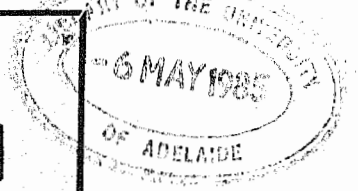
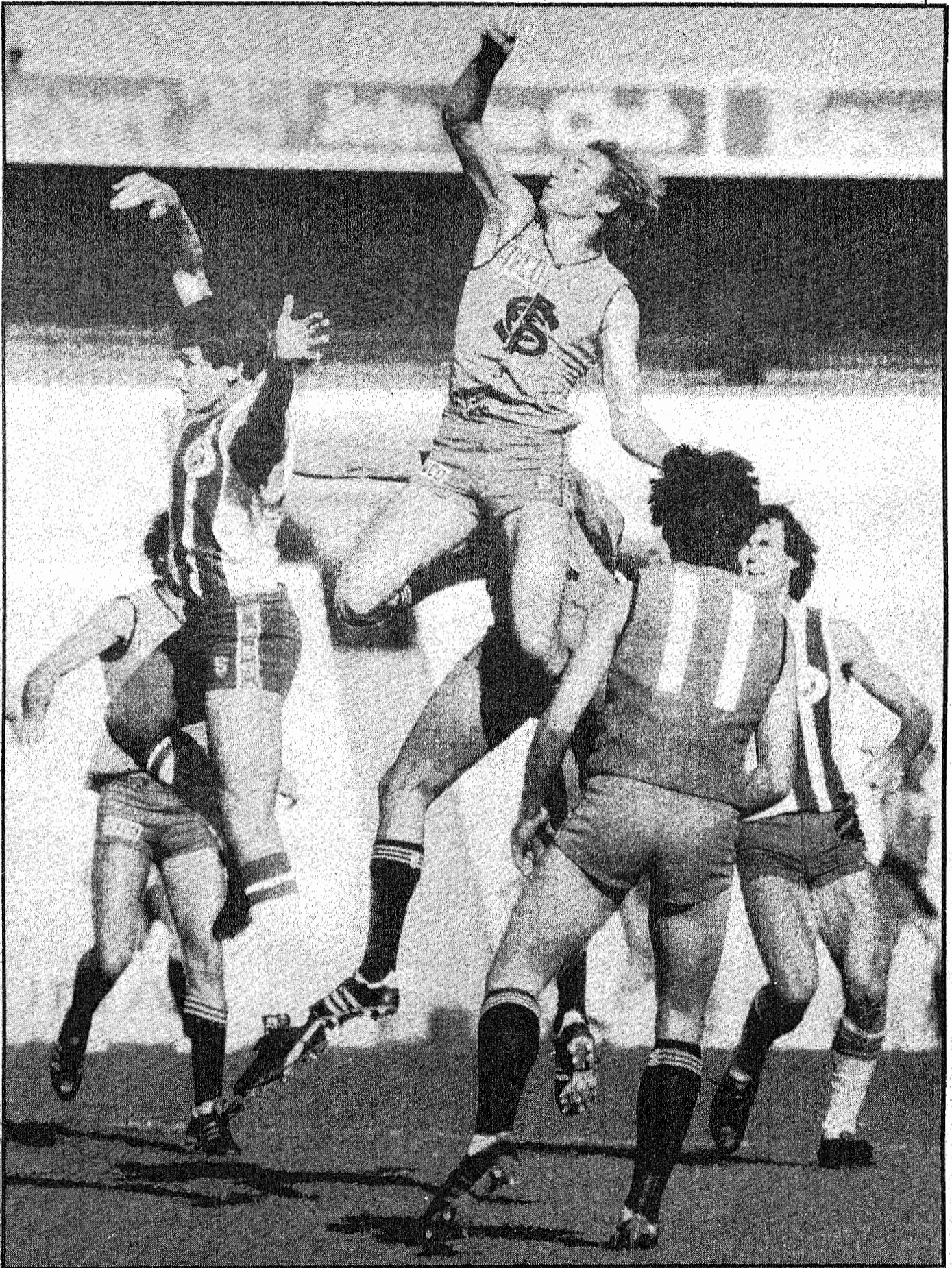


Monday April 29 1985

on dit



Volume 53 Number 7



COMING DOWN FROM THE TOP

Moya Dodd interviews Chris Radbone

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I'm talking

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B.U.G.A. U.P.

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DIARY

Agitation

This week will see Filipino journalist and activist Marichu Lambino address students at noon on Monday in the South Dining Room, and women on Tuesday at 1.00 pm in the Women's Room.

Liberal Alexander Downer will slug it out with the ALP's Chris Schacht in a May Day debate (May 1) in the Kerr Grant Lecture Theatre in the SAIT's Playford Building between 12.10 and 1.45 pm. The topics are nuclear disarmament, U.S. bases and ANZUS, and we are informed that both gentlemen are ably equipped with first strike capacity.

Schwarzeneggerization

Wednesday will also bring to the silver screen of Union hall the brutal if non-thespian bulk of Arnold Schwarzenegger, whose title role in *The Terminator* has helped the film to garner critical acclaim and huge box-office takings. Students can see him strut

his muscly stuff at 12.10 pm for a mere \$2.50 - worth every cent because the movie has far more to it than the publicity might lead you to suspect.

And on Saturday, Student Radio and 5UV will host a bar night which boasts not only a \$4 student entry fee and cut-price scotch, but also *Uncanny X-Men*, *Screamin' Believers* and *Tu Tu Z*, three more in the unending string of Bands With Totally Mystifying Names.

Meditation

Rather fascinating, the Silence Club. Not only do they offer T'ai Chi, meditation and yoga, but they have the campus's quietest Annual General Meetings. This year's was held on Anzac Day, and we have been reliably informed that not a sound was heard at it. Minutes are available from the Clubs and Societies Office upon request, and the event has been so successfully soundless that it is to be repeated this Thursday at 2.00 pm in the Cloisters. Please attend without squeaking shoes, hacking coughs or brightly coloured shirts.



Graduation, commemoration, Consternation

For about 1600 university students, this week will be the high point - or at least the end-point - of a university career.

The graduation ceremonies, a time-honoured ritual employing pieces of carefully hand-lettered paper and carefully rented gowns and mortarboards, will begin on

Monday at 2.30 pm in Bonython Hall, when Science students will pick up their assorted degrees. Tuesday sees a procession of Arts and Environmental Studies students, Wednesday is the Big Day for Agricultural Scientists, Architecture and Planning students, Economists and hopefully lawyers, and on Thursday come Dentists, Engineers, Mathematicians and Musicians.

Monday also marks the 100th special graduation ceremony anniversary of the graduation of

the first woman from this university, and while the University is commemorating the event with a inside Bonython Hall Women on Campus and the Postgraduate Students' Association will be picketing outside for continued funding for the Women's Studies Research Centre.

You may want to go along to watch the fun, to participate, or to reflect upon the fact that while others receive their degrees you now have thirty-one days before the beginning of exam week...

The Age of Aquarius; Now and then



Henrietta Frump, Archivist

1973. The Australian Union of Students (AUS) staged the Aquarius Festival at Nimbin. The festival was created by Johnny Allen, who at the time was cultural director of AUS.

Thus the idea of a survival festival was born - a ten day celebration exploring self-sufficient creative community living and alternative lifestyles.

It was decided to hold the festival at the desolate dairy town of Nimbin, a town with a population of about 300, on the north coast of NSW. Nimbin lies in a valley that offered the opportunity to create a cultural pastoral life where land could be bought cheaply.

The Aquarius Festival was a complete departure from the previous bi-annual AUS art and pop festivals, partly due to the disillusionment students had felt with the 1971 Canberra Aquarius Festival. Profiteering entrepreneurs, barbed wire, litter, guns and security men seemed at odds with the festival's concepts.

The aim of the festival was to show society that alternatives such as small crop farming and craftwork could be related to the natural economy to create a viable economy. It also aimed to foster the spirit of Aquarius - joy, creativity and love.

The *On dit* of the day reported, "The days were beautifully hot so lots of people went swimming. Others just sat and watched the bamboo bridge bend or played some

music. Some people even had an open-air sauna. There were lots of naked bodies just lying in the hot sun, and some people did sensual massage, and some people went to the main street. People were in the main street all the time. There was always music or something at the RSL hall and the pub and the cafe."

"Competing with the candle-makers and the potters and the leather workers was this fine example of craftsmanship: a home-grown organic Easy Rider - he came down from Queensland (where else?) and was something like the unofficial hit of the festival. He amused the crowds who seemed to gather around the pub and the main street generally by riding with great ceremony, lots of noise and very proudly up and down the street."

"All around Nimbin were hills which were once (some still are) densely covered with tropical creepers and ferns and thick bushes. Some even had bananas growing wild on them."

"The grants provided ... are part of the (art) council's support for experimental youth and counter-cultural activities. Many do not fall into the normal establishment mould of conventional art forms but ... come closer to sociological exercises."

In one of his Boyer lectures, *Resolution and Conflict*, broadcast on ABC Radio in 1974, Bob Hawke suggested that society could provide land and facilities for alternative communities.

"We in the conventional community tend to be condescending, if not contemptuous of the alternative society" he said.

"But a lot of people may regard raising their own produce or developing crafts as a satisfying alternative to what they have now."

In 1985 the alternative community is well established with a thriving community and cultural activities such as music, theatre,



1973, in the hills around Nimbin

dance, community FM radio, films and meditation centres.

Terry McGee, ex-alderman of the Lismore Council and one of the old hippies claimed that the "hippie thing" could not happen again because the "mateship" and community spirit is not there.

He believes that the Aquarius Festival days have been widely romanticised. "It's simply this," he said, "At the time of the Vietnam war days, radicals were acting purely out of self-interest. It's not so much that they were unusually generous or socially aware. They didn't want to get killed."

"People have a starry-eyed view of that time but who wants to sacrifice themselves or their children on a wasted useless war."

"It was a strong motivational issue which outraged the youth and got them to act."

"But what that generation did accomplish was to pioneer counter-cultural activities. The alternative lifestyle is well established. Some maintain that it's always been with us and all the sixties did was to publicise it.

Production

On dit is a weekly newsmagazine produced at the University of Adelaide. It appears every Monday during term except Monday holidays. Edited and published by David Walker.

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News and Features: Richard Ogier, Paul T. Washington, Moya Dodd, Graham Hastings, Robert and Michelle Clark (now returned from honeymoon), Justine Bradney, Tim Dodd, Matthew Exton, Nigel Cockington, Jamie Skinner, Graham

Lugden, Ron Fergusson, Tricia Hensley.

Limelight: Jaci Wiley, Paul T. Washington, Jamie Skinner, David Matthews, Tom Morton, Ronan Moore, Sarah Cutbush, Richard Wilson, Richard Ogier, Fran Edwards, Andrew Stewart, David Mussared, Jennifer Ho.

Columnists: Norm Greet, Moya Dodd, Marjorie Long Dodd, Henrietta Frump, Jaci Wiley, Ronan Moore.

Layout: Peter Meehan, Jaci Wiley, Sam Kelly, Paul T. Washington, Justine Bradney, Robert and Michelle Clark, Nigel Bunn, Tricia Hensley, Graham Hastings, Moya Dodd.

Deadline for articles is 12 pm Wednesday. Telephone: 228 5404 and 223 2685. Postal Address: *On dit*, P.O. Box 498, Adelaide 5001.

Picket will be "respectful"

Edith Dornwell, women's pioneer

IN 1985 THE UNIVERSITY celebrates the centenary of the first woman graduate. That first woman graduate was Edith Emily Dornwell, very much a pioneer not only in that she was the first woman graduate but also because she was a science degree student.

Women had been admitted to the university since the commencement of teaching in 1876, but even though they constituted a large portion of the student body and performed well in the annual examinations all were enrolled as non-graduating students. In March 1881 the Letters Patent allowing women to graduate were granted.

Undoubtedly Edith Dornwell's success at the University did

prompt other females to enter the University as undergraduates. During the next decade a further twelve women graduated, seven as Bachelor of Science.

Edith Dornwell recalled her undergraduate days fifty years after her graduation, she felt that the professors of students "evinced no objection to the presence of a woman among them and without exception did their best to make my position easy and comfortable" but a lot has happened within the University since those early days and many women are striving within the system for equality in all areas.

On the recommendation of the University's Working Party on the Position of Women, the Women's

Studies Research Centre was established two years ago. It is a centre intended as a first step in overcoming sex discrimination in knowledge taught in areas such as Arts and Social Sciences which were unfairly biased toward the study of male achievements.

But the Research Centre is lacking funds. Lucy Schulz, Students' Association Women's Officer, says that despite repeated approaches through conventional University channels, letters of support from both inside and outside the University and a lengthy petition, we still do not have any firm guarantee of continued funding."

So at 1.30 pm on April 29 outside Bonython Hall, Women on Campus, Postgraduates and suppor-



Edith Emily Dornwell

ters of Women's Studies will picket the planned celebration. Lucy Schulz points out it will be a "peaceful and respectful picket ... in no way designed to disrupt or detract from the ceremony ... we wish to draw attention to the contrast between the University's

proud celebration and its treatment of a current matter of special concern to women." The picket is not intended to belittle the achievements of the early woman graduates, she says.

- Justine Bradney



Level four stays with the Barr-Smith?

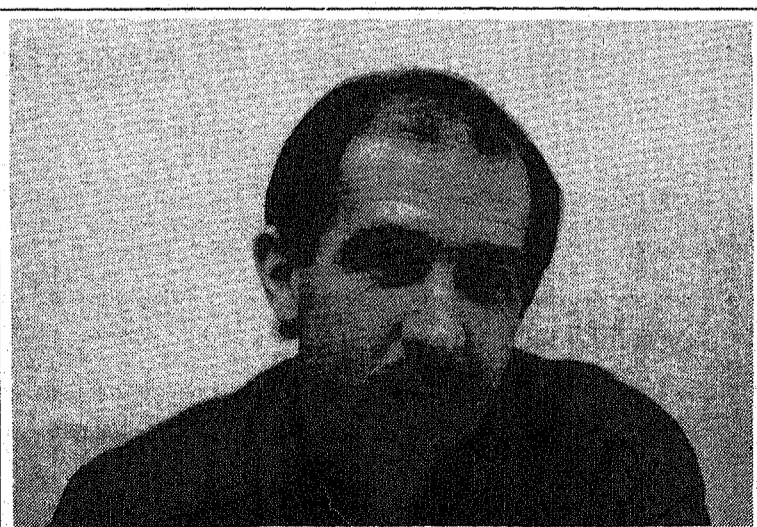
THE UNIVERSITY Education Committee has rejected a proposal to turn level four of the Barr Smith Library into a mini shopping mall.

The committee debated for an hour before dismissing its Executive Committee's decision that commercialization take place in order to obtain funds to upgrade the Library.

Many of those present thought that commercialization would be futile, with Adelaide's biggest shopping mall just across the road. Some of the sixty-eight members present also thought that the thirty-five paged report was "insufficiently detailed" and "justifications for the proposal [were] inadequate."

Jeff Scott, senior lecturer in Politics, said that the committee should "think about an immediate plan instead of an ad hoc solution" to the Library problem.

He also said that he agreed with commercialization in principle, but "on balance [this] is not ... a desirable place." Scott said that we must "stimulate the lagging and slag-



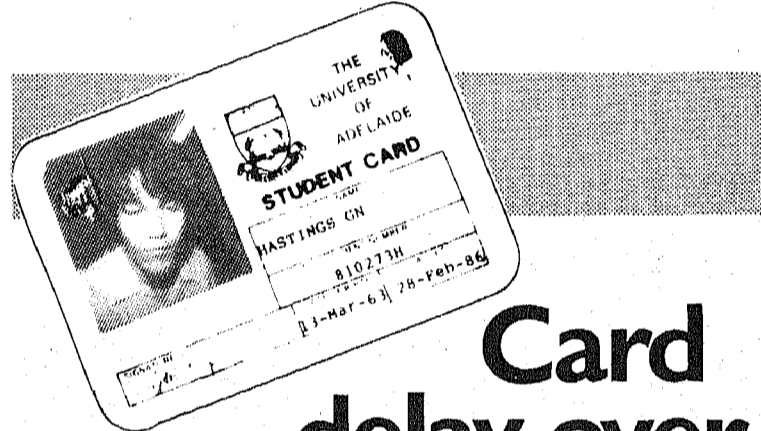
University Librarian, Eric Wainwright

ging moral within the Library with regards to its users, staff etc."

John Keeler, reader in Law, said that "the biggest problem on the smallest campus in Australia is space." Keeler addressing the

committee in its council chamber last Wednesday also said "that what the [library] is getting is not much, what it is losing is everything that Mr. Scott said."

When University Librarian Eric



Card delay over

STUDENTS WHO HAVE been waiting for student cards since enrollment week need wait no longer - late last week the Barr-Smith Library began issuing the remaining cards.

Meanwhile some 300 students have not been able to obtain discounts at cinemas and theatres, at retail shops offering student discount, or gain access to the Uni Bar.

The new cards have been designed as both identification card and as library borrowing card. A new library borrowing system based on "bar codes" will begin operation mid-year, and the bar codes have been included on all cards issued.

However, the machine which prints the bar codes has not yet been delivered to the Library. A

machine was hired to do the job during Enrollment Week, but when this had to be returned 300 students still had not had their codes printed.

The Library, having spent the past two months waiting in vain for their machine to arrive, has now decided to issue the cards without the codes and ask students to return in July to have their cards altered.

"It's been embarrassing to us," said Barr-Smith Circulation Services Librarian Stephen Beaumont. But he stressed that "it is only a minority of students who are concerned."

That minority can pick up their codeless cards now from the Membership Records Desk on Level Three of the Library.

- David Walker

Wainwright addressed the committee he said that he would prefer the University to find funds to remodel without commercialization but whether the Education Committee recommended that the funds be found to remodel the Library was another matter.

Greg Mackay, President of the Students' Association, and one of those who voted for commercialization on Wednesday, was upset at the decision because he had hoped that students would get a reading room out of the venture. What had been proposed was that the ANZ Bank Branch across from the Hughes Plaza would be vacated when they moved to the mall and that students would get this room to study in after hours.

Mackay did not enjoy support amongst all the student representatives. Tony Snell said that he voted against the proposal because "I didn't think the commercialization proposal was properly thought through... I'm not against commercialization as such but I felt the University was jump-

ing into something without thinking through all the consequences" he said.

Mackay hopes that the rejection of commercialization will not also mean a rejection of a much-needed reading room for students.

It appears that the debate is still not over. With the Executive and Education Committees out of the way the Finance Committee must also make its decision and then all three decisions must go to the University Council who has the last say. The Council is scheduled to meet on May 10.

The problem which now faces the Library is how upgrading will take place without the money that commercialization was supposed to bring in, if Council also rejects the proposal. If commercialization does take place the returns from the venture will not be evident until 1990.

After that there would be no guarantee that the Library would get the funds when excess became available.

- Michelle Clark

Robert Clark on the media

Deadly freedoms of the Marcos press

WHILE WESTERN JOURNALISTS work in an environment of legal, if not institutional freedom, their Filipino counterparts have their own notions of freedom.

They call them "the Four Freedoms" - the freedom to be shot, the freedom to be detained indefinitely, arrested without trial, the freedom to be jailed and the freedom to be harassed.

Manila journalist Marichu Lambino told a university Press Club seminar last week that by simply raising those issues in her own country she risked imprisonment.

Marichu, 21, is a columnist on the main opposition daily newspaper, *Malaya* ("Freedom") and political writer for the national magazine *We Forum*. She is in Australia as part of the inter-campus Student Activist Exchange Programme

sponsored by the Asian Students' Association and the Australian Student International Network.

She said reporters and editors not only worked and lived under the shadow of presidential decrees and the so-called Preventative Detention Actions (PDAs), which allow for imprisonment without trial for up to 12 months, but also face a range of government intimidations and controls. Torture is a frequent weapon.

The regime holds and freely uses its power to grant or withdraw newspaper licences. It controls the supply of newsprint. It has introduced a "scurrilous libel" law, which has been used by General Ver (the military Officer convicted of the Aquino slaying) to slap a hundred million dollar writ on a woman journalist.

Although the odd foreign reporter has been truncheoned by zealous police officers in the heat of Manila rallies, the Marcos regime, - backed as it is by US economic interests - is anxious to see they are not harassed.

Filipino journalists are not so lucky. Dim Olivares, editor of the central island paper *Luzon Weekly*, was abducted in February after writing a serious series of articles about corruption by local officials. Jocabo Amatong of the *Minadanao News Weekly* was gunned down in December. Alex Orcullo, also from the *News Weekly*, was gunned down by security forces.

While Australian campus newspapers either ignore serious politics or are ignored by serious politics, or both, Filipino college pap-



Opposition to the Marcos regime

ers are regarded as important by the government and the opposition. Lambino, a former President of the College Editors' Guild, said the campus press grew in prominence during the martial law period from 1972-81 when Marcos' cronies took over the major newspapers, and people turned to the alternative press. Since 1977 a number of editors have been "salvaged".

The college papers are run by well-organised collectives, where each person carries strict responsibilities. Senior positions are chosen by examination - often 50 people vie for a single post.

The deprivations and the sacrifices, Lambino suggests, only harden the resolve of her and her colleagues in the anti-Marcos movement. "They may try to arrest some of our leaders, they may try to liquidate hundreds of us but they can never arrest the

growth of the mass movement because what we are fighting for is just and legitimate.

"We are confident in two or three years' time of a change in the political fortunes of the Philippines."

Such sentiments would fall strangely upon Western ears fed upon notions of objectivity but Lambino says it is impossible to sit on the fence.

"There is no such thing as neutrality, because not having a stand is a stand itself. By being silent about social injustice one actually becomes a part of that system. One cannot say that one does not have a stand.

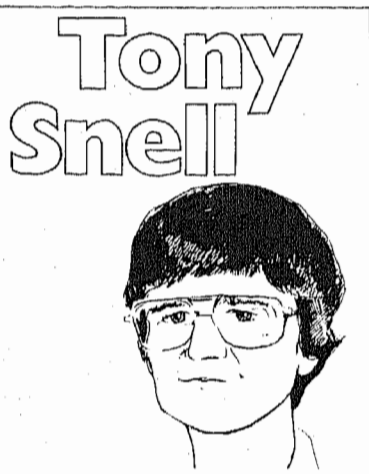
"A journalist must play an active role in the political process. The only option for a responsible journalist is to have a stance which is in favour of the truth and which is a commitment to the people."

Would the *Advertiser* employ her?

Uni. entrance to be modified

The University of Adelaide has amended its entrance criteria. The sweeping changes, which are due to take effect from the end of 1987, were formulated in conjunction with Flinders University as part of the new Common Matriculation Policy adopted recently by the two universities.

One of the major moves is the introduction of a requirement that students satisfactorily complete a compulsory half-subject of English before they may be admitted to course. The half-subject will be designed to develop skills in listening, reading, speaking and writing. It would be assessed at the end of either years 11 or 12 but the result would not be included in the matriculation "aggregate". The requirement was introduced in response to a concern that has been expressed in recent years that some students, particularly overseas and ethnic students who achieved high matric marks were being forced to withdraw from



Finance Vice-President

their courses due to difficulties with expression and comprehension.

In addition, the University, conceding that there is a need to broaden the year 12 curriculum,

has agreed to allow a student to include one 'non traditional', or Group 3, subject in calculating their aggregate for admission purposes after 1987. Currently, Group 1 consists of the humanities subjects, and Group 2, the sciences.

The new Group 3 will consist of those subjects that do not fit into either Group 1 or Group 2. These will include both subjects of social and political enrichment and those relevant to further studies or specific careers. In response to doubts by some Faculties it was decided that potential Group 3 subjects would have to be approved by the University to ensure they would be of an appropriate standard, and by examination in the same way as the non traditional subjects (i.e. largely by an external examination).

The University also decided not to change its long standing policy of not prescribing pre-requisites for particular courses or minimum

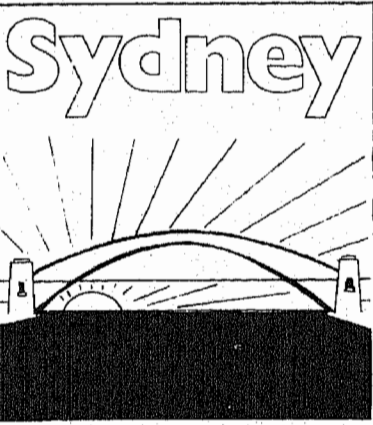
standards of performance in any subject, apart from the compulsory English half-subject.

At its Wednesday meeting the Education Committee considered a proposal that would allow a student to qualify for matriculation using subjects they had passed in different years. Students who have completed six subjects in two consecutive years which satisfy the Universities' Subject Group requirements may matriculate. The proposed amendment removes the unnecessarily restrictive requirement that students complete all five subjects in one year. This requirement has in the past particularly hurt students who could only study part time due to work commitments. In order to ensure students who sit five examinations in the same year are not disadvantaged, six subjects will have to be presented. In addition each Faculty will be able to monitor the relative performance of students who have matriculated under the different

schemes and, with the approval of University Council, to limit the number of students who qualify under either of the different schemes admitted to its courses.

The Association's new Standing Committees are working well for the first time in years, after the more efficient and sensible division of responsibilities that was one of the main features of the new Constitution. The Activities Standing Committee is organising a barbeque at the Waite and an end of term show in the next few weeks. Next term we're planning, amongst other things, a series of speakers and a Students' Association Ball in the Town Hall in early July. Preliminary planning for Prosh has also begun. The A.S.C. next meets tomorrow (Tuesday) at 1.00 pm in the President's Meeting Room, which is up in the Union Administration. Anyone who is interested might want to turn up to see what goes on - we're always on the lookout for another pair of hands.

Oh...Mr Walker!



"NICE ONE, Mr. Walker."

That's what the people of Sydney are saying about the Minister for Housing, Mr. Frank Walker, after a bizarre episode involving the NSW housing Commission recently.

Mr. Walker, I should explain, recently appeared in a series of TV ads in which he mingled with the people on new housing estates opened up by the NSW Government. He extolled the virtues of what he and the Government were doing for the people of NSW and then deftly caught a cricket ball hit by a 10-year old resident of one of the estates. "Nice one, Mr.

Walker", the kid told him.

Well, Mr. Walker is not so pleased with one of the latest efforts of his public servants.

The Housing Commission sent off its subcontractors to pull down a house in the Sydney inner suburb of Glebe. They got the right house number. Unfortunately it was in the wrong street and the irate house owner, Mr. David Osborne, arrived there the following day to find that the 4-room house he had just bought for \$58,000 had had its floors ripped up and a valuable antique fireplace removed.

"I couldn't believe it at first," Mr. Osborne was reported as saying. "I thought I must be in the wrong house, but the key fitted the door."

"Then I thought there must have been a fire, but as I walked around the house I saw it had been completely and thoroughly guffed. It's just unbelievable."

Mr. Osborne was to have moved into his house the next weekend. He is now staying with friends.

Mr. Walker soon owned up to the error, and it can't have been pleasant. The Housing Commission, and Mr. Walker, have already been in the spotlight for evicting squatters in the Glebe area so that the commission can knock down old houses which it owns, to clear the area to build new Housing Commission homes. The Housing Commission's contractors were meant to knock down a squat but

unhappily, due to a mix-up, started on Mr. Osborne's house instead.

Mr. Walker later went around to Mr. Osborne's wrecked house and promised full restitution. Not once, but a number of times. He had to do it in the glare of TV lights for each television station.

Mr. Osborne, who works as a sub-editor for the *Australian Financial Review*, later had the chance to put his side of the bizarre story in a front page article for this august journal.

He said that he felt pretty sick about the whole thing but in a way he was lucky. His house had been vandalised - but at least he knew who did it and he had been promised full restitution.

If, as happens to many other Sydney residents, his house had been wrecked by burglars then he might never have been compensated.

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Law School judged in survey

ARE LAW STUDENTS happy with the Law School? A survey conducted late last year shows that many of them are not.

The survey was initiated to investigate the problems of staff/student relations and student "malaise". The resulting report was delivered to a Law Department meeting late in February.

Asked how many staff displayed inadequate academic concern, 25% answered "all or most" while 60% answered "some".

Asked whether inadequate personal concern was displayed, 41% answered "all or most", 45% "some". Similar rates above 30% were found in the areas of inadequate personal contact and ineffective communication.

Commenting on the figures, the Chairman of the Law Department, Mr. Simon Palk, did not doubt that "there was a fair degree of alienation in 1984. Students see staff as being in many ways to blame for

this. This is however misconceived."

Mr. Palk pointed to the high ratio of students to full-time staff of 700 to 30 which, added to the "overall 'juggernaut' nature of the law degree, makes personal contact especially difficult. The staff are reacting to the same set of circumstances as the students themselves."

"Staff are aware of the problem and are making a great deal of effort" to combine teaching and research "to the maximum advantage of the students."

Students were also dissatisfied amongst themselves, criticising other students, including the Law Students Society.

Some felt that the Law School is pervaded by an "air of private school or upper-middle class elitism."

When asked about this attitude, Grant Kelley, President of the Law Students' Society, recognised the

problem as a persistent one "not peculiar to our generation of law students" and went on to say that "the L.S.S. is doing something to prevent it."

He found it "unfair to label law students as being wholly of that nature;" nevertheless, like the medical school, the Law School "is a breeding ground for professionals."

The Law School building itself also came in for criticism. The Law Library was described in some answers as "that hell-hole", "the pits," and "a dungeon." Seventy-two per cent claimed that it does not have an environment conducive to study. This is apparently linked to a lack of proper air-conditioning and insufficient lighting. Unfortunately, as the report states: "it is clearly beyond our power to do much about it."

The survey also highlighted student desires in studying law. A surprisingly high 43% agreed that



there should be one year of general study (probably Arts or Economics) before specialising in law. The majority (49%) however supported the present structure.

77% of students want more diversity in their study. 80% are looking for more "practical" options, while 53% want "more socially relevant options."

Indicating possible curriculum reforms in response, Mr. Palk said "It is hoped to produce a curriculum that will have something to offer the whole of students, not just those who are going into practice." The new curriculum should be in effect by 1987.

- Ron Fergusson

Fees to drive students out of country

FIFTY PERCENT of Adelaide University's overseas students are seriously considering quitting their courses because of increased federal charges, according to a recent survey.

The survey, to be released in full on Monday, was conducted by Adelaide University Union Education and Welfare Officer, Vivien Hope. It coincides with an equivalent study by the NSW Overseas Student Collective, which reported that 85 per cent of the 875 overseas students questioned would be forced to leave their studies.

The so-called "visa charges" will rise next year to \$4340 for students studying Medicine, Dentistry, and Veterinary Sciences, and \$3500 for other students.

According to Hope, the government's subsequent scheme of yearly increases will mean that by 1988, a university education will cost \$6 - 10,000 per year.

Most families "borrow, scrape and save" in order to pay the fees, and the increases will make raising money - enough, an "impossible task for many."

"75 per cent (of overseas stu-

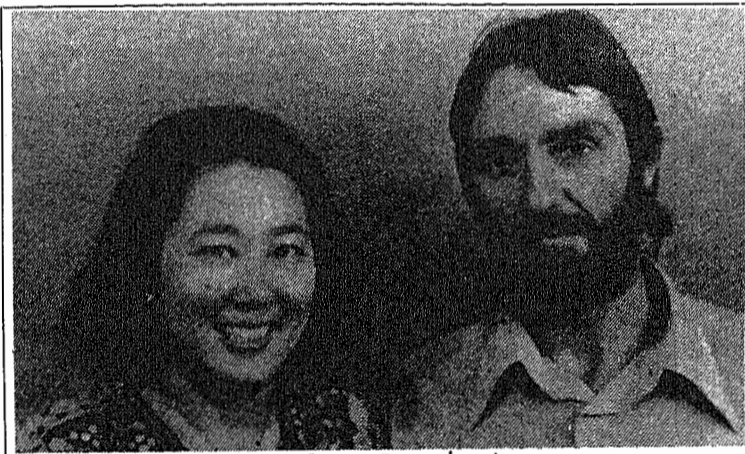
dents) come from a very low income bracket, no higher than A\$15,000 per annum," said Hope. "Most families can afford to pay the fee only; about 60% of students have part-time work to try and cover living expenses ... most spend about \$10 on food, per week."

Students come to Australia because a tertiary education is not easily available in their own country.

"In Malaysia they have three universities, in Indonesia they have ten universities and 200 million people, and in Thailand they have millions of people and six universities," she said.

Hope believes that the new legislation contradicts the government's policy of "educational assistance to Third World and developing countries" and that it comes in response to the current debate over Asian immigration.

"Susan Ryan [Federal Minister for Education] actually said something like 'it will stop the racism'," said Hope. "That's a lot of codswallop. Racism is something in people's minds; the argument is



Vivien Hope and Andrew Derrington

not logical."

Hope said that it is "most inequitable" but bearing the brunt of the government's recent back-down on the re-introduction of tertiary fees.

In answer to the suggestion that overseas students are taking tertiary positions away from Australians, Hope said that "that's a fallacious argument. According to the

recent Goldring Report overseas students constitute 3% of the total student population of Australia. Many people mistake the Vietnamese that settled in Australia during the Whitlam era as overseas students. They are Australians, not overseas students."

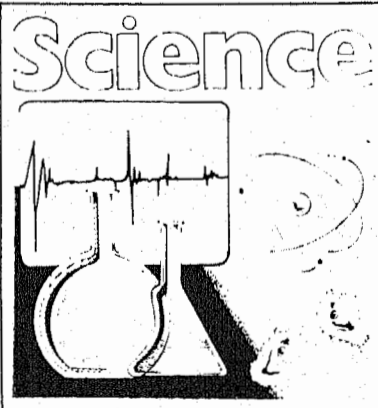
Hope declared that Australia reaps the gains when students

return to their countries "with a better image of Australia, 'Australian know-how' and the desire to 'buy Australian'."

"This is something difficult to measure but let me give you a hard, concrete example. It was actually given by the former Minister of Agriculture Brian Chatteron. He fought very hard to get a group of Nigerian students to come here to study but the government said 'we don't want them to come' and they didn't; they went to America ... when they returned to their own country they bought literally millions of dollars worth of machinery from America. Millions of dollars that Australia might have had, went to the U.S."

At a Sydney press conference last Wednesday, a student leader of the NSW Overseas Student Collective referred to the increases as "selfish profiteering under the name of education" and said that, "a Malaysian newspaper had already begun a 'buy less Australian drive.'"

- Richard Ogier



Bio-smells

WHEN IS AN artificial substitute as good as the real thing? Not very often. You only have to witness how consumers prefer the softness of wool and cotton to artificial fabrics such as nylon. Yet manufacturers are always seeking cheaper ways of making their products using artificial techniques.

So far the perfume industry has been an exception. It uses mainly plants, many of which have to be collected and processed to make only a small quantity of perfume.

Such plants as jasmine, vanilla and lavender are used. Many of the plants are relatively exotic, growing only in the tropics.

It's not only the perfume industry which has had to rely on rare plants. The industries which produce colourings and flavourings for foodstuffs and drinks also use some natural ingredients gathered from various plants. Even laundry detergents are sometimes scented with natural scents. Fab's claim to contain real lemon may be no idle boast.

The industries which manufacture fragrances, colourings and flavourings have looked hard for artificial substitutes. But so far these have rarely matched the natural alternatives. They either taste different, smell different or look different. As a result they have become very interested in biotechnology. The idea is to grow the cells of the required plants in a culture. It is not as easy as it sounds, but a Japanese company, Mitsui Petrochemicals, has accomplished it and is now manufacturing a perfume dye using biotechnology.

Ideas for speeding up the growth of these plant cultures range from the obvious to the bizarre. One is to use cells from the fast-growing

tips of plant shoots. Another is to use cells from plant tumours which, because they are cancerous, grow very quickly.

Will the forests die?

WEST GERMANY'S Greens Party is angry at an EEC compromise on car emissions standards.

The Greens have labelled the decision to introduce new "American" standards as a "death sentence for German forests". The standards allow quite high levels of environment-damaging nitrogen oxides, hydrocarbons and carbon monoxide.

The Social Democratic Party have criticized the standards as burdening the environment, the driver and the automaker alike.

The West German government has been pushing for the use of catalytic converters for the past two years, while Britain has supported the use of "lean-burn" engines (the equivalent of our "lead-free" petrol). The EEC has compromised by reserving the decision to individual governments.

The German luxury car manufacturers don't expect to be seriously affected by the extra cost of installing converters (about US \$310). The ruling Conservative Party and its coalition partner are welcoming the EEC decision as a victory.

Medium and small car manufacturers are looking forward to a return of sales after the uncertainty of the past two years had dropped car sales to their lowest in a decade. They will also receive tax benefits for producing "environment friendly" cars ranging from US\$230 to US\$680.

All European cars will have to comply with the standards by 1994.

Spain goes solar

SPAIN IS POISED to take the lead in solar energy production with a 20 megawatt plant planned to be built in the Spanish province of Almeria.

The new plant is an outgrowth of a program which the International Energy Agency (IEA) has been running in Spain since 1977. The program has compared two rival

methods of generating electricity. One, the central receiver system, has a central tower on which a field of mirrors focus sunlight. The other has a series of parabolic troughs which focus light on a pipe which runs through each trough.

At 20 megawatts the new plant will be twice as powerful as its nearest rival - a plant in California - and its capital cost will be only \$2,000 per kilowatt, far less than for any comparable solar plant.

These solar power stations concentrate the sun's rays to heat water. The alternative way of generating solar electricity is to use photovoltaic cells which turn the sun's light directly in electricity.

Scientists are optimistic that this method is on the verge of a cost breakthrough. They hope that the difficult to produce crystalline silicon used in these devices can be replaced with easy-to-produce amorphous silicon. This could eventually bring the price of photovoltaic generated electricity down to \$1,000 per kilowatt.

Of course none of these breakthroughs alter the fact that the sun does not shine at night. What solar energy really needs to make is a success is an efficient way of storing energy to use at nights and on rainy days.

Time for a cuppa

Healthy Life



Marjorie Long Dodd

CAFFEINE - the "opium of the masses" - has been black-balled by the US Food and Drugs Administration (F.D.A.) in light of recent research findings, to the extent that it proposed to remove it from its list of safe substances.

Research has established a connection between caffeine and birth defects, breast disease, high blood pressure, heart disease, high blood pressure, heart problems, diabetes, peptic ulcers, and headaches.

The researchers have even suggested that nervousness and irritability resulting from caffeine consumption could be affecting children and adolescents who consume excessive quantities of cola beverages.

Caffeine is an addictive in many consumer goods ranging from soft drinks and baked goods, to headache pills and appetite suppressants. Percolated coffee and Coca-Cola have the highest caffeine levels, both with more than twice the level of a cup of tea.

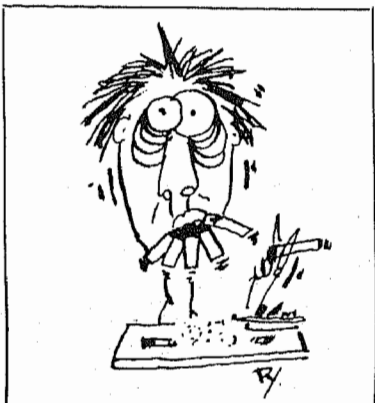
So next time the impending due date of an essay demands that you slave away into the dawn's early light, do it without the aid of the ubiquitous coffee cup.

THE FAMILIAR WARNING logo on a cigarette packet took on a whole new threat recently following the discovery by a team of Japanese researchers that smoking causes genetic damage.

The researchers, from Tokyo's National Cancer Centre Research Institute, found that cigarette smoke causes a breakdown of D.N.A. strands, the human cell genetic material, and have suggested that this breakdown could be a link between smoking and cancer.

Why this reaction occurs is unknown, but it may be due to the active oxygen generated by cigarette smoke.

Although many breaks are quickly repaired, an accumulation of unrepaired strands over an extended period may have serious consequences for smokers, say the researchers.



Letters



Student responsibilities

Editor,
It seems that Ronald Raygun does not know how to respond to offers of peace. Last week, the President of Nicaragua, Daniel Ortegu, offered a ceasefire with the CIA mercenaries invading Nicaragua from Honduras and the removal of all Cuban and Soviet military personnel if the U.S. would resume negotiations with Nicaragua and if it would also cease funding the war against them. This follows the U.S. sabotage of the Contadora agreement earlier this year, an agreement drawn up between the Central American Countries with the help of some Latin American governments, an agreement signed by Nicaragua but not the U.S. ally, El Salvador or Honduras, an agreement which called for an end to arms imports, removal of all foreign military bases and a longer term arms reduction.

But when the U.S. wants war, it seems no offer of peace, negotiations or discussion, no matter how reasonable or commonsense, is good enough.

This week sees the tenth anniversary of the defeat of the U.S. in Vietnam. Yet ten years after the war ceased being a shooting war and subsided into a diplomatic and economic war (with the exception of China), the U.S. Government is again treading the road of intervention into

an under-developed group of nations. The CIA is there already, based in Honduras, receiving tens of millions of dollars, if not direct from Congress, then from unallocated CIA funds and private organisations - money for mercenaries and terrorists in the name of freedom. Let's not forget that these Contras, as they are known, have murdered thousands of Nicaraguans and many international aid workers - doctors, teachers, engineers, technicians etc. They burn down newly built schools and clinics in the name of "God". They skin people alive in the name of freedom and then return to Honduras.

In Honduras the U.S. is building military airports, bases, ports, training campus etc. They have war games, otherwise known as war preparation, and stage mock invasions twenty im from the Nicaraguan border.

In El Salvador, death from aerial attack has replaced malnutrition as the number one killer - U.S. planes in the hands of a U.S. supported military controlled dictatorship.



I don't think it is wrong for Nicaragua to try and eliminate illiteracy, or to provide health care to all Nicaraguans, or to institutionalise democracy. I think that if they pro-

vide a good model of how a peoples can eliminate oppression and poverty, they should be helped with low interest loans and equitable trade.

I also think it is just this example that Reagan seeks to destroy. I think that we should accept our responsibility to prevent another Vietnam type war, whether it be in El Salvador, Nicaragua or the Philippines. I think that the Australian Government should be spending money on education for overseas student instead of on weapons of war. I think it is our responsibility as students to do something about these issues.

- Peter Sobey representing A.U. CISCAC

The Doctor gets the hatchet

Editor,
I am a concerned Maths I student who is disappointed in the Maths Department's organization of lecturers and lecture theatres. It seems ludicrous to have sixty-two (counted on 15/4/85) students in the Horace Lamb Lecture Theatre to see one Dr. and at the same time the rest of the Maths students cramming to get a seat in Room I which holds far less. The majority of Maths I students prefer Room 1 lecturer as Dr. is incapable as an algebra lecturer. A lot of students on these mornings have a Chemistry lecture prior to this so often miss out getting a seat to this lecture and obtaining decent algebra notes. An obvious solution is to change venues for this algebra lecture. Surely it is more ethical in the Uni. politics for Maths I students to be able to attend decent lectures and pass the subject rather than for keeping a doctor's feelings intact.

Signed, - Iva Biggin Engineering Faculty

NOW GOING FOR THE MOST-NUMBER-OF-BUM-JOKES-IN-ONE-EPIISODE-OF-A-WEEKLY-COMIC WORLD RECORD...

CAPTAIN ADELAIDE

THE SEARCH FOR TREVOR Part VII

THE TERRIFYING BUTTOCKS PEOPLE PLAN THEIR TAKE OVER OF THE UNIVERSE WHILE CAPT. QUIRK LISTENS IN...

WE HAVE CHOSEN TO MAKE EARTH OUR FIRST TARGET BECAUSE THEY ARE THE WORST SUPPRESSORS OF BUTTOCKS IN THE UNIVERSE!...

DO YOU REALIZE THAT ON THAT PLANET BUTTOCKS ARE NOT EVEN ALLOWED TO SHOW THEIR FACES IN PUBLIC...EXCEPT IN CERTAIN KINDS OF MOVIES, AND IN SOME REVOLUTIONARY GROUPS CALLED "NUDIST COLONIES"...

WHAT'S WORSE IS THAT ANY ATTEMPTS AT PROTEST BY OUR FELLOW BUTTOCKS ON EARTH ARE MET WITH SUCH PATRONIZING REMARKS AS "FLATULENCE", "FLUFF" OR WORST OF ALL... "BREAKING WIND"!!

IN OUR SOCIETY WE HAVE GOTTEN BUTTOCKS UP WHERE WE BELONG! NOW WE WILL TELL THE REST OF THE UNIVERSE: "UP YOURS TOO!"

PSST... CAN I BUM A CIGARETTE OFF YOU?

DONT BE A SMARTARSE

(THIS USE TO BE SUCH A NICE, WHOLESOME, FAMILY COMIC DIDNT IT?)

TOO LONG HAVE WE BEEN THE BUTT OF SUCH JOKES AS "WHAT'S THE DEFINITION OF A BUM?" ANSWER: "KOTJAK WITH A SPLITTING HEADACHE"

NO LONGER WILL WE TURN THE OTHER CHEEK WHEN HEARING DEROGATORY SONGS LIKE "DECK THE HALL WITH BOWELS OF HOLLY"...

I URGE YOU BROTHERS TO GET BEHIND THIS ISSUE... POWER TO THE POSTERIOR!!

©1985. NO THIS IS NOT BRUCE SPRINGSTEEN SINGING "BORN IN THE USA" PRODUCTIONS

AND SO CAPT. QUIRK RUSHES BACK TO THE OTHERS TO TELL THE AMAZING STORY...
... AND THERE WAS THE LEADER, CALLED "BIG A" SAYING THAT THE FIRST THING THEYRE GONNA DO IS CUT ALL THE PEOPLE ON EARTH IN HALF! IT WAS HORRIBLE...HORRIBLE!!

HA! HA! HA! BUTTOCKS THAT TALK! THATS RIDICULOUS!!

HOW MANY WERE THERE?

ABOUT A THOUSAND... GIVE OR TAKE A MILLION.

HA! HA! HA! ARE YOU TRYING TO TELL ME GOD SENT ME HUNDREDS OF GALAXIES AWAY FROM MY HOME TO SAVE THE UNIVERSE FROM A BUNCH OF KILLER BROWN EYES?

THIS ISN'T FUNNY, TREVOR

THEN WHY AM I LAUGHING? IF YOU'RE RIGHT THEY MUST BE THE ONES WHO STOLE MY BODY. WELL HAVE TO GET IT BACK BEFORE I CAN TURN INTO CAPTAIN ADELAIDE AND STOP THEIR INVASION...

WE'LL NEED TO GET HOLD OF SOME MORE WEAPONS.

HEY, LEAVE THAT TO US. WE HAVE CONNECTIONS WITH THE UNDERGROUND

YEAH... WE COME FROM TREES, YOU KNOW!

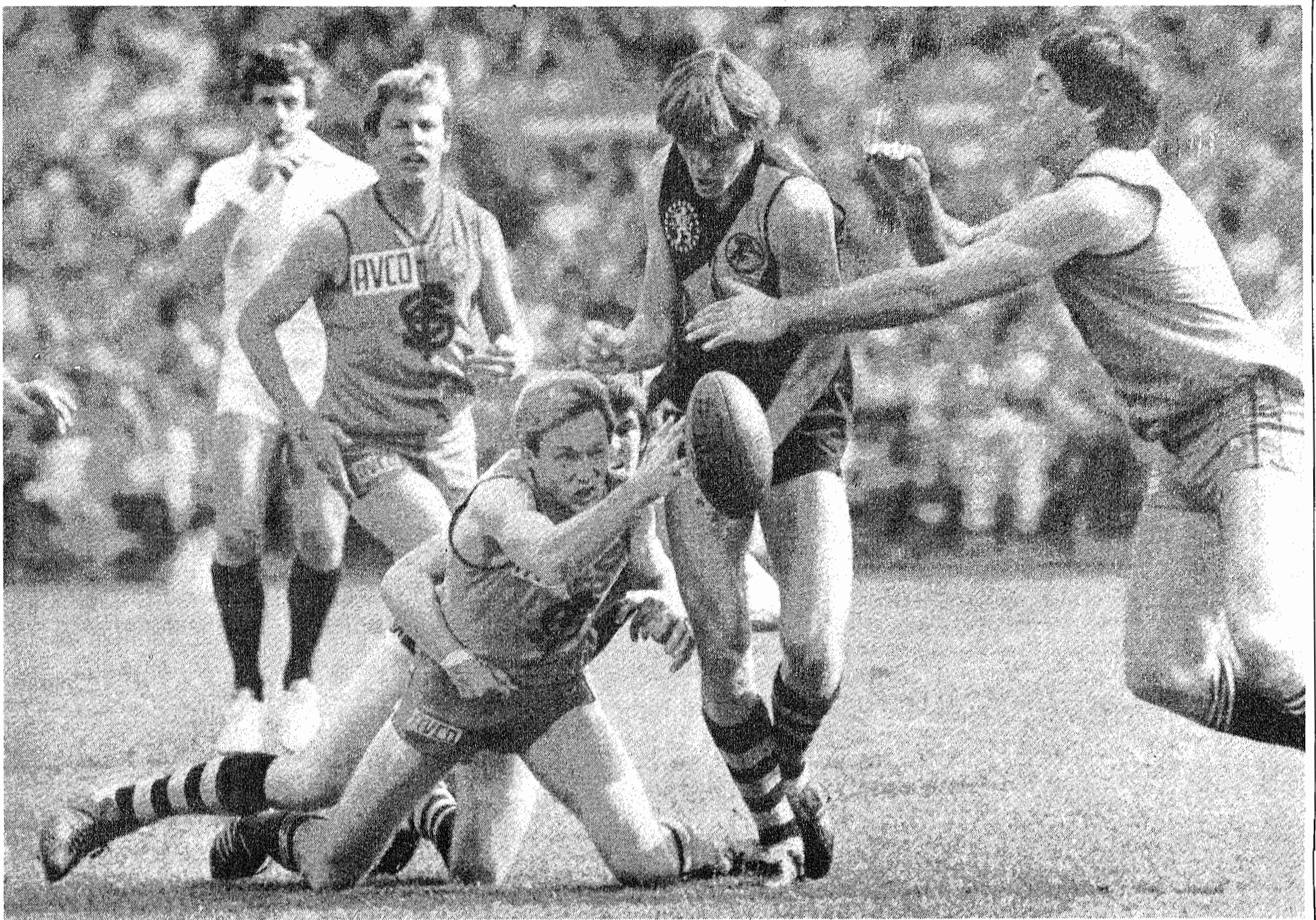
OK... LETS GET GOING

WELL, YOU HEARD THE MAN, JQH... AS WE BANANAS SAY... LETS SPLIT! HA! HA! HA!

HA! HA! HA!

THIS ISN'T HAPPENING

SO LATER... MARKET THIS IS THE PLACE... T.B.C.



Chris Radbone with his head on the chopping block.

A view from the top

Life in professional sport is not all fun and games. MOYA DODD reports.

When the 1985 league football season kicked off on Easter Saturday, it was without one of its quickest and most skilful players, former Sturt wingman and economics student Chris Radbone.

After fifty-eight games in top-level football, he was forced into retirement by the last in a long line of injuries which troubled him throughout his four-year career.

Well-known for his pace - they say he was the fastest man in league football - he was spotted by Essendon early in his career and his name was often put forward for possible state selection.

In his own words, he was a "skill player".

"I'm not exactly well-endowed with muscles ... I played to use my body as an art form - which might seem a bit bizarre, but on looking back that's why I got a kick out of doing things well," he says.

But in an interview with *On dit* recently he also spoke of the costs and pressures of football and the sheer physical hardship of keeping up with the game at the top.

"What I'd say I regret in it all is the fact that you get conformed into a mind set. You come to a point where you don't even question going out there and putting your head out on the chopping block and getting it kicked in," he says.

"It is pretty rough, tough and physically abusing, and when I was a footballer I never even questioned that. I took it as what it was

all about, and I perhaps regret that lack of mental thought by myself.

"You're not encouraged to think about the injuries. It's just a fact of life that players get injured, and well, that's bad luck.

"It's almost inferred that if you get injured therefore you're weak ... I find that logic a bit strange."

Chris' own playing days were plagued by injury. He is, by his own admission, injury-prone.

He suffered a groin injury early in his league career because his hips were out of alignment. After that came numerous hamstring strains, a punctured lung, a broken rib, a shattered bone in his toe, and a broken jaw which kept him out of the 1983 Grand Final.

But these injuries did not always put him out of the game until the healing process was complete. In the case of the shattered toe, Chris played on for months through severe infection before two operations were performed to remove the bone fragments.

The injury which finally ended his

career was one to his knee. At the end of last season, it was "like a balloon" (he'd been playing right up until that point), and the problem was eventually diagnosed as an arthritic degeneration of the articular surface.

"The tibia was being worn away by the femur ... the real possibility is a plastic knee in twenty years," he says. "The doctor told me that if I keep playing football it'd be five years and then I probably wouldn't be able to walk."

He is less than happy with the treatment his injuries received during his playing days. In the world of professional football, the fit are welcome and the injured are of little use.

"There was enormous pressure to get right," says Chris.

"An injured footballer isn't a footballer, you see, so if you were injured then you weren't part of the team and you weren't contributing. It was your job to get back as quickly as possible.

"The sort of pressure would be

the coach coming up and asking you continually, 'when are you coming back on the track?' Then you'd get pressure from your team-mates saying 'what's wrong with you, you piker?' and all that sort of negative come-on bit.

"Often there was almost a bit of respect there too, if you had a good injury ... There were good injuries and bad injuries. Bad injuries were things which affected your mind.

"If you had something that was a bit Mickey Mouse, they'd tend to question your own commitment. And by doing that, you'd start to question yourself, saying 'is there anything really wrong with me?'"

"Often you'd almost kid yourself into thinking 'I'm alright', until you get out there and find that you're not. Often that might be too late.

"I'd say for a fact that there'd be very few footballers who are one hundred per cent fit."

He says that at the time he accepted this as normal - despite the fact that some medically-

trained friends were "quite horrified with some of the treatment I was getting."

The club had a policy of not paying fees incurred by players consulting non-club practitioners, so they were discouraged from seeking alternative treatment.

"My own philosophy was to try and get along with people. I'm just coming to recognise that there was a certain cost involved, and the cost was my own personal integrity and my own individuality," he says.

There was also a cost to his studies.

"It's extended my stay at university by almost double," says Chris. "There was a real conflict of interest between study and performing in a league club..."

"On the surface, the club will say 'your long-term career is what's important; your life and development as an individual is what counts.' But when it comes to a conflict between going to lectures and going to football training - especially if the team's not playing very well - then you get real pressure put on you to skip your lecture instead of running out on the track an hour after everyone else."

Now that it is all over, he says he is almost relieved to be out of the action.

"I do know for a fact that when you're out there, you're conditioned. The whole football scene conditions you.

"So if I had anything to say [to other players], it's that I've retired and I'm feeling good about it because I'm not being subjected to the physical abuse, either from the violence or just the training. And I'm enjoying it."

"...You don't even question going out there and putting your head on the chopping block and getting it kicked in..."



"...There was enormous pressure to get right. An injured footballer isn't a footballer..."

Democracy under threat from Joh

Queensland has cashed in on the anti-union mood of the country with legislation to limit the actions of unionists. Meanwhile, Sir Joh is to receive a law degree from Queensland University, reports an incredulous HAROLD THORNTON.

ON 10 MAY 1985, Sir Johannes Bjelke-Petersen will receive an honorary Doctor of Laws degree from the University of Queensland as part of its seventy-fifth anniversary celebrations.

In a rare display of solidarity, both the Staff Association and Student Union voted overwhelmingly to oppose this bizarre honorarium. Even the Vice-Chancellor, Professor Wilson, has made little secret of his own opposition to the proposal. After all, the contribution made by this Premier to the University has been to restrict its freedom to advertise in newspapers not controlled by Rupert Murdoch. His only comments on University education have been personal attacks on staff and students who

Meanwhile, the Legislative Assembly, Queensland's, sole House, has risen until August. A remarkable session which saw the passage of the five Acts restricting trade union rights was ended no less amazingly than it began. The *Electoral Act Amendment Act, 1985*, which increases the bias in favour of rural voters, was passed in a marathon twenty-three hour sitting which ended at six in the morning. Wits have dubbed this legislation the "*National Party (Continuity of Government) Act*", but the Premier is quite unrepentant, describing the one-vote-one-value system as "undemocratic".

The unions' and civil libertarians' campaign against the anti-union

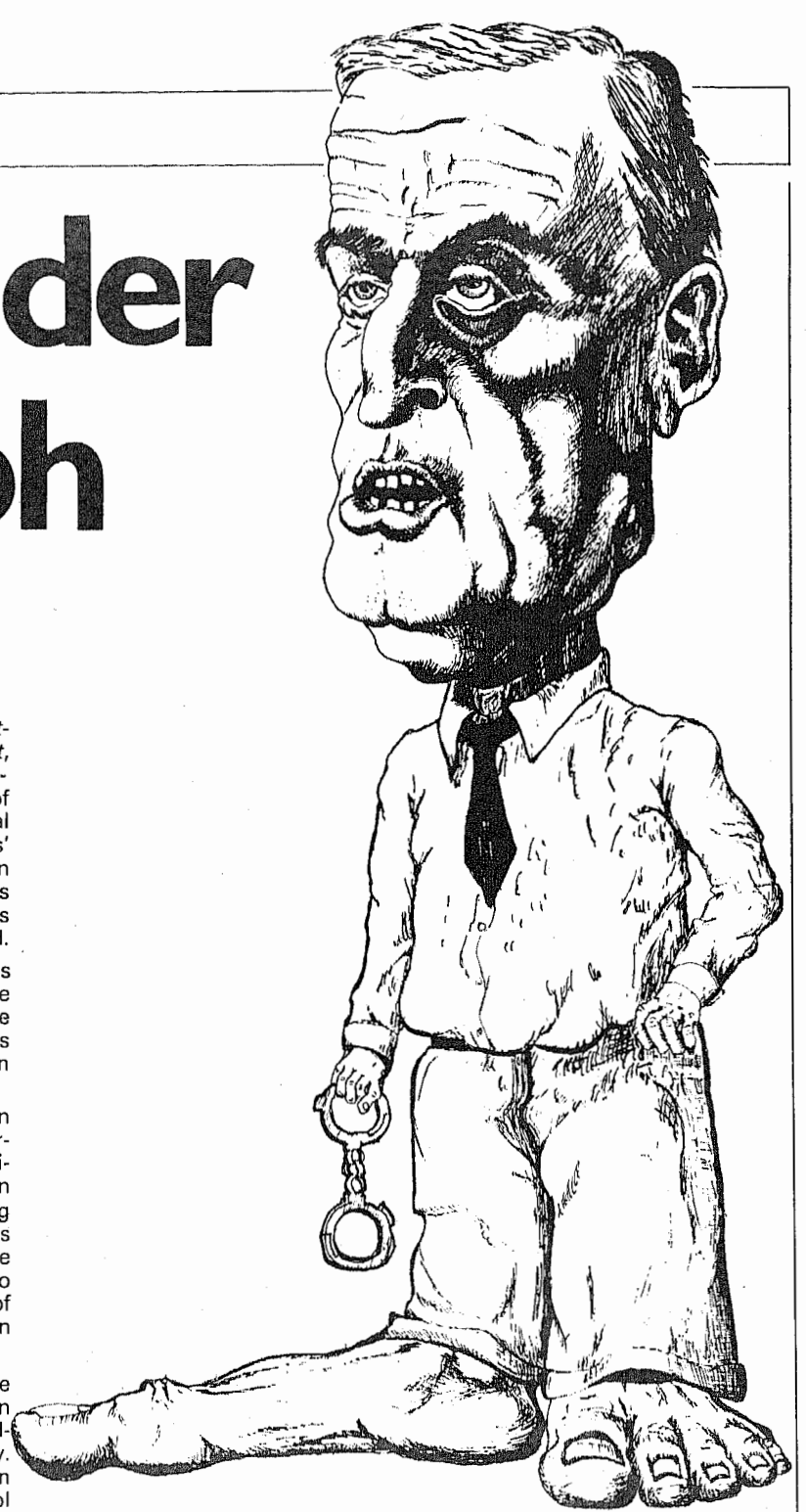
Similarly, under the new *Industrial (Commercial Practices) Act, 1985*, employers or the Government can sue unions for loss of profits in the case of any industrial action for which seven days' notice in writing has not been given or which concerns matters other than the pay and conditions of the workers directly involved.

This provision effectively means that workers working for the same employer in the same workplace are banned from striking unless they are personally concerned in an industrial dispute.

So public disclosure of union plans would have the effect of furnishing the Government with evidence to secure convictions on new offences, some carrying penalties of up to \$50,000 fines. As one union leader put it - "We are prepared to go to gaol, but not to have our families thrown out of our homes under a confiscation order."

On the bright side, none of the new legislation has as yet been tested in court, and there is considerable doubt about its propriety. Although many people have been arrested, and one at least is in gaol under the new Acts, no sentences have yet been passed by a court other than one of summary jurisdiction. Indeed, bail conditions imposed by magistrates have been overridden by superior courts on several occasions.

The legal difficulties in the new Acts are potentially enormous. For example, most of the arrests have been made under the *Electricity (Continuity of Supply) Act, 1985* which provides penalties of up to \$1,000 for "any act calculated to harass" an electricity worker in the



"harassment" arguably demands more than an expression of opinion. Even the fine is legally dubious, since it is a *civil* remedy for a criminal offence. There is no option of expiation through prison

These are interesting times for those concerned about the long-term survival of democratic institutions in this country. Approving noises have been emerging from conservative

"...The unions' and civil libertarians' campaign against the anti-union legislation continues apace..."

have dared to speak out against the State Government's policies. All this without even considering the recent erosions of civil liberties.

You might think that the near-unanimous protest of staff and students against an action of the University would have some effect. Universities are supposed to be repositories of "Light, Liberty and Learning" (the inscription over the entrance to the main building at the University of Queensland). Even Oxford University denied Margaret Thatcher an honorary degree, and she was a graduate of the University.

But in Queensland, nothing is as it pretends to be. The Senate (equivalent of Adelaide University's Council) is dominated by Government appointees. The degree will be conferred, notwithstanding the inevitable protests and the Premier's promise to bring to the ceremony an appropriate body-guard of police - rumoured to number sixty. The prospect of Law graduates receiving their degrees amid mass arrests, chanting and scurrying television crews appears not to phase the Premier or his Senate.

legislation continues apace, although without any single strategy or organisational structure. This apparent disorganisation is not solely due to low morale or disunity among the unions, however. The extraordinary range of the Government's new powers make it tactically sound to avoid signalling moves or centralising administration of protest action.

For example, the new *Industrial Conciliation and Arbitration Act, 1985* makes it illegal to engage in or even to advocate publicly any form of industrial action which affects the power industry. News media reports are sufficient evidence of an offence under this Act.

"...The legal difficulties in the new Acts are potentially enormous..."

Moreover, the Government can now move under this Act to deregister any union which it claims has disobeyed any order of the Industrial Commission. There is no provision for any appeal to judicial authority on such deregistration orders.

performance of "his" duties. This was certainly designed to prohibit any form of picketing, and the police have so interpreted the provision. However, the legal definition of "act" arguably does not include standing silently within the view of a SEQEB depot. Again,

"...Although many people have been arrested, and at least one is in gaol under the new Acts, no sentences have yet been passed other than by summary courts..."

service, but rather a provision for the fine to be levied "to the limit of bankruptcy." Should a civil or a criminal jury be sworn in? No-one seems to know.

The first test will come in May, when Senator George Georges' "not guilty" plea comes up for hearing. To date only Georges, Ann Warner MLA, and Dr. Dan O'Neill of the University of Queensland have entered a plea from among the 200 or more arrested.

politicians around the country, and the Queensland laws may soon become a blueprint for other jurisdictions.

If you wish to become involved at this safe remove, you can register your protest by writing to Professor B. Wilson, Vice-Chancellor, University of Queensland, St. Lucia Queensland 4067, or to Hon. Sir Johannes Bjelke-Petersen, MLA, Premier of Queensland, Parliament House, Brisbane, Queensland 4000.

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The Men's Room

What to do when you get caught on the hop, when you're dying to go but don't know where. **RICHARD WILSON** surveys Adelaide's public toilets and picks his favourites.

I daresay everyone reading this article has at one time or another felt the need to visit the throne while shopping in town. And finding a toilet can be as hard as trying to convince a Queensland unionist that his Premier's really a good bloke once you get to know him.

Over a period of weeks, I visited and surveyed 13 public toilets. They are listed below (in the order that I visited them).

The toilets were checked for a variety of features, such as accessibility, smell, decor, urinal height and capacity, washbasins, soap, cleanliness of bowl, presence of toilet paper, and so on. Believe me, there were quite a few shocks from the results.

HILTON - *The Hilton uses paper towels.*

The only word to describe the Hilton, is 'expensive'. The toilet is no exception. Very easy to find, it is wonderfully colour co-ordinated, with tan walls tiles, an orange-brown floor, and dark orange cubicle doors. Very roomy. It contains built-in hand-basins and a mirror. But paper towels... (The only other places which used paper instead of dryers were the museum, David Jones, Victoria Square, and the Adelaide Railway Station). Definitely the place to be seen. The doorman even said 'Good afternoon, sir', as I entered.

SCOTT THEATRE - Unless you know where you're going, you could find yourself in a variety of places, not all very friendly. If you do find the toilet, you will observe it is large and pleasant (builders seem to have a penchant for narrow passages and grey tiles, as will become apparent soon). The most notable thing about this toilet, apart from the smell, was a piece of graffiti which read:

"Up in the attic I heard a scream
Who put sand in the vaseline?"

STATE LIBRARY - One of the easiest to find. However, it's not too good inside. It's small, dimly lit, and gives you the impression of being in a coffin. It is air-conditioned, a fact which didn't seem to make a lot of difference to the aroma of stale urine. Use as an emergency stop only.

JOHN MARTINS (3rd floor) - From bad to worse. Even Charles Sturt couldn't find this grotty little chamber with a map and compass. On the odd possibility that you do manage to (unlucky you), you will see a 5-man urinal, 2 cubicles (usually occupied), 2 handbasins, a rubbish bin, and lots of moronic graffiti - all in a room 6' by 15'. The toilet doesn't even flush properly!

HARRIS SCARFES (Ground Floor) - Only marginally easier to find. Each of the 3 cubicles has 2 toilet roll holders (one for each hand). But the doors! Talk about draughts! They start about two feet off the ground, and finish three feet further up, the end result looking like a saloon door in an old western. Despite the smoke-filled gloom, it has an old gothic feel to it. Interesting.

HOTEL OBEROI (First Floor) - No window, but this was still brightly lit. This was the only place with an automatic hand dryer (all the others have start buttons). In other respects, it was nowhere near as expensive as the Hilton, but still spotlessly clean, aesthetic, and highly recommended.

DAVID JONES - Another dimly lit dark yellow and grey room. The door on one of the five cubicles doesn't look, and swings open giving a good view of the unfortunate user. Soap is on tap, and paper

rolls are used. There is no graffiti (which is probably due to a big sign at the entrance threatening to close the place if any more is written). Quite nice.

MYERS - I was directed to a well-hidden door marked STAFF ONLY, and told to go in. Most of those inside were definitely customers as well. The toilet itself is enormous. An old yellow roof covers seven lilac cubicles (more than the railway station). The smell is pleasant, and the toilet is recommended.

TOWN HALL - Two things to note here:

- (1) *Everything* (walls, floor, etc.) is pink, and
- (2) The smell - an extremely strong antiseptic odour. Enlightening.

VICTORIA SQUARE - This was a surprise to me. I entered the narrow blue and white-tiled maze expecting to be confronted by a flagon-wielding drunk, but instead found a pleasant-smelling well-equipped toilet. Victoria Square also has a large number of cubicles, and the 'mosaic' arrangement of blue and white floor tiles was quite pleasant too. All in all, it's not too bad.

ADELAIDE CHILDREN'S HOSPITAL - Ironically, the smelliest, most dimly lit and dirtiest toilet in the survey. The place was decidedly unhygienic, and I left wondering whether I was really in a hospital, or had stumbled into the sewage works. Maybe they want extra business.

The toilet seat is only about 30cm off the floor, which is about 10-15 cm shorter than all the others.

ADELAIDE RAILWAY STATION - No surprises here. It stank, and screamed filth. The doors wouldn't shut either. On the plus side, it has the largest urinal capacity in the survey (20), and five handbasins. Pity there wasn't any soap in them though.

MUSEUM - Shock! Horror! The first brightly lit toilet (one of only two). Someone had the sense to put the toilet in a room with a large window in the wall. As a result, even with no lights on an overcast day, it was still the best lit toilet. It also has paper towels, and soap on tap. The bowl, like a few of the lower ranked places did contain a small amount of caked-on shit. Despite this, the place was a joy to use, and remarkably easy to find.

Other places I had thought of but didn't try included Parliament House, the Adelaide Zoo, State Administration Centre (10th Floor-Premiers loo), and even Government House. (Perhaps you could try these?) I tried Angas Street Police Station, but because of security reasons, was told I wouldn't be allowed to, and advised to go to Victoria Square. I thought they were rude in their manner, but what would you do if a stranger came in to your work, and asked to examine your toilet?

(1) Public toilets in Adelaide have pretty tiled walls.

(2) Lots are incredibly small and cramped, and nearly all are too poorly lit. Either stronger lights or windows are required.

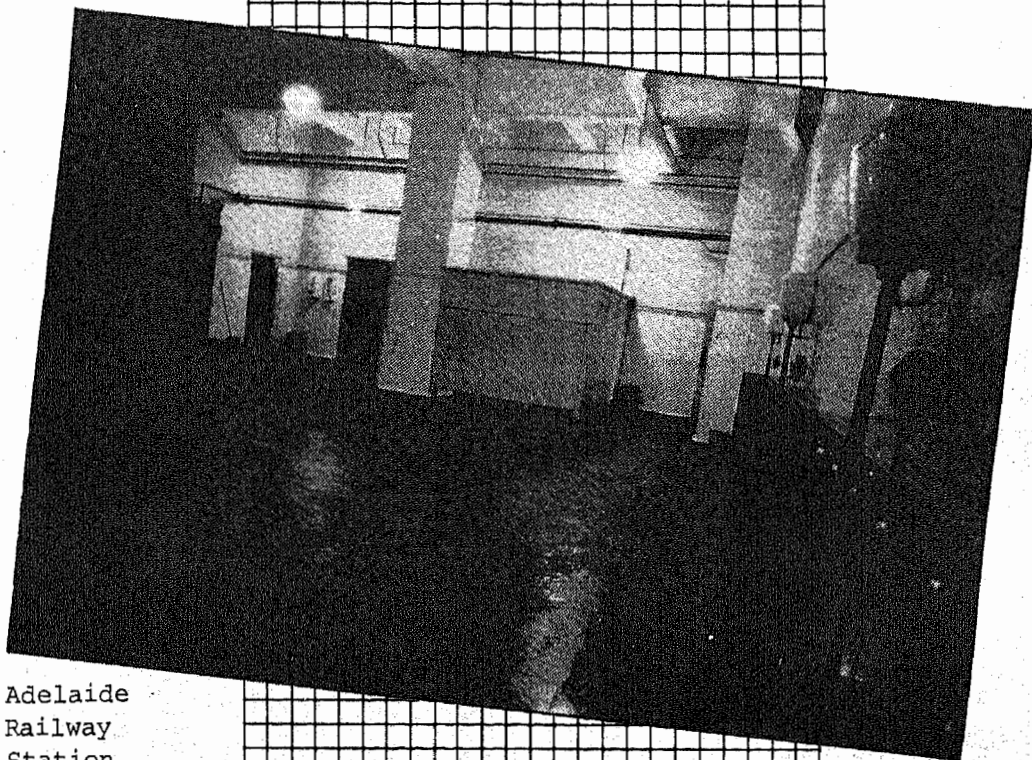
(3) Most places have toilet paper and soap, though not all doors shut.

(4) The Children's Hospital has the most unhygienic public toilet in Adelaide.

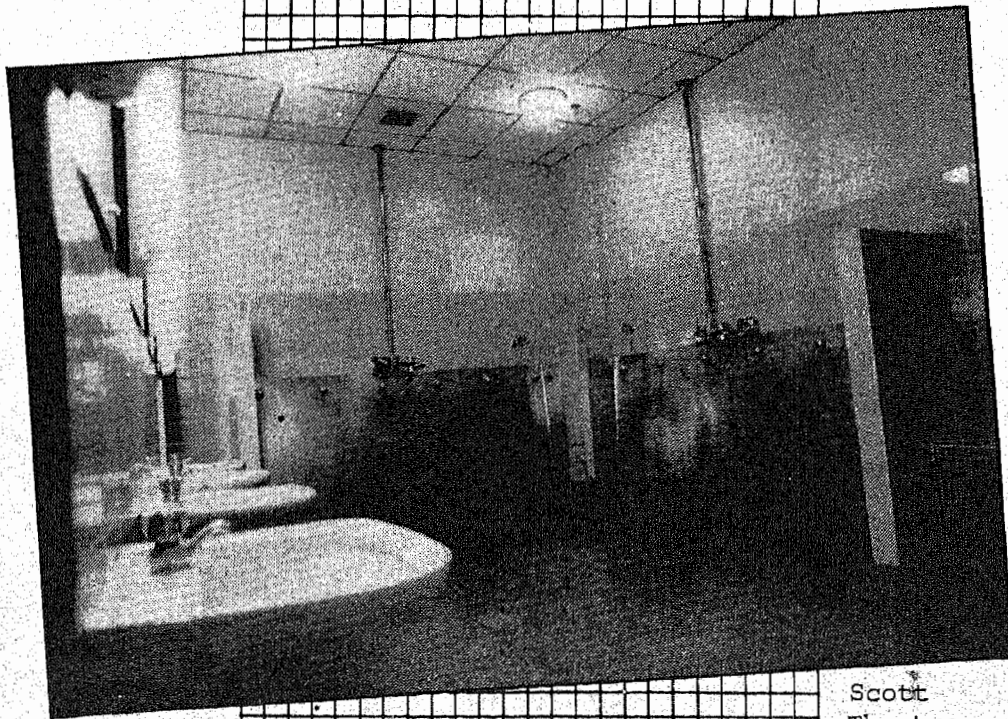
(5) The Hilton uses paper towels. So, next time you're in town, and suddenly have to, remember this information - it could save your life. (I doubt it, but you never know).



David Jones



Adelaide Railway Station



Scott Theatre

The best women's toilets will follow in a later article ... not written by Richard Wilson.

BUGA UP, committed as ever to the fight against legal drugs, have released their latest billboard hits. We here reprint them in all their glory, while ROBERT CLARK talks to a veteran of the fight against the tobacco industry.

By now BUGAUP have become an enduring Australian institution. About a hundred Billboard Utilising Graffitiists against Unhealthy Promotions are active in Sydney, Melbourne, Brisbane, Adelaide and the NSW North Coast. They are renowned for wielding their aerosol cans with wit and courage against the billion-dollar tobacco and advertising industries.

The group was born in 1979 when printer Bill Snow, caught at a red light in heavy Sydney traffic was irritated by a huge Marlboro billboard. He later returned and changed it to read "cancer country".

BUGAUP's members have been followed and intimidated by private detectives. They have been labelled communists, vandals and unemployed. They sometimes received threatening phone calls. They have served jail sentences and incurred fines of more than a thousand dollars.

Last year about 150 BUGAUP members openly refaced a billboard in daylight. They invited the press along and of course there were no arrests. Nowadays a permanent maintenance worker is employed in Sydney to repair billboards which have met the BUGAUP treatment. And if a boundary banner is refaced in the early morning of a Test cricket match, it is invariably repaired before the match begins at 11 am.

These days billboards are placed with BUGAUP in mind. But if they can't reach they will pour offensive billboards with paint.

Says Dr. Arthur Chesterfield-Evans (his real name): "We are not just against cigarette and alcohol advertising but all irresponsible advertising. If advertising was honest, you just couldn't advertise

tobacco. How could you advertise that one in every ten smokers dies of lung cancer?"

Dr. Chesterfield-Evans sees BUGAUP as preventative. If he saw someone about to tip cholera germs into the water supply, he would likewise try to stop them.

This is his story.

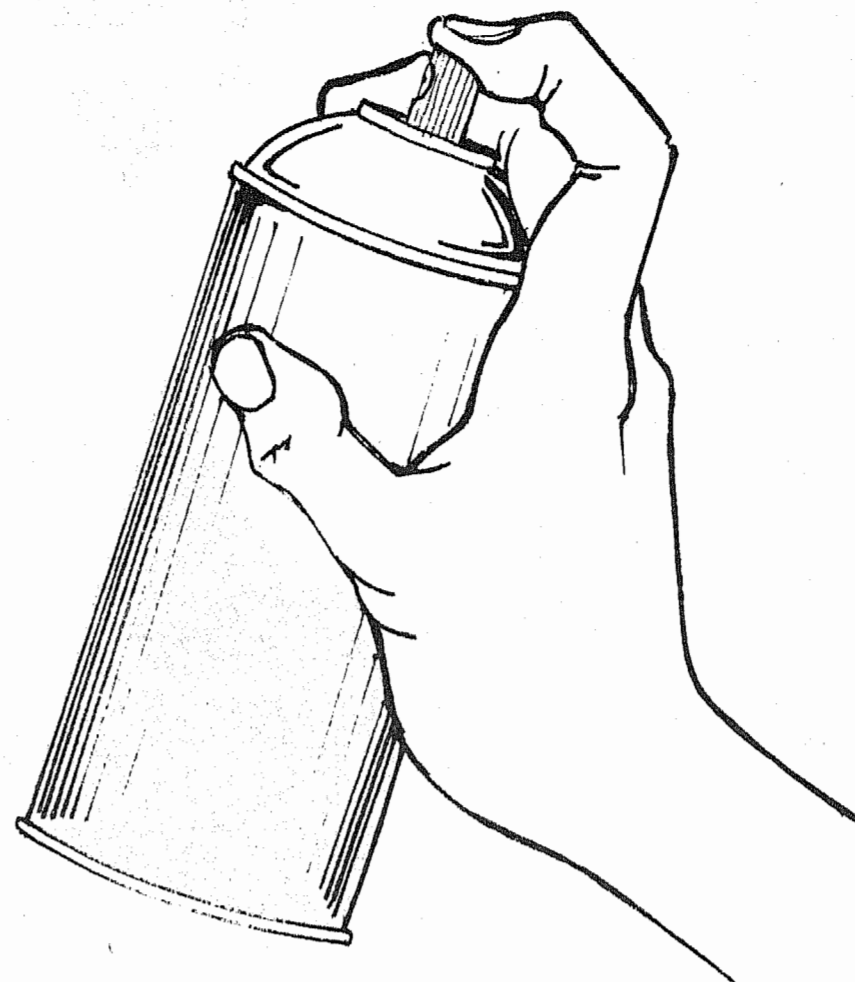
"I spent six and a half years in the surgical training where smoking was tagged onto a lot of diagnoses. It didn't really hit me, but wherever I went, smoking followed.

"I was in intensive care. We had half-hearts and half-lungs. Then in cardiac I treated premature heart attacks (before 50) which are eight times as common in smokers. Bronchitis and emphysema occur almost solely in smokers. Ninety five per cent of lung cancers occur in smokers. I have never seen a case of lung cancer in a non-smoker.

"Ulcers are common in smokers and so is arterial trouble. People have their legs amputated. Head and neck surgery - tongue and larynx. You take half the face off and replace it with a flap from the shoulder. Because of cigarettes. There are not too many other irritants people put in their mouths. Then they are disfigured and cannot smell because food gets caught in their mouth when they swallow.

"Then I did Neurosurgery. People faint because of blocked arteries. Urology - cancer of the bladder - is common because tar goes out through the bladder.

"I was the surgical registrar in a Sydney hospital. A surgical registrar's job is to tidy up after the specialist hotshot has whizzed through and done his job. Usually you have so much work to do you barely get to know the people



you're stitching up. This one I had a chat to. He was 52 with two kids, 12 and 15, and was a small businessman hoping to expand. He couldn't understand why he had got ill. 'I knew there were risks,' he told me, 'but I didn't think it would happen to me.'

"We operated from eight in the morning to four in the afternoon. A \$25,000 operation to remove 25 years of smoking. I don't know if you know what an operation is like, but it's incredibly exhausting. By the end of even a short one you're very tired. Then from 4 pm I was watching his graph on the screen. Alarms go when the heart stops or the pressure drops. Sometimes you have to restart the heart by hand. You just sit there by the patient, drinking cups of coffee trying to stay awake.

"At 3 am his heart stopped. I cut through the stitches and wire. I tried to restart his heart but it was no good. It was different with him because I'd got to talk to him.

"I went out to his wife in the smoke-filled waiting room. I couldn't say to her: 'He was a smoker. He smoked.' Why did he die? It was just 'one of those things.'

I was just as big a liar as tobacco companies.

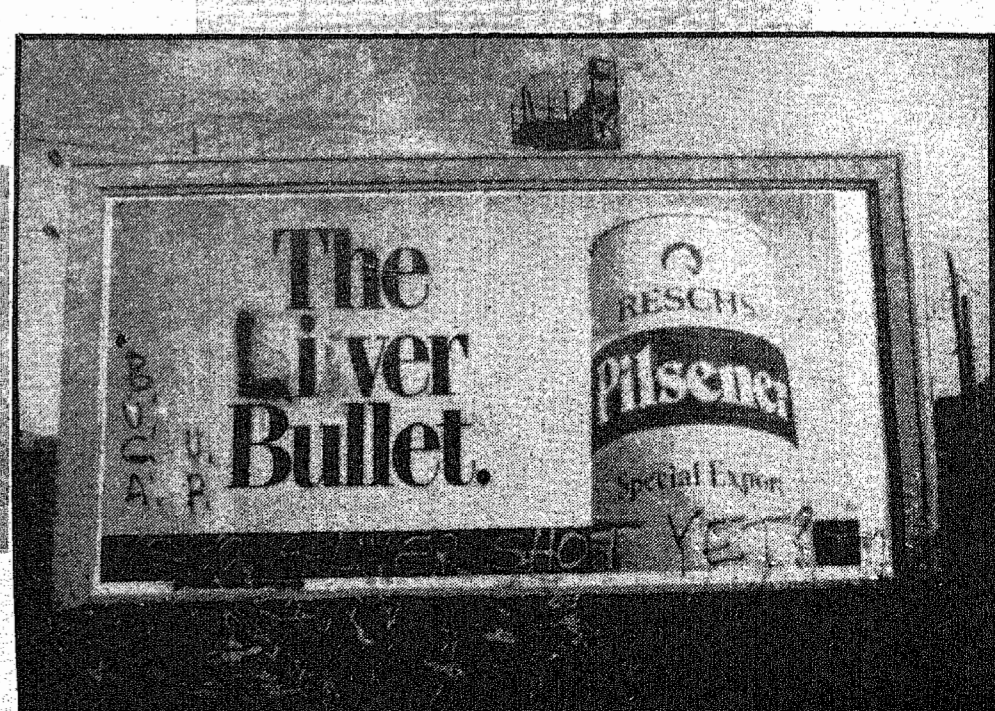
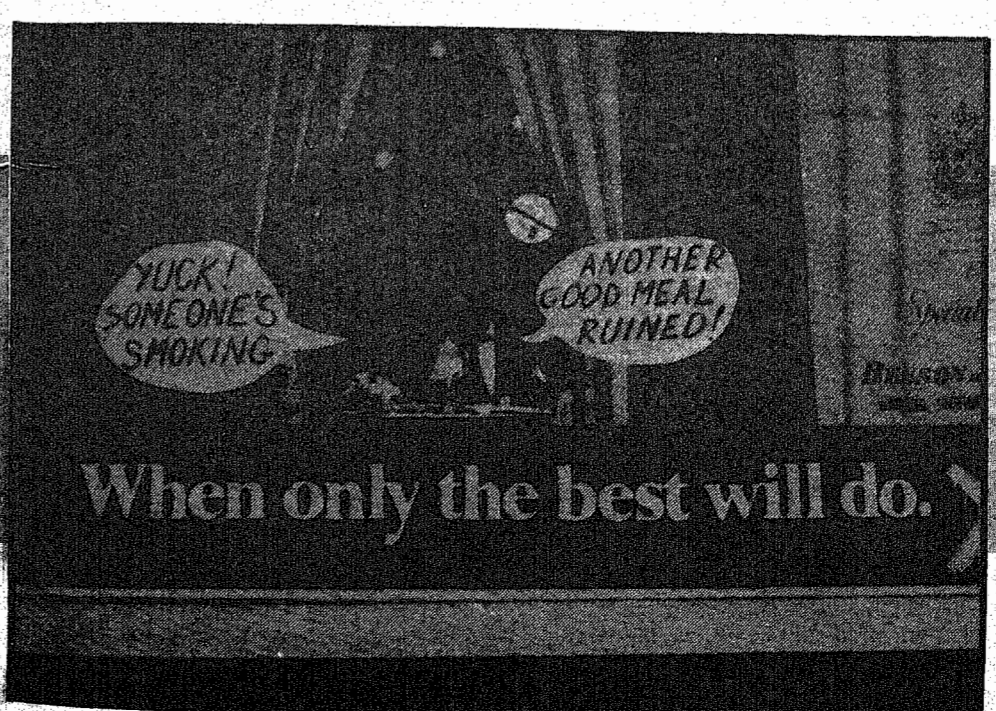
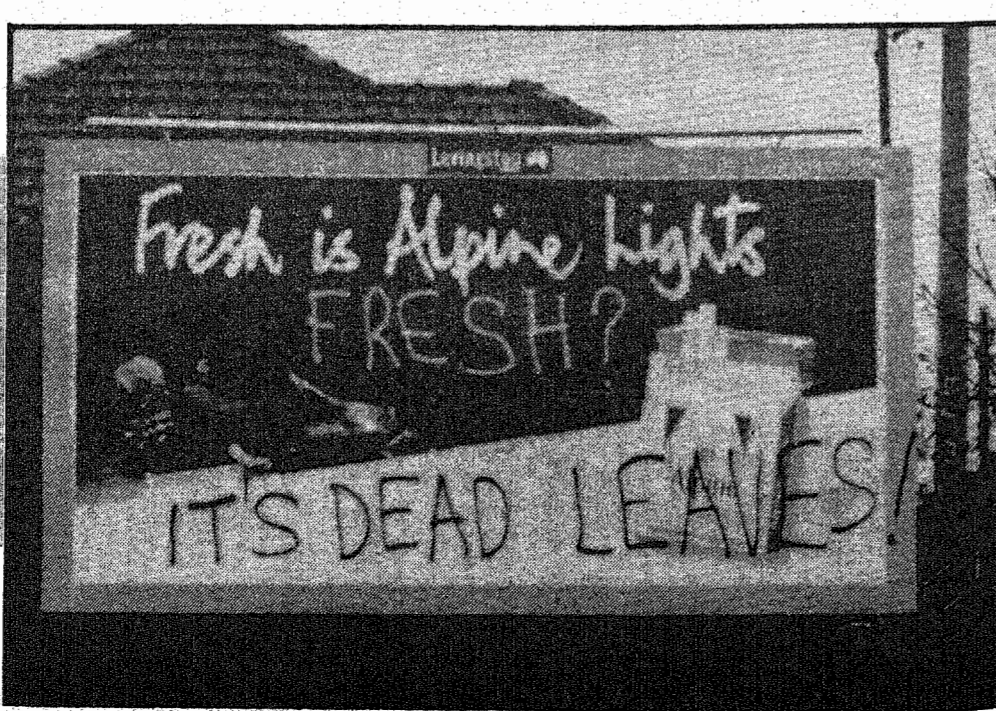
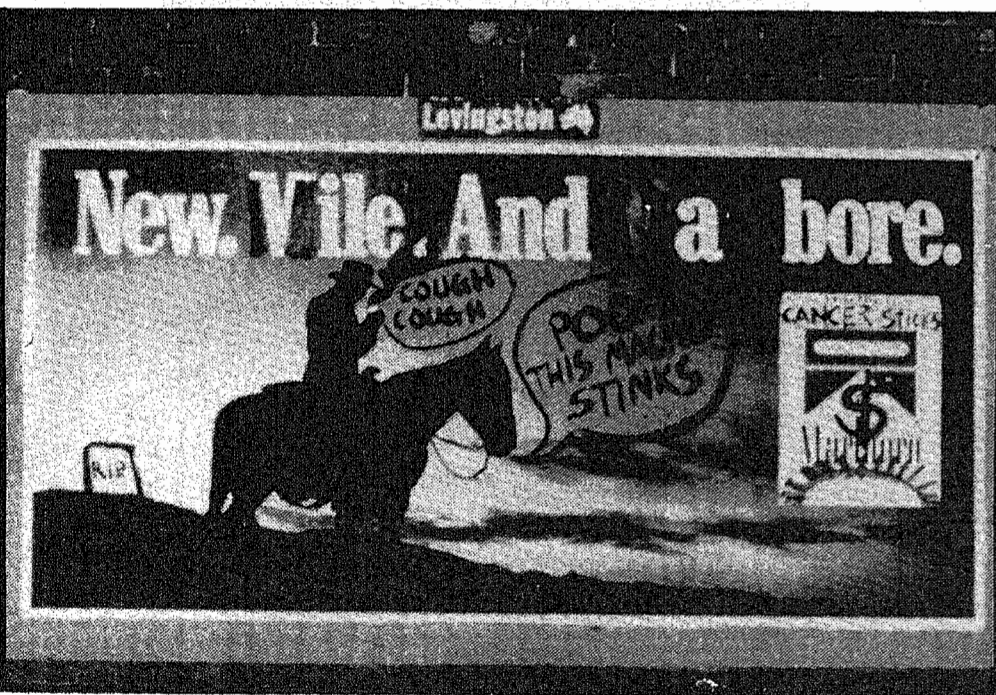
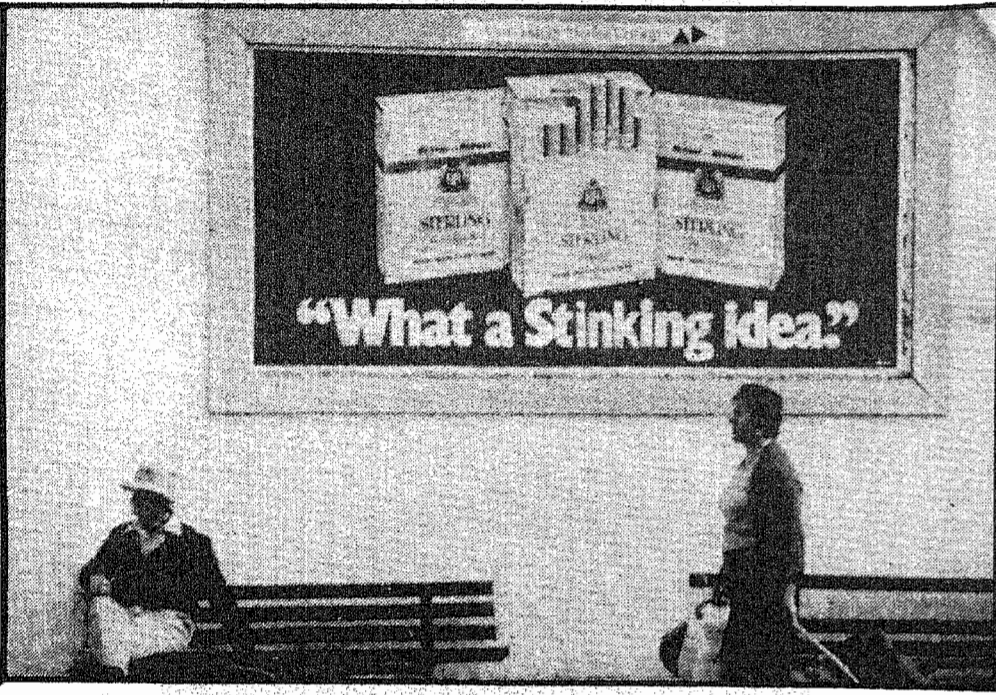
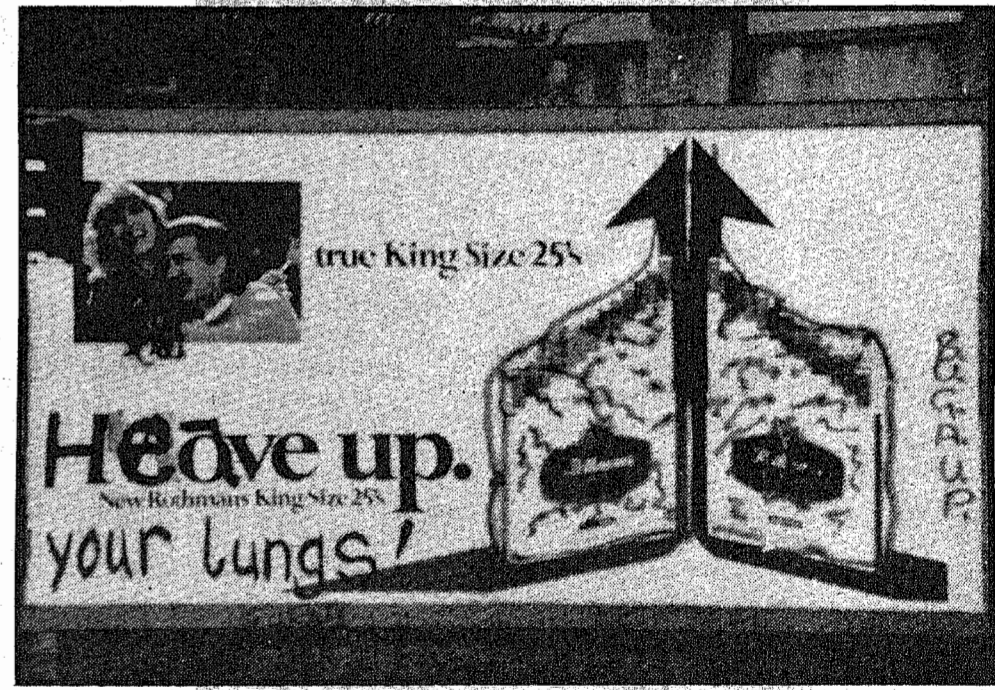
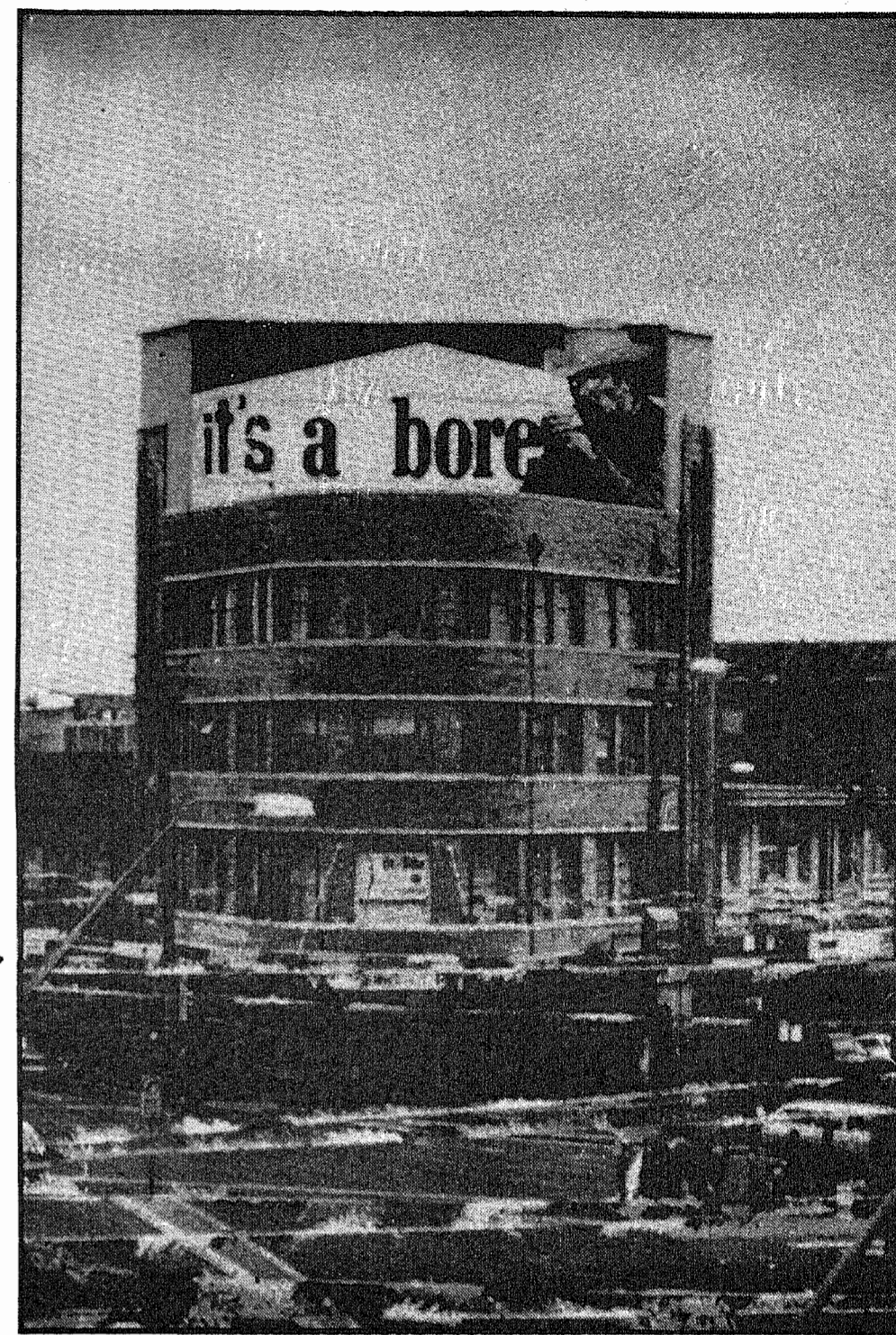
"There was the usual post-op inquiry, which concluded like all the others that he needed more drugs, or at different times etcetera. But they never get to the guts of it.

"My girlfriend had been pestering me to go out with her. 'I never see you', she said. So we went to the movies where all the kids in the foyer were smoking. We took our seats inside and the first thing to come up on the screen was the Marlboro man. I walked straight out.

"Then began my naive phase. I joined the non-smokers' movement and began writing letters. I wrote letters to MPs. Twenty-three per cent replied. Most had no idea of the importance of the subject.

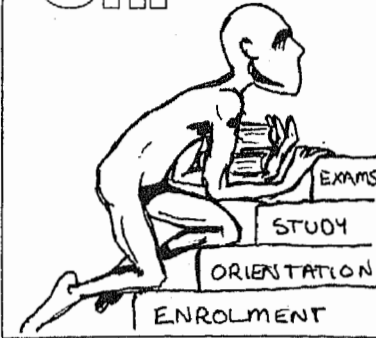
"I met with the Health Ministers. The bottom line is they're all gutless. Roper (the Victorian Minister) is a gutless bastard. Blewett (Federal Minister) couldn't care. The Tasmanian Minister is so weak.

"I realised there was absolutely no point in using legal means. For the same amount of time, effort and money BUGA UP has been much more effective."



Too depressed to commit suicide?

Surviving Uni



Norm Greet

IT'S SELF-EVIDENT that you study best when your motivation is best.

Too great a desire to excel or "learn everything", with accompanying tension and stress, or too little motivation, with accompanying apathy or disillusionment, results in your learning less. The task is to keep neurological arousal at an optimal level to permit the most efficient laying down of firm neurological memory traces so they can be strengthened through revision and easily called up when needed - in examinations.

I've mentioned in previous articles the study techniques that are universally recommended. They work not just because they make sense but because they have the best chance of altering the behaviour patterns that affect anxiety and therefore neurological arousal levels.

For example, if you clear your

desk of all else save the essay topic books and notes, then not only is your attention focused on the broader aspects of what has to be included in the essay, but you are also reducing the distractions and therefore the pressure and anxiety that comes from the interfering knowledge of what else is hanging over your from other course requirements.

If you sit down to plan a tutorial of 800 words and you have asked yourself a series of questions to be answered, you might conclude that there is room, in 800 words, to make 10 points in paragraph form, with an introduction and a conclusion. Having controlled the topic by confining it you reduce the anxiety of not knowing how detailed and broad your attack should be. Having decided on the structure of the tutorial paper you can proceed in an organized way to see if there are 10 points, how they are to be weighted and in what order they be presented. This sort of attack makes you feel in control and organized, and provided you don't make planning an anxiety-arousing experience by being obsessive about it, but allow yourself some flexibility of approach, you ought to feel less anxious and maintain good motivation and performance.

If it's possible to get in front of the lecturer and have had some prior knowledge of the examinable information, then the lecture will be recorded better by the brain and there will be less anxiety because of the familiarity involved. Reducing anxiety to an optimal level is often not easy, and sometimes students need to study in a very quiet place free of family disturbance. Introverts, or those



who are generally less vocal and gregarious, have minds which fire faster than extroverts, and consequently they mostly need seclusion and quiet so that they don't get the added neurological stimulation of noise and so on. Extroverts whose brains may need to increase neurological firing to work at an optimal level may seek out extra stimulation; for example, working with others, or even with music as a background.

Anxiety reduction by organization, by taking charge of the subject, by keeping up to date, by getting proper rest and keeping fit, by meditation, by taking regular breaks, by recognition of limits and awareness of stress times, and so on, will improve your chance of operating at your best level.

Increasing anxiety for those of you who lack motivation is much harder. It requires that you act as your own parent. It's unlikely that your real parents can do much to

improve your motivation and if they attempt it by pep talks and more coercion, you are just as likely to rebel and prove your independence by doing even less and becoming more apathetic.

If you keep a slogan in front of you: "It's hard work and I am responsible and I can and will do it" - or something like it, you can prod yourself when motivation and inspiration flag. You may find other parental type messages work better on you: "I'm doing this for me"; "This is your future dummy"; "No lousy history essay is going to beat me."

Keeping long term goals in front of you may help, but each small goal - an essay or tutorial - along the way has to be kept in mind too, in order to reach the long term goal (the degree), because, as soon as you entertain negative thoughts, you're lost for a period of time. Thoughts like, "What's the use of a degree?" etc. are only useful if you have an alternative plan. Thoughts like, "This subject is

irrelevant", are only useful if you intend to change subjects, otherwise you will seize on these thoughts to reduce your interests, avoid the difficulty of the work and prove to yourself that your current lack of motivation is justifiable.

I've also known students to negatively condition themselves. When the interest and attention fail they punish themselves verbally or physically. There is nothing like a self administered slap in the face to rekindle a lost focus and to re-arouse the neurones.

Standing in front of a mirror and lecturing or reassuring yourself that you've come a long way already and can go further may help. Reward for effort is an alternative and may keep you persevering to the finish of an assignment. For example, "When I've read this chapter, and only then, I'll have a coffee break." Self praise for all successfully reached academic goals should be enjoyed. Allow yourself the satisfaction and pleasure that comes from a task completed. This sort of reward, not contaminated by: "I'll probably fail"; "Look at all the other work I've got to do," or anything that minimizes the progress you are making, should be avoided. I'm not suggesting reckless optimism, but conditioning yourself by reward to see yourself as a student who is successful and gradually accomplishing what is required.

Some students fluctuate from day to day in their motivation. Some students have a high level of anxiety unrelated to study but nevertheless it interferes with study. Next time I'll have something to say about some of these issues and about obtaining and maintaining optimal motivation.

BABY DOLL

Panel 1: WE WERE STANDING, PONDERING ABOUT THE ABSENT NIGHT CLUB WHEN A KID RUNS UP WITH A NOTE. IT'S FROM EDDIE AMERICA! TIMES LIKE THIS YOU APPRECIATE HAVING SOMEONE AROUND WHO CAN READ...

Panel 2: ALL IT WAS WAS AN ADDRESS. AN APARTMENT HARDLY BIG ENOUGH TO FIT 'THE FAT YANK' IN. **BABY DOLL in THE BIG NAP EPISODE SIX BY KENTON PENLEY**

Panel 3: BUT THE NOTE READ SCARED. ELEPHANTS ARE AFRAID OF MICE... AND EDDIE AMERICA. WHAT WAS EDDIE AFRAID OF?

Panel 4: HAYAH! NUMBER TWO MAY HAVE GIVEN HALF A DOZEN COCKROACHES HEART ATTACKS, THE WAY HE SMASHED THE PLACE UP. I DOUBT IT THOUGH. ROACHES ARE TOUGH.

Panel 5: EMPTY! NOT QUITE. See the care taker...

Panel 6: ARE YOU THE CARETAKER? SURE, BETTER THAN BEING A CARE-GIVER ALL OF MY DAYS.

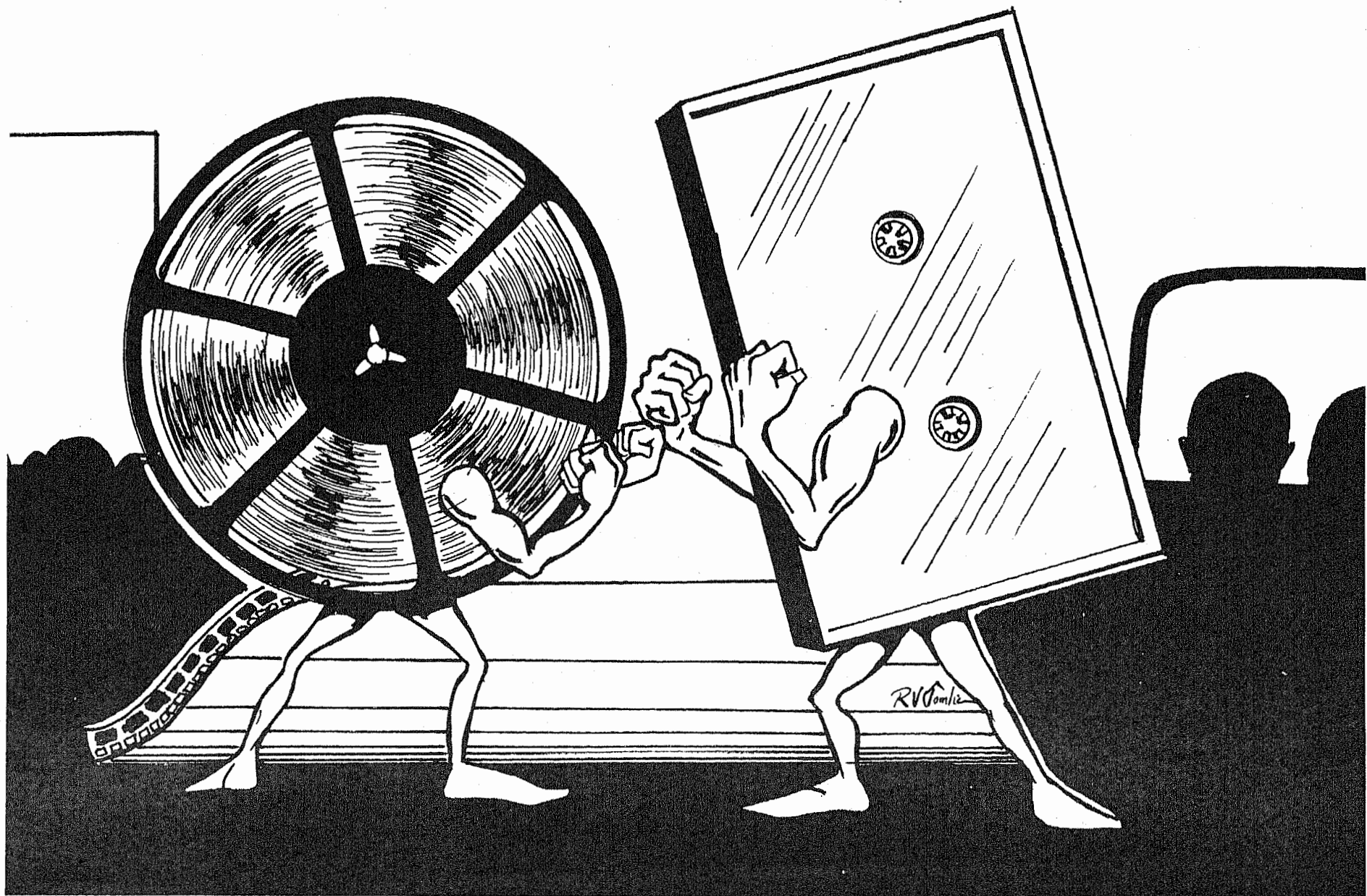
Panel 7: I TRIED A LONG SHOT, THE PHOTO OF HUGH MANLY. SURE. I SAW HIM MURDERED THE OTHER NIGHT. THEY BEEN KEEPING HIS BODY IN ROOM 3010.

Panel 8: I ASKED IF SHE'D RECOGNISED THE KILLER. SURE. HAD SHE SEEN EDDIE AMERICA KILL HIM? HAD WE FOUND OURSELVES ANOTHER WITNESS?

Panel 9: NO WAY. FOR SURE IT WAS THE BUTLER FROM GENERAL ACTION'S PLACE. HE TOOK THE BODY AWAY LAST NIGHT...

Panel 10: HUGH HAD BEEN MURDERED TWICE? SOUNDED LIKE HE HAD ALOT OF BAD KARMA CATCH UP WITH HIM. I FELT LIKE WE SHOULD HIRE OURSELVES DETECTIVES. TO BE CONTINUED...

LIMELIGHT



Is cinema down for the count?

The cinema is no longer the business bonanza it was. Cinemas are closing - Hoyts Regent and Fair Lady last year - and box office takings are down. Meanwhile video continues to boom. But after a look at the industry JAMIE SKINNER has concluded that cinema's loss may not be due simply to video's gain.

Nobody knows how big it is, but the decline in cinema attendances is real enough.

Among industry theorists video is most commonly pointed to as the culprit, the creature who robbed the movie houses of their patrons. But it isn't quite that simple.

Video has certainly hit the drive-ins. In the last twelve months four Greater Union drive-ins and three Wallis drive-ins have shut down. But then, Adelaide with fifteen drive-ins, has always been over drive-inised in comparison to, say, Sydney, which has eleven drive-ins for three and a half million people. Perth at one time had twenty drive-ins, but it too has recently had to cut back.

Why did Adelaide come to have so many drive-ins in the first place? The answer lies with a fierce 1970's power play between Wallis Theatres and the Clifford Theatre circuit, a fight which took place at a time when there was plenty of money around the cinema industry and in the city - Adelaide - which was more suited to drive-ins than the Eastern states, with their cold, wet and windy weather. It was a rivalry which took place in the days when cars had bench seats in the front and when view-blocking headrests were a feature only of a few aberrant European cars.

With the coming of video, the drive-ins have lost one of their biggest markets - the teenagers who once spent long, hot summer nights sitting in their cars watching the screen. Now the younger generation is more likely to spend nights in front of the video, curled up in large, comfortable chairs watching *Porky's* and *Animal House*, rather than going out to a drive-in double feature. The films which the drive-ins once specialised in, the R-certificate skin flicks and the horror-shock movies, are now readily available on video. In this area, the drive-in has become almost obsolete.

But the cinema picture is less easy to see. Paul Besanko, Wallis Cinemas' promotions manager, believes that video has affected cinema only marginally. Three or four years ago, he points out, production in Hollywood literally stopped with the onslaught of strikes by directors, screenwriters and actors. With major films now taking four years to complete from the date of conception to the date of release, Besanko believes that the 1981 strikes are affecting cinema audiences today by presenting them with less product.

Conversely, Greater Union's Len Fancourt believes that there has been no lack of pro-

duct, but only a lack of entertainment. He theorises that in times of economic adversity, people want to come out of the cinema feeling good. There just isn't any call for heavy-handed dramas like *Cross Creek* and *Daniel*, two examples of good films which have made very little money.

Fancourt sees the popularity of the cinema as running in cycles, with "popular" films (not necessarily multi-million dollar blockbusters) coming along every few years to lure the masses back to the movies. As long as the hard-tops have the right films - *The Godfather*, *Love Story*, *Grease*, *An American Werewolf in London*, and most recently *Beverly Hills Cop* - cinema will be popular.

According to Fancourt there has been no lack of product. "In fact there are more films around than there were, but they're going through quicker and that in turn causes a shortage."

Both Fancourt and Hoyts' state manager John Cronin believe that the average film, the one which a few years ago would run for at least two months, will now last from two to six weeks. Audiences today value their entertainment dollar more highly and are more selective than they used to be. Recent films such as *The River*, *Micki and Maude*, *The Bostonians*, *A Soldier's Story* and *The Little Drummer Girl* have disappeared from the screen with what would once have been considered unusual speed.

John Cronin places the blame for falling attendances squarely on the shoulders of the video industry. Cronin believes that

video has put people in the "rut" of staying home, of not seeing films on the big screen. He sees the entertainment dollar today being spent more widely, with much of it going to discos, videos and large rock concerts, all forms of entertainment which were unavailable fifteen years ago.

All three cinema chiefs argue that 1982's sudden price rise, which they say was due to wage increases, was the prime reason for the attendance drop. With the price rise coinciding with the sudden rise of video, it is not surprising that video copped the blame for the cinema's problems.

While Hoyts' recent trial of reduced prices in Sydney and Brisbane was not successful, 1984 saw the introduction of half-price Tuesday admissions at Hoyts and Wallis, a popular move which has made Tuesday one of the most popular days of the week for cinema audiences. Even Greater Union, who don't cut their prices on Tuesdays, have had an upturn in Tuesday takings.

For a short time last year Hoyts did feature-only sessions which fitted five screenings into a day. It wasn't a well-received scheme. Latecomers complained of missing the start of the film; people who went to evening sessions at 8.00 pm and emerged just after 9.30 felt robbed. They might not have liked the shorts, but they appreciated the value in a two-film program. But though it will take Australians some time yet to break out of the 11, 2, 5 and 8 routine, it will probably come eventually, just as it has in Britain.

The exposure of many films on video,

Continued p. 14

A passage worth a ticket

A PASSAGE TO INDIA

Hindley Cinemas
Reviewed by Peter Rummel

After fifteen years in the wilderness, David Lean is back in vogue. *A Passage To India* marks a welcome resurgence for one of the great figures of post-war cinema, a director whose reputation took a near fatal battering after the release of his last film, *Ryan's Daughter*.

A supremely gifted narrative filmmaker, Lean's work spans most genres, from sophisticated comedy (*Blithe Spirit*) to romantic melodrama (the definitive *Brief Encounter*), from Dickens (*Oliver Twist*, *Great Expectations*) to intelligent, large scale epics (*Bridge on the River Kwai*, *Lawrence of Arabia*).

Then, in 1970, came *Ryan's Daughter*, and, almost overnight, Lean's career skidded to a halt. His fall from grace was, to some extent, self induced. Always a meticulous director, after three epics in a row (*Kwai*, *Lawrence*, *Dr. Zhivago*) his insistence on technical perfection bordered on fanaticism. The delays and excesses on the *Ryan's Daughter* set have become a part of Hollywood legend, and when it failed to recoup its huge production costs, the dual Oscar winner was virtually unemployable.

Ironically, *Ryan's Daughter* was, for all its faults, a better picture than the elephantine *Zhivago*, a multi-million dollar travelogue with Finland and Spain doubling for Boris Pasternak's revolution-torn Russia. It was also Lean's greatest box office success.

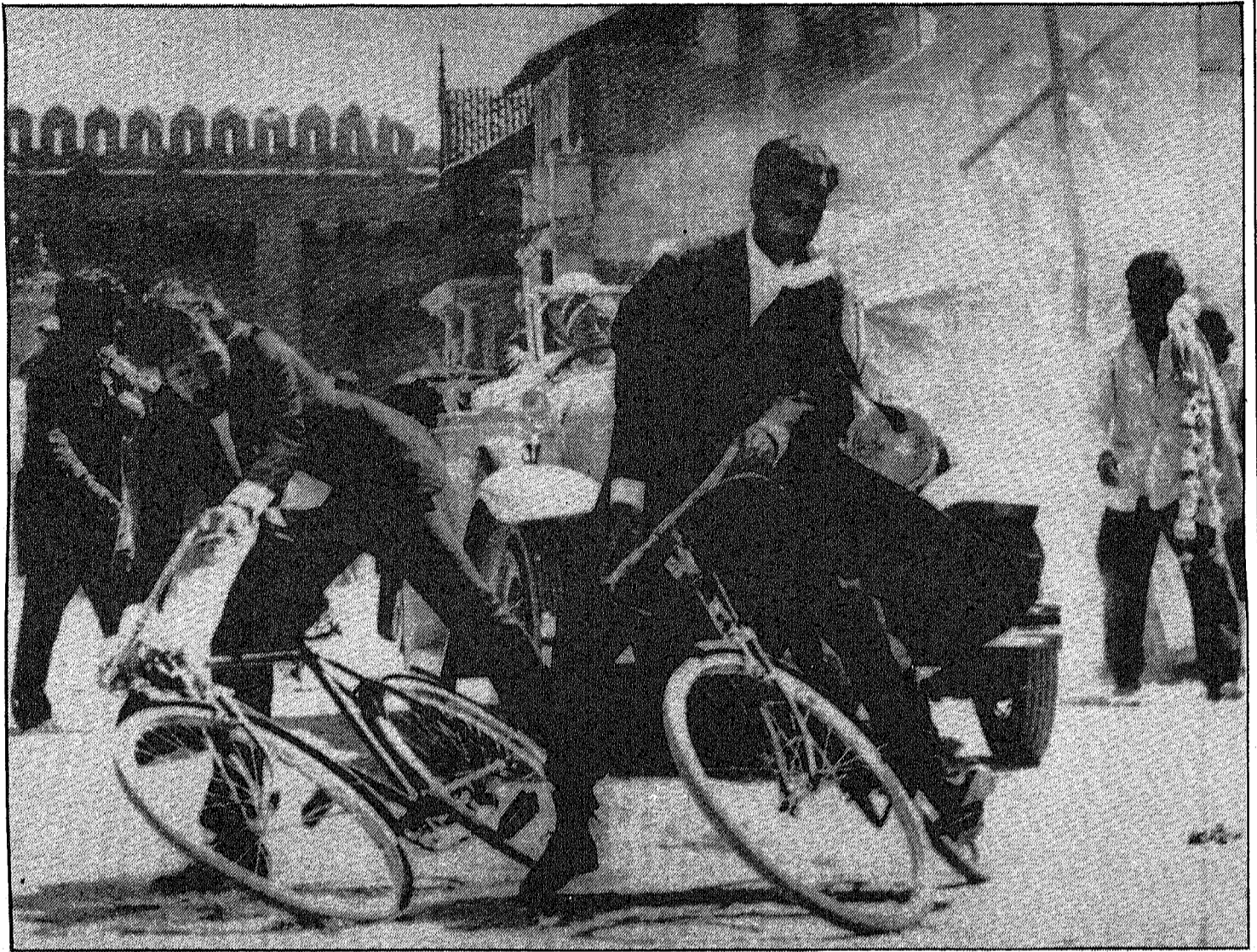
Now, with *A Passage to India*, the wheel has come full circle. Once again, the critics are singing Lean's praises, which only serves to show what a fickle business it all is.

As well as directing the long-awaited movie of E.M. Forster's classic novel (Forster wouldn't allow it to be filmed during his lifetime), Lean is also responsible for the screenplay, ending an enduring partnership with playwright Robert Bolt - who went on to write the latest version of *Mutiny on the Bounty*, one of the projects for which Lean couldn't find backing after *Ryan's Daughter*.

For the most part, Lean has done a commendable job in trying to reach the heart of a highly elusive novel; nobody could have captured every nuance of Forster's transcendental tale of the strained, complex nature of Anglo-Indian relations at a time when the sun was slowly but irrevocably setting on the remnants of the British empire.

If at times this all seems cliché or old hat, it's the film's unfortunate timing which is at fault. *A Passage to India* has come at a point when western audiences' exposure to Indian themes has reached saturation point, following on the heels of *Heat and Dust*, *Gandhi*, *The Far Pavillions* and television's *Jewel in the Crown* - a collection scathingly dismissed by Indian author Salomon Rushdie as the "Raj revival".

A Passage to India, however, comes off better than any of these productions. It's neither a comic-strip saga of the path to Indian emancipation (*Gandhi*) nor a self-conscious expose of just how beastly some of the English rulers really were (*Jewel in the Crown*). Lean doesn't ignore the socio-political implications raised by Forster, but his emphasis rightly focusses on the far-reach-



Victor Banerjee and Art Malik narrowly avoid collision

ing personal consequences of one inhibited young Englishwoman's cry of rape.

As the paradoxical Adela Quested, who may or may not have been raped in the Marabar caves (we never know for certain, although Lean tends to uphold Forster's suggestion that she wasn't) Judy Davis strikes just the right blend of searching curiosity and fearful self-repression. Adela has come to Chandrapore with her prospective mother-in-law, Mrs. Moore (Peggy Ashcroft) to marry the town's priggish young magistrate (Nigel Havers). Eager to make contact with 'real' Indians, she chooses the young, muslim Dr. Aziz (Victor Banerjee), only to cry rape when their expedition to the caves develops beyond her emotional control.

Victor Banerjee is equally convincing as the hapless Aziz, a self effacing bumbler whose arrest and imprisonment transform him from an eager to please, faintly pitiful anglophile into a resolute, ardent nationalist.

The one sour note comes from Alec Guinness, in black face, as Professor Godbale, the supposedly enigmatic Brahmin seer: as played by Guinness he's about as enigmatic as the Indian bearers from *It Ain't Half Hot Mum*. It's as though Lean, feeling duty bound not to omit one of the novel's key

figures, doesn't quite know what to do with him; he leaves Godbale to hover on the fringes of the film, sprouting sage-sounding dogma on fate and karma. It's one of Guinness' worst performances - a great disappointment from the veteran of six Lean films

"...*"A Passage To India"* has come at a time when western audiences exposure to Indian themes has reached saturation point..."

who won an Oscar for *Kwai*.

Much better are Peggy Ashcroft and James Fox, who give weight and dimension to Forster's two wholly "good" English characters. Dame Peggy, a Veteran of the so-called Raj revival, is the serene, tolerant Mrs Moore, whose grace and purity of spirit is the embodiment of Aziz's initial faith in all things British. Playing so noble a character

isn't an easy task - saints are often terribly dull - but Ashcroft's occasional bursts of exasperation with her typically stiff-upper-lip son keep Mrs. Moore firmly rooted on an earthly plane.

Fox, too, shines as Fielding, superintendent of the local government school. A weary idealist, Fielding is Aziz's soul supporter in the English camp; unswerving in his vocal and unpopular faith in the young doctor's innocence. It's an impressive display from Fox, one of the Beautiful People of the swinging sixties, who gave up acting for more than ten years after joining a Christian sect, the Navigators.

On balance, *A Passage To India* isn't quite vintage David Lean. The Godbale disaster aside, some of the symbolism is surprisingly clumsy; the full-screen shot of Adela and Aziz's hands intertwined, white on brown, en route to the caves, was a passe gimmick almost thirty years ago when Tony Curtis and Sydney Poitier were manacled together in *The Defiant Ones*. Still, the overall quality of *A Passage To India* is high enough to confirm that Lean's talents remain more or less intact after his prolonged hiatus. It's a worthy epilogue for a legendary director who, at 77, has almost certainly made his last film.

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Down for the count?

Continued from p. 13

added to the public's more careful entertainment spending, has created a "selective syndrome" amongst audiences. Hence many run-of-the-mill films are not released in Adelaide, not because they are bad films but because they appeal to a limited audience or have not made money elsewhere. Clint Eastwood's *Honkytonk Man*, Bette Midler's *Jinxed* and countless other movies which a few years ago would have been released, are today shelved, ready to be sent off to the video companies. "People today will pay for what they really want...when they spend their money today they like to make it worthwhile, and I think that's what they're doing as far as cinema is concerned," says Len Fancourt.

Films such as *The Terminator*, *Amadeus* and *The Neverending Story* provide the thrills, laughs and fantasies which people want. They will come in their thousands to see a film like *Beverly Hills Cop* if they know that they are going to be treated to a good time.

And the same is happening to video: Gone

are the days when the video consumer would waltz into a store and pick up a couple of movies he fancied. Today's selectivity means that the dissatisfied video customer will go elsewhere.

In fact it is the rise in prices which has cut cinema audiences. Individually, going to the movies is within reach of the average person's pocket. But a family going to the movies, with dinner first and coffee afterwards, will be looking at a \$70 bill if they have to pay car-park charges.

A campus survey which asked people if and why they were going to the cinema less than they used to elicited answers ranging from "too expensive" (the most common response) to "can't be bothered", "nothing decent on" and "I'd rather stay at home and watch a video - it's cheaper." This despite the fact that students fare quite well at the hands of the cinemas, with prices around the \$4.00 to \$4.50 mark. Compared to the cost of an evening's entertainment in the Uni Bar, the cinema still has a lot to offer.

Next week Jamie Skinner will look at the video industry and ask whether the boom may soon be over.

Visual effects inviting

THE MOON IN THE GUTTER

Chelsea Cinema
Reviewed by David Matthews

Those who saw Jean-Jacques Beineix's first feature film, *Diva*, will remember his obsession with reflections and surfaces. Objects appeared reflected almost everywhere - in sunglasses, a puddle, a car's mirror. In his new film, *The Moon in the Gutter*, Beineix departs radically from the kind of narrative structure characterised by his earlier film, but extends the implications of his interest in surfaces. In this film, reflections and shadows occur again and again - mirrors, puddles and glass abound and gradually one realises that this concept of the importance of surfaces is more than just a clever technique, it is central to the film itself, and its 'plot'. Those quotation marks will be explained later).

The title itself of course derives from this notion of reflections. In a dead end street in the docks of Marseille, a girl suicides by cutting her throat after having been raped by an unknown attacker. Every night, we are told, a man comes to this place to escape his memories. This is Gerard, brother of the dead girl, who has sworn to find the rapist. The film opens with shots of the feet of the fleeing girl, and those of a pursuer, then with a langorous shot of the corpse, the hand still holding the razor trailing in the gutter. In the water of the gutter a luminous reflection of the moon hands below the dead girl's razor.

The 'plot' of this film concerns Gerard's involvement with other women - his dead sister Catherine, his mistress Bella, and the girl he becomes involved with, Loretta, who



Gerard Depardieu and Nastassia Kinski

is rich, possessor of a sports car, and although from another world to that of the sleazy dockyards in which the film is almost entirely set. An atmosphere of squalor and moral meanness pervades the story - Gerard tells Loretta his house is easily found as it is 'the crummiest around'. Empty bottles litter the floor, everything is cluttered and filthy. The house is inhabited by Gerard's drunken father and his black wife, who never ceases

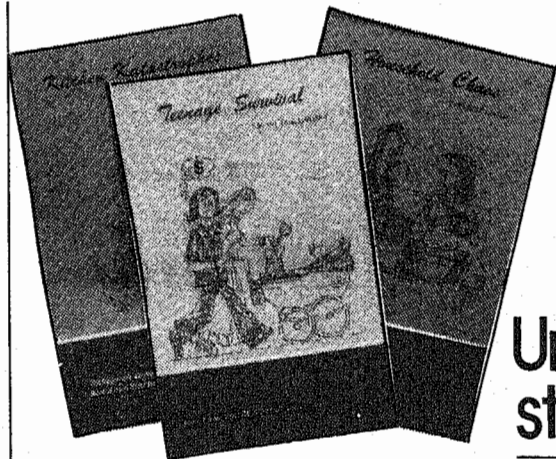
ranting, and his corrupted and derelict brother, Frank.

But to discuss the story only in these terms would leave the reader with a false impression. The plot for example, would be far more accurately labelled an antiplot. In this film, Beineix is not concerned with a meaning lying behind things or with a linear progression of story to a natural closure; rather, he rejects classical and romantic concepts

of organic form and unity for the endless play to be had with surfaces and appearances. The French critic Roland Barthes has compared the traditional critical view of a text to an apricot - that is an object with a solid core of meaning, something tangible which can be grasped by penetrating the surface. This is opposed to the approach of many modern critics, which is seen as an onion, that is an endless series of surfaces - one facet is peeled away to reveal another. This film aligns itself with the second approach, and the superficial concern with surface - the reflections and so on - is itself only a facet of an overall concern to reject the conventionality of the movement of a plot towards an ineffable closure.

But *The Moon in the Gutter* is not, as the words above possibly imply, merely an intellectual exercise. Rather, it is one of the most dazzling, sumptuous invitations to the senses you will ever see. Most of the film is set in darkness, but the total visual effect, with brilliant colours and an incredibly glossy, crisp edge to everything, is stunning. Certain breathtaking scenes linger in the memory - a drive at night through the docks, with sparks and swirling smoke combining with the stark shapes of ships and derricks, a plunge into sheer fairytale as Gerard and Loretta drive up a winding road to a Gothic cathedral standing on an impossibly beautiful headland and surrounded by a moonlit sea.

This is a film you should go and see while making sure to leave any preconceptions about narrative structure and meaning in the cloakroom beforehand. Then sit back and participate in the seduction.



A mine of advice

YOU'RE ON YOUR OWN
Teenage Survival Kit

By Hilarie Lindsay
Ansary Books
Reviewed by Sarah Cutfush

Hilarie Lindsay's attempts to advise her son in his venture to leave home resulted in a book entitled *Teenage Survival*, which, with *Household Chaos* and *Kitchen Catastrophes*, forms the Australian publication *You're On Your Own*, billed, rather ambitiously as a "Teenage Survival Kit."

Despite their somewhat simple, near patronizing tone, these books have an appealing directness, and provide a wealth of useful information beneath some superfluity. Valuable advice on low-budget living includes sections on furnishing, do-it-yourself repairs and maintenance, shopping, as well as good preparation and nutrition, money management and insurance.

The archaism of the collection is demonstrated by the usage of terms such as "calories" as opposed to "kilojoules", and a perceptible leaning toward the antiquated institutions of male/female "courtship" where, among other things, the male is expected to foot the bill.

Lindsay also repeats some sections throughout the booklets - on at least two occasions a substantial block of text was reproduced identically between two or even all three of the publications.

The collection is worth looking over, however, for those who recently have or will be establishing their own house or flat. Behind some obscure statements, and others which are simply common sense, there can be found some invaluable, economical and incredibly simple guidelines which will, if not ensure survival, make the transition to self-reliance somewhat smoother.



Unashamed stereotyping

TWILIGHT WORLD

By Poul Anderson
Sphere, \$5.95
Reviewed by David Mussared

Another piece of readable pulp from the sci-fi production line, *Twilight World* has a familiar setting - the world post-holocaust - and is based on the somewhat shaky assumption that both humanity and science can survive an all-out nuclear war.

In a devastated world America, which has reverted to mutated barbarity, is being slowly rebuilt. Somewhere in Siberia a new and evil Khan is also mustering his forces, apparently determined to plunge humankind once more into war. The crude metaphor is one of Western morality against cold Eastern rationality. Bet you can't guess who wins.

Anderson uses a narrative style apparently borrowed from the best-selling US paperback formula which has dominated non-SF circles for the past two decades. Generation skipping and character hopping, he takes the reader on a personalised history tour of the struggles of a brave new race emerging from the phosphorescent ashes of the old.

The main players are built on glossy, two dimensional frameworks, with an obligatory and shadowy third dimension carefully added as meat on their snowy white skeletons. This unashamed stereotyping makes some of the scenes tedious, and others intensely annoying to any reader with even mildly progressive views on feminism, nationalism or politics. A typical case is Misha Ivanovich, a mutated Russian with bear-like strength, dog-like loyalty and a fish-like thirst for vodka. In a scene which fails to be even remotely touching, he gives his life to save an American comrade, standing stolidly on the Martian wasteland as bullets thump into him until even his mighty peasant heart can take no more.

Anderson is an adequate author of non-controversial bedside SF. He plays on his readers' prejudices instead of questioning them, and as a result *Twilight World* is nothing more than a coherent string of clichés leading an inevitable, red-necked conclusion.

Futuristic speculation

YESTERDAY'S MEN

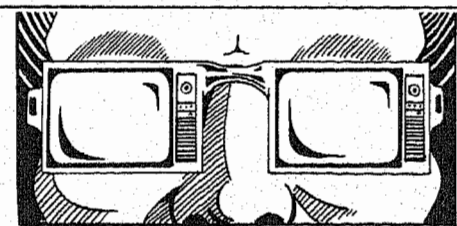
By George Turner
Sphere, \$5.95
Reviewed by David Mussared

Yesterday's Men are you and I. The savage, evil and self-destructive inhabitants of the world in the post-holocaust 'Gone Time', before humanity had its naughty streak burnt out of it in a biological and nuclear nightmare following the Collapse of 1992.

A hundred years after our society has been fused into the planetary crust, strains are beginning to show in the new society of 'Ethical Culture' which has somehow survived the catastrophe. War, reviled as an out-moded aberration of Gone Time, is deemed not possible in this enlightened age, but a period of rapid cultural divergence between the space-dwelling Langranger colonies and Terra is creating increasing diplomatic headaches and fostering covert governmental intrigue.

In an attempt to understand the psychology of yesterday's men, an experiment is launched in Niugini, where conditions prevailing during World War II are recreated in a remote jungle area. Real battles are staged in period costume, and the book opens with a holographic camera crew arriving from the space colonies with the intention of filming at least part of the action for its viewers 'Upstairs'.

This is the third novel in a series (after *Beloved Son* and *Vaneglorry*), and reading it has encouraged me to seek out the other two. Its Australian setting, the sophistication of its futuristic speculation, and the essential humanity of its characters makes it a most enjoyable offering.



THE BOX

MONDAY 29 APRIL

A pretty good week of viewing kicks off with *Fawlty Towers* on Channel 2 at 8.00 pm. A must for lovers of Pythonesque and John Cleese alike. Tonight's episode of mayhem and destruction starts with an American couple who arrive late at the inn, and order a hot meal. But, the chef is out on a date, and so it's up to Basil (that's John Cleese) to do the cooking himself. And that's where the fun begins.

TUESDAY 30 APRIL

St. Elsewhere (on Channel 9 at 9.30 pm) has gained a strong following since it's introduction in early 1984. Based on the same sort of grim (the word they use is gritty) realism as *Hill Street Blues*, it's a welcome relief after years of *The Young Doctors* (which is incidentally still on at 3.30 pm). But then, even getting haemorrhoids would be an improvement on that show.

FRIDAY 3 MAY

The two shows I most fancy tonight are both on at the same time - late. At 10.35 pm, Channel 2 gives us the final episode of the *Dave Allen Specials*, while Channel 10 has *Simulrock* only slightly earlier at 10.20 pm.

Dave Allen covers politics, sex and other social issues in his usual style of sketches and jokes.

Simulrock (the idea is to watch the videos and coke commercials on Channel 10, and listen to them in glorious stereo on SA-FM) tonight features *The Stranglers*, playing tracks from their *Aural Sculpture* album.

SUNDAY 5 MAY

Since *Beverly Hills Cop* is such a hit at the cinemas, Channel 10 has decided to cash in on the Eddie Murphy craze by screening his 1982 movie *48 Hours*. Starring Murphy (as a Negro prisoner), and Nick Nolte (as a cop), we see these two track down a brutal escapee, who is responsible for killing cops and prison wardens. And at the end of it all, half a million dollars, which has been left in a car at a parking station for three years.

This is followed at 10.30 pm by *Movie Scene*, presented by the bubbly Anne Wills.

Local Hero: Scottish writer-director Bill Forsyth's magical comedy-fantasy was the best film of 1983 and has already reached "classic" status. It's about an American oil executive who's sent to make a deal with the villagers in a Scottish fishing town - a gorgeous real-life Brigadoon. You would expect them to refuse any "imperialist" overtures and take to arms for their part of the world, but these cute out-of-the-way natives shamelessly accept the lucrative, good-natured offers. We see them as they are - daft, and a little enigmatic. With the great Burt Lancaster as the stargazing oil tycoon; Peter Riegert as the middle man; and Denis Lawson as the man-about-town. (Channel 7, Thursday, 8.30 pm).

The Sting: Robert Redford and Paul Newman (who are a picture here) as two Chicago con-men who take a big Irish racket boss from the Big Apple for a big bundle, in a reversal of *Butch Cassidy and the Sundance Kid* - this time Redford has the moustache. It's as obvious a rehash as that; even the thirties-style production design is phoney - and pointless. *City Heat*, rotten as it looks, would probably be more engaging. (Channel 7, Monday, 8.30 pm)

They're Talking

Q: Could you tell us something about the history of the band - when did you form, and how?

Bob: Three of us - myself, Barbara and Ian - used to be in a band called *Essendon Airport* which broke up about 18 months ago. We decided that we wanted to do this kind of music and looked around for other people to play with, starting with people we knew. We tried a lot of people out, and got Cameron first, which made things easier, because we wanted to start off with drums. Then Katie joined - we knew her through a friend of a friend - and then Stephen and Zan.

Q: Did you have a clear idea of what kind of music you wanted to play from the start?

Bob: Yes, fairly precisely. We didn't write any songs before the band was complete. Nobody actually writes the songs themselves - we work them out more as a group.

Q: Is it daunting to have a single out which has been so popular and to have to follow it up?

Bob: Yeah, it's kind of hard, because *Trust Me* is the first thing that's been successful. We never really expected it would do that good, we just thought it'd create a bit of interest.

Q: Is there an album coming out?

Bob: We're supposed to make one this year. We haven't thought about it much because we have to make the single first... We've got a year to make it - we have a contract for 2 albums with Regular Records and we'll probably deliver the album on the last day.

Q: Zan, you left the band and rejoined?

Zan: Yes, I'm just taking it as it comes. I'm a free agent and I enjoy doing things that way.

Q: Do you sing with anyone else?

Zan: I sing with a band in Melbourne called *Black Coffee* - it's hard to do them both at the same time. I guess it'll get to the stage where I'll have to do one or the other, but I like doing both.

Q: Did you see the write-up you got in *Stiletto*? What did you think of it?

Bob: I didn't think that much of it at all. What I didn't like was that the reviewer obviously had a lot of objections to the band, but he didn't make them known at the interview - he had a certain critical line but didn't give the band the benefit of knowing what that line was.

Q: He seemed to take exception to the fact that you're making "black" music, although most of the people in the band are white.

Bob: Well, we never specifically stated we were making black music. We make disco music, and that's a fairly electric kind of music. A lot of white people make it and a lot of black people make it. For my personal taste the best kind of disco music is made by black people - but I don't see it as a problem. The problem in what that reviewer was saying was that he was claiming "I know there is a pure kind of black music that's the real thing". I don't think that there is a real pure black music that you can grasp onto and say "this is the real thing and Michael Jackson's just sort of watered down." It's just personal taste.

Cameron: What he was talking about was just vague concepts of soul. A lot of that doesn't really apply, as there's a lot of other things to do with disco music like electro-beat. Drum machines don't have much soul.

Bob: Black music is music that comes out of conflict - it's about the clash of black culture and white culture in America. Lots of different elements go into it.

I'm Talking, together barely a year, are already tipped by some music commentators as the hottest thing since chilli sambal. GIL-LIAN MINERVINI and TOM MORTON spoke to Zan (vocals), Bob Goodge (guitar) and Cameron Newman (drums) before their recent Festival Theatre show.



Kate Cerberano of *I'm Talking* at the Festival Theatre

Q: Why do you think there's been a sudden resurgence of interest in disco music, after it was sneered at for years?

Bob: I think disco music has changed a lot in the last 5 years. I never really liked a lot of 70's disco.

Zan: People go to dance clubs a lot now too. They go out to see bands too, but they're not just going to pubs to see bands.

Cameron: Disco has been around and acceptable longer than the past six months. Just about everything post-punk has been funk. All the latest English new wave stuff has a funk influence - bands like *Gang of Four* who used to be pretty close to a punk band eventually started going funk.

Q: Is it a different kind of disco music to *Saturday Night Fever* though?

Cameron: It's all connected though to the 70's style of disco - but it's a lot different, it's not as snappy as some of the stuff from the 70's - more of a James Brown influence.

Q: Is that what you listen to yourselves?

Zan: Yes - I like James Brown a lot.

Bob: I like any kind of disco music - also I like *Kraftwerk* and German music - just by accident that's been very influential on the disco scene. *Kraftwerk* have influenced people like *Afrika Bambaata* and so on.

Q: Do you have any plans to go overseas?

Bob: Not at the moment. There's been a lot of press about us doing something with

Wham's management. We've rejected that now because we didn't kind of trust them.

Q: The big press was that George Michael liked *Trust Me*.

Bob: That actually was a load of crap. The truth of it was that their manager heard our record - somebody played it to him in Sydney - *Wham* never actually heard it.

Cameron: The truth is that George Michael heard it on his sickbed -

Bob: ...while he was dying of leukaemia...

Cameron: ...where these stories come from is anyone's guess.

Bob: The truth is George came round to Cameron's place ...

Q: When you record the single and album, will you do them here in Australia?

Bob: We're doing the single here - we'd probably do the album here as well.

Q: Can you get the kind of sound you want from Australian studios?

Bob: There's nothing wrong with the studios - they're as modern as anywhere else - it's more like the producers who are a bit square. We may get someone from overseas or we may do it ourselves.

Q: Is what you do in the future likely to be in the same vein as *Trust Me*?

Cameron: I think it will vary - the album is all going to be discoey - but it'll have a lot of different sounds.

Bob: The next one will be reasonably similar - by the time we get to do an album it will be quite different.

Cameron: I'd like to see a few tough things - just really heavy funk.

Q: How do you go about choosing your covers? Are they favourite songs?

Bob: Yeah, usually it'll be someone in the band who likes a song and says "why don't we do this?"

Q: Do you worry that the cynics may look at the sudden success of *Trust Me* and say you're just a one-hit-wonder?

Bob: Well, as strange as it seems we never set out to be a pop band. We said we'd make disco and dance music and we made a single that worked as a pop song, for reasons that we don't really know. I think we've been lucky that *Trust Me* is commercial. It doesn't really worry me if we don't have another chart success, although it makes things a whole lot easier performance-wise because people hear about you and come and see you.

Cameron: It's good though because we've got two opportunities for a single to succeed - on the pop charts and on the dance charts.

Bob: The dance charts here don't really mean you sell many records, but in America they're quite a big separate market.

Q: Has the single been released overseas?

Bob: No, we're only signed to Regular in Australia, so we can't release it overseas until we sign another contract.

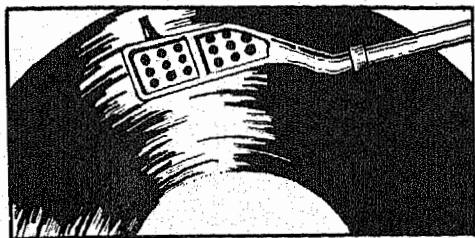
Q: Where would you go if you went overseas - Europe or the States?

Bob: I don't know - all those kinds of things depend on what kind of record contract you sign and where you're successful. A record company will probably put up some money to get you over there but you can't really make any plans if you don't know whether you're going to be able to live somewhere.

Q: Where did the name *I'm Talking* come from?

Cameron: That was Bob's idea...

Bob: But I didn't like it. We all made up a list - that was one of a list of about 50 - I got it from a movie magazine. Three or four people liked it and that was the only name that we could get most people to agree to.



DISCS

Andrew Stewart

SECRET SECRETS

Joan Armatrading

With the success of her last album, *The Key*, Joan Armatrading finally moved from the cult fringes of rock music into a position of seemingly assured commercial success. Hit singles, regular airplay, chat shows - the works. But has it cost her her soul? Well,

maybe just a little. There's no doubt that the raw emotion of her earlier work has been reined in, the rougher edges of her acoustic guitar-based music smoothed into something more, well, sellable. Everyone discovers production in the end.

There's no question of a total sell-out though. *Secret Secrets* sees Joan merely finding a new level for her particular brand of introspection. The themes are still the same - ten songs about personal relationships, all "you", "we" and "I". The strength of her songs is that even where the lyrics might otherwise read as clichés strung together, the listener hears them as a real emotion, such is the force and honesty of her singing. That depth of feeling comes through strongest in the simple but effective *Love By You*, with guest Joe Jackson's piano as the only backing.

Her music has developed, though. Not so much in the structure of the songs - there's very little new there. But her choice of musicians and Mike Howlett's crisp production give the up-tempo numbers, particularly

Friends Not Lovers, and the title track, a new edge. Foremost in the backing crew is the brilliant Pino Palladino, who with his work on this album and of course with Paul Young has distinct claims to being the outstanding bassist in the rock world. His graceful and distinctive fretless playing perfectly complements the Armatrading trademark - that half-untamed voice. The two work together beautifully on the album's highlights - the haunting *Strange* and the Sade-like *Talking to the Wall*. Though some of the tracks, particularly *Temptation* and *Thinking Man*, see her just going through the formula motions. *Secret Secrets* shows every sign of an artist well in control of her career.

THE POWER STATION

Some Like It Hot

So the pretty boys can play after all! John and Andy Taylor of Drain Drain supply some nice guitar and bass to a middling song lifted by Tony Thompson's power-drumming, Robert Palmer's ultra-cool vocals and above

all Bernard *Chic* Edwards' production. Some "superstar" combinations aren't worth the contracts they're printed on: this one's whole is at least as good as the sum of its parts. No marks though for the B-side, being a re-mix of the A-side. What's up guys, couldn't keep it going for more than three minutes?

JERMAINE JACKSON & PIA ZADORA

When The Rain Begins To Fall (Arista)

To quote the accompanying blurb, "The pairing of two superstars in a recording studio does not always prove successful". Spot on, pal.

JOHN MARTYN

Over The Rainbow (Island)

I don't believe this. The Welsh guitar wizard and general eccentric bending his strangled vocals round the Judy Garland classic to the backing of a beautiful electronic arrangement? Odd. Correction, very odd.

Old favorite, new relevance

RIGOLETTO

State Opera at the Opera Theatre
Reviewed by Melanie Coombe

The State Opera's version of Verdi's *Rigoletto* is a delight for anyone who enjoys good theatre.

Transposed from the original nineteenth century setting to 1930's Mussolini Italy the tragic theme of the immiscibility of romantic love and politics gains new relevance.

The austere colour scheme (grey, white, black and red) and the military costumes - the predominantly male cast appear in "brown-shirt" uniforms, with white German-style great coats to denote authority of rank - reinforce the sinister tone underlying the drama, in which the naive love of the innocent and closeted Gilda is used to facilitate her rape, and the attempts by her father Rigoletto to protect her from the chauvinistic and brutal world of political intrigue in which he is embroiled, ironically result in her death. The action and set design are finely tuned to Verdi's evocative musical score. This, combined with the sensitive performance by a highly talented cast produces a credibility sometimes lacking in the operatic medium.

Roger Howell and Amanda Thane are well cast in the roles of Rigoletto and Gilda. Both have excellent voices of good tone and volume, whilst their interpretation of the close relationship between the characters does not at any time degenerate into melodrama.

Unfortunately the same cannot be said of Ron Stevens who plays the lecherous despot, the Count (Il Duce in the original versions). His voice is strained and lacks depth whilst his timing is appalling. He is consistently drowned by the chorus and orchestra, and even in a duet fails to hold his own. Considering the charismatic character he portrays, his performance is colourless and disappointing.

Thus, the famous quartet between Rigoletto, Gilda, the Count and his paramour Maddalena lacks conviction. Also disappointing is the Count's equally famous aria "la donn' e mobile..." Whereas this should have been the piece which encapsulated the Count's attitude to women - a motif in fact for his whole character - it becomes instead incidental. The only part sung in the original Italian, it is made to appear as if the Count "happens" upon a sheet of music on top of the piano in the tavern in Act III, and begins



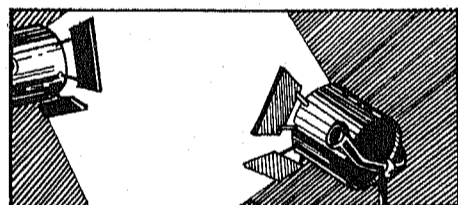
Rigoletto and Monterone with the State Opera Chorus

to sing out of half-hearted curiosity. The relevance of the song is therefore nullified and the dramatic impact lost.

However the performance of the other minor characters such as Sparafucile, the (bass) assassin (played by Bryan Dowling), Monterone (Rex Taylor-Craig) and Maddalena (Guila Tiver) makes up for the Count's shortcomings, whilst the cohesion

of the chorus is also excellent.

The result is a very professional and absorbing production for which the director, Michael Beauchamp, must be credited. I highly recommend this thoroughly enjoyable evening's entertainment. The season continues until May 4th at the Opera Theatre.



STAGE LIGHTS

Ronan Moore

Troupe's *Young Playwrights' Season* starts next week, as does *Come-Out*. The Come-

Out Club is on campus during the season; applications close soon.

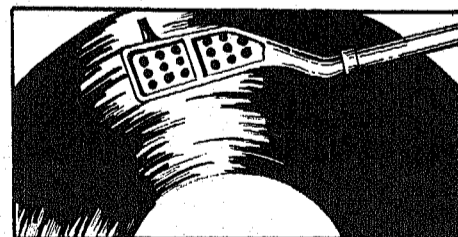
Lord Harewood, a Britisher, has been appointed as Artistic Director for our Festival in 1988. It must be hard trying to find an Australian to direct the Festival, especially on the 200th birthday of the white nation.

A season of *MacBeth*, by the Theatre Exchange at Magill campus, is coming in early June. (The publicity blurb credits Warwick Cooper with "Realization", not "direction"). This is one of Shakespeare's more powerful dramas and is widely studied.

The *Aussie Mini-series* at the Playhouse contains three 'specially commissioned plays. The last commissioned play I can remember was Sewell's *The Blind Giant is Dancing*, powerful and evocative.

The Real Inspector Hound is on this week, at the Sheridan Theatre, North Adelaide, for one week (a rather short season).

Bruno Knez's La Mama is producing *The Diary of Anne Frank* soon. La Mama plays are known for their insight and well-worked productions.



DISCS

Andrew Stewart

HUXTON CREEPERS

The Murderess

The eastern states seem to produce a lot of bands like the *Creepers* - basic two guitar pop straight out of the garage with vocals that are at best interesting (*Hoodoo Gurus*) and at worst grating (*The Church*). This doesn't do a lot, but I'm sure Rodney of the *Primitive Painters* thinks it's the best thing since sliced bread.

GREG KIHN

Lucky

Dear Mr. Kihn. You used to write quirky, interesting, well-observed songs about life and love that were corny and cliched but hell

they worked and a new Greg Kihn single at least rated some sort of listen. Ah well, all good things come to an end. Enjoy the money. Yours, A Particularly Sarcastic Reviewer.

SILICON TEENS

Memphis Tennessee

Ah, the joys of nostalgia! This was first released in the UK back in 1979 when I were just a lad (well, almost). The simplest of one-finger synth playing, 60's organ sound, disgracefully basic electronic percussion, those nasal vocals doing that awful American accent - ah, it's all coming back. The *Silicon Teens* were the first of the British electronic junk bands of the modern era, keeping their tongue firmly in cheek whilst the *Human League* went oh so serious. Nobody should even mention electro-pop without listening to *Memphis Tennessee* and, even better, the cover of Chris Montez's *Let's Dance* on the flip-side. Crazy but wonderful.

KIRSTY MACCOLL

A New England

Kirsty MacColl is the songwriter responsible for many of Tracey Ullman's songs, not to mention the classic *There's A Guy Down The Chip Shop Thinks He's Elvis*. Here she teams up with ace producer (and live-in)

Steve Lillywhite to cover a song by another rising English star, rock poet Billy Bragg. The result is a gem, female pop at its most arresting and all set off with Bragg's wonderful lyrics: "I loved you then as I love you still/ though I put you on a pedestal you put me on the Pill... I don't want to change the world/ I'm not looking for a new England/ Are you looking for another girl..." Rack this up with *Shout* and *Hot Water* as singles of the year so far.

ROMAN HOLIDAY

One Foot Back In The Door

If I didn't know better, I'd say from hearing this and looking at the collection of pouts on the cover that *Roman Holiday* were a moderately successful 70's glam-rock teeny band making a totally unwarranted comeback. Disposable.

TRACEY ULLMAN

Helpless (Stiff)

The English comedian (alas *Three of a Kind* has never, to my knowledge, been shown over here) specialises in doing accurate but slightly tongue-in-cheek covers of songs originally done in the 60's by all-girl groups like *The Crystals*, *The Supremes*, *The Shangri Las*, etc. This, a bright and bouncy reworking of the old Dozier-Holland-Dozier tune, is better than most. Don't think, just dance.

Some of life's subtle pleasures.

THE LOUNGE

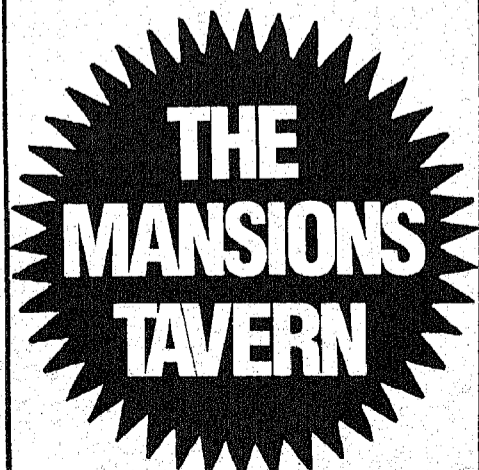
A popular comfortable atmosphere for those meeting friends for a light snack and a quiet drink. Open Monday to Friday from 11 a.m. till then.

THE BISTRO

The No. 1 see-and-be-seen lunchtime eating place in town. The food is excellent... everything is fresh daily and the menu changes weekly. The service is quick and friendly and the prices won't blow your budget.

THE DISCO

Adelaide's No. 1 see-and-be-seen disco has the sounds to move you to dance and keep dancing. Every Friday and Saturday from 8 pm till then. Neat casual dress essential, no jeans or denim please.



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SWALLOW OUR PRIDE.

The grey dusk of autumn was closing down on the bustling London market as Sam O'Flanagan and the lads lumbered in to the 'Old Rose and Treacle.'

Sam was a stout little fellow, as were most wooden cart porters of the time, and, after a hard day's work, there was nothing he enjoyed more than a glass or two of the 'Porters Gaff.'

"Aye, 'tis smooth as silk," oft boasted Sam to the lads. "There's more goodness in a jar o' Stout than in't a meal."

The lads agreed.

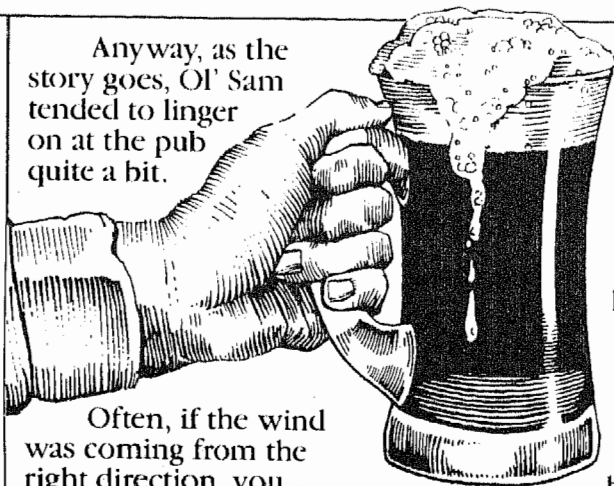
They also loved the sweeter, maltier taste of this dark, mysterious ale, and they sure as Almighty didn't need much convincing that the secret mixture of roasted unmalted barley and traditional malts was rich in essential vitamins and carbohydrates.

For them it was a real treat.



Sun-soaked South Australian Barley

Anyway, as the story goes, Ol' Sam tended to linger on at the pub quite a bit.



Often, if the wind was coming from the right direction, you could hear the reception he'd get from the wife when he arrived home late.

This night, in particular, however, Sam has promised to be home early because the mother-in-law is coming over for tea.

You can imagine the look of horror on his face as the Tavern doors burst open and the words, "Samuel Francis O'Flanagan" boom across the room. (How he didn't spill a drop of his stout is still a wonder. And except for the quick thinking of the publican, one James Garnett, Sam might not have lived to drink another day.)

"Have a glass o' Stout, Ladies" says Garnett. "On the 'ouse". "Not on yer life", says the ladies.

"You should try it", says Garnett with a nod from the lads, "You'll love the sweet, wholesome taste."

"Aye," William Lancy, chips in, "'Tis a quality drop made from only the best barley to give it a smooth, caramel flavour."

The ladies begin to hesitate and Sam sees his chance to quickly recover his pride.

"Well lads, I'll be off then," he announces.

You wouldn't believe what happens next.

The ladies choose to ignore him, and tuck into a glass of Ol' Southwark Stout.

Now there are lots of rumours about the magic properties of Ol' Southwark Stout.

Some say that much of its quality and character is due to the fine barley produced right here in South Australia.

Whatever the reason, much the same recipe that we pride ourselves on today, was responsible for saving Old Sam O'Flanagan's life way back in the year 1722.

At the South Australian Brewing Company we've mixed a bit of magic into the tradition of making a good old fashioned stout. We blend only the very best ingredients to achieve the distinctive smooth, caramel flavour that makes Old Southwark Stout a lighter, sweeter and extremely pleasant Stout to drink.

Today, you can discover the true traditional taste of Old Southwark Stout on tap at your local pub.

Just like the O'Flanagans, we're sure you will find it a joy to behold and a pride to consume.



NEW OLD SOUTHWARK STOUT

CLUBS AND SOCIETIES

CISCAC Annual General Meeting

The A.U. Committee in Solidarity with Central America and the Caribbean (CISCAC) is to have its A.G.M. in the Trophy Room (through the Jerry Portus Room) on Thursday May 9 at 1 pm. Items on the agenda include election of an executive, changes to the constitution and the planned visit in early June of Helen Boyle. Helen is an aboriginal activist in the Sydney-based Committee to Defend Black Rights and ran as an independent black candidate in the last elections. She visited Cuba and Nicaragua earlier this year and the subject of the planned meetings will be on how Cuba has eliminated racism. When one thinks about it, this is quite a considerable achievement - an achievement that Australia needs to learn lessons from.

Please attend this meeting to ensure that the clubs can continue to make students aware of the social upheavals of Central America. When Reagan calls his CIA mercenaries freedom fighters (you know, the ones that burn down schools and kill teachers and doctors in Nicaragua) it gets on every TV screen and newspaper in the world. It is up to us to counter his disinformation campaign about why a literacy campaign in an underdeveloped country is a threat to the security of the largest military power in the history of the world.

- Peter Sobey
Mech. Eng.

Literary Society

Do you have a thirst for wine and knowledge; a hunger for cheese and culture? (No, not cheese with a culture). Well, the Literary Society provides you with all these things, free, every Monday at 1.00 in the North Dining Room.

Literary Society

There will be a general meeting of the Literary Society on Tuesday April 30 at 1.10 pm sharp in the South Dining Room to elect 2 editors for *Diphthong*, a new treasurer and other officers. All members welcome.

Evangelical Union

Colossians, how do they relate to us today?
Grant Thorpe will continue his discussion on Tuesday 30th of April in the Dining Rooms.
Food, Fun and Fellowship Breakfast on Thursday at 7.30 am in the Dining Rooms.

The Silence Club

The A.G.M. advertised for 25 May will now be held on Thursday 2 May - at 2 pm. Meet in the Cloisters outside the Student Activities Office.
The Silence Club presents non-secular sessions practising a wide range of Meditation Techniques. Everybody welcome. Rehearsal Room - Union Hall above the stage.

Anglican Society

Mass in Chapel on Tuesday at 1.10 pm. Phil will talk about his visit to the Philippines on Thursday at 1.10 pm.

A.U. History Club

Presents its Inaugural Annual Dinner in the Union Bistro (Level 4, Union Building) at 7.00 pm on May 3rd, 1985. Cost \$10.00. All members welcome.
Tickets obtainable from Bronwen Fisher, c/- History/Politics Common Room, 4th Floor, Napier Building (contact dept: History).

Women on Campus

W.O.C. invite all Adelaide campus women to hear Maricho Lambino; journalist, activist and Filipina speak on Women and Social Change in the Philippines. See you there, at 1 pm, Tuesday in the Women's Room, lower ground floor, Lady Symon Building. Wine and cheese provided. All women most welcome.

Lutheran Student Fellowship

A.U. L.S.F. meets in the chapel at 1.10 pm (lunchtime) every Thursday during term.
This Thursday we are having general discussion, so here's your chance to talk with others about anything you've ever wanted to discuss!

Student Life

Christian Fun, Fellowship, Teaching and Sharing. 1st of May, 1 pm, North Dining Room, Student Union Building. All welcome.

Third World Forum

As part of the national *Parliament Of The Streets* tour by Filipino student activists, Maricho Lambino will be speaking on "The Struggle For Freedom..." at 12 noon - Monday 29th May, South Dining Room. Sponsors: Third World Forum, Students' Association Flinders University.

Third World Forum

Meeting to plan action around suggested themes, including:
- A Boycott of South African Goods.
- Nuclear Free and Independent Pacific Campaign.
- The Role of Foreign Aid.
Come along on Friday 3rd May, 1 pm in the South Dining Room. All welcome.

Student notices are free on this page - so if you want a job or a place to live, if you want to buy or sell, if your club has a meeting or event coming up, then lodge your notices before 7 pm on the Tuesday prior to publication. All notices should be typed or written clearly in ink, double spaced or one side of the page only. Leave at least ten centimetres at the top of the page and don't write in capitals. Lodge your notices in the box provided at the Students' Association Office or at the *On dit* office in the south-west corner of the Union Cloisters.

Education Under Labor - Socialist Club

An informal gathering to hear and discuss a paper presented to the recent Education Conference (at La Trobe University) concerning "Higher Education Under Labor".
"The Hawke Labor Government proposes to harness tertiary education to certain imputed "national goals", in the hope of developing greater innovation in science and technology. At the same time, the Government argues that the changes it proposes will make tertiary institutions less elitist, more accountable, more responsive to community needs and less of an ivory tower."
Games Room, Level 5, Union Building - all welcome.

May Day Debate

Topics:
Nuclear Disarmament
U.S. Bases in Australia.
Mr. Alexander Downer (Lib. MHR Mayo S.A.) vs. Mr. Chris Schacht (State Secretary A.L.P.).
Venue: Kerr Grant Theatre (Playford Building, North Terrace campus).
Time: Wednesday May 1st, 12.10 pm - 1.45 pm.
S.A.I.T. Liberal Students' Society.

BUY AND SELL

For Sale
Honda CB 250N, excellent condition, 16,000 kms, 6 month's reg., \$750 o.n.o. Phone 31 3575.

For Sale
Datsun 1600. Excellent reconditioned engine. \$900. Ring Bill after 6.00 pm on 258 0837.

For Sale

Mathematics 1M textbook - *Calculus With Analytic Geometry* (J.B. Fraleigh). Brand new, perfect condition - \$22. Ring 79 6833.

Wanted:

Wanted: One (or two) Casio fx 550 calculators. If you have one to sell, ring Philip on 276 7142.

MISCELLANEA

Chinese Tuition

Chinese Tuition for beginners. Preferable during weekends. Fees negotiable. Ring 43 5966 after 6 pm.

Lost Property

Lost: Dick Smith Modern.
Left on Napier Plaza 23/4/85. If found please call 382 4429 after 5 pm.

Thesis and Essay Typing

Experience in academic work. Adler electronic typewriter \$1 per page. Phone 264 4026.

UNION

Monday 29 April

1 pm. Videoscreening of *Fawly Towers - The Germans, Hotel Inspectors and A Touch of Class* in Union Bar.

1 pm. Entertainment Committee meeting in Union Office.

Wednesday 1st May

12.10 pm. Film screening of *The Terminator* in Union Hall with Arnold Schwarzenegger, Michael Biehn and Linda Hamilton. \$2.50 students. 106 mins. See films on the full screen in Union Hall. Next week's film *Indiana Jones and the Temple of Doom* on Tuesday.

6 pm. Music Students performance in Union Bistro. Free to diners only.

Thursday 2nd May

1 pm. Videoscreening in Union Bar.

Friday 3rd May

9 pm. Free entertainment in Union Bar. See noticeboards for details.

Saturday 4th May

8 pm - 1 am. Student Radio 5UV Bar Night with *Painters and Dockers* (from Melbourne), *Screaming Believers* and *Tu Tu Z*. A.U. Students \$4, Guests \$5. Special price scotch.

Coming Entertainment

Learning to Laugh: cabaret show in the Union Bistro, Wednesday May 8th - Friday May 10th - 9.30 pm for 3 nights only.

Venetians: band from Melbourne on the Barr Smith Lawns, Friday, May 10th at 1 pm.

"Rocky Horror" End of Term Party

Saturday May 11th, Union Bar featuring East End band who'll play some of the Rocky Horror songs, screening of film and support band. Fancy dress, prizes for best and discount to get in.

Come Out Club '85: Big nights of Cabaret, Rock, Jazz, Classics, Dance and Film in Union. May 13 - 25 (except 19th and 20th). Union Gallery (unlicensed) 7 - 10 pm. Union Bar (licensed) 10 pm - late. Membership \$7 (over 18) and \$5 (under 18) for entire season, entry or \$3 and \$2 nightly. Membership forms available from Union Gallery and Union Office, get your form in by May 6th.

Second Term Activities Programme: Deadline Tuesday, May 28. Entries to Barry Salter in Union Office.

Students' Association

Applications are called for the following positions:

Students' Association Rep. on the Union's Activities Council (1).

Students' Association Nominee on the University's Library Committee (2).

Students' Association Nominee on the University's Committee of Continuing Education (2).

Students' Association Nominee on the Computing Committee.

Applications close on Wednesday 1/5/85 at 5 pm and should be made in writing to the President.

All applicants will be given the opportunity to address the Council before the appointment is made.

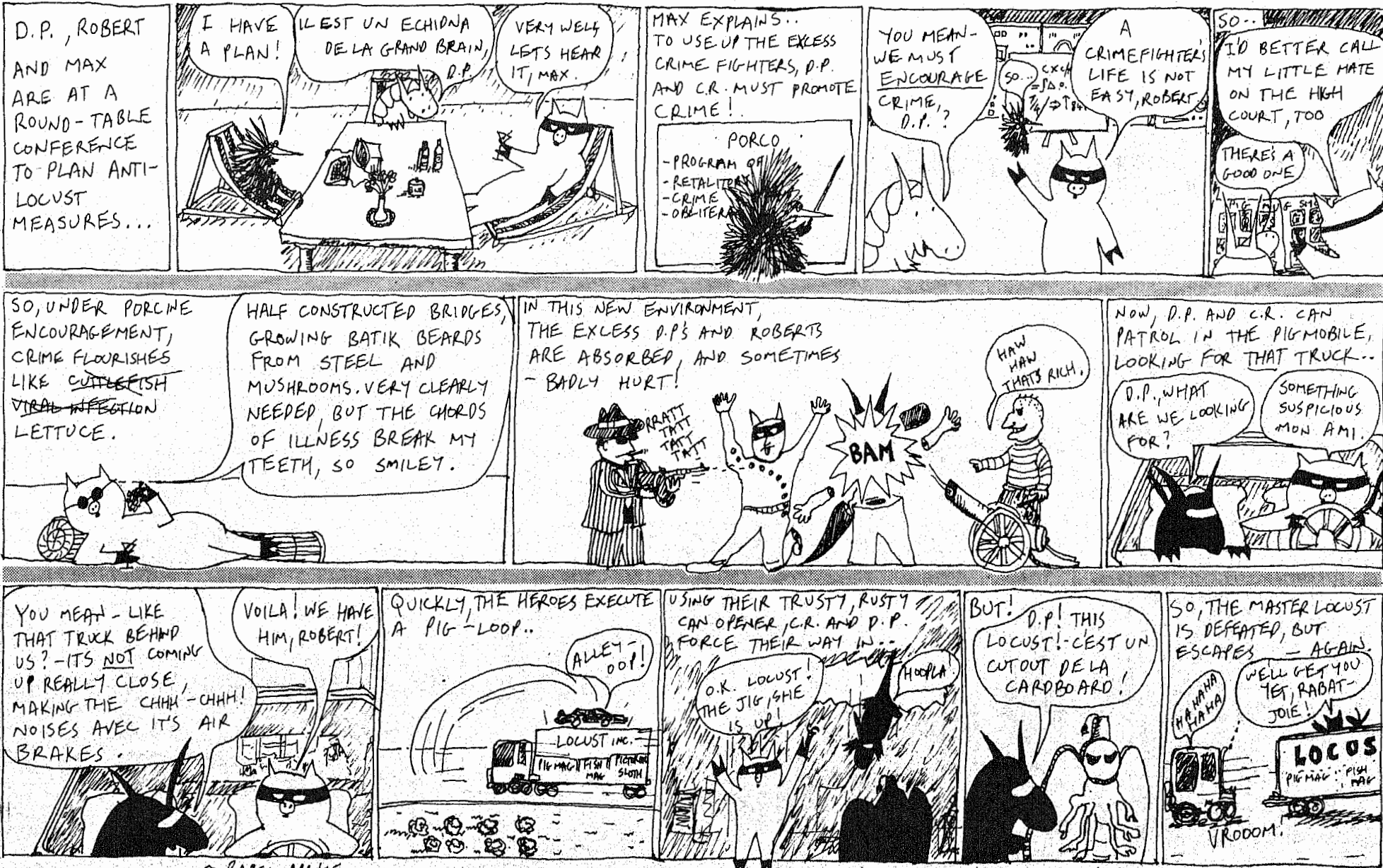
- Greg Mackay
President

The Students' Association Barbeque at the Waite Institute. Wednesday May 1st in the Common Room at 5.00 pm.



DANGERPIG!

- AND HIS CONSORT -
CARELESS ROBERT.



WHERE IT'S AT!

Some of the best, some of the worst, and a dash of the bizarre. Edited by Moya Dodd.

Blacked out

A Queensland man has been ordered to perform 240 hours of unpaid community service for spray-painting a portrait of Sir Joh Bjelke-Petersen with black paint.

Thirty-two-year-old Daniel Small blackened the portrait during the Queensland power strike last February.

He said he had "cracked up" during the strike because he was unable to work.

"Joh blacked me out so I blacked him out," he said.

The Stipendiary Magistrate said he had seriously considered sending Small to jail. He initially ordered him to pay a \$400 fine and \$1,085 restitution before allowing him to perform community service in lieu of paying the money.

Planning

Those who make a habit of being prepared may be interested in the following advertisement, which appeared in Sydney's *Trading Post Weekly*:

"Coffin, reasonable condition, never used, \$75 or near offer."

Gnot gnice

Australia's first garden gnome throwing contest has apparently been held in Sydney, hot on the heels of the recent controversial dwarf-throwing contest in Queensland.

The contest was held in the Maroubra Hotel, which has also hosted wet T-shirt contests for women, wet underpants contests for men and a goanna-pulling competition (which is like a tug-of-war).



Pig Tails

A pig has recently reportedly saved the life of a Taiwanese farmer, Liu Ming-Hui.

Apparently he was pedalling his three-wheeler (containing the pig) along a road when he was hit by a car and knocked unconscious.

The pig continued its journey home on foot and was locked in a pigsty by Mrs Liu, but it escaped and ran to the scene of the accident with Mrs Liu in hot pursuit.

Mr Liu was then taken to hospital and is reported to be in a satisfactory condition.

Gnomes have been the subject of controversy recently with reports that a Welsh sculptor is producing a gruesome array of the figures in various stages of violent death - some with knives in their backs and others writhing from doses of poison.

And several years ago in Sydney, a group calling itself the Federation for the Elimination of Garden Gnomes claimed responsibility for a spate of gnome robberies, and said that the stolen gnomes had been thrown into the harbour.

Macabre mistakes

A corpse was mistakenly cremated and another was wrongly buried in a vault in a bizarre funeral parlour mix-up in Sydney recently.

The error occurred after the grieving relatives of a dead woman failed to notice that they were paying their respects to the wrong person.

"We feel awful about the whole incident. We can only apologise and know that we must take the blame," said the funeral parlour manager Mr. Bruce Pyne.

"The problem arose after one of the deceased ladies was put out for viewing.

"Her family came in to see her but they did not tell us that the body was not their relative.

"So we went ahead and cremated her when she should have been buried in a vault."

The woman's family is believed to be distressed over the incident.



Nomenclature

A book of nicknames to be released in London shortly lists the following titles for British Prime Minister Margaret Thatcher:

- The Uranium Lady
- The Pultonium Blonde
- Rhoda the Rhino
- Attila the Hen
- The Great She Elephant
- The Westminster Ripper
- Mrs. Blue Rinse
- Hilda
- Milk Snatcher (after she ended the provision of free milk to schools).



WHERE IT'S AT EXCLUSIVE!! Prominent Liberal politician found stoned in National Gallery!... Seriously, folks, this Andrew Peacock look-a-like sculpture is really a terracotta head from the West African Nok culture, and can be found in the Australian National Gallery. Like the blow-wave?

Violence

Those looking forward to the forthcoming F.A. Cup Final clash between Manchester United and Everton may be keen to learn the following ditty, which was written by British comedian Mike Harding for the benefit of Manchester United's soccer hooligans:

"We're Atkinson's red army - we'll support them ever more, 'Cos we like kicking other supporters' heads and rolling about on the floor."

And the chorus:
"Thump, nut, wallop and boot, faces full of dandruff, We never watch the match; we're too busy kicking heads."
The song is called *Man Knighted*.



What Rudi did next...

5

The story so far... Rudi got his form in and is awaiting his first dole cheque...

Stop. Wait a minute Mr Postman...

What? I was speaking in post code. Here's your letters...

Why is your shirt so dirty?

Didn't your wife wash it?

No. I wouldn't letter...

Rudi was sure that these letters were all offering him fabulously amazingly rewarding and well paid jobs...

...Regret your application was unsuccessful...
...unsuccessful...
...sorry to inform...
...rack off...
...sorry...

Opening letters must be the only type of opening around...

Rudi threw a small temper tantrum.
AGGGGG!

When...
RING!!

Who's ringing Rudi??
Is he too cross to hear the phone?
Can't Muz & I have a game of noughts & crosses without getting our feet in on it? Find out NEXT WEEK!