suburbs of Kilburn and Woodville and in the north-eastern suburbs, unfurnished two-bedroom units were offered for \$40 a week. Unfurnished houses in Woodville were available for \$55, and for \$70 in the north-eastern suburbs.

The highest rents found in Adelaide were in the eastern and south-eastern suburbs where units and houses were \$130 and \$250 a week respectively.

In the inner suburbs rents varied according to location. For houses they ranged from \$60 to \$230 a week, and for units from \$35 to \$130 a week.

By comparison, the highest rents paid per week in Sydney for a three-bedroom house was in Double Bay, where people paid up to \$1,000 and up to \$240 for a unit. The highest rent for a house in Melbourne was \$200 a week in the suburb of Beaumaris.

The rent survey is published in Market Facts (March edition) by the REI and represents what is available in the market at the time of the survey and is by no means comprehensive, according to an REI spokeswoman.

Kate Hannon

A-MOVE FROM \$25 PER DAY. TELEPHONE 243 1155

NORWOOD, Newly built unfn. townhouse. Imagin sign. Built-ins, sep. dinng fittings, private frty. court. Lock-up port. \$130 p.w. Ph. 272 1

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PLYMPTON, 12 month old house. 2 B.R., courtyard, port. \$105 p.w. ADELAIDE, 2 B.R. t/hov courtyard, lock-up car \$110 p.w. IAN O.G. TAIT & SON. P. 2078

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ARN, 2 b.r. Refs. required. couple or professional preferred. \$55 p.w. AUS LIAN REAL ESTATE PTY. LTD. Ph. 46 5477

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LADY over 30, to share flat at Hindmarsh. Ring Ann 46 4439 night only.

LEABROOK 2 bedroom unit in peaceful setting. \$80 p.w. Phone after 9.30 a.m. JOHN ATES, Lic. Agents, M.R.E.I., 506 Glynburn Rd., Burnside. Phone 332 7344

LEABROOK 2 b.r. partly furn. unit. Sep. kitchen, dine-lounge, sep. laundry, c-port. \$75 p.w. EDCOM REAL ESTATE PTY. LTD., Lic. Agents, M.R.E.I., 151 South Adelaide, 212-5238.

Phone 51 2561

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ge rm., sep. ent. 21 St. Peters.

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PARK, 2 bedroom, uncarpeted. \$50 p.w. No Ph. 51 2561.

HIGHWAY, No. 137 ROOM-SHARING UNITS. GOOD VALUE. 4. 8.30 a.m.-6 p.m.

HIGHWAY, Kurralta fully furnished 2 bedroom, blinds, screens, curt, wall to wall carpets, also swimming pool, facilities.



Flashing-Not Just a Harmless Perversion say Psychologists

The stereotype of the flasher as hiding behind trees with only his trenchcoat to keep out the cold, have been dismissed following research by Doctors Myers and Berah of the Psychological Medicine Department of Monash University.

According to Myers and Berah, the flasher is usually young, married and often operates from a car or home window. He is also likely to commit other offences.

The two doctors have based their findings on interviews and police records of 151 convicted exhibitionists in Melbourne.

In a paper to be presented to a World Association of Sexology Conference in Washington, the doctors dispute the claim that the

flasher is harmless. They found that 85 percent of the exhibitionists repeated the offence and a third of that group were convicted of indecent assault — often involving children.

Myers told the Age newspaper that the men in the study were vague about their motivation.

"There is no objective evidence of a link with any particular personality or psychological abnormality.

"All we know is that they want to expose themselves. I suspect there could be an organic cause."

For those who thought only men find relief in unexpectedly displaying their wares, Myers reports the case of a woman who would walk into a bar, "pull out a breast and dump it in a beer".

Alan Brideson

Quota for O/S Uni Students Under Review

The increased quota of overseas students in Australian tertiary and matriculation courses is being investigated following recommendations by the Australian Vice-Chancellor's Committee.

Senator Susan Ryan has asked the Commonwealth Department of Education and Youth Affairs to prepare a policy paper on the entry of overseas students to Australian tertiary institutions.

A confidential report prepared by the University of New South Wales and recently published by the Sydney Morning Herald also claims that the entry of overseas students into Australian universities has to be restricted if Australian students are not to be disadvantaged in gaining entry to courses of their choice.

At the University of Adelaide before 1981 there was no firm policy on overseas students but the increased number of applications in the last few years has meant that quotas have had to be set. Each faculty decides on its own quota and overseas students' policy.

However, overseas students are not given financial assistance and are expected to pay fees ranging between \$1,850 to \$2,500 a year depending on the course of study they undertake.

AUS president Julia Gillard stated that claims of overseas students disadvantaging Australian students were just attempts to justify racism, and that the real problem was not quotas but cutbacks in education funding.

AUS policy states that there

should be no quotas set on the number of overseas students attending Australian universities.

"Institutions are underfunded and there are not enough places anyway," Gillard said.

Nouhad Aoukar



Julia Gillard

Students Harden Against Soft Drugs

Students are becoming more conservative in their attitudes towards drugs, according to a report published by the Federal Health Department.

The report said that adolescent drug levels in both NSW and Victoria had declined, and among year 10 students who were questioned a higher proportion of students rated all the drugs surveyed as "always dangerous".

Fewer students rated tobacco and cannabis as "not dangerous" or "good" than in a similar survey conducted in 1973.

In the 1973 survey, 15 percent said tobacco was dangerous, and 32 percent said cannabis was dangerous. In 1980 the figures were 38 percent and 59

percent respectively.

The number of students using cannabis at least once weekly dropped from 8 percent in 1977 to 6.3 percent in 1980.

The number of students favouring the prohibition of cannabis has risen from 43 percent to 52 percent.

Alan Brideson



Trailing Viscera

UNI BAR

The University Bar, as was usual on a decaying Friday afternoon, teemed with half-lives and alcoholic animation. Distorted inanities c/- Mick and Keef blared from the speakers, much to the approval of a boothful of raucous and befuddled engineers who provided messy percussion with their half-filled pint glasses to a tuneless sing-a-long.

The bar itself was four deep in impatient and irascible customers whose civilised instincts had long been deserted in favour of survival — false smiles, elbowing, and subdued swearing were universal.

Surrounding a table remote from the sordid struggle sat a collection of student all-sorts. Sitting at the head of the table, entirely hidden behind a newspaper, was the bearded one. Periodically he would emerge, smile smugly, and then disappear once more, leaving only the cryptic and disturbing headline *HERPES: THE GENITAL GERRYMANDER* to indicate his presence.

On his right sat Stockhausen, the badly dressed but immaculately acned music student who was preserving a peevish silence: he had just discovered that his left sleeve had involuntarily absorbed an extensive puddle of spilt beer, and had decided to sulk.

Next to this glowering cloud was Rupert, hovering elegantly over her vodka-and-nameless-horror. She was engaged in comforting a

disgruntled and anonymous science student. "They took off two percent just because I accidentally put a comma in an algebraic sentence — two bloody percent!"

A snort of laughter came from behind the newsprint, but it was impossible to tell if its origin was malicious or merely venereal. Rupert made soothing noises.

Impervious to all this, despite his proximity, was a stray medico, Crippen. He sipped at his beer with a caution born of bacterial obsession, while he mentally catalogued the various clinical neuroses of Stockhausen.

To his and everybody's surprise, Stockhausen gave rise to a sudden outburst. "Meaning!" he appealed desperately. "That's all I'm looking for — meaning!"

A voice drifted out from behind the newspaper. "Try the *Shorter Oxford English Dictionary*," it said calmly. "Somewhere between mucous and masturbation." The newspaper dropped, and the bearded one appeared, clutching an empty glass and an extinct cigarette.

"Look!" he said brightly, "there is the malodorous Mussared, the literary answer to back-yard abortion, and my cue to leave. I go now to find a bus — the company is more stimulating and the decor is identical."

He plonked a handful of silver on the table. "Here Bernie," he said to Stockhausen, "buy yourself a glass of bitters."



Rupert Tomlinson '93

MAXWELL'S DEMON

science column

Oil on Troubled Waters

The oil spewing from the damaged Iranian oil well in the Persian Gulf is playing havoc with the ecology of the gulf's landlocked waters, but even so it does not compare with the 1978 *Amoco Cadiz* disaster, according to *New Scientist*.

The blown out well in Iran's Nowruz field had spilled 23,000 tonnes of oil since it was damaged at the end of January up until mid-April. Whereas in 1978, when the supertanker *Amoco Cadiz* ran aground off the coast of Brittany it spilled 223,000 tonnes of oil; nearly ten times as much.

Yet even the scale of the *Amoco Cadiz* disaster will pale into insignificance if the Iraqis carry out their threat to sink any ship which takes on oil in Iranian ports. A sunken supertanker in the gulf's enclosed waters will make the present crisis seem insignificant.

It is not only the major oil spills which cause oil pollution in the world's oceans. At the end of the 1970's oil tanker skippers were depositing 400,000 tonnes of oil into the ocean every year through routine tank flushing, according to the Earthscan organisation.

gains tax.

The credit card is about to be invested with a brain.

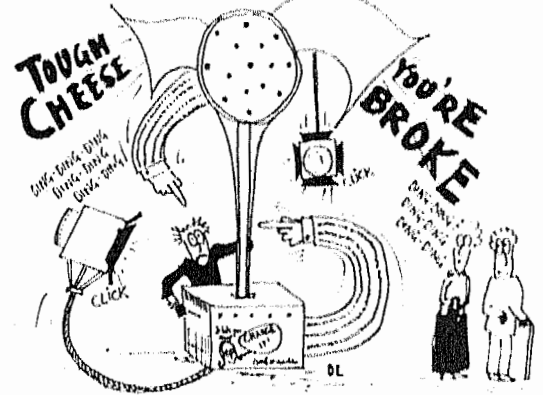
Who would do it but the French? After more than a decade of research, inventor Roland Moreno has produced his financial Exocet. They will soon be skimming their way under the world's beds and through the world's bank accounts.

The credit card will no longer be fumbled for in a pocket or handbag. It will unerringly find its way to

The card is already in use in the French cities of Caen, Lyon and Blois. It has been favourably received by customers, businesses and banks.

It is well protected against fraud. Each user must remember a personal number which is typed into the cash register at the point of sale. The card is plugged into the register and remembers the amount left in your account after purchase.

The card is essentially an



the money centre of your brain and outwit you at every turn. Your savings are as good as sunk.

Moreno took an ordinary harmless credit card. Then he fitted it with the guidance system. A potent microprocessor which knows at every instant how much is in your bank account. It probably knows more about your financial affairs than you do.

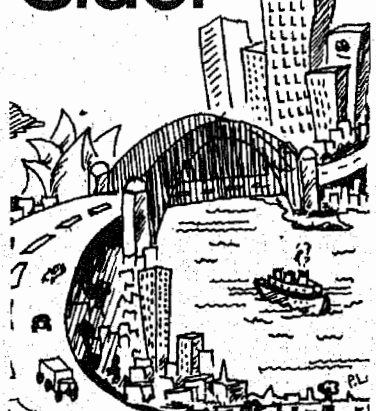
When you spend with the card, it knows what you've got left. When you get to the end of your financial resources it gratuitously tells you so.

electronic bank book which performs all the functions of the current credit card. If it takes off it will mean a revolution in banking and it will be a grave threat to non-bank credit card companies such as Diners Club and American Express.

The card has many other applications. It could be used as a security pass or a season ticket and the US Dept of Agriculture is assessing it as a replacement for the food stamps which are issued to low income earners.

Tim Dodd

Sydney Sider



It's been raining in Sydney all this week, but not even the sky has looked quite as cloudy as Neville Wran's face. Our Nev. has been distinctly edgy about *Four Corners'* report on rugby league, which is to say *Four Corners'* report on Neville Wran.

According to a question asked in Federal Parliament, the report concerned allegations that Neville Wran and a former Chief Stipendiary Magistrate, Murray Farquhar, conspired to "pervert the course of justice" in the matter of a committal hearing for Kevin Humphries, a top rugby league official.

The question, put by Democrat Senator Don Chipp, also mentioned an alleged association between Farquhar and George Freeman, who was named in the Moffitt Royal Commission as one of the leaders of organised crime in Sydney.

Well, naturally, the Premier is upset and is suing the ABC for defamation. This means that it will be hard to raise the matter in the media for a period of about two years which is how long lawyers estimate Wran's case will drag on.

Wran is furious with the ABC and, in particular, with Dame Leonie Kramer, present Chairman

of the ABC. Kramer, never a favourite with the Labor Party, is being made the focus of criticism over the program within the NSW party machine. Kramer's chances of serving another term as ABC Chairman have totally evaporated.

Dame Leonie is being criticised for letting the program go to air; it's a novel proposition for the ALP this, that the ABC Chairman should act as censor. But then, the right wing ALP machine in Sydney is a novel sort of Labor party.

One of the peculiarities of Sydney is the traffic lights, or rather how they're set. Cycle times are unbelievably long, which means that pedestrians take no notice of the things at all. Driving, or walking, through Sydney, becomes a death or dent defying game of chicken, with all sorts of near misses livening up your day. Why the cycle times aren't shortened I'll never know, but I must now admit to finding the regulated habits of Adelaidians somewhat amusing, albeit much safer.

The Sydney Entertainment Centre has finally opened after an amazing series of delays caused by union disputes and government procrastination. It cost \$54 million or so, and it's got all the elegance of a double garage.

I haven't yet seen inside, so I can't comment on the acoustics, seats or its suitability to the use for which it is intended, but I can say that it looks absolutely shithouse from the outside. Close up it looks

Straining Credibility

You wouldn't credit that a dumb plastic card could take over the world.

Well watch out! The credit card is evolving rapidly and the economic indicators are that it will soon be more dangerous than a capital

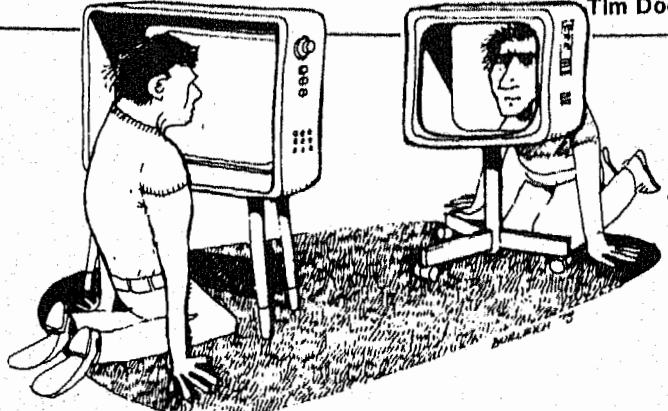
worse.

The Haymarket, or Chinatown, part of Sydney in which the Centre sits is undergoing large scale redevelopment that will undoubtedly wreck it. *Paddy's Market*, a Sydney institution, is soon to be evicted from its Haymarket home to make way for a convention centre.

Thank your lucky stars that Adelaide's excellent (Honduras approved) Central Market will be retained, which proves that the Adelaide City Council can sometimes get it right.

Everyone knows that the dingo joke genre has been well and truly bled dry; except it seems for the editorial staff of the *Sydney Morning Herald*. The paper is about to get an improved computer system to replace the aptly named *Arsycan* system presently in service. The new terminals are called, for some reasons, *Coyote*, a name that has proved too much for the earnest scrof of the *SMH*. Apparently, the machine working the 'births' section of the classifieds had its nameplate rapidly altered to read 'Dingo'. Your columnist asks; is this funny?

Geoff Hanmer in Sydney



TV Distorts Real Life

Television is misinterpreting the average Australian family by concentrating on the sensational and unusual aspects of family life, such as the single-parent family, according to a family planning official.

Speaking at a seminar for film and television producers last week, Dr Don Edgar, the director of the Institute of Family Planning, said that while single families are a valid concern, they represent "only 13 per cent of Australian families".

It is not necessary to concentrate on single families for sensationalism as "our research indicates that nuclear families have fascinating stories to tell," Dr Edgar said. By portraying the single family as "typical", tele-

vision fails to reflect "the reality of family life" and it also misses the opportunity "to help people understand their lives better," he said.

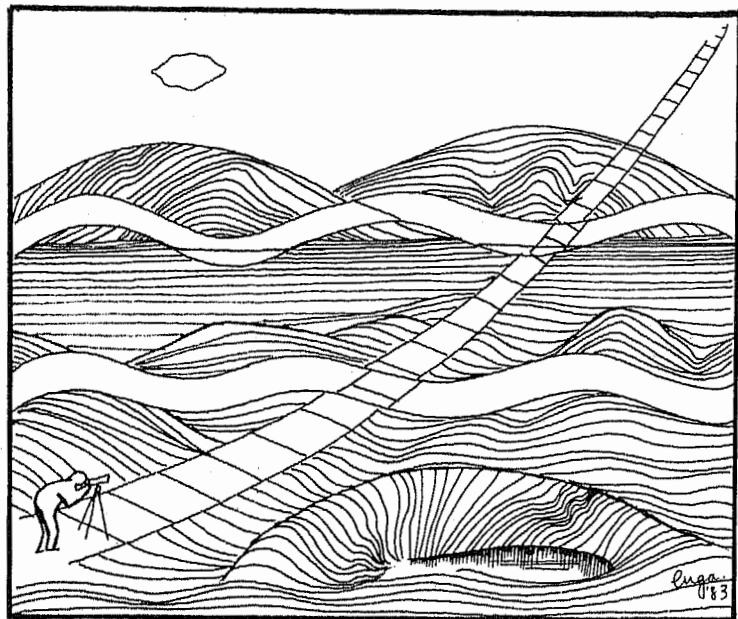
"Although many Australian television programmes try to reflect the realities of Australian life, the nature of the Australian family and the status of our population has changed so radically in recent years that our television is showing us a fantasy."

Television portrays the family in terms of a white, Anglo-Saxon, male dominated minority. Women, the poor and migrants are rarely shown in positive terms.

"In this way television reinforces the traditional power structure rather than serving as a vehicle for understanding social change," Dr Edgar said.

Kathy Roger





Solar Energy Blamed for Quake Scare

The sun's rays shining on railway lines — plus some quirky Californian surveying practices — are blamed for creating an earthquake scare which has rocked the Californian town of Palmdale for six years.

The inhabitants of Palmdale — which is situated on the San Andreas fault — were only recently reassured that their city is not in imminent danger of destruction.

In 1976 three geologists conducting a survey of the area reported that the town was nearly one foot higher than it was in 1955.

Later, one of the geologists revised his estimate of the height gain to more than one foot and noted that half of the uplift occurred between 1961 and 1965.

Now geophysicist Sanford R. Hohldahl of the US National Oceanic and Atmospheric Administration has accounted for the mysterious 'Palmdale bulge'. Hohldahl believes it is fictitious.

He points out that until 1964 surveyors measured elevation with an instrument which sighted over long distances. Surveyors found it convenient to make their measurements along railway lines. The lines were relatively straight, had shallow gradients and offered a useful means of transportation.

However, railway lines, and the ballast around them, heat up very quickly in south-western USA.

Surveyors have realised since the 1930's that the heat of the rails will create a temperature gradient in the air near the rails and cause refraction of light.

They thought the error was negligible.

However, Hohldahl noticed that a new surveying instrument was introduced in 1964 which made measurements over shorter distances and so were more accurate.

The year coincided with the time of Palmdale's sudden jump. Hohldahl was suspicious enough to make some accurate checks on the refraction caused by railway lines.

The mystery was solved. He discovered that the suspicious bulge was nothing more than the town being returned to its true height in the survey records.

Electronic Weapons Reduce War Risk

Defensive and Non-Provocative Stance Possible

Advances in battlefield electronics are such that countries will soon benefit — both militarily and economically — from adopting a defensive and non provocative war strategy.

This is the belief of Professor Frank Barnaby, a former director of the renowned Stockholm International Peace Research Institute, who believes that nations can adopt a purely defensive posture — and greatly minimise the risk of war.

"Staggering advances" in micro-electronics and communications systems mean that the technology for stopping tanks, aircraft and ships is available and ready for the battlefield, Barnaby believes.

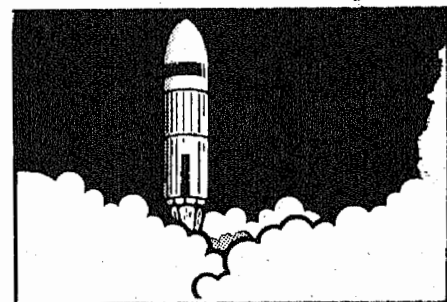
"From an economic point of view, countries will have to start this soon," he said.

"Offensive weapons are becoming too expensive for

smaller countries to afford.

"If a military posture is demonstrably defensive the hawks in the neighbouring system will find it harder to convince their own establishments that they need new weapons for self protection."

Barnaby says that a key feature of a purely defensive stance is that it is non-nuclear and non-provocative.



No matter what the super-powers plan, Europe can consider becoming nuclear free, he said. He doubts whether the US and the Soviet Union are interested in equipping themselves solely for defence at the moment.

Barnaby envisages countries protecting themselves with an electronic 'Maginot' line.

Enemy attacking forces would be identified by electronic sensors and remotely controlled reconnaissance vehicles and then destroyed by accurate missiles.

Professor Barnaby is a co-founder of the "Just Defence" organisation which has recently been established in London.

Telecom Led Recovery Sought

Telecom Australia could be greatly expanded and used to create new jobs in the local communications industry, according to a book published last week.

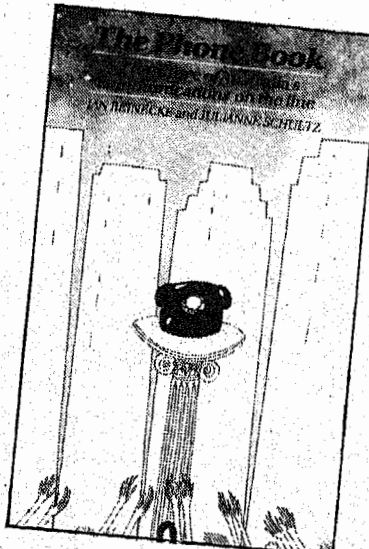
The authors of *The Phone Book* argue that an expanded Telecom would stimulate a new high technology communications industry in Australia.

Ian Reinecke and Julianne Schultz say that rather than hiving off sections of Telecom to the private sector, it should be expanded by absorbing the Overseas Telecommunications Corporation and Aussat, the domestic satellite authority.

"Telecom over the past ten years has produced perhaps a dozen really significant breakthroughs in the technology of communications," Reinecke said last week.

"But the manufacturing opportunities have gone begging."

He said that nations such as Canada had used their communications authorities to develop high technology. Canada was now a significant force in the field of communications satellites. Australia, by contrast, had missed out on high technology manufacturing.

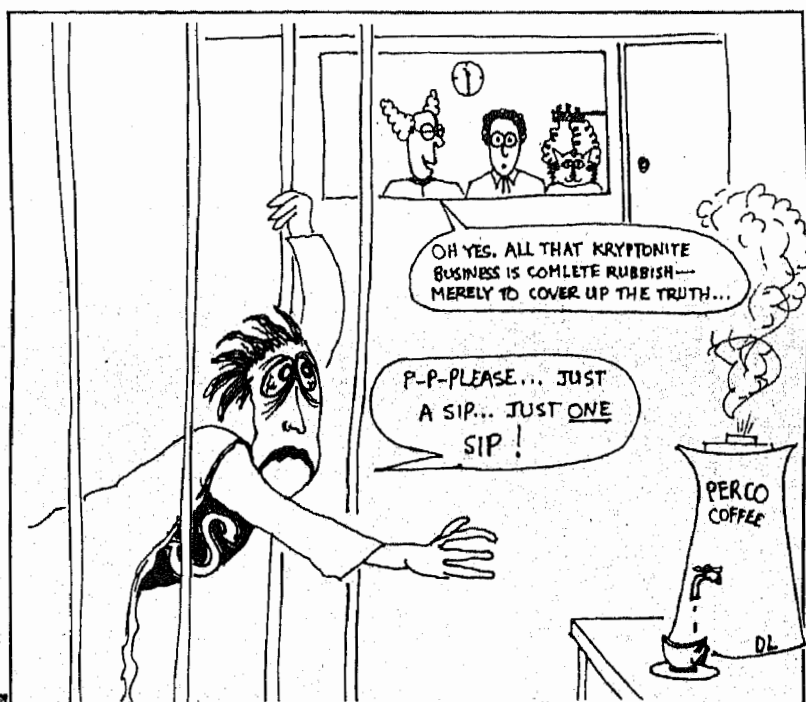


In *The Phone Book* Reinecke and Schultz attack the Davidson inquiry into communications which advocated allowing the private sector to take over some of Telecom's functions.

They argue that the syphoning off of Telecom revenue from the profitable areas which Davidson recommends be taken over by the private sector, would lead to increased charges for consumers, especially in rural areas.

The proposals for the restructuring of Telecom threaten the telephone as a universal low-cost service, the authors argue.

'On dit' staff



Decaffeinated Coffee —You Can't Tell the Difference

Tests carried out by 'Choice' magazine have indicated that the flavour of decaffeinated instant coffee varies little from that of full strength coffee.

Despite a price difference of over 600 per cent between the cheapest and most expensive brands of coffee, with granulated varieties turning out by far the most expensive, the taste tests showed that these varieties did not produce coffee that was recognisably better.

The May issue of *Choice* examined 45 different instant coffees or coffee substitutes, and discovered that most people liked the taste of decaffeinated coffee just as much as coffee with caffeine.

Caffeine is the product which gives coffee its major effect as a stimulant. However, *Choice* reports that "In addition to making you more alert, caffeine speeds up your heartbeat, steps up production of urine, dilates blood vessels and generally increases your basal metabolic rate".

It has been claimed that if

caffeine were introduced as a new pharmaceutical product, it would probably be available by prescription. *Choice* adds that scientists are still trying to determine if coffee and caffeine are harmful.

"Though caffeine has been linked at one time or another with heart disease, stomach ulcers, cancer, breast disorders, birth defects, high blood pressure and hyperactivity, there is no convincing evidence that a moderate caffeine intake is harmful to the average healthy adult."

Alan Brideson

ANTHONY'S FRUIT PALACE

282 Rundle St

Fresh Fruit and Vegetables
& Freshly squeezed juices

10% Discount to STUDENTS



BILBO

gollip
cosumn



Always interested to see how the factions line up for the annual SAUA/Union Council elections, Bilbo has heard the first yet rumour of possible running candidates.

He understands that Shaun Micallef and Alex Ward are contemplating running for the position of *Bread and Circuses* co-editors. Alex is best known for his *Elephant Man* cartoons and Shaun for his rumoured mystical and indefinite association with that bastion of middle-class morosity, *Sluggo Fewings*.

Bilbo concedes that this would be a logical follow-on from the current editorial (lack of) policy, but is a little puzzled as to their motives. He has been under the (obviously mistaken) impression that Shaun and Alex are already wielding more than their share of editorial control over *B & C*...

Bilbo, being a perceptive hobbit, is sometimes led to wonder whether Paul Klaric does have any brains (as was suggested in last week's *Production Notes*).

One rainy lunchtime in the

cloisters, Bilbo happened to overhear a conversation between PK and two notorious 'sewer rats'. PK was complaining that the Students' Association did not serve students; "for example, they should be doing something about this cinema concession thing".



Little did Paul know, but at that very moment, Jackie Wurm and other student campus presidents were meeting with Greater Union's manager about precisely that particular issue.

Bilbo attended the Labor Club's Annual General Meeting last week, and was rather surprised to see some 'heavies' from the Liberal Club there — including Davids Darzins, Graham Edmonds-Wilson and David Robinson.

Bilbo wonders if that is strictly cricket. After all, when he attended the Liberal Club's AGM earlier in the year, he did not recognise any Labor Club members there.

Often students passing the *On dit* office are heard to make oblique and sometimes devastating remarks about Bilbo's benefactors.

He overheard this exchange the



other day whilst sunning himself on the window-sill outside the office as two students passed drearly, one of them pausing momentarily to pick up a copy of *On dit*.

"How many of them do you go through in a week?" asked his friend.

"About one a day," he replied unhappily.

Bilbo was just wondering what he actually does with them (no more jokes about budgie cages please...).

Bilbo overheard *On dit's* cover artist, John Tanner, make a rather revealing admission last week. Seems that John, intent on playing the part of the absent minded artist, was in a quandary as to whether the cup of coffee which he had just bought and triumphantly carried into the *On dit* office was his.

A chorus of reassurances from other *On dit* personnel were not enough for John. "I'm losing contact with reality," he moaned.

An anonymous voice from the corner replied, full of wisdom of experience, "At least you've come to the right place".

Move Toward Student Reps at Sydney Uni

The Academic Board at Sydney University has strongly supported a move to include student representatives on departmental committees in the university.

The Academic Board is the equivalent of the Education Committee at Adelaide University — the second highest body in University government.

The Board told the committee reviewing departmental structure at Sydney University of its support for student representation. Recommendations will be brought down later

this year.

The University Council at Adelaide University will discuss student reps on departmental committees on Friday May 13.

'On dit' staff

AUS Line

A number of Campus Resolutions and Constitutional Amendments are currently being considered by member campuses of AUS, and the Students' Association is required to cast its AUS votes on them.

There are two administrative Campus Resolutions:

1. That the position of AUS Media Officer not be filled before Annual Council 1984
2. That the position of AUS Queensland State Organizer not be filled before Annual Council 1984

as well as a series of amendments to the AUS Constitution.

It is proposed that these be voted on by the Executive of the Students' Association rather than by General Student Meeting as, while deemed necessary, they are fairly technical and rather boring. If you have any questions about these matters contact me via the Student Office. Members are reminded that they may refer these questions to a General Student Meeting by petition.

The AUS Education Conference, as far as I saw, was extremely successful. The combination of informative morning forums and student-run afternoon workshops went down very well, and the Organizing Collective is to be congratulated. I dare say a series of reports will come out of the weekend, and conference papers and tapes should be available at some stage. (Contact Jackie Wurm, SAO.) I recommend especially any material on the Sunday night *Men and Feminism* session.

State Conference was held a fortnight ago. A more extensive AUS Discounts Scheme was discussed. More information on this should emerge at a later date. Negotiations are continuing on Cinema concessions.

Monica Clements
AUS Secretary



Prez.

I spent the weekend before last in Melbourne at the third AUS Executive Meeting. Much time was taken up with reports from around the country and discussion arising. We debated issues of concern to students and how best to campaign around them in the light of the new government. This has been referred back to campuses and regions (states) for comment. The Education Action Committee of the SAUA has given this some initial thought and would welcome any input. Come along on Tuesday (May 10th) at 2pm in the Student Activities Office if you have got ideas.

I am also helping set up the AUS

Executive Standing Committee on Peace and Disarmament. This committee arose out of a motion passed at the recent Education Conference in an attempt to use the resources of our national union to keep student peace activists in contact with each other and to disseminate information.

The University Student Services Committee is currently undergoing reviews of the various services offered. Further feedback will be sought from students, but in the meantime feel free to let me know of any criticisms or suggestions for improvement. The first service under review is Student Counselling.

Negotiations are continuing with cinema management over student concessions. A submission has been presented by presidents from AUS member campuses and is being followed up in an attempt to reach an agreement as soon as possible.

A market day has been organised for Tuesday this week between 11am and 2pm. Tables will be available in the Western Cloisters for anyone wishing to sell anything. Bring along some money for the bargains!

Hope everyone has a good break over the vacation. Good luck with exams and essays and see you in four weeks' time.

Jackie Wurm



EVP

Well, plans for the AUS National Education Campaign are really getting underway since the inspiring (well, perhaps a bit!) National Education Conference was held here a couple of weeks ago. We on the EAC decided that the best way to organise a campaign was to look at

which issues are important on this campus at the moment, rather than imposing issues from a national level. Some of the issues we came up with were — on campus childcare, increasing access and levels of TEAS, access to education (in particular to the Barr Smith Library, whose opening hours are the lowest of any of the major tertiary institutions in Australia), the continuing struggle for Women's Studies, and the campaign to have a Women in Politics course introduced in the Politics Department. If you know of any other burning issues about education — whether they be on a faculty, departmental or class level — please let us (the EAC) know. After all we have been elected by you to serve you so it is important that you let us know what's happening — we can usually do something about it.

Well, that is it for this term. Good luck with your exams and/or essays and do not forget to let me know if you feel you have been unfairly assessed. See you next term.

Ingrid Condon

SAUA

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

Mar. 31st

RESOLUTION:

That the SAUA Executive authorises the cheque signatories who are for the time being present in Adelaide by unanimous agreement to expend such money as is reasonably necessary to seek to prevent the Adelaide University Union entering into any contract involved in acquiring air-conditioning within Union

House until a General Union Meeting has been held.

Lippett/Alpers
Carried

Apr. 8th

RESOLUTION 2:

That, failing the use of the Barr-Smith Library Lawns to inclement weather the Helen Mayo Refectory is regarded by the SAUA Executive as the most suitable alternative for General Student Meetings noting that: (i) Union Hall in being separated from general student lunchtime activity will not attract the necessary student numbers; (ii) the atmosphere of the Helen Mayo Refectory is more conducive to informal debate and student participation; (iii) the Helen Mayo Refectory is as much a venue for discussion, of student issues as it is an eating venue.

Alpers/Greenaway
Unanimous

RESOLUTION 3:

That the Education Welfare Officer begin work on a submission to the University Council on the Sexual Harassment Grievance Procedure Committee.

Wurm/Alpers

Returning Officer's Report Available

Anyone wishing to make themselves aware of the facts and figures of the recent by-election (as opposed to current fictions) may obtain a copy of the Returning Officer's Report from the Student Activities Office.

The complete SAUA Finance and Administrative Report for first term will be published in the first edition of 'On dit' in second term. Figures were unavailable last week as they were being processed through the computer. We apologise for their delay.

Motions Passed in SAUA

Mar. 29th

RESOLUTION 4:

That the SAUA Executive requests the Activities Director to write his assessment on management of the O'Ball, and the SAUA Administrative Secretary writes a report also. The Executive asks if this can be done as soon as possible.

Alpers/Greenaway

RESOLUTION 5:

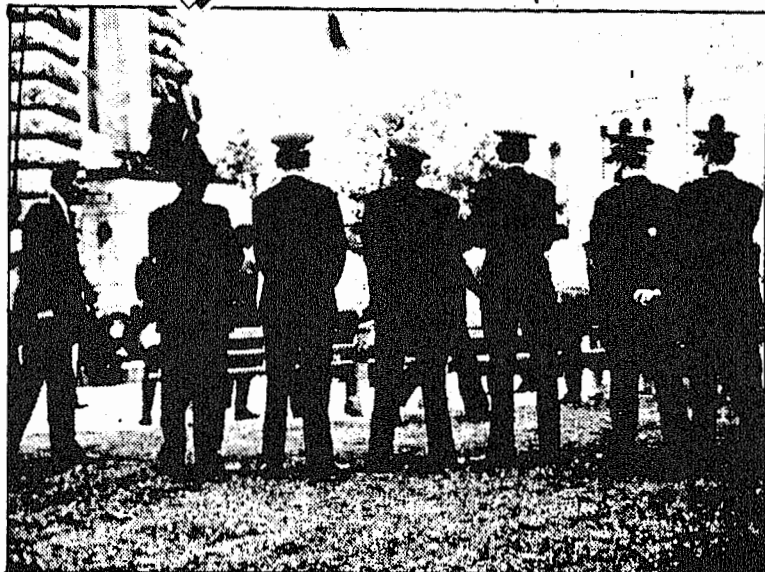
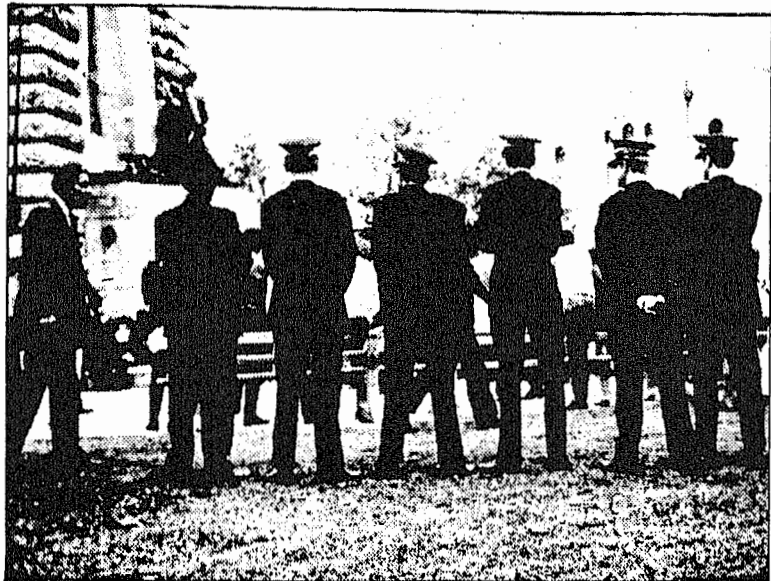
That the SAUA donate \$100 to the Bushfire Appeal.

Wurm/Greenaway

RESOLUTION 6:

That any matter pertaining to the SAUA Executive raised during Union Council meetings be referred to the SAUA Executive.

Clements/Alpers



POLICE ON CAMPUS

Should uniformed police be allowed on campus? Is the University willing to reverse a decision concerning security prevalent since the sixties? CHARLES GENT explores these and other proposals, and talks to HARRY MEDLIN, former Chairman of the Executive of the University Education Committee.

The problem of security within the grounds of the University of Adelaide is one of attempting to reconcile two conflicting considerations. Firstly, there is a need to guarantee the personal safety of students and the security of their property as far as possible. The second aspect is the general desire to maintain the current university policy with regard to the presence of police on campus. At present there are only two situations in which the police may legitimately come on to the campus: if they have been invited to do so by authorised persons (security officers, caretakers, etc.); or, if they are in pursuit of someone who has committed an offence.

Last year the university set up a working party to examine security on campus, a move which was primarily a response to complaints of indecent exposure in the library. It was decided to extend the survey to review the security of

the whole campus with regard to both personal safety and the protection of student property.

Several recommendations have been adopted with the intention of upgrading security on campus:

- 1) outdoor lighting is to be increased,
- 2) information services are to be improved,
- 3) a Security Services booth is to be established which will act as a central contact point for reporting incidents and obtaining help after hours,
- 4) caretakers are to be provided with distinctive uniforms (similar to those worn by Art Gallery security guards).

"Unless it is clearly demonstrated that there is an absolute need, then procedures like the common appearance of police on campus, are to be avoided."

In addition, it was suggested that students working in the university after dark should take advantage of after-hours parking permits rather than parking off-campus. This obviously applies only to students with cars.

SAUA President Jackie Wurm has also received various complaints concerning the inadequacy of locker space and bicycle storage facilities, and in order to remedy this the SAUA is requesting the University Grounds Buildings and Accommodation Committee to investigate the possibility of increasing the number of student lockers and bike storage spaces.

The SAUA is also submitting a proposal that students may ask to be accompanied by security personnel to a car parked on campus, or to the edge of campus, after dark.

The SAUA is opposed to the alternative of requesting occasional police patrols of the campus, even in view of the fact that it would save university funds. The financial advantage is seen to be outweighed by considerations such as the added aggression created by their presence and the question of police behaviour on campus — would they, for instance, carry guns? And would the decision to have regular police presence be reversible, if in the future the university chooses to harbour students involved in civil disobedience as it did during the Vietnam period?

On dit spoke to Dr Harry Medlin, former Chairman of the Executive of the University Education Committee, to seek his opinion on the matter of campus security.

'On dit': What do you feel about the university's decision to manage its own security rather than request assistance from the SA Police Force?

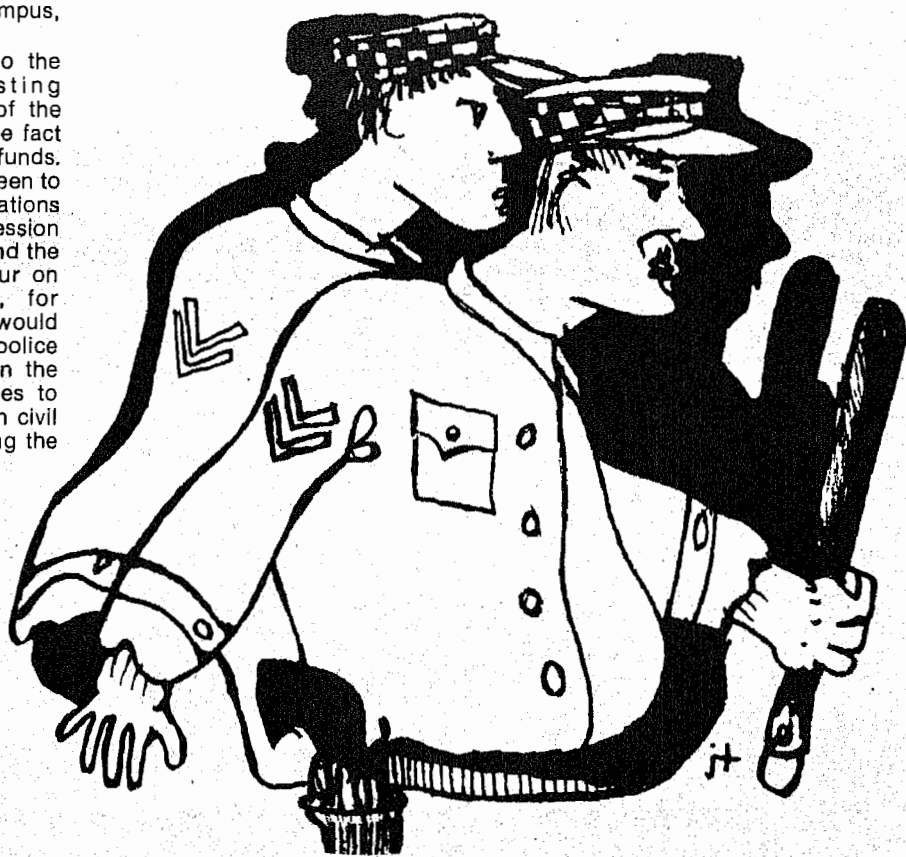
Medlin: The business of a university is education, and education involves hard work and structuring your life, so that through a variety of things you can experience a sense of achievement. This is where you start making real excursions into the outside world, and the less there is of coercion and restriction here, the better.

'On dit': You don't think that a uniformed security force of our own might only serve to replace an intimidatory police presence?

Medlin: I would hope that when introduced, the purpose of the

The SAUA is opposed to the alternative of requesting occasional police patrols of the campus, even in view of the fact that it would save University funds.

uniforms will be to allow quick identification of those who are here to serve to secure the place, and that they do not produce the sort of aggressive image that you see even around the United Nations. Guns



It is unwise, I think, to structure devices which are unreasonably vigorous. There is a great temptation among bureaucrats and administrators to impose a jungle of laws, to seek authority and have reserve powers. If these sort of things are allowed, the system can

"The appearance of uniformed and perhaps armed police does connote some sort of force and authority, and it is at odds with the prevailing ethos we try to generate here."

insidiously change so that they come to be used, and you create the very system you wish to avoid.

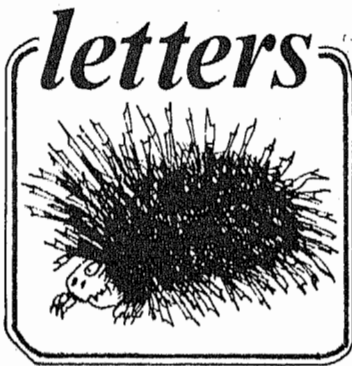
Unless it is clearly demonstrated that there is an absolute need, then procedures like the common appearance of police on campus, and certainly if accompanied by dogs and guns, are to be avoided.

and night-sticks are obtrusive, even threatening and entirely inappropriate. The proper purpose of these uniforms will be to enable easy identification when help is needed — there have been quite unpleasant and dangerous incidents around the university, and there is a need for some security.

'On dit': You agree then, with the SAUA, that police should only come on campus by invitation, and that the advantage in cost saving of an occasional police patrol is outweighed by the resultant aggression that might be caused?

Medlin: Yes, unequivocally. I should perhaps add that with the best will in the world and the best police force in the world, the appearance of uniformed and perhaps armed police does connote some sort of force and authority, and it is a force and authority at odds with the prevailing ethos we try to generate here.





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

Year of Lesbian Debate Continues

Dear Eds,
Picking "Naive Letter of the Week" is always difficult but I give my vote to A. Het. Stenhouse for his ill-informed babble of 18/4/83.

He assumes conception is dependent upon "copulation between two people of contrasting sex". Thus he feels lesbians cannot get pregnant as lesbians "wouldn't tolerate the insertion of a male reproductive organ ..."

Statements of this nature are symptomatic of a distinct lack of imagination, knowledge or both, and fear of the male member becoming obsolete. Various methods are available to women who wish to become pregnant, though lesbians are usually discriminated against. A few are: AID — artificial insemination by donor; the 'test-tube' method; and, eek... fucking a man! It's a means to an end.

Yours in dykedom

Sally-Jane Carter

PS: Stenhouse, you had better take another look at the eligibility for the school of misogynist thought.

Libyan Students Expelled

Dear Sirs,
The General Student Union of the Socialist People's Libyan Arab Jamahiriya and a member of the International Student Union takes the pleasure to convey to you its best compliments and sincere wishes, and would like to bring to your kind notice that the United States of America has expelled three hundred Libyan students who study aviation, engineering and nuclear studies without any good reason, just as part of the blockade imposed by the USA on the Libyan Arab people through putting them to hunger and depriving them of education and knowledge as well as to humiliate our people and rob them of their will and freedom, which is considered as a violation and a terrible defiance for the simplest of human rights and an infringement of the resolutions of the United Nations and the International Organisation of Education, Science and Culture (UNESCO), that provide the right to the developed nations to secure education, knowledge and technology. We therefore hope that you express your solidarity with us in condemning and denouncing that inhuman action.

For your information, all Libyan students abroad are being paid full tuition fees by the Libyan Universities and Institutes, and they are not being granted any form of scholarship from the foreign states. Libya also is responsible for the fees charged to each student.

On the other hand, we would like to draw your kind attention that, within this campaign against the Libyan students, the West German authorities arrested this month a group of Libyan doctors who pursue their higher studies in the German Universities, and forged false accusations against them and put them to trial without any reason.

The support of the student and youth organisations all over the world to us in denouncing such actions, which are regarded as a violation of all international laws and rules, would be most appreciated by the General Student Union of the Jamahiriya. Moreover, your sense of solidarity with us would contribute in altering those unjust behaviours and not repeating them in the future.

Mohamed Al-Madani Al-Azhari
General Student Union of the Jamahiriya

Misrepresentation To End All Misrepresentations

Dear Editors,
Regarding the recent memo from the SAUA referring to the GUM, it should be noted that this was not an authorised publication of the AUS EUP EAC but an unofficial production of the EU incorporating CSA under the auspices of the ACOA

division of the FFP, endorsed by the PBD and being an affiliated shareholder in the FANG and should be considered only as the personal opinions of members of the AUSRML and CISCAE splinter groups.

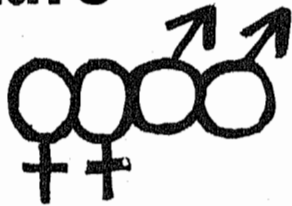
Yours sincerely,

David Peake-Jones

Feminist Graffiti Immature

Dear Editors,
With reference to the recent graffiti on the Ligertwood Building; "Lesbians are lovely" (as are gay men and straights), but there's nothing lovely about defacing walls.

Sharon Holmes



Putting Out The Fire...



Dear Jenni and David,
The other day I was quietly sampling the culinary delights of the Mayo Refectory when an unusual calamity beset my gastric harmony. It appeared that an ethnic minority group was yielding burnt offerings to their creator care of the refectory floor. A milk shake packet with assorted wrappings was being incarcerated in the crucible of someone's coffee mug. "How strange" I thought as the flames rose higher and their pitiful alter blackened. Suddenly the gravity of the situation gripped me in fear as I fled to find an appropriate extinguishing device. But alas! there are no portable fire extinguishers in the Mayo, Wills or even the Airport Lounge with which to douse those ethnics and their fire. Which brings me to the point of this indulgent letter ... where are the fire extinguishers to be found in such a dramatic situation? There is in fact a Fire Hose but we are not all firemen you know ... I always wanted to be a fireman but never liked red ... And so my plans to eradicate these firemaniacs was quashed. And if you don't do something I shall seek the advice of Elephant Man or get nasty and employ his henchman Rudy.

Yours in complete sincerity,
P. Charming

Dept. Rep. Replies

Dear Editors,
I wish to defend myself against a misleading statement published in your letter column, May 2 1983, by John Robbins, because it casts doubt on my performance as a representative of the Politics Department. This concerns the presentation of the student petition for a Women and Politics subject, which Dr Robbins says was never presented to the departmental "Appointments Committee" (which is not an officially recognised appointments committee but a sub-committee of the Departmental Committee).

It is difficult to do this while constrained by the confidentiality rules of this committee. The consideration of the speciality in which an appointment should be made is specifically laid down in the University Rules, to be read in conjunction with the Statutes, as a matter to be considered by the Departmental Committee which is an open committee, in line with general university policy. Rules of confidentiality for appointments are usually designed to protect applicants for positions, their referees, and members of the committee who may need to make adverse remarks as to the suitability of applicants in the course of their deliberations. Such rules are reasonable and necessary and should be taken very seriously. There is, however, very good reason for students to ponder why a matter of legitimate and general concern and interest, the choice of the subject area to be filled by a vacant lectureship, should be considered a matter of secrecy by some members of the staff of the Politics Department.

The reason could well be that the manner in which the decision is being made is open to question. However, the rather unique interpretation of confidentiality rules by some members of the Politics Department disallows such questioning — a catch-22 rule by which conscientious student reps. are held to be bound.

In defending myself against Dr Robbins' misleading statement, I shall have to refer to matters which Dr Robbins may prefer to keep confidential, but since it was he, himself, who opened up this particular matter to public debate, he can hardly complain. I shall, of course, refer only to matters pertinent to my defence.

The facts about the petition are that a copy of the petition form together with a short statement about the results obtained (569 signatures) was placed in the pigeonhole of every member of the Appointments

Committee, including Dr Robbins'. The statement added that the signed petitions were available for inspection in the Politics Department Office, where they remained for three weeks.

It is quite true that the petition results were not raised for discussion by me, the student representative, at the Appointments Committee meeting. The reason for this is illuminating as to the methods of decision-making of that body. At not time before the decision to advertise all three fields was made were the relative merits of the three fields discussed. The committee was informed that the Departmental Nucleus had decided that the three fields were to be advertised. One can only surmise how and why that decision was reached. It was certainly not reached by a process of open discussion in the Appointments Committee or the Departmental Committee. Once that decision had been made, and, with it, the decision to select the best applicant of all those for the three fields, there seemed little point in arguing the merits of Women and Politics.

The purpose for collecting the petition was made quite clear both on the petition itself and in the statement about its results. It was basically to discover what support existed among students for a Women and Politics subject. The Students' Course Committee was well aware that strong support did exist but felt that a signed petition would provide solid and useful evidence to present to the Appointments Committee in the belief that the likely enrolment of students would be an important consideration in making the choice of field. (Many signatories asked what alternatives were being considered. On being informed that these appeared to be American Politics and Urban Studies, they hastily signed.)

I consider my role as a student representative to be a serious responsibility which I try to carry out to the best of my ability despite the implicit threat which the work entails for all student representatives. I care a great deal for the standards of this university and I consider its work should be the advancement of knowledge for the benefit of all people. It is for these reasons that I have written this letter and that I deplore the fact that a person who shows such abysmal ignorance as to find women and politics akin to woodwork and domestic science is in a position to vote on whether it should be taught as an undergraduate subject.

Roe Bogner

Equipment "Vandalised"

Dear Jenni and David,
We would like to question the use of the Games Room (Level 5, Union House) now that no casual staff are employed to supervise activities. We have heard some comments from ex-Games Room users who aren't going to the Games Room any more because they have to get equipment from the Gallery and most of it is in a shocking state.

Looking at the minutes of the House Committee we were quite disturbed to see that the House Supervisor had stressed that suitable supervision of the Games Room is needed, but this stress had apparently been ignored by the committee — which recommended that Gallery staff

hand out the equipment for the Games Room (on a one month trial period ... a month has long been over).

It seems to us that the House Supervisor and the Games Room users would know most about the needs for supervision in the Games Room. It would be interesting to know how much research was put into Games Room use before the supporters of the motion to remove supervision — to 'save money' by unemploying two students ...

... Do they actually save money by overloading Gallery staff and having equipment vandalised?

Diana Short
Megan Dansie

Union Fee — "Concern"

Dear Editors,
Recently I have found that an increasing number of students are expressing concern about the Union Fee, and I feel this broadly based concern, arising from several faculties and from students of varying backgrounds, should become a matter of public record, to be brought to the notice of those who directly control Union finances, and are responsible for setting the level of the Union Fee we all have to pay.

The concern is on two levels: ability to pay and willingness to pay. The Union Fee is an expensive outlay, and for many students represents a large dent in their already precarious finances. What is worse, the fee must be paid as a lump sum rather than more manageable instalments through the year.

Even so, many have an even greater concern: plain, simple value-for-money. The conclusion reached by many is that the Union Fee purchases a paltry basket of meaningless, irrelevant and utterly useless services, provided by an organisation which is out of touch with the needs of the majority of students.

Many perceive that the Union has a negative attitude to students, acting as a benevolent dictator, who knows better than its members how this money should be spent. All of us can recall examples of this condescending attitude in the recent past.

The Union, at times, acts as a lethargic bureaucratic monolith, institutionalising and entrenching waste, inefficiency and irrelevant activity. Rather, it should be



flexible and energetic, able to respond to the multi-faceted and dynamic needs of students.

Students are intelligent people who are able to make their own choices without needing well-meaning, but insensitive and out-of-touch people to dictate to them. I feel sure no one wants their fundamental freedoms usurped by a chosen few.

The Union Fee is high now, and, we are told, will become even higher in the future, regardless of whether certain capital projects are undertaken. It is time for the responsible people to listen to the majority of students and not bow to the pressure of minority lobby groups. The warning signs are clear, and the ire of many students is simmering. Whether it comes to the boil is a question yet to be answered.

J. Mark Fitzpatrick

Communism — Ideologically Unsound?

Dear Editors,
Communism. This political ideology's main task was to promote the working-class to the fore using class war as a vehicle. It denoted that interpretation of Marxian doctrine proposed by Lenin and continued by Joseph Stalin as the basis for the total transformation of man and society — in Russia first, all over the world thereafter. It is in this context that Communism can be described as the greatest scourge ever to be "bestowed" upon mankind. It is a war-mongering and belligerent system that has gained much of its power over human minds by the "scientific" prediction and promise of establishing social justice and perpetual peace after the liquidation of all its actual or potential adversaries. Against the "war-mongering" United States which has been the sole victim of anti-war demonstrations recently, Communism, particularly in the guise of Communist Russia, is extolled as the bulwark of peace, thwarting the sinister plans of capitalism. (No mention has ever been made of the deeply capitalist intent Communist leaders have by owning and controlling everything in society under the ironic name of state ownership.)

It is Communist policy to move in and exploit, to the advantage of Communism worldwide, fears found everywhere of nuclear annihilation. The so-called "peace movements" of the Western World are the result, manifestations that are discreetly directed from Moscow and generously funded by it, the principal target of all such peace offensives being the United States of America. It is hard to believe that, even when so much is known about Communism under its designation "Russia", that people in these movements could be so foolish as to direct their efforts against the United States and leave Russia unscathed.

The Soviet Union has, since the end of WW2, annexed and enslaved three free nations on the Baltic coast (Latvia, Lithuania and Estonia); bound two other

nations (Belorussia and the Ukraine) in unwilling servitude; continued to massacre its own people to maintain the supremacy of the Communist Party of the Soviet Union (CPSU); imposed harsh and unwelcome regimes by force in Eastern Europe; financed and organised subversion in democratic countries which, though free to Communist exploitation, were too far from its frontiers to invade; built a wall across part of Europe, with mines and guns, not to keep miscreants out but unwilling citizens in; invaded Afghanistan; behaved towards the inhabitants of the Soviet Union with a savagery which passes description; lied and tricked and cheated wherever it found advantage in dishonesty and yet, so great were Western fears of nuclear war that, cleverly handled, these fears could be turned to suspicion and dislike of the United States, whose leaders were the elected choice of the people, and which has no resemblance of the disgraceful history upon which Communism, the perpetrator of all this, has the audacity to call itself the "bulwark of peace". It is the height of stupid irrationality to suggest that, whatever the weaknesses of the Western governments are, the oppressive and appalling incompetence of a Marxist tyranny would be preferable, that the policies of the Soviet Union were the only real source of world peace and that the only real threat to it lay in those of the United States. It is extremely naive to believe Communism can co-exist peacefully with the Western world or that it is a better alternative. Apart from war, it can only be halted if people can be made to see its only and often quoted destination — the subjugation of all under its inhuman rule. It cannot be allowed to exist if its only aim is to control absolutely. Peace movements and the public in general should turn their protests against the Soviet Union and Communism, or one day we will all have to fight against the enslavement they offer within our own borders.

Damian Andrews

The (Million Dollar) Brats Are Back

SKYHOOKS turned a good joke into a "Million Dollar Riff". Do their current audiences realise they are being told to "Get fucked" or are they still "Living in the 70s?" **JACKI DE SZOMBATFALVY** interviews **RED SYMONS**, Australia's answer to Gene Simmons, and asks him about nostalgia and success.



INTERVIEW

'On dit': Why did you break up as a band?

Red: When you're inside the machine rather than looking at it from the audience's point of view, you know well ahead of time when it's run its course. The time that I left the band I don't think it was publically obvious that it was fairly stagnant. One of the interesting things about the show we're doing now is that just about all the material we're doing was generated before the band was successful, and success is a very hard thing to live with really. It confuses a whole lot of issues. The real test in "the showbusiness" is whether or not you can be successful twice; anyone can be successful once, it's being successful twice that is the real hard thing.

"One of the interesting things about the show we're doing is that just about all the material we're doing was generated before the band was successful."

'On dit': Why did you get back together?

Red: Well, there's a lot of talk about the money, but money isn't really the issue. Obviously it's a premise; I mean, we wouldn't be prepared to do it without being paid, and without there being enough capital to it being done on a production level that's reasonable because our audiences have a pretty high expectation of the band. The reasons not to do it are interesting too; the reasons not to do it are not to "destroy the legend".

"Punk was regressive, basically. It wasn't purported to be everything pop always was to be; forward looking and new, but it was based on a totally regressive idea that we've all lost our innocence..."

But I think ironically that that's a real seventies model, of being terribly precious about this cultural artefact, not to destroy people's memories of the time that we were first around. And I think that's a real non-issue nowadays; it's not just an eighties concept. Popular music is such that it doesn't really matter what time it comes from. It's not nostalgia; that's what I find weird, that was always a potential for what we're doing, to be nostalgic, to be the *Deltones* or something. In popular music it's not an issue any more, it's no longer relevant.

'On dit': So you think popular music has changed since then?

Red: The forerunner for all that is punk. Punk was regressive basically. It wasn't purported to be

everything pop always was to be; forward looking and new, but it was based on a totally regressive idea that we've all lost our innocence and we have to go back to the early sixties, angry-young-thirteen-year-old-model of what pop is supposed to be about. It was the precursor of its own downfall, because it predicted something that was going to go out of fashion anyway. So since then, what seems to be the case as far as pop goes, is that nobody cares any more; it's probably being seen again for what it really is, which is this semi-hypnotic collection of fragments that float by on the airwaves, that every now and then engage you and every now and then don't. It doesn't necessarily have to be the Western equivalent of Chinese Wall writing giving you the heavy message all the time.

'On dit': How do you feel about the pressure to reform permanently and start writing new material again?

Red: In terms of there being pressure on us to reform, the only real pressure is that people ask the question. In the final analysis, everyone I've spoken to and asked the question "Do you really think we should re-form?" is inclined to say no.

"This has been a very interesting exercise because we've been in this position where we've sold out all these concerts, and we've been about as curious about the audience as they have been about us."

'On dit': Where do you think most of the audience at your concerts are from?

Red: This has been a very interesting exercise because we've been in this position where we've sold out all these concerts, and we've been about as curious about the audience as they have been about us. What has transpired is that a very large proportion of the audience are probably eighteen to twenty-two year old people who were probably too young to have seen the band before. They would have been aware of the band through all the media, TV and radio. And I think we've always had a very good Disneyland relationship to eight year olds. They didn't have to know what the word "go" meant or anything like that; it was still satisfying as a television event 'cause we're all just silly. We enjoyed it and we'd expect them to enjoy on their level. It's like doing a play and it's a great thing to be able to do: to pick the eyes out of what we once did. We've done *The Best of the Skyhooks*; it's like doing the compilation album or something.

And I think that's good for everybody on a short-term level. I was talking to Eric McCusker of *Mondo Rock* the other day and we agreed that it was a great luxury to do only your best material and not have

does some studio work in Melbourne, writing commercials. He's also got a record shop. I'm just an odd job man. The last time I played in Adelaide was in the Opera Theatre doing *Boys Own McBath*. What I'd like to do, if I can get away with it, is to do live shows for three or four months of the year.

Before I was doing this *Skyhooks* show I was performing with Jeannie Lewis for a season in Melbourne and Sydney and one night in Perth. That was a cabaret show that was more musical than cabaret. I've done quite a bit of work with Graeme Bond, I did a TV show with him last year. I've been into music for the theatre for a long time, that's sort of grown into music for film and TV. I was thinking about attitude. With the *Skyhooks* show, until last night [Tuesday night] I couldn't decide what my attitude was, what I should present to the audience as a performer in the first part of the show. Last night I decided I wouldn't worry about attitude; I'd just concentrate on playing, just being a musician. At the same time I found myself reverting to what my attitude used to be when I used to play with the *Skyhooks* and that was for the first five or six songs I was really snooty, I was being a real prick.

'On dit': How do you explain the cabaret feel of *Skyhooks* in concert?

Red: When we first started doing all that stuff there wasn't any cabaret. It was just a notion we've always had that it should be entertaining. I can't understand how popular music has made a business out of people standing on stage; for the last fifteen to twenty



some cleverly devised cabaret performance; it's half straight out of the subconscious and half the feeling like you want to do more than just play songs.

It's like the costume thing, which was predicated on the idea that "we should wear costumes and make up". That's all there was to it. The biggest problem with pop is that performers have a lot of trouble

something very child-like about playing drums, flailing arms around. Starke and Macainsh are funny; I don't really know where they are. Macainsh is inaccessible in a way, which is just as well 'cause me and Shirley are just so promiscuous with the media [laughs]. But that creates a balance of its own.

'On dit': What about the songs you wrote back then, do you think the lyrics and what they have to say as social comment still apply today? **Red:** Mostly yes, I think it's all still true. A lot of things we just take a little more for granted. The whole notion of us being outrageous and smutty, 'cause we do a song called *You Just Like Me 'Cause I'm Good In Bed* is still perfectly true. But I

place in the culture now, I think, because at the time the song first came out in the early seventies the cultural mood was coming out of the sixties' collectivism, into an age where everyone was confused about whether or not they were going to look after themselves or whether they should all be hippies and live in communes.

At the time it was a controversial statement because people hadn't



we're asking everyone to sing along to this song, it's just like it has a life of its own.

"I feel weird about 'Living in the 70s', because I feel almost embarrassed standing on a stage singing 'I'm living in the 70s' and the whole audience is out there singing 'Yeah, I'm living in the 70s'."

As a performer in that context, when we were first successful one had the feeling that you generated it. You were a player, you stood on

the stage, you played what you were going to play and they heard it and said "Yes, that's good, we like that" and they clapped at the end of the night. When one does it in this context, of us all coming from other shows or things that don't have the public focus this has and you generate production in a minimum period of time, you're much more conscious of it having a life of its own.

The *Skyhooks* as a phenomenon is not simply a band, it's a whole idea, a million radio stations that believe it, a whole audience that believes it, but it really is much bigger than any of us.

CONCERT REVIEW

The *Second Coming*, or should I say *Skyhooks* reunion tour, was an evening down memory lane for all those people who live in the 1970's.

Characterised by a bunch of people whose enthusiasm for the band verged on religious fanaticism, the naming of the tour was not far wrong. The screaming, shouting, whistling and clapping did not stop until the last encore as everyone got right into hearing their fave Aussie band with a blast from the past.

Shiri, Red, Bongo, Greg and Freddie provided us with non-stop entertainment on a grand scale starting with *Whatever Happened to the Revolution?* — with a light show that eclipses just about anything I have seen like it. Hundreds of multicoloured lights, a huge stage and very lavish costumes in the old *Skyhooks* tradition created the larger-than-life atmosphere that enthused the crowds' good old days' nostalgia even more.

The entertaining abilities of the *Hooks* should also not be underestimated. Shiri got stuck into the crowd and gave them a few jabs about their relative youth (most people were in their late teens, early twenties). Molly Meldrum and *Countdown* also received a few scathing comments.

The sex life of the band was discussed by both Red and Shirley as they ranted and raved in a yobbish manner in keeping with the behaviour of the crowd. However,

the band seemed to have an absolute ball, with their highly slick and professional cabaret/concert.

Acoustically, you could not ask for better speakers, musically you could not ask for better musicians. They certainly knew what they were playing.

Noticably most popular were the more up-beat of the songs like *Horror Movie*, *Ego*, *Living in the 70's* and *Million Dollar Riff*. Some of the guitar sections got really tedious as wanking and cock-rock took on a whole new dimension in really boring music.

The most interesting and bizarre piece for the night was drum solo — a piece of visual and musical incongruity. Covered by a black umbrella lit by two light globes, he raved on a few nursery rhymes before singing *Old Man River* to a synth and drum machine backing.

All in all, it was a good night's entertainment with Shiri and the boys providing some bawdy cabaret gossip and some high quality lighting, stage and acoustics, while musically wavering between accomplished guitar work and vocals to general wanking in the quieter numbers.

Out of three encores, the most notable were *Women in Uniform* (powerful) and the audience sing-along of *All of My Friends are Getting Married* (trite). For all those who want to bury their head in some 70's sand, "*Skyhooks* nostalgia lives forever — just like good taste" as Red Symons put it.

Jacki de Szombatfalvy



think nowadays it's more accepted that women may have an active sexual role instead of a totally passive role until the sixties really. *Blue Jeans* was done before we were successful; it was on the third album because it was rejected from the first two. *Ego* is a song that is still true but it has a very different

decided whether you could be individualistic. I think it's a little more taken for granted now. People still enjoy the assertion: they think "Yeah, that's right, *Ego* is not a dirty word," but it's a more commonplace observation now. *Living in the 70's* is the weirdest one to do. That's the only moment

"Shirley's sort of middle-Australia, and I'm pseudo, highbrow intellectual, bitter and cynical, black and twisted and all that when it comes to dealing with the media."

in the night when I start to wonder about nostalgia. I find my original notion for *Living in the 70's* should be done as the very last song, but for structural reasons it's not the best song to finish with. *Women in Uniform* is the best song to finish with because it's the most searing. But what I feel weird about *Living in the 70's* is that: I feel almost embarrassed standing on a stage singing *I'm Living in the 70's* and the whole audience is out there going "Yeah, I'm living in the 70's".

"I don't think even Freddie knows what he's doing in his drum solo; it's straight out of his subconscious. Shirley was the one who pointed that out while Freddie was playing."

In terms of pop music and culture generally, I can sort of understand that we're just all victims or our programming. All these people from age six to twenty-three have been thoroughly indoctrinated with our music. It's just an inescapable fact that they've heard all our songs. We can play for two hours and they've heard all the songs before. There's a peculiar ritualistic quality when we do something like *All My Friends are Getting Married*; it's not as though

separating themselves from their role but as soon as you wear costumes and make up, then it's understood that you as a performer will do something different on stage than you would in real life. **'On dit':** Going on about costumes, how did the individual looks on stage evolve?

Red: For instance, when we first started, Shirley used to wear make up but it became more and more clear that that wasn't his function in the band. His function was to be everyman, the point of identification for the audience. That's what he still does. He's like the straight man, as though he's apologising for anyone else on stage. The whole thing of costume and personality evolves in such a way as it eventually finds a balance. Shirley's sort of middle-Australia and I'm pseudo, highbrow intellectual, bitter and cynical, black and twisted and all that when it comes to dealing with media. Freddie's like a child, in that there's



stage for the last fifteen or twenty years, just playing their songs. I can't think of anything more boring. I think everyone knows nowadays that if they really wanted to hear good music they wouldn't go to a concert anyway. The whole vaudeville cabaret thing, I don't know how it happened, but it just did. It's like Freddie's drum solo. I he's doing, it's straight out of his subconscious. Shirley was the one who pointed that out while Freddie was doing his drum solo and he goes into this weird unintelligible conversation and Shirley's outside the stage saying "That's Freddie's mother". It's like that. It's not like

MENSTRUATION

Male Myths About Women's Health

health is the normal state for people. Ill-health is deviant, abnormal and to be cured by medical intervention. Yet most women who approach the definers of health/sickness are told that for women it is 'normal' to have cyclic pain and/or emotional disturbances and that

Women know out of their own experiences that doctors show little interest in, or concern about, menstrual problems. Their medical educators taught them to dismiss these problems as unimportant and they not unnaturally carry this attitude into their practice of

such pain is something they should 'put up with' or are given sugar tablets or are fed drugs — on which little research has been done to assess both short and long-term side-effects. What they are *not* told is that the addition of calcium and magnesium to a good nutritious

hours as soon as symptoms begin can relieve pain.

Vitamin D is essential for calcium absorption, especially if more than 250mg of Vitamin C is taken daily and the best source of all is sunshine. Other necessary vitamins and minerals are A, E and phosphorus but probably adequate amounts of these will be available in really good, nutritious meals.

Seeking help from doctors they are often told such pain is something they should 'put up with' or are given sugar tablets or fed drugs...

Addition of Vitamin B6 to a good diet has often eased menstrual cramps. Massage helps a lot. Any exercises which stretch back and abdominal muscles will also be rewarding. Yet these suggestions, although widely proven in practice, are rarely officially recommended by doctors.

However, the experiences of thousands of women show that when doctors can't, or choose not to give them help, they can find out their own way to less distressing periods, by accepting menstruation as a wholesome, healthy part of themselves; with good nutrition, regular exercise, mental and physical relaxation, and with vitamin supplements to help women regain fitness.

Menstruation does not equal inferiority and instability, and that diversity of menstrual patterns does not mean disease or abnormality.

Women need to learn more about their bodies in order to understand that menstruation does not equal inferiority and instability, and that diversity of menstrual patterns does not mean disease or abnormality. By learning more about our bodies we learn methods by which to reclaim control of our own health.

Anne Pye

Information from Claire Ralfs, Bon Hull and the Boston Women's Health Collective.



medical intervention is inappropriate and/or futile. Another way in which normality is male-defined and excludes women's experiences is that cyclic mood variations are considered 'abnormal', to be controlled and consistent is normal.

medicine. Such problems include pre-menstrual tension, dysmenorrhea (cramps), menorrhagia (excessively heavy periods) and amenorrhea (no monthly flow).

Women frequently suffer dysmenorrhea. Yet when seeking help from doctors they are often told

diet has corrected the distress of dysmenorrhea for many women. Dolomite tablets (calcium and magnesium) taken about seven days before their period is due has been proved effective; or if women have a heavy flow for the first day or two, taking them every few



Despite the fact that more than half of the population is profoundly affected by it for most of their lives, there is surprisingly little accurate research, and thus information available to women about their menstrual cycles. The commonly held belief that women's normal menstrual cycles are a regular twenty-eight days with bleeding for five of those days, bear little relationship to reality.

The commonly held belief that women's normal menstrual cycles are a regular twenty-eight days bear little relationship to reality.

The length of the menstrual cycle ranges from twenty to thirty-six days and a normal period lasts from two to eight days. There is no record of a woman with an absolutely regular cycle. There are spontaneous small changes and there can be major ones when a woman is under a great deal of stress.

Another way in which normality is male-defined and excludes women's experiences is that cyclic mood variations are considered 'abnormal'.

The issue of normality is also relevant on a more subtle level. It is presumed that a state of good

TRAVELOGUE

Plane Flights and Frights

Someone once said to me, before I joined the jetsetter brigade, that one of the most relaxing things she knew of was a nice long plane flight. I didn't believe her then, and after some experience in 747s, I am certainly no more convinced of her argument.

Plane flights are boring, irritating, frustrating, claustrophobic, and undoubtedly anything but relaxing. The relaxed image is something the airlines brainwash you with, in an attempt to pull the wool over your eyes and hide the real happenings on board the inflight aircraft. Perhaps first class is something special, and business class is tolerable, but for the poor pleb, who must put up with the rowdy rabble of second class (economy they call it!), a twenty-four hour flight is a struggle from start to finish.

Firstly, there are never enough lockers. It always seems that

wherever you sit, the woman next to you have already stuffed the tiny space full of bags of souvenirs and knitting, leaving room only for your camera case, if you're lucky. And, of course, your requested window seat always turns out to be over the wing where nothing can be seen but the flaps rolling up and down. This, incidentally, can be disconcerting for the first-time flyer, who may think the wings are falling off.

If you think the best thing to do to pass the time en route is to sleep, you are mistaken! With screaming children in front of you and people for ever climbing over you to go to the toilet, your hopes of a little shut-eye fade into oblivion. And if, by some small chance, you do happen to doze off, it is of course inevitable that the steward will immediately awaken you for the next meal (regardless of whether you want it or not, and whether or not you have already had two breakfasts on the journey).

There are, of course, sources of entertainment aboard the aircraft itself. Films can be enjoyed, that is, if you can lip read, and there is music to listen to, providing the headphones (or should I say, earplugs) don't have as much spring in them as a mouse-trap. If you should find a pair of adjustable headphones, hang on to them for future flights — they are a sought after jewel in the jetsetter world. The airlines also provide playing cards, beautifully monogrammed in airline colours. However, playing poker with you fellow passengers is not really much fun when you can see your opponents cards (and he can see yours).

The monotony of the flight is broken up by the occasional stop-over, which gives everyone a chance to re-establish the circulation in their legs and properly examine their swollen feet. Don't be misled however! A stopover is not for aircraft maintenance, as we've all been led to believe — it's designed to get the innocent traveller spending money before he even reaches his destination. Once let loose on the duty-free shops of Singapore and Hawaii airports, there is no stopping the traveller with his last Australian dollar. The poor fellow is compelled to dispose of his last native note, even if it means buying a Mars Bar in Bahrain. (From personal experience, I can assure you, however, that Bahrainese

Mars Bars leave plenty to be desired!)

If, on the other hand, you are confined to a transit lounge during your stopover, don't be annoyed. Feel relieved that you have been spared the temptations of duty-free shops and foreign snack bars. You can always while away the time convincing yourself that a cheap Taiwanese camera probably isn't any good anyway.

Once back on board, the routine of eating and waiting is continued. As the noise of the screaming kids gets louder and the claustrophobia gets more intense, there is only one solution — a large Scotch and a couple of Kwells. As you slip into oblivion, you know you'll feel rotten when you reach your destination, but at least you'll have survived the flight!

Sara Fencak

END OF TERM SHOW

THUR. 12 MAY
8 pm - 1 am
UPPER REFECTORY

Wine, cider, beer, nibbles, Df
\$5 AUES members, \$6 others
Presented by AUES

CHEAP FOOD PAGE

Hot Cross Bunny

It's cold, wet and grey, and in this type of weather, thoughts turn to warm, winter dishes. LENA GRANT gives us a magnificent recipe, not only cheap, but delicious as well.

It's cold, wet and grey. Colour and warmth are more congenial; i.e. dry red and hot dinner, preferably with meat in it — not so easy at current prices. Last week I found that boneless rabbit was the cheapest meat at the butcher's shop on Adelaide Arcade (the most reasonable one on this side of the city). Rabbit is generally dry, tough and boring, but nothing is without possibilities.

So I took the bunny home, cut it into little bits and gave it a drink of

red, just to be sociable and to soften it up. First into the pot was chopped onion and garlic cooked in butter, then the meat and a little flour. When all was nicely browned, the wine went in and sundry vegetables followed with some fresh herbs that smelt appropriate. If I hadn't had them I probably would have used dried basil. Vegetables were potatoes, carrots (vit. A), baby onions (cheap) and celery (it wasn't fit to eat raw, but it is possible to use anything so long as it is not mouldy, slimy or off). Everything simmered happily for about two hours and became rabbit stoo. The potatoes made it lovely and thick; I added lots of pepper and served with separate vegetables for contrast (never forget aesthetic values). Half a kilo of meat was enough for three and would have sufficed for four with maybe more vegetables thrown in. Meat on its own is terribly boring besides being prohibitively expensive, but most vegetables are getting ruinous too; I haven't eaten a zucchini for a month.

At my local greengrocer's, apart from onions and potatoes, the only affordables are butternut pumpkin and spinach. Pumpkin I bake in a slow oven with some

butter (when it's not soup) and it is delicious. Spinach must be steamed for a very short time or else it vanishes, and it tastes good with salt, pepper, butter and nutmeg. It is also excellent in this healthy, low-fat recipe for four which is another example of how meat can be extended:

Take 500g of round or topside steak in four slices and flatten each piece with a rolling pin or meat basher (excellent therapy for repressed aggression).

Chop one large onion and combine one tablespoon of it with a cup of cooked spinach, salt, pepper and a pinch of nutmeg.

Spoon this on to the slices of steak, roll each one and fasten with string, threat (read thread) or cocktail sticks.

Place in a casserole and add the rest of the onion, a bay leaf, a half or whole green capsicum, chopped, 1/2 cup chopped over-ripe tomatoes or a couple of spoonfuls of tomato paste and 1/2 glass of red wine (optional).

Cover and cook in a slow oven (325°) for 1 1/2 hours.

Really, everything is optional provided that there is enough liquid to cook the meat, and other vegetables could be cooked in the casserole rather than being separately cooked, to economise on power and washing-up. For eating is expensive on the miniscule budget of a student living on TEAS and/or part-time work; however it can still be an enjoyable and sociable part of life. Some students, especially those who have just started to cook for themselves, may well find the odd *On dit* article on the subject useful — of course, that's not the reason why I write it. I just like thinking about food.



A well stocked fridge is essential - a freezer door would help



Phonecian Restaurant LEBANESE FOOD - With Difference

The Phonecian Restaurant
49 O'Connell St

Perhaps your new year's resolution, like mine, was never to eat Lebanese again; too many nights out on the town with the shishebab roll in one hand and the first prize certificate for the world hommus eating contest in the other had left me jaded. I was sure that no Lebanese restaurant in town could overcome to my been there/done that attitude.

Alas, after but one meal at *The Phonecian Restaurant*, 49 O'Connell St, North Adelaide, my Tabouleh habit is again reaching its old twenty dollar a day proportions.

Let us look to the facts. There are a good number of Lebanese restaurants about, particularly popular to students for their cheapness. We've all eaten out at them at least once — should we give yet another one a go? Well, simply, and you'll have to take my

word for this, because *The Phonecian* serves the best basic Lebanese food I have tasted so far in this fair city. It was certainly enough to get the old enthusiasm going again.

Its success, and my prophecy for its strong future in the miasma of Beirut substitutes, is based on the attitude of proprietor Adel Debs. Apart from being an experienced and perceptive caterer, Debs has the personal commitment to detail which ensures culinary success: he prepares and cooks the food himself and is always on hand to ensure your enjoyment.

Each Lebanese restaurant has its own atmosphere and serves its own market. *The Phonecian* exudes an air of upper market intimacy with its well decorated small ground floor and upstairs eating areas. The service is friendly and attentive which completes the picture of a nice cheap but impressive restaurant

where you could equally take your mother or your football team (if they were prepared to be nice for the night).

Our meal began for me with a bowl of lentil soup which for ninety-five cents was good value and very pleasant, exuding an odour of cinnamon with its steamy breath. "The other one" had a plate of tabouleh, a good test of a Lebanese restaurant's basic skill. It was a good tasty plateful with a basket of fresh bread, for around three dollars. In all a pleasant entree to a fine repast.

Main course brought, for "the other one", a dish which I haven't seen in other eateries around town, called hashwi — Lebanese rice spiced and flavoured with a complement of vegetables. Very good value at three dollars; the plate was quite enough to fill "the other one", though perhaps a truckie would find it light on.

I settled for the variety plate which consisted of a good selection of basic foods, *Kefta*, *Kebbeh*, *hommus*, *tabouleh*, salad and *felafel*. General quality was good and in all the dish left me full though its price of \$6.95 might put it out of student pockets. Outstanding from the plate was the *felafel*. These spiced chick pea balls contained something that I couldn't quite put the finger on but which made them almost vinegary and quite the most superb I have ever tasted. A trip to *The Phonecian* would be worth it for a plate (at \$3.25) of these alone.

With our meal we drank a very nice drop of Lebanese lemon squash scented with rose water. Wine and spirits, however, are available quite reasonably and

the restaurant has a BYO licence as well (no flagons) with low corkage prices.

The thought of dessert found "the other one" fit to bust, but I managed a pleasant rice custard, lightly rose watered again and a cup of bitter Lebanese spiced coffee, really something else, consisting of only about three thimblefuls of amazing and, well, interesting tasting coffee, flavoured for after dinner palate relief with cardamon.

A few words snatched with Mr Debs over the evening revealed that there is an upstairs area in the restaurant seating about thirty which can, and was this night, to be devoted to a party. *The*

Phonecian is happy (and well suited) to cater for larger events.

Furthermore, our surreptitious food swapping exhibitions were unwarranted. *The Phonecian* encourages the ordering of a few dishes between a number of people would be a good way of trying a variety of foods.

Overall for around twenty dollars for a really extravagant meal, *The Phonecian* represents value for money as well as the opportunity to eat interesting and very well executed Lebanese food in a relaxing and friendly environment. If you too have lost that zest for Middle Eastern food, it stands true faith as a restorer.

James Williamson

The Phonecian At O'Connell
49 O'Connell St, North Adelaide
Adel Debs 267.4076
Lebanese Australian Restaurant
FULLY LICENSED — BYO PERMITTED
10% Discount (Student ID)
* Parties at special rates *
Lunch every day, Lunch and Dinner Mon-Wed.
Soup, Homos, Tabouli, Falafel, Kefta, Kebbi, Dessert, 1 litre Carafe of Wine \$19.00/ Couple.



Joe Jackson
Thebarton Concert Hall
May 1

"This one's for all those people sick and tired of reading about Charles and Di."

Joe Jackson, the man who has effectively negotiated his way through new wave, middle-of-the-road jazz and back, is reading the *Sunday Mail*. He has the capacity crowd at Thebarton Concert Hall at his fingertips.

"Anyone want the comics?"

The band launch into *Sunday Papers*, a song from Jackson's first album, *Look Sharp!* Joe Jackson made *Look Sharp!* the catch-cry of 1978 in England. He was playing Elvis Costello even better than Elvis Costello. Last year he pulled himself out of a slump with the brilliant album about New York, *Night and Day*. In the interim, he experimented with a number of musical styles, the most diverse indulgence being the jazz record *Jumping Jive*.

In concert his diversity is astounding. It enables Jackson to spend one and a half hours slowly building to a crescendo.

He begins with just a piano. A single white light falls on Joe Jackson playing *The Amateur*. He then builds the tension through the songs *Real Men*, *Different for Girls*, *Stepping Out*, *Tuxedo Junction* and *Look Sharp!*. The band can not only each play a number of instruments, but all can, and do, sing. An archipelago version of *Is She Really Going Out With Him* was quite simply pure magic. Jackson had to wait some time for the audience adoration to calm down.

"You can feel really vulnerable up here. Why don't you heckle?" he commented.

The crowd responds. For a man who hates interviews, his audience rapport is surprising.

Jackson then starts a long rave about it being that time of night at the Disco, the DJ is playing *Motorhead* (he accompanies this with appropriate head banging gestures) and *Iron Maiden*; you're planning the rest of the night, and all it needs is a slow song. The band play probably the best song of the night, *A Slow Song*. Jackson has a magnificent voice; colourful, distinctive and controlled.

The first encore is a *Motown* medley, the second *I'm the Man*. Joe Jackson enjoyed himself, and he wasn't the only one.

Jane Willcox

JUMPIN' JOE JACKSON



MACHINATIONS



Young and enthusiastic Sydney band **THE MACHINATIONS** were in town last week. JACKI DE SZOMBATFALVY caught them at the Tivoli Hotel with local band **TOYLAND**.

Young, vital Sydney band *Machinations* were here on the weekend to support Joe Jackson in concert and they also played a gig at the Tivoli backed by *Toyland* which is where I caught up with them.

Toyland are a local band which surfaced last year on 5MMM with a local and live-to-air and a demo tape with three songs. The four member band are one of the most original art bands around, and have changed their show to include a visual cabaret-style dance line-up of a new and very different mode. Apart from playing excellent music, they now have a bright, eye-catching set, and to accompany many of the songs performers Wendy and Hazel provide the audience with some dancing and costumery they will never forget. One of their most notable songs (all of them were good!) was *Black Skin* (*White Man's World*) with ska/reggae roots being transformed into complex rhythm and melody line with lead singer Anilisa providing Lene Lovich-like vocals and showing off the amazing range of her voice.

Another is the brilliant *I Want to be in America* starting off as a 'bongo' western with monotone shouts of yipee-yi, yipee-yo, yipee-yay turning into a Latin American influenced beat and vocal of *I Want to be in America*. Wendy and Hazel pranced around the stage waving toy pistols and dressed in western clothes providing us with further entertainment.

Trotsky is Dead was visually perhaps not as stimulating but proved to be a good upbeat dance song with Anilisa's vocals backing up the complex, boppy rhythms of the song. Visually, their most exciting songs were the opening number (Wendy and Hazel naked except for loin cloth, smeared with mud-coloured make up and dancing primitively), a song called *Glad to be Australian*, backed by angry bass tones and singing featuring rhythm guitar and dancers on-stage in a picnic setting throwing food absolutely everywhere.

This song turns into a frenzy at the end with primitive screaming and beating up a plastic dummy of a man.

Death by Numbers has complex harmony, haunting synth line, while *Purity* is accompanied by Hazel as prima ballerina with red and black snake motif on *Swan Lake* style tutu.

Toyland is a visual as well as audio experience, drawing on the talent of its musicians and singers to provide top-class music as well as its dancers providing the sort of visual entertainment that puts *Toyland* as one of the most original Adelaide bands in ages.

Toyland provided *Machinations* with a hard act to follow but they certainly did well in trying. Formed three years ago, the band sports some very accomplished musicians. Their music style can best be approximated to early models, yet they are

unique in presenting completely original and very danceable songs. The line-up consists of Nero playing very funky bass lines, Tim providing complex rhythm guitar, Henri on drums and backed by drum machine, Tony playing some haunting synth lines and hyperactive Fred on vocals, showing what high-energy performance is all about.

As a band they are very coherent and tight, the Synth and vocals provide haunting melody lines while the two guitars give us the very funky rhythms and the drums bring it all together, nearly all their songs are eminently danceable and their music almost refuses to be categorised into anything as trite as 'funk' or 'disco'.

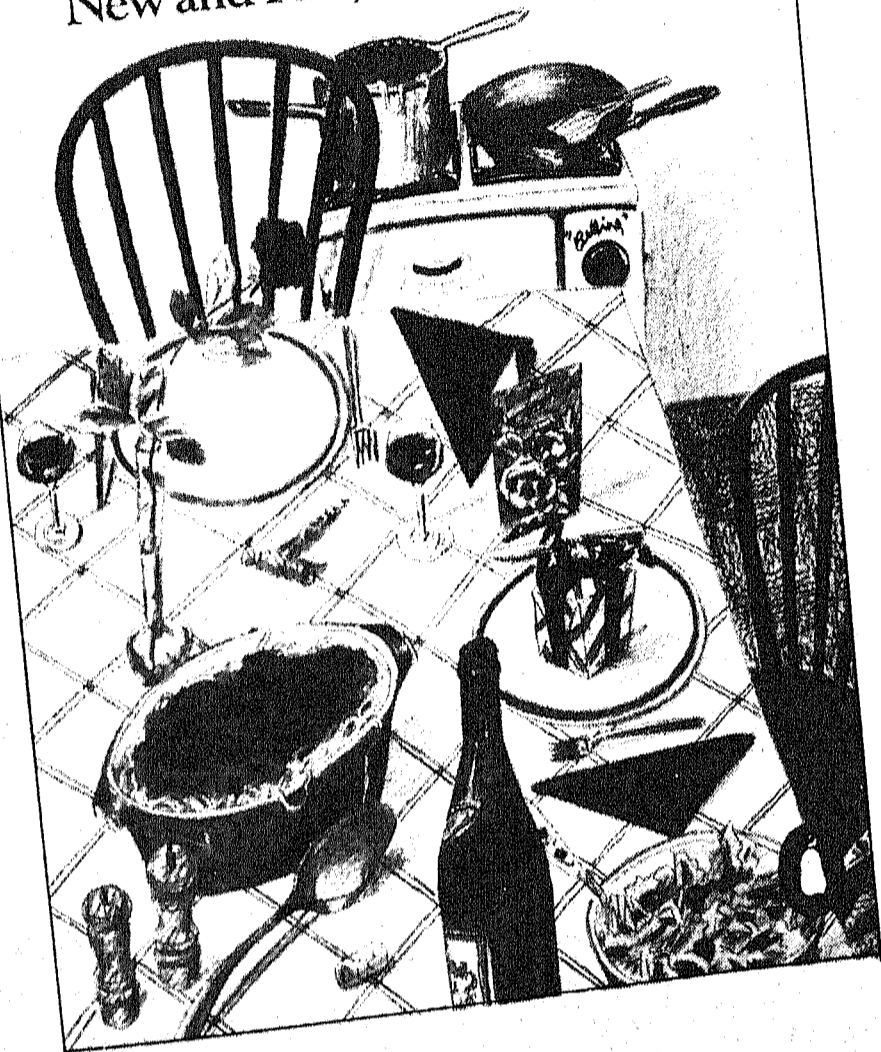
They played a lot of material from their new album, including both singles *Jack and Precious Way*. *Jack*, which has been receiving a lot of airplay from triple-M, is all about "taking some 1960's LSD" and is probably a fair representation of their sound with Fred's vocals being backed by a haunting synth line. Their new single, *Precious Way* shows the experience of the musicians with the complex guitar work. *Castle Hunting* is their loudest song, while *Idle Rich* is characterised by a pop influenced synth with variable depths provided by drum machine, drums and complex bass and rhythm guitar. Most of their songs have either a funk or a pop influence, like *Jumping the Gap* which is loud and dashing, very upbeat and funky.

To those people who didn't think *Machinations* lived up to expectations, please check them out again when they return to Adelaide in a few weeks. I saw them at two other venues on the weekend where they really played at their optimum which verged on absolutely brilliant, while at the Tivoli they only played averagely for their ability, which is still quite well. *Machinations* is a very modern band that transcends the trashy Top Forty to bring their listeners some good quality, pop influenced dance music that should appeal to a wide variety of musical tastes. Everyone should keep their ears tuned so they can check them out soon!

Jacki de Szombatfalvy

Katharine Whitehorn COOKING IN A BEDSITTER

New and Fully Revised Edition



'Large, Green, Cheap'

Cooking in a Bedsitter
Katharine Whitehorn
Penguin

Recommended Retail \$5.50

Although bedsitters are mostly an English phenomenon, this book is still well worth having. The book was written for those who live with very little or very simple kitchen facilities and little time; hence all the various recipes are simple and easy (but not to the point of blandness), just right for the kitchen klutz or university students.

It is a well written, detailed cookbook. Although it does not go into the detail *Mrs Beeton's Cookbook* does, it does have pages of hints and a very helpful glossary of terms that other cook books just assume you understand.

Ms Whitehouse also has a few kind words about the amount of kitchen utensils one really needs, and the same goes for stores. Although her discussion is based on space, what you can afford, can just as easily be submitted as the necessary criteria.

The various recipes are divided into two sections. *Cooking to Stay Alive* and

Cooking to Impress. Each title is self explanatory.

Cooking to Stay Alive contains chapters from breakfast to puddings and sweet dishes. However, the recipes in puddings and sweet dishes are usually for two or three, whereas all the other recipes are in quantities for one.

Cooking to Impress will satisfy the first faltering steps of any timorous socialite, with hints on how to deal with furniture crushing mobs to intimate dinners for two.

Kathrine also plans the meal, and provides recipes so that the cooking can be spread over two days, so that an impressive spread can be assembled.

This cook book is a joy to read, written in a light, airy style. The recipes are clearly and distinctly outlined in both contents and methods. An added bonus is that each recipe has a time for preparation included, a great assistance to the culinary novice.

Cooking in a Bedsitter is definitely a book for any kitchen. Besides, one can't help but like a book that starts a glossary with "Apples: Cooking apples are large, green and cheap."

Armon Hicks

Naval Contemplation

**Captain Justice — Secret Agent
Against Napoleon**
Anthony Forrest

Penguin, Recommended Retail \$4.95

This is yet another naval adventure set in the times of Napoleon. It is different only in that there is little or no naval action. It is a spy story that involves the navy, rather than a tale of gun smoke and nava battles, or the tales of *Ramage* and *Hornblower* (two other fictional navy heroes) are.

Anthony Forrest is the pseudonym for two English writers previously better known for their work as historians and bio-

graphers. This academic background is reflected in the story.

The historical background of their tale is also rather more detailed and surely handled than is generally the case with novels of this idiom. Their surety of style and material extends to other areas including the descriptions of the French countryside and the city of Verdun.

This tale is well written and is a good break from the normal monotony. It is a different spy story that unusually has two different sets of protagonists. In this case England and France in 1804 during the Napoleonic Wars.

Armon Hicks

Algebraic Calisthenics -Smacks of Mathematics

Dark Shadows

Woman in a Lampshade
Elizabeth Jolley
Penguin Books

This interrelated collection of short stories by Elizabeth Jolley has as its theme the lives of poverty-stricken families and their search for a better life and some land of their own. Most of the stories are about simple people and their shallow lives which are redeemed only by the promise of some secret desire, usually concerning ownership of land. The characters in her stories include writers, migrants, domestics, lawyers and retarded child/adults.

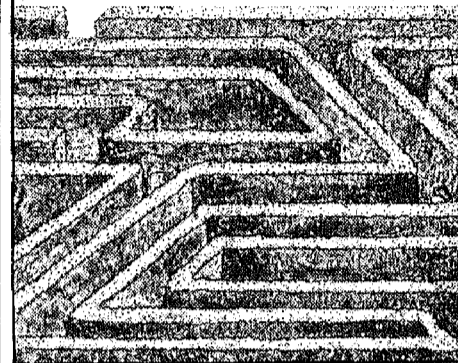
The overall feeling of the book is slightly depressing, dealing as it does with sad lives and unrealised ambitions. The harshness of the Australian landscape and its treatment of hopeful farmers is accurately described, and conveys the sense of hopelessness that marks much of Australian writing.

Some of the stories are somewhat disjointed and hard to follow and occasionally the endings are rather predictable, but overall the book is quite a good example of recent Australian fiction.

John Tanner

DIVERSIONS

Exercises for Mental Athletes



Diversions (Exercises for Mental Athletes)
Wilkins

Methuen, \$5.95 rrp

The mental athletics involved here are of the long, slow, gruelling type — endurance events rather than fun 'n' games. You sit down with a pad and pencil and a couple of weeks to spare, and juggle numbers until eventually they fit into place, by which time you don't care any more. The best puzzles for me are those where a solution suddenly hits after fifteen minutes of mental gymnastics, and they are entirely absent from this book, which smacks of mathematics and algebra even. Consequently I hated *Diversions*; others may have it, but even they will probably not want to spend \$5.95 to assuage their habit.

David Walker

Time Fantasy

The Non Born King
by Julian May

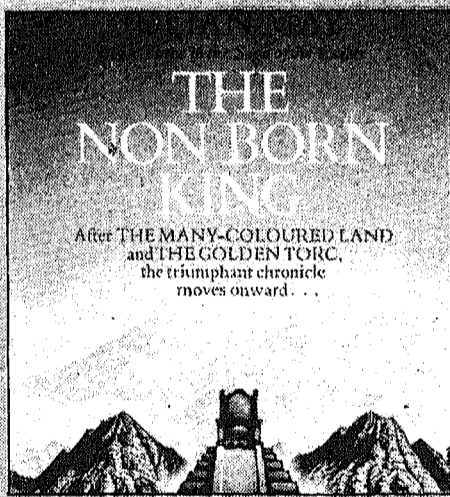
Have you ever been for sparkling faerie rides (fairy rides) through the clear night skies of ancient earth? Have you ever longed to meet awesome

titans who have earned such titles as Kunal Earthshaker and Alberonn Mindeater? Perhaps the made Sir Dougal with his Narnia fixation, ionised battle armour and firm conviction that Aslan will save them all, will tempt your interest.

The Non Born King, third title in the *Saga of the Exiles*, continues the story of two alien races at odds with human 21st century time exiles in pliocene earth. The great flood, which ended the last book, has broken the domination of the Tanu race and Aiken Drum, one of the time exiles, seizes his opportunity and gains control of pliocene earth.

While still revealing the imaginative spontaneity of the two preceding books in *The Saga*, Julian May has managed to make this one more solid. That is, she has thrust her ideas into a greater, highly detailed and more believable reality, albeit an alternative one. This tends to make the book slightly tedious in places, but if you can stick with it, the high points make it well worth the effort.

David Alexander

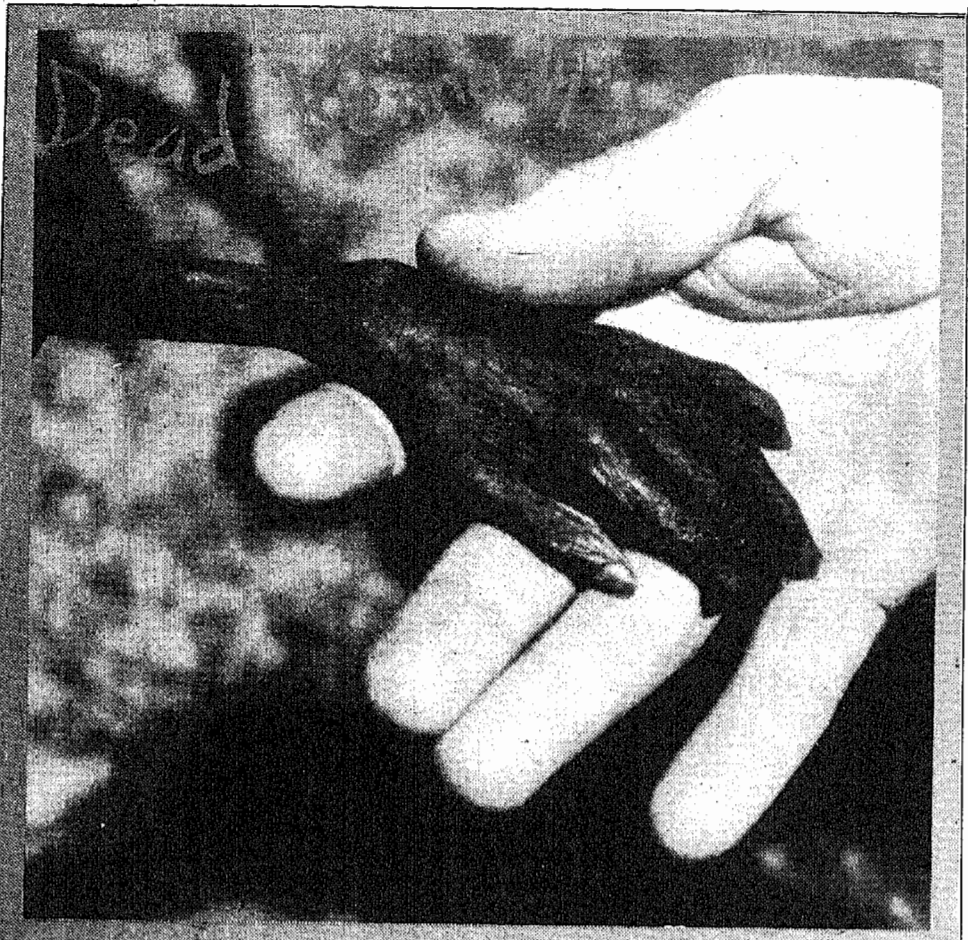


Brave New Book

ROBYN ARCHER, Live in Adelaide!
Robyn Archer returns to Adelaide for one day only (Monday 23 May) before leaving for Europe on 26 May. She will be guest at a party at Standard Book, 136 Rundle Mall, to celebrate the publication of her lively book for kids of all ages, 'Mrs Bottle Burps' (Thomas Nelson,

\$10.95). Fans, well-wishers and Archer admirers are warmly invited to the party, 8.00pm on Monday 23 May, at Standard Books. Robyn is scheduled to speak briefly on her career and future plans, and will answer questions, after which she will sign copies of her book for the general public.

Standard Book
136 Rundle Mall



Drunk on Punk

PLASTIC SURGERY DISASTERS, Dead Kennedys (Stunn thru EMI)

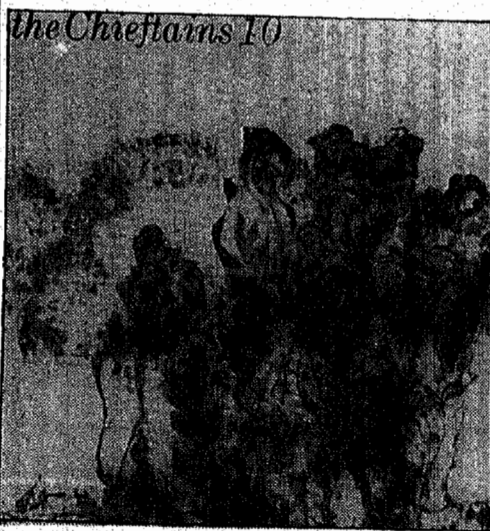
Anything from Jeilo Biafra and the boys would seem tame and anti-climatic after the anarchistic power of *In God We Trust Inc.* and *Fresh Fruit For Rotting Vegetables* (not to mention the single *Too Drunk to Fuck*). *Plastic Surgery Disasters* avoids the danger of a change of direction (despite the change of recording label and the addition of a female vocalist) whilst tightening up on production. Lyrics are unfortunately virtually unintelligible (well do the DK's deserve the

reputation of being the fastest band in the world), but doubtless consist of the same manic-politics of their earlier records.

No individual tracks are especially outstanding on this album, but as a musical whole it includes some of the best frantic American political punk of the 1980s. Raw as ever, *Disasters* fleshes out the (undernourished and radio-active) skeleton of DK recorded music to give them credibility over and above the novelty value which has kept them going in the past.

Buy it. It is difficult to describe a band as cynical and rough-edged as the DKs as poignant, but that is what this album is. **Gary U. Nickorn**

A Gaelic Accent



THE CHIEFTANS, 10 (Interfusion thru Festival)

This record is a must to any lover of Irish and Celtic music. It is a joy to listen to. Although it has been a long time arriving here in Australia, being released in Ireland in 1981, it has been worth the wait.

The *Chieftans* never fail to produce a great record, and this is the tenth in eighteen years. This record has many examples of Irish music, including *Illian Dhoue*, a lilting lament so typical of Ireland. There is also a piece composed by band member Kevin Conneff, *The Pride of Pimlico*, so it is not all collected historical pieces.

This record is more than a record of Irish music; rather it is a record of Celtic music. There is a selection from the once Gaelic speaking Isle of Man called *Manx Music*. It

is made up of lullabies, laments, marches and dances. There is also a selection of Breton music from the Celtic area of Brittany in France. The last track of the album is a rendition of an old Irish tune the *Chieftans* collected in Texas in 1981.

This record is a delight. It is brilliant, clear and distinct; the production, by band member Paddy Moloney, is magnificent. This is illustrated in the opening moments of the record, when the roll on the bodhran (Irish tambourine) opens the *Christmas Reel*. It is fresh and alive, as is the rest of the album.

The best track is *Salut a la Compagnie*, a beautiful haunting French carol for Epiphany, from Orleans.

This record is 36 minutes of magnificent Celtic music, from the masters of it, *The Chieftans*, who incidentally are soon to tour Australia. **Armon Hicks**

Dripping With Energy

Obese Good-Time

There seems remarkably little point in doing a review of *Fat Time*: for several months they've been playing around Adelaide three or four times a week, so if you haven't heard them, or at least heard of them, your habits are presumably troglodytic in the extreme.

However, even if this is something of an academic exercise, the band deserves lots of credit for their performance at Norwood Town Hall on May 29. They began playing at about 9.30 to a milling, amorphous, and fairly cold crowd. By the start of the second number the whole set-up looked as if it had been staged and choreographed; indifference dissolved and the dance floor was a seething mass of syncopated bodies. *Fat Time* drew frantic and apparently inexhaustible energy from the crowd for an hour and a half.

Their music is characterised by a punchy brass section, meandering keyboards, and a good bassy rhythm section — not to mention the odd guitar. Musical style ranges from swing to calypso to the predominant R & B feel. Very few original songs are to be found in their repertoire, but this seems to add to, rather than detract from, their popularity. They are an

instant good-time band — well paired with *Invisible Mendez* who played second and (amazingly) kept the dancing going till one.

Go and see them — almost anywhere — after the end of term. You'll know you're on holiday.

Charles Gent



OXO, Whirly Girl/In the Stars (CBS)

Both of these dancy fast pop songs are up tempo and predictable. An unusual style for Americans this, but unfortunately no new ground is covered and both songs constantly lapse into banality. This is a similar style to some more bearable *Manhattan Transfer*, but vastly more cliché-ridden.

Anne-Marie Taplin

TODD RUNDGREN, Hide Away (Festival)

A more up tempo release from Rundgren whose most famous single was *Can We Still Be Friends* of about four years ago. Catchy, with a strong beat, and some nice vocal harmonies, it could be a winner on commercial radio.

Paul Klarc

JOE JACKSON, Breaking Us in Two (A & M thru Festival)

Joe Jackson's *Breaking Us in Two* should not be a disappointment for Joe Jackson fans. It is one of his more slow moving songs, and is soothing to hear even though the words are a little sad and whimsical. In my opinion it is one of his best amongst the great variety of his good songs.

Kathy Rogers

IGNATIUS JONES, It's No Reasons (WEA)

This melodic little number is sung beautifully by Ignatious Jones, but is written perfectly by Steve Kilbey, of *The Church* genius. A good flip side to *Whispering Your Name*, this, Ignatious Jones' current release (and the best yet I may add). This gentle and romantic tune definitely makes this record a must.

Anne-Marie Taplin

AFTER THE FIRE, Dancing in the Shadows (CBS)

This flip-side of *Der Kommissar* is as immediately likable as the single. Obviously, a potentially very popular band, *After the Fire* are sure to follow up the *Der Kommissar* set with some even better material. This song is good British dance stuff, if a little repetitious.

Anne-Marie Taplin

EUROGLIDERS, No Action (CBS)

Launched in the *Countdown Rock Awards* in a fine performance by the *Eurogliders*, this song should do well for them. It is arguably their most commercial release to date, yet very appealing. An interesting bass line and great vocals help to make this a good buy.

Anne-Marie Taplin

LOUDON WAINWRIGHT III

Live in concert
with Margret Roadknight

Tuesday May 17
Adelaide Opera Theatre
Book at BASS Outlets
Special Offer for 'On dit' Readers
Present this Ad. at any BASS outlet
and receive a \$4 concession

Loudon Wainwright III

Comparisons to Woody Allen, Jack Nicholson and Bob Dylan are just a sampling of the accolades bestowed on American singer/comedian/actor, Loudon Wainwright III of *Dead Skunk in the Middle of the Road* fame. Anyone able to fit all those descriptions must be a pretty amazing kind of guy — and so Loudon Wainwright III is as audiences across the world, blitzed by his dynamic stage performance, have discovered over the last twelve years.

Loudon will be supported by Australian performer Margret Roadknight in a tour which will take him to all capital cities except Hobart. He will appear in Adelaide at the Festival Theatre on May 17th.



"Mediocre Gem"

High Road to China
Dir. Brian G. Hutton
Academy Cinemas

Among the current crop of excellent films in Adelaide, you can still find the occasional mediocre gem. *High Road to China* exudes mediocrity.

Its purpose is transparently clear — to tap the market which rewarded *Raiders of the Lost Ark* so richly eighteen months ago. Hence the storyline has an heiress (Bess Armstrong) scouring the Asian hinterland in search of Daddy. Daddy is filthy rich and has been missing for umpteen years, and a whole bunch of nasties, led by Robert Morley, want to have him declared legally dead, so's to get their mitts on his loot. Daddy loves his heiress daughter but unfortunately forgot to mention her in his will. So, crying "What'll I do without money?" Bess, with marvelously uplifting loyalty, races off to Afghanistan, where he was last seen.

Enter Tom Selleck, stage left, fresh from TV's *Magnum* and playing an ex-air ace who runs an air charter business in the Afghanistan wilds. Bess hires Tom and accompanying aviatory hardware, and off they go.

This mechanical plot makes few con-

cessions to characterisation, mood or pace. In trying to copy *Raiders*' success, it ignores the action-packed, larger-than-life, *Boys' Own Annual* feel at the heart of *Raiders*' brilliance.

Of course, *Raiders* was the brainchild of Steven Spielberg and George Lucas, who nurtured it lovingly and whose care and commitment show so clearly on the screen. *High Road to China*, by comparison, is a film conceived in a company boardroom.

As the story meanders along it is clear that few of the cast are really trying. Bess Armstrong occasionally extends herself, but Tom Selleck is just saying his lines and making his moves. Brian Blessed hams it up as a Mongol chief, leaving Jack Weston to play Selleck's sidekick with at least a little flair.

The once decent performance comes from Robert Morley. Having made soup commercials such a joyous escape from the surrounding programmes, Morley has obviously perfected the technique of rising above any material, and here he is a delightfully decadent, greedy figure.

The scenery is barren but interesting, the film merely barren.

David Walker

Madame Flutters By

Madame Butterfly
State Opera Theatre

South Australia's State Opera's current production, *Madame Butterfly* by Puccini yet again displays our good fortune in having such prominent artists as Marilyn Richardson, James Christianson, Claire Primrose and Roger Howell working in this state. The tear-jerking opera was beautifully and skilfully executed by both singers and orchestra.

John Main, singing in Adelaide for the first time, was a type-cast Pinkerton — the charming, cruel and plous American who treats his fifteen-year-old Japanese conquest with abominable disrespect. Marilyn Richardson had the rare combination of petiteness and vocal strength required to play the role of Cio-Cio San (*Madame Butterfly*), which she did superbly, her own faith and innocence

ultimately bringing the opera to its tragic end. The demanding role of Suzuki, *Madame Butterfly*'s servant, was carried magnificently by Claire Primrose, who is impressive for her versatility in operatic roles.

The action was rather slow to begin with, but audience attention was retrieved fully in the second half, thanks mainly to the musical structure of the opera itself. I found the studied Japanese mannerisms of the chorus in particular almost too meticulous. The sudden dozens of coy, whispering Nagasaki-folk on stage, shuffling in an extremely traditional manner was slightly distracting and perhaps anachronistic in this century.

The simple, delightful sets combined with effective costumes and lighting produced a beautiful stage effect.

Trish Martin

Moonlighting

Moonlighting
Piccadilly Circus

Anthony Andrews may have won a richly deserved British Academy Award for his work in *Brideshead Revisited*, but it is his co-star from that series, Jeremy Irons, who has made the better job of capitalizing on the success of that production to launch a thriving career in film.

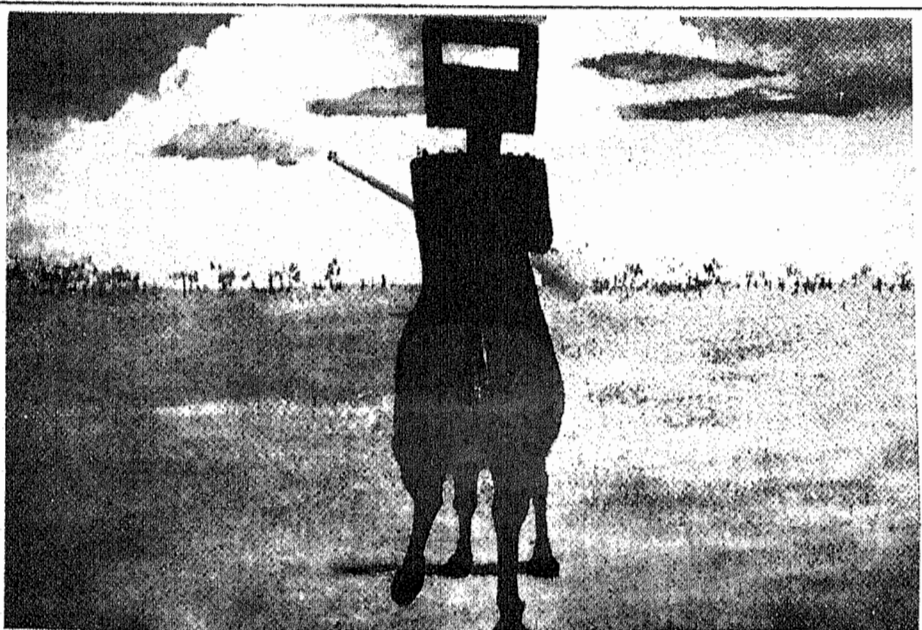
While Andrews has carved a comfortable niche for himself in large budget television swashbucklers and costume dramas, Irons is well on his way to becoming the most important British male star of the eighties. Since *Brideshead*, Irons has completed no fewer than five films, and his name value was instrumental in raising the paltry (by Hollywood standards) two million dollars needed to finance *Moonlighting*, directed by expatriate Pole Jerzy Skolimowski.

In this sombre study of upheaval and self-imposed isolation, Irons is Nowak, the foreman of a small group of Polish builders working on the reconstruction of their employer's illicit London holiday home, immediately prior to the Jaruzelski military takeover. The men have been promised a year's wages in return for their short-term clandestine work, the only link with their home-land being a weekly telephone call to check on their progress and issue instructions. They have been at their task just a week when the sudden turn of events in Poland severs all communication between the four workmen and their boss.

Rather than reveal what has happened, Nowak, the sole English speaker in the group, elects to continue as before, pushing the men beyond their limits of endurance and alienating them in the process, in his manic determination to complete the job at hand. An added rod to his back is the gnawing suspicion that the boss has got him out of Poland as part of an elaborate ploy, to seduce his attractive

young wife. His mounting paranoia is such that he keeps his men virtual prisoners in the derelict cottage in a desperate bid to preserve the fiction of stability, devising frantic, ingenious ruses to keep them in ignorance. Finally, however, the truth has to be confronted, and *Moonlighting* concludes with Nowak's halting confession of duplicity and the stunned reaction of his outraged workmates.

Peter Rummel



Ned Kelly Series - "notable by its absence"

'Apocalyptic' Panels

Sidney Nolan Exhibition
Art Gallery of South Australia
until May 15

Sidney Nolan is undoubtedly one of the finest Australian artists ever, and the current exhibition of his work at the Art Gallery of South Australia represents a diverse cross-section of his oeuvre. Most of the paintings are from the Gallery's own collection and so many of his major works are not present — the Ned Kelly series being notable by its absence. However, that series is only a small part of Nolan's work and, indeed, it is refreshing to be able to concentrate on some other aspects.

There is no stated theme uniting these pictures but there are, not surprisingly, common feelings that link many of them. The exhibition could be broken down into several sections; the "head" series, an apocalyptic collection, another that could be termed 'landscapes', and, finally, his most recent works — which tend to be moving more towards abstraction.

By far the most impressive pieces are those that I have termed 'apocalyptic'. Included in this classification are the nine panel work, *Inferno*, and the three panel *Drought*. Both are concerned with suffering — *Inferno* is truly a vision of Hell, the

most frightening part of which is the utter passivity of the inhabitants. *Drought*, on the other hand, is utterly dynamic, concerning itself with the agonies of dying animals.

While this exhibition does not contain many 'major' Nolan works, neither does it contain any that could be termed 'minor'. It is a good representative sample of Nolan's career and should not be missed by anyone interested in Australian art.

Richard Dall

Flying Disaster

Flying High II
Hindley

The film *Flying High II* will appeal to certain sectional interests among moviegoers.

For instance, people who thought that its predecessor *Flying High* was really funny will laugh; they won't notice that the jokes aren't good.

Others who might enjoy it are *Star Trek*

fans who would watch William Shatner clean his teeth and think it funny; they will be blinded to everything else in the film.

Television addicts who are in the terminal stage of their neuroses will laugh by habit because *Flying High II* strongly resembles an American soapie. They will wonder why there is no canned laughter to remind them when to chuckle.

Flying High II has unfortunately gone the way of most sequels which attempt to hitch hike their way to success.

The original *Flying High* grossed \$150 million on an investment of less than \$3 million. It made a star out of hitherto obscure actor Robert Hays. Hays performs just as well in *Flying High II* but the concept of the film lets him down.

Flying High was an airplane disaster movie which successfully spoofed other airplane disaster movies.

Flying High II is a space shuttle disaster which hasn't got another space shuttle disaster movie to spoof. It is its own disaster.

Tim Daulton

The Good, the Bad, and the Ugly



movies this week

Gandhi: Ben Kingsley contributes a truly remarkable performance and technical execution is faultless. Tight drama (though second half slower and more adulatory), fine cast and magnificent spirit make this the first movie you should see.

E.T.: Its real merits have been buried under the publicity hype, but Spielberg's blockbuster is skilfully directed and technically excellent. See it now, avoid the Christmas rush.

Tootsie: Some (a minority) may call it over-rated, but others will be delighted by Dustin Hoffman's portrayal of a man who rejects the old sex roles in the most extreme manner possible — by "becoming" a woman.

Midnight Express: Early effort by the amazingly versatile Alan Parker (*Shoot the Moon, Fame, The Wall*), tells of drug smuggler's escape from Turkish prison. Interesting, and great value with:

Taxi Driver: Martin Scorsese established himself as a great director with this brutal story of urban madness and slaughter, as a taxi driver goes on a killing spree in New York. Its effect on audiences is amazing, though some find it ugly and sickening. Robert De Niro is hypnotic, well supported by Cybil Sheppard and Jodie Foster as 12-year-old pro. Shattering.

Frances: Powerful performance by Jessica Lange does justice to powerful subject matter. Under-rated.

Sophie's Choice: A better film than it was a novel. Meryl Streep displays real craft, and Kevin Kline makes an impressive debut. Marvin Hamlisch music is beautiful, adds a poetic touch.

The Verdict: *Rocky*-type story has Paul Newman as soused, aging lawyer who goes on the wagon for one last shot at success. Ho hum.

Nightshift: Morgue comedy. Watch for newcomer Michael Keaton.

Fast Time: Why is Hindley handling this soft-core rubbish?

An Officer and a Gentleman: Right-wing rules OK! with some reasonable acting. Script is thirty years behind the time.

First Blood: Stallone has muscles — so what?

Flying High II: The Sequel: Strictly for the desperate.

High Road to China: *Raiders* copy (falled) with Tom Selleck and loads of added dull.

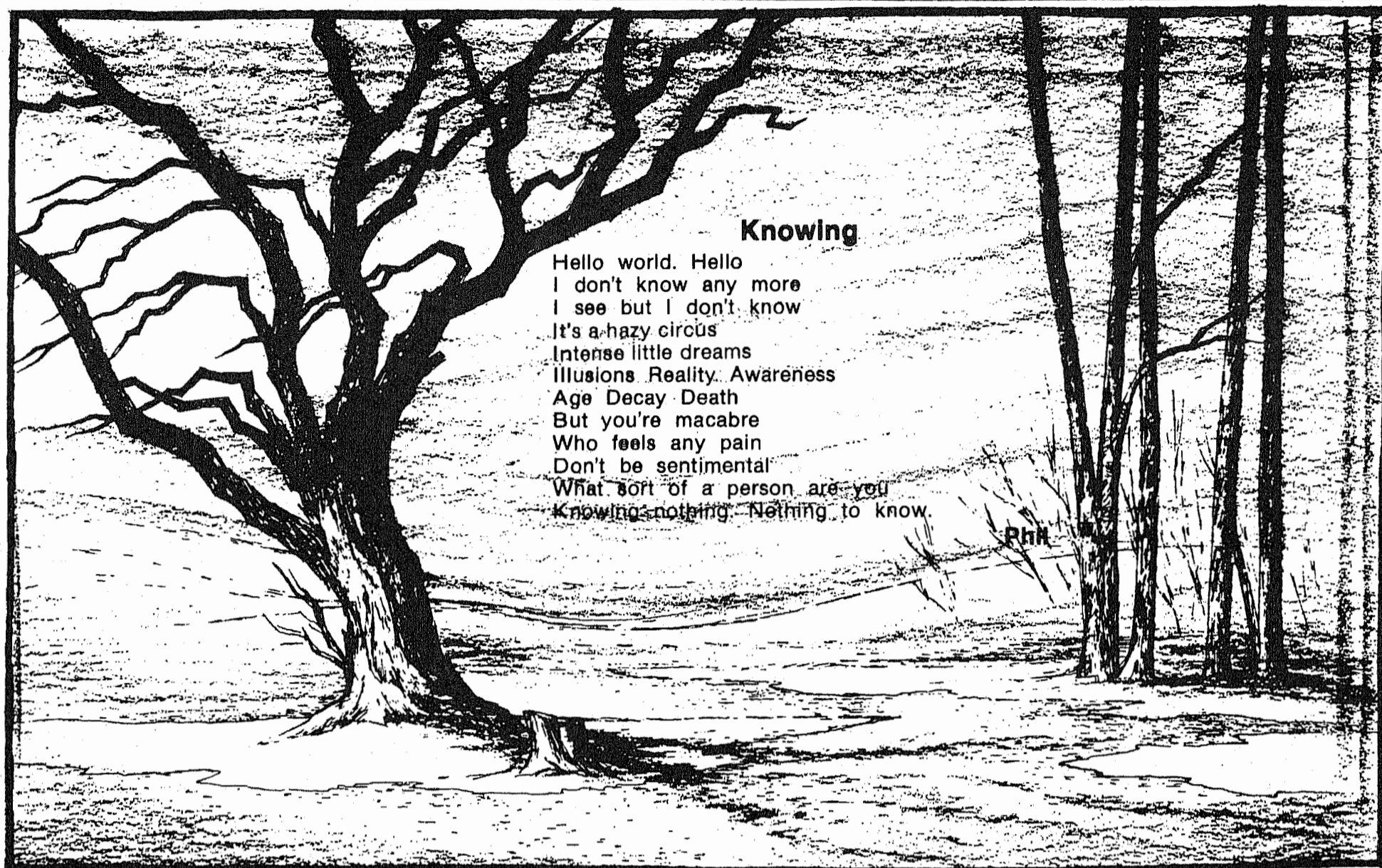
Lone Wolf McQuade: Texas Ranger J.J. McQuade fights evil in the 1980's — but it could be the 1880's. Current top US moneyspinners, Allah only knows how.

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MEALS \$2.50-\$3.00

- Short walk from University.
- Meals, snacks, cakes, coffee
- Dine in or Take Away.
- Open 7 days a week, 11-Late.

89 Melbourne St.,
North Adelaide



Knowing

Hello world. Hello
 I don't know any more
 I see but I don't know
 It's a hazy circus
 Intense little dreams
 Illusions. Reality. Awareness
 Age Decay Death
 But you're macabre
 Who feels any pain
 Don't be sentimental
 What sort of a person are you
 Knowing nothing. Nothing to know.

PHH



A Lonely Afternoon: Reading Penthouse Beneath the Mantlepiece

Only lust
 and eroticism —
 The fires that swallow each rejected love.
 And another page
 slowly burns.

Ricky Kolega

I was asleep
 and dead
 and carved
 and craving,
 I was bursting blood
 dripping your bed colour.
 Coming to bed
 crying life
 and pouring
 affection into glass.
 Watching a stabbing death
 and inept sex,
 Callous and victorious.
 Silent, crying,
 smoking again,
 you died
 a thousand
 gashes of the knife,
 a dead journey,
 sobs and sleep,
 never at home, full
 months of nothing.
 raped by a touch
 changed, changing.
 Dead,
 one million
 spewing onto
 concrete flooring and
 trodden ground.
 Semen trees growing
 and blushing
 in the glare
 of a silver-cold moon.
 and another.

Peter Usher

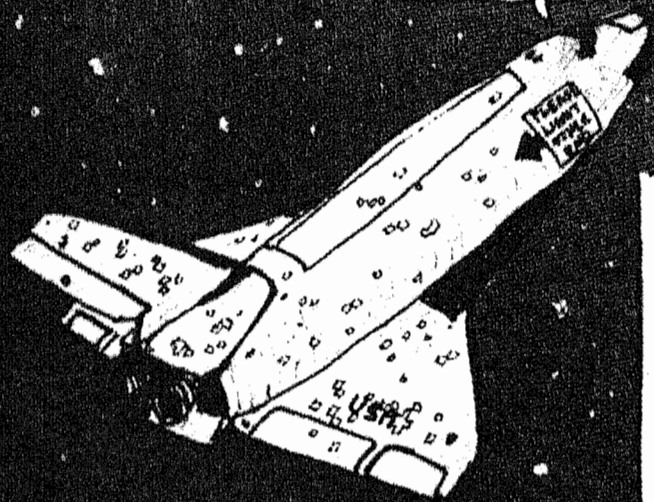
The Amazing Existential Wombat

WOMBAT 19

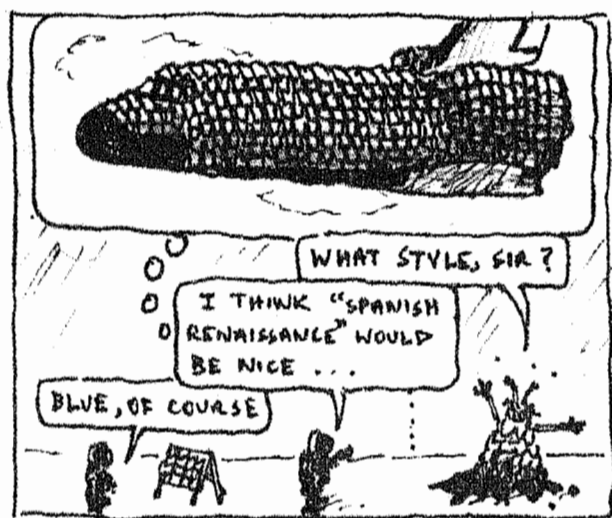
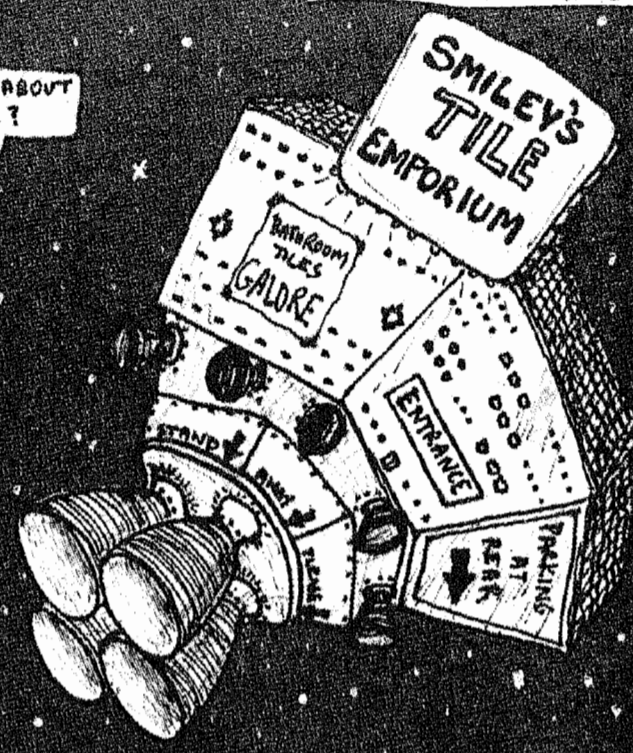
EPISODE 22

SOMEWHERE IN ORBIT AROUND EARTH ...

LOOK, IT'S NO GOOD, WE KEEP LOSING THOSE DAMNED TILES. WE HAVE TO GET THEM REPLACED SOMEWHERE ...



WHAT ABOUT HERE?



LAST BAR SHOW



FEATURES THREE TOTALLY DIFFERENT ACTS!!!

DYNAMIC HEPNOTICS
INVISIBLE MENDEZ
BLUES BROTHERS
 (BUT ONLY ON FILM)



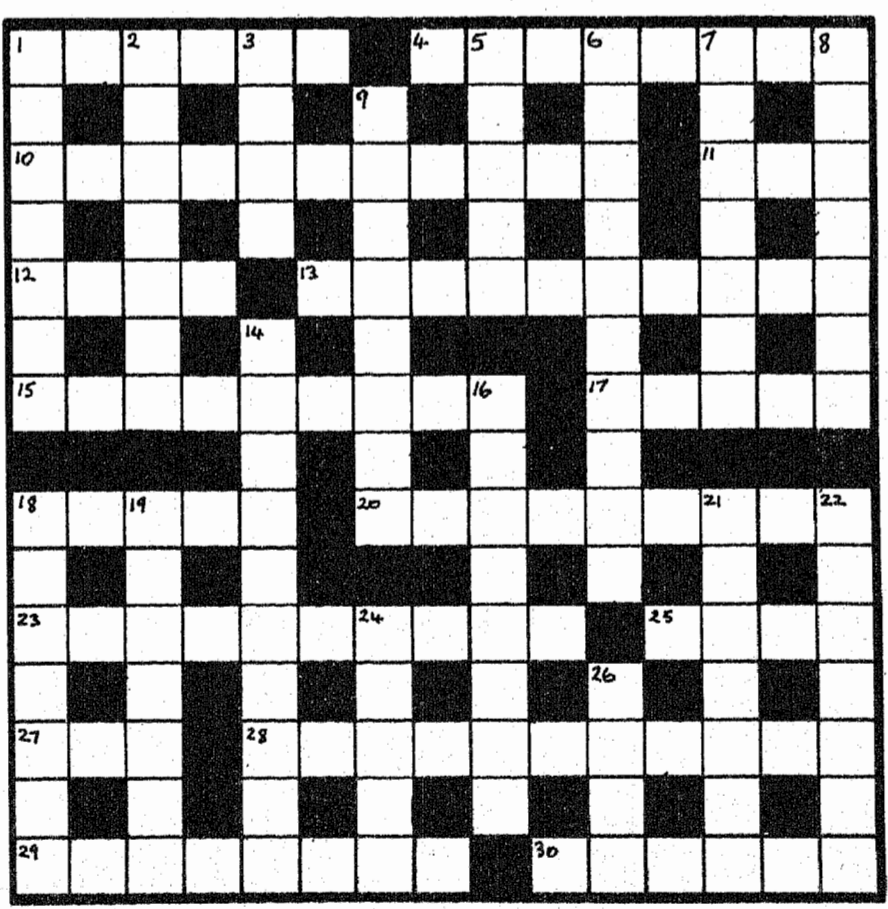
Half-price Bullseye Rum
 \$3.50 students
 \$4.50 GP



CROSS WIT

CROSSWIT 8 by David Astle

- ACROSS**
- Junglegram? (3-3)
 - Port in American Samoa. (4,4)
 - To cause as an unavoidable result. (11)
 - Fiddle, flirt with. (3)
 - Donkey's comment. (4)
 - Pacts, compromises. (10)
 - Keynes was one. (9)
 - Healthy glow in complexion. (5)
 - The art of spelling. (5)
 - Characterised by points, lines, curves and surfaces. (9)
 - The system of first principles underlying a philosophical theory. (10)
 - Nihilistic art movement. (4)
 - Keats wrote one, or more. (3)
 - Leading into temptation. (11)
 - Top secret. (4-4)
 - Indistinct utterance. (6)
- DOWN**
- Can be believed and upheld. (7)
 - What little engineers play, perhaps. (7)
 - Hops kiln. (4)
 - Stun. (5)
 - Where prices are determined by supply and demand. (4,6)
 - Acclimatised. (7)
 - Greek epic. (7)
 - American slammer. (4,4)
 - Jumbled mixture. (10)
 - Relating to the Torrid Zone. (8)
 - Huge. (7)
 - Lacking courage. (7)
 - School of painting that strives to represent the familiar and the typical. (7)
 - Warhorse. (7)
 - Pulls Americans along? (5)
 - Stead, place. (4)



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& take away food

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