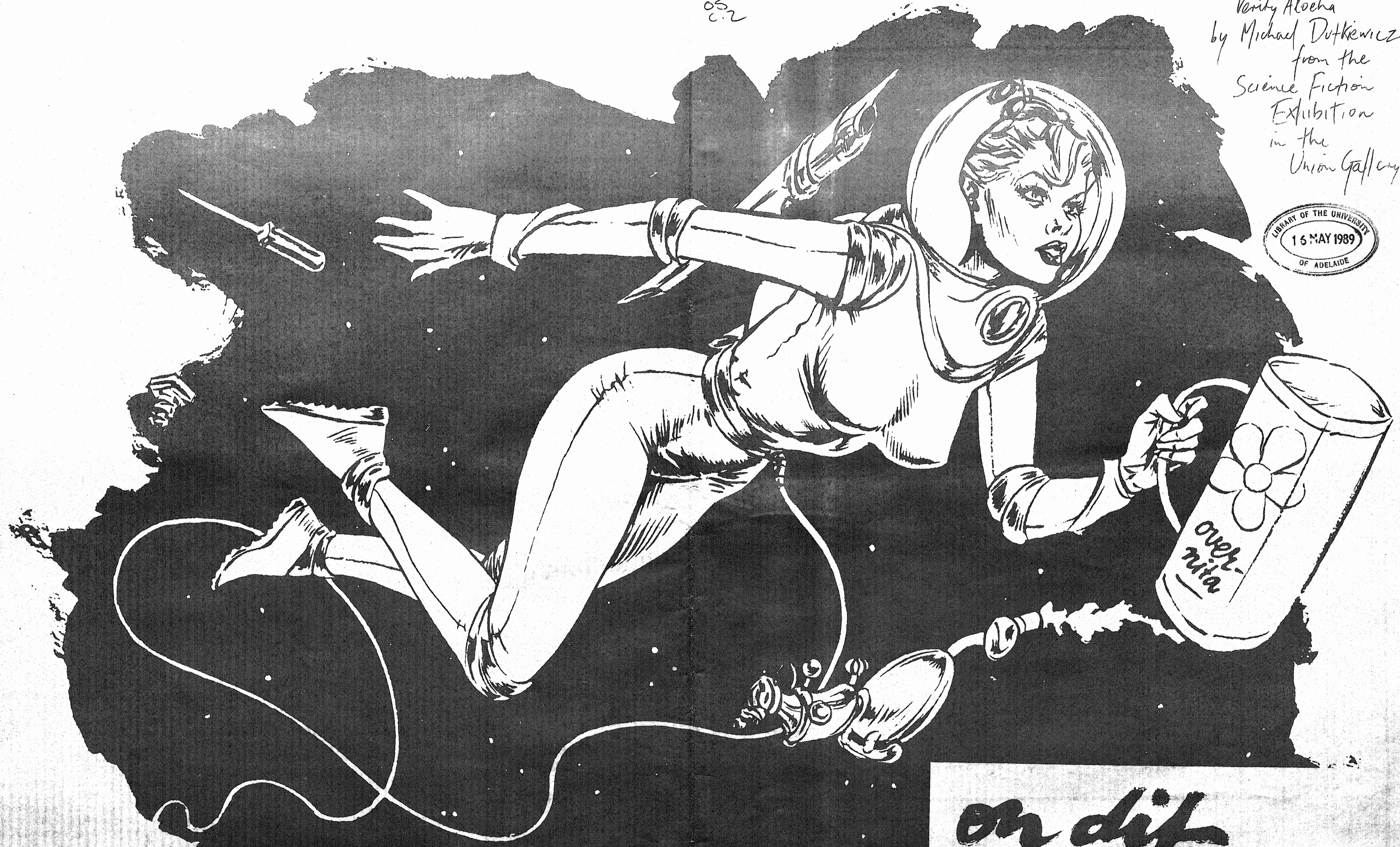


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"Verity Alocha"
by Michael Dotkewicz
from the
Science Fiction
Exhibition
in the
Union Gallery

LIBRARY OF THE UNIVERSITY
OF ADELAIDE
15 MAY 1989



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the adelaide university students' association weekly

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BLESSED BOAT

Seen heading in the direction of North Adelaide, a boat bearing the name, 'Our Lady'. No, it wasn't miraculously being powered by heavenly forces but was being towed by a car. How disappointing.

SQUIZZY?

Lately, speculation about Alan Bond has been rife in the media. One of the question marks is over Bond's fitness or otherwise to hold a television network licence. Stow the licence issue, I say, is Bond remotely fit to run a University? Perhaps, Bond University should be renamed Squizzly Taylor University.

SOME THINGS NEVER CHANGE...

A medieval source says of University students, "There be students which rise daily between four and five and from five until six use prayer...and from six unto ten use private study or lectures. At ten they go to dinner with a penny piece of beef with oatmeal and nothing else. After this slender dinner they be learning until five when they have supper not much better than their dinner. After they go on to some study until nine or ten..."

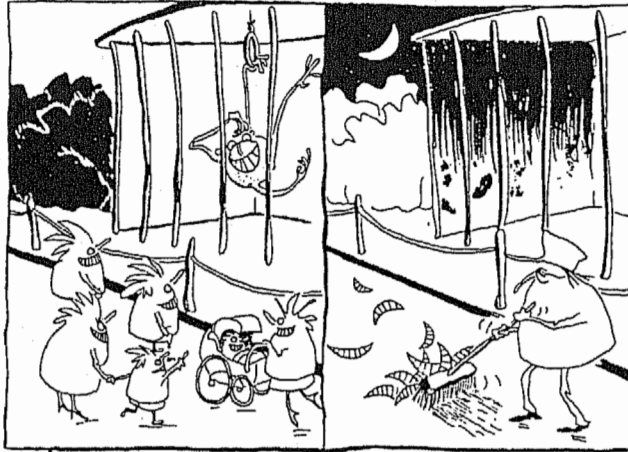
Doesn't this sound remarkably like the lifestyle of the average Adelaide University student?

BE AFRAID, BE VERY AFRAID...

I fear that certain individuals within the Students' Association are consciously or unconsciously causing objects to teleport themselves (ie move themselves to different places) and disappear for a while or forever.

On Dit articles, the On Dit clock, a watch of Great Sentimental Value, the SAUA vacuum cleaner, a soya drink, a cabcharge card...Where will it end?

Could it be due to SAUA staff members with undiscovered psychic powers? Is it the sinister M Triumvirate? Where and when will this teleportation epidemic end? And will it be safe for me to walk the University grounds after revealing this?



CHRIS KELLY...

The Students' Association has decided to establish a fund for the investigation of Paranormal Activity. Any donation will be gratefully accepted at the SAUA front counter.

ODIOUS PERSON OF THE WEEK

MataHari, the famous World War 1 spy, killed her pony by plunging a gold stiletto in its heart. Why? because she wanted no-one else to ride it. She was executed for her treacherous activities by the French but I maintain the firing squad was too good for her.

SATED!

On publishing his volume, "Poems and Ballads" in 1866, the Victorian poet Swinburne was attacked by critic John

Morley for "glorifying all the bestial delights...mixed vileness and childishness...spurious passion of a putrescent imagination...unnamed lusts of sated wantons..." to quote but a few of Morley's phrases. Those were the good old days of criticism!

SWINGING SINGLES

Having a gander at the SAFM singles chart, I was struck by the slide into senility of Adelaide's record buying public. Tom Jones, Daryl Braithwaite, the Travelling Wilburys, Gene Pitney, Phil Collins, and Mike and the Mechanics all have one foot in the grave, while Roy Orbison is proving there is life after death.

I was also struck by the presence of clone-of-virtually-every-facile-pop-singer-ever, Debbie Gibson who writes 'songs' with such original titles as "Lost In Your Eyes"(this raises some serious questions pertaining to Ms Gibson's height or lack thereof), Jason Donovan, the prince of plasticity (whose song, "Too Many Broken Hearts" is apparently sung by Kylie Minogue with her voice slowed down), and Melissa Etheridge who draws my sympathy for her laryngitis if nothing else.

However, Madonna gains full marks for her fine song, "Like A Prayer" even if she does have a worrying foot fetish and one for the plaster feet of saints at that.

I am so depressed by the current music scene that I think I'll turn to Leonard Cohen.

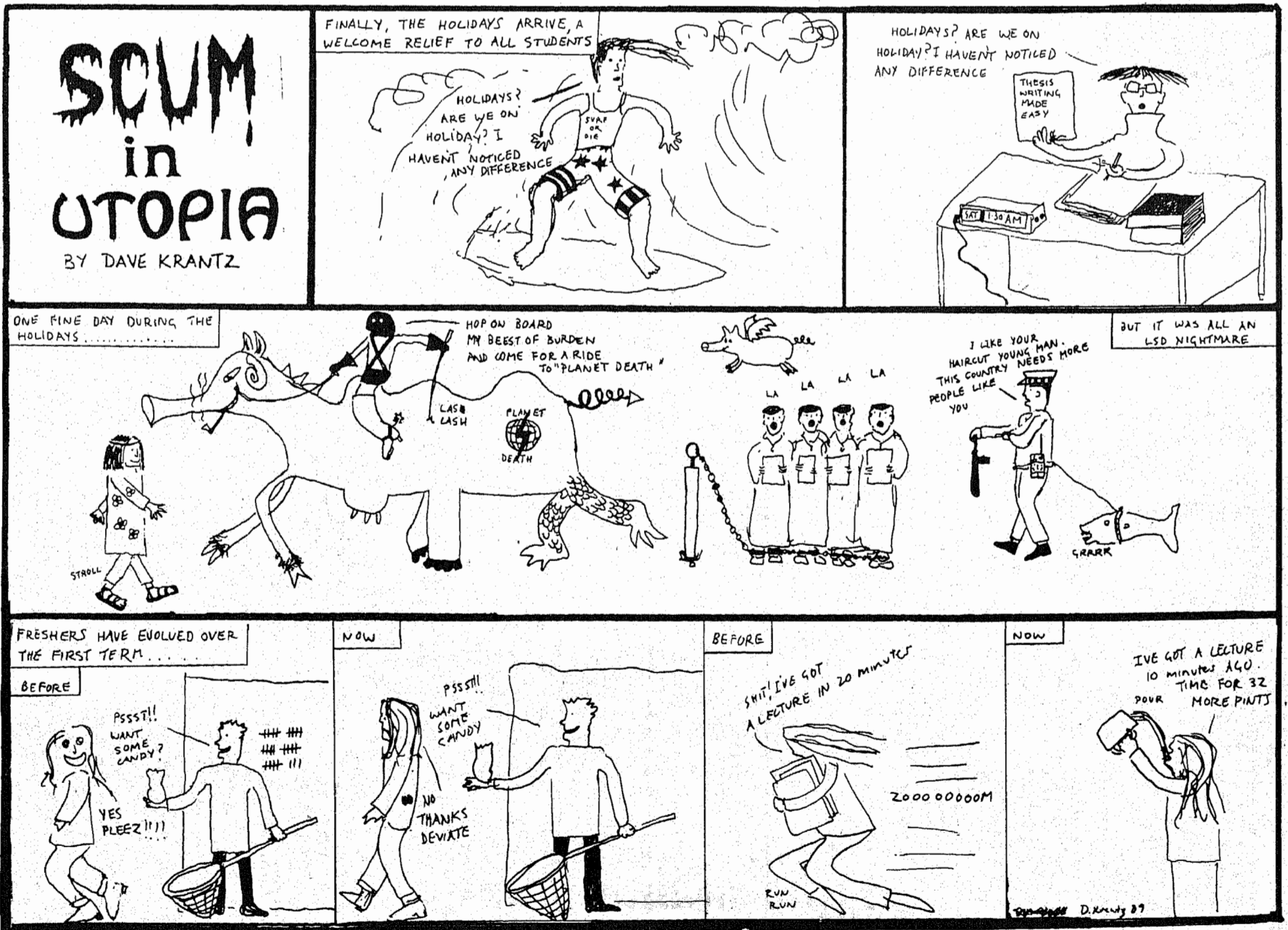
GROT OF THE WEEK

King Louis the 14th of France, known as the 'Sun King', never washed at all - I think the 'Scum King' would have been a more apt title.

WISDOM OF THE WEEK

A still, small voice once spoke to me; it said, "Smile, things could be worse." So I smiled - things *did* get worse.

Monica Carroll





new n.u.s. state president

Adelaide University student Graham Hastings is the new President of the State branch of the

National Union of Students (NUS). Following the resignation of Jim Wellmore for personal reasons in February, an election for the position of President was conducted in March and the result declared March 24. Mr Hastings defeated Liberal candidate Mr Michael Vorin.

Mr Hastings is no newcomer to student activism - he has been involved in Education campaigns since the AUS Education Fightback campaign and has participated in the National Free Education Coalition, Cross Campus Education Group, and the Free Education Group, among other activities, and organised the founding conference of the State

branch of the National Union of Students.

Of his Presidential priorities, Mr Hastings says, "What I want to get across is the realisation that organising rallies and single issue campaigns is important but is not enough by itself. We're now going through a process of trying to develop new and different approaches and as part of that, there will be the Crossroads Conference in Sydney in early May. It will develop alternative strategies for the student movement."

Mr Hastings discussed HECS and funding cuts in other areas of public spending and said these came from "the ALP's desire to

woo voters with taxation cuts and obtain support from powerful business interests with overly generous corporate taxation reduction."

He pointed out the success of NUS in South Australia; "The South Australian branch of NUS is probably the most successful branch by whatever criteria you can employ. Regarding membership, the only South Australian campus that isn't a member is Salisbury and that campus is likely to join later this year. And the way in which different factional interests are able to co-operate in South Australia, bypasses the excessive factionalism to be found in the Eastern states."

In crucial respects, the State branch of NUS serves as a model for its interstate counterparts. It ran a very successful phone-in and other activities for a sexual harassment awareness campaign. These kinds of campaigns are being imitated by NUS in NSW, for example.

Mr Hastings can usually be found in the SACAE's office on the basement floor opposite the CAE City Campus' Library. He can also be contacted via the Students' Association Office in the Adelaide University Union.

Monica Carroll

adelaide uni security "operationally impossible"

The two person shifts advocated by the university administration for the security service are

operationally impossible, according to sources from the Facilities and Securities Branch.

The lack of consultation on the issue has angered personnel, and many feel personally at risk under the new arrangements. Consultation is considered vital, as policy matters pertaining to security are implemented by persons who have no experience in the area. Accordingly, this has resulted in the full range of functions that security personnel can be required to perform not being taken into account.

As well as the normal duties, such as providing building security, monitoring after hours access of staff and students,

checking equipment and escorting monies, security personnel must also be available when medical assistance is required, when break-ins or assaults occur, and perform fireperson duties when necessary.

"Officers also have to patrol Luminis House and Security House on North Terrace", the sources said. "It's ridiculous that as the University grows larger, the Security Service is made smaller." Currently there are 25 officers employed, and it was claimed that this number was "rockbottom".

"We are experiencing difficulty with this reduced number, and staff leave has to be taken into account. Thus far we have only one woman officer, and this is clearly

inadequate." Claims that the staffing budget has been overspent are dismissed as "untrue" by the sources.

Concern was also expressed about the notice placed in 'Diary', giving details of the after hours security. Officers felt that their vulnerability had been exposed, and were particularly resentful of the suggestion to call police on campus; "If the Security Office were open this would be unnecessary. Both the University community and the security staff would have a safe base on campus."

In response to claims that incidents on campus were not commonplace, it was pointed out

that currently the Security Service had reports of a 'flasher' who operates in the underground carpark, and a man who masturbates at the entrance to the Barr Smith Library.

Students have also expressed concern over cuts to security and currently a petition is being circulated to demand a safe campus. The Security Service supports these demands, saying "The Safety of our people on campus is and always should be our first priority."

Therese Martin

fight against bhp mill continues

Opposition to the proposed BHP mill at Rooty Hill in New South Wales has brought members of the area's community together. Two years ago, BHP announced its intention to build a smelter, and since then more than 4,000 of the area's 7,000 residents have organised to prevent this. The Greiner Government has backed BHP against the residents.

Active in this movement has been the Catholic parish priest of thirty seven years, Father Norman Grady, who has helped organise local opposition. In reply to his critics who say he should have no

opinion on the mill, Father Grady sees a strong interest in local affairs to be a vital part of his concerns.

The recent NSW Land and Environment Court's decision to approve the building of the mill has made the Rooty Hill residents determined to maintain their opposition. Following a public meeting, a statement was issued which makes the causes of the locals' discontent clear:

"The Rooty Hill Residents Action Group expressed extreme anger, disgust and disagreement with the approval of the BHP Mill. We are

totally dissatisfied with the conditions laid down.

We intend to oppose construction of the mill by every legal means at our disposal.

Secondly, we abhor the action of the Greiner Government in breaking their promise not to interfere in a local issue and leave it to local residents.

This broken promise is highlighted by the fact that Mr David Hay (Minister for Local Government and Planning) changed the definition of "Hazardous and Offensive Industry" to suit BHP and then

employed legal counsel to defend the BHP cause in the Land and Environment Court.

We deplore the refusal of the government to assist by legal aid, our court costs when the Fairfax Company can have stamp duty of \$98 million waived."

The residents have 23 days remaining in which to appeal against the decision of the Land and Environment Court.

Monica Carroll

anti- vivisection demonstration on the Lawns

On Monday May 1, the Anti-Vivisection Union of South Australia will be demonstrating on the Barr Smith Lawns at 12 noon. This will mark the commencement of 'Australian Laboratory Animals Week', the Adelaide University being the target of protests as it conducts experiments on animals in its science laboratories.

These experiments are deemed necessary by the University for research and teaching laboratory methods. However, the Anti-Vivisection Union holds that such

experiments are needless, both in terms of the cruelty inflicted on the animals concerned and the unwillingness of the science establishment to look seriously at alternative methods of research.

The protest will also be aimed at the University's 'transgenic' or 'superpig' experiments. The agony undergone by these pigs has been well documented - they suffer from a number of abnormalities, including arthritis, lack of coordination of their rear legs, susceptibility to stress, and lack of

libido in boars.

The demonstrators will be in costumes, carrying placards, and distributing anti-vivisection leaflets and information on alternatives to animal testing.

Ms Liz Dealey, public relations officer for the Anti-Vivisection Union, said of the organisation's aims; "The aim of the Anti-Vivisection Union is for total abolition of all animal experiments. Cruel experimentation can never be justified. If people knew what really goes on behind closed

laboratory doors, they would support alternative methods of research.

The Anti-Vivisection Union is constantly striving for total public awareness of the cruelty involved in animal experiments. We urge the public not to donate their money to animal research, as they will be supporting scientific fraud."

Monica Carroll

production



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PRESIDENT Juanita Lovatt

G'day, How did you like the first ever two week April break? I hope you all had a relaxing holiday - or perhaps I should say that I hope you got all your assignments done and still had time left over in which to forget about Uni.

At the Students' Association, there has been no respite in fierce pace of first semester and there is a lot happening. However, one issue is so notable that it takes precedence over all other areas of our current work...

Amalgamations The Facts Of Life

Flinders University and SAIT have signed formal documents in which they agree to merge fully.

It is quite a coup that they have beaten everyone else to the punch. To make matters worse, Dawkins has patted them on the head and given them a \$17 million reward for being such obedient institutions.

While they contemplate where they are going to put all their new buildings, our University and the SACAE have initiated merger exploration talks and a discussion paper will be released today for students and staff to comment on. The paper outlines the options available to us - (1) No merger, (2) Full merger, (3) Partial merger.

Naturally enough, some students have expressed their reservations about this to me. There is a misperception that the College is "trying to take us over". This is not true at all. Neither are we trying to take them over.

The whole issue should become a lot

clearer this week and no doubt there will be a lot to report next week. Meantime, here are some other areas I've been working on.

Intellectual Property

Students on University Committees have successfully attacked a policy proposal which would have made students' work the exclusive property of the University of Adelaide.

The proposal was drafted for consideration by the University's lawyers to explore the "Commercial Exploitation of Intellectual Property". This would have applied to all output from all students, be it research, new methods, theses or even tutorial papers, however, it is clear that the object of the exercise was to wrest control of valuable postgraduate research from students and place it in the hands of the University to do with it what it likes.

Furthermore, the policy proposal required that any student's enrolment would be conditional upon the student signing a waiver form in which they would give away their rights over their intellectual property to the University, thus losing all control and ownership of the results of many months or many years of hard work.

What this also overlooks is that staff, whose intellectual property already belongs to the University, are paid employees, who have various entitlements (annual leave, sick leave, study leave) and industrial rights. Students do not.

The whole issue of who owns the end result of someone's intellectual endeavour is a very important one with far-reaching

consequences. Thankfully, this sections of the policy for the "Commercial Exploitation of the Intellectual Property" which relate to students have been stopped in their tracks and the issue has been referred to a University Working Party on Graduate Education.

English Language and Study Skills Support

A surprising number of students can get through the school system and pass Year 12 quite well, with inadequate academic English language skills. In tertiary study, a different sort of English language is needed - technical teams, etc. The effort must be made to improve skills. That is why the rumour has been circulating for several years, that English at Year 12 would be compulsory.

The University is taking steps toward this goal by establishing a Working Party on English Language and Study Skills Support, at the recommendation of the Equal Opportunity Board. This enquiry is set in the context of the University's commitment to improving equity in our system by increasing access for underrepresented groups. There are special entry schemes for students of Aboriginal or Torres Strait Islander descent, students over 25 years of age and those from schools which have traditionally not been represented at this University.

Hence, one of the Working Party's priorities is to recommend the proper support services which should be available should be there for any student who requires it, not just designated groups, but it is important that the new structures are designed with all groups in mind who might want to use it.

Car Parking

If you thought parking in Victoria Drive was difficult, spare a thought for the staff. They are in the same situation. Parking on campus is so desperately sought after that there is a waiting list of 200 people and you can only get a permit if you are a Senior Lecturer or above (or the equivalent ranking of Administrative Officer) and then you have to pay for it.

That means clerical office staff, technical staff, tutors and even lecturers can not park here, not to mention students. The obvious lack of space on our campus has very definite limitations. There is simply no room whatsoever for lateral expansion. The only way is to build upwards. One of the obvious sites would be the SAIT student car park on Frome Road between our Medical School and the Institute's School of Pharmacy. This is a perfect location and could even be shared between the two institutes and possibly also the Hospital, since the RAH nurses have an appalling lack of safe parking.

However, this alternative to the problem would mean building an expensive multi-storey parking station, AND the present Adelaide City Council wants this land to resort to lush parkland (although the Pharmacy building would separate it from the rest of the parklands). Aren't the local elections coming up soon?

Thought For The Week

Well, you have about 3 seconds to shield your eyes or turn the page if you don't want to read on...

"Then Job answered the Lord and said, 'I know that You can do everything and no thought or plan of Yours can be held back.'"

EDUCATION VICE-PRESIDENT Anthea Howard

Amalgamations

This issue has been soaking up lots of time. The situation was initially similar to last year, with everything happening on an ad hoc basis. However, as the Government has made it perfectly clear that we either amalgamate or lose our funding, each institution has actually indulged in forming a formal, structured process to discuss the matter of 'mergers'.

As you have probably heard in the media, the University has had preliminary talks with the SACAE regarding mergers. These have been fairly positive to date, but things change every day! I am currently preparing a special edition of the Education Bulletin, which will be pigeonholed to all students in the next two weeks, containing information on what's happened so far, what the SAUA has done and is doing, and future options. It will detail the current SAUA position, which is one of conditional support for mergers. There will also be a General Student Meeting on the mergers issue early in this quarter.

The SAUA is also directing attention towards the question of restructuring student organisations in the context of amalgamations. As the focus of institutional administration changes, students also need to consider what structures will aid effective targeting of administrations, as well as what structures can best provide representation and services to a reconfigured institution.

The Flinders/SAIT merger, for instance, will result in a single administration, so students on those campuses are faced with dealing with such a single administration. At the same time, they have the issues of dealing with two suburban campuses, as well as the Levels and Whyalla Campuses of SAIT. This immediately raises questions about who will administer the statutory union fee, how will it be set, on what basis, and so on.

We will be faced with similar problems in any multi-campus merger we enter into. The AUU is currently addressing the long overdue questions of adequately servicing

the Waite and CASM, and hopefully some of the solutions found there will help with negotiating multi-site servicing with other institutions. Student representation, however, is an altogether different issue to services. We all have many choices to make about what sort of structure would most effectively represent students in a multi-campus situation. This is a complicated question which I will go into in more detail next week.

Inter-Library Loans

The inter-library loans fee issue has really hot up. Not only are people within the University complaining, anger has spread outside as well. There is a meeting this week to try and thrash out a solution to the problem, but at this stage it looks fairly positive as far as students are concerned.

Office of Continuing Education Loans Scheme

One of the not very visible but very valuable parts of being a student rep. is following grievances on behalf of individual students - who are of course members of the Students Association. Over enrolment and since, I had a significant number of

complaints about the up-front fees being charged by the Office of Continuing Education (OCE). Prospective students could not afford the fees. Most of the students who came to see me were women, many were also mature-age students. Quite a number were also trying to qualify for honours.

After speaking to the Assistant Registrar and others in the University administration about this matter, the OCE responded with the establishment of a loans scheme. This has helped hundreds of students into study, albeit with a debt to carry.

However, while the loans scheme is a good 'redress' measure, it simply exposes yet again the problems and inequities of a user-pays education system. Surely the University should be actively encouraging potential postgraduate students by enrolling students to qualify for honours without the barrier of up-front fees? Not to mention that it doesn't look too good on the University's access and equity record to be erecting further barriers to the entry of women and mature-age students into the Higher Education system.

WOMEN'S OFFICER Kim Pedler

Recently we have been very busy with the campus safety campaign, amongst other things. In response to the closing of the Hughes Plaza Security Office at nights (11pm to 7 am) and probably soon, on weekends, a petition has been produced which I suggest that everybody signs.

It calls on the University to upgrade the security on this campus, such that it is more in line with the goals of students and staff of a safe campus. We in the Students' Association, and members of the PGSA and

Women On Campus, feel that the University needs to improve security measures on campus, rather than downgrading them.

The security staff are dissatisfied with the new staffing rosters, because they believe that they are here to provide a safe study and work environment, and the new rosters are subtracting from, rather than adding to, this. As there are many things which security staff do after hours, such as making checks on buildings, opening rooms for honours, postgrad, and music students,

those conducting scientific experiments or using one of the computer rooms, and then locking them up, investigating suspicious behaviour, providing on-site medical assistance, eg in cases of heart attack, taking reports of and recording lost property, providing an escort service at nights, etc.

The security department feels that the two person night shifts are providing an inadequate service, especially in the light of the fact that most crimes are committed roughly between the hours of 10 pm and 7 am. According to security, it would be impossible for them to cut down from three to two person shifts on weekends as proposed by the University, since security

should be increased to four, and is currently at rock-bottom level.

Therefore, I would strongly urge students to take the time out to sign the petition. It outlines several things which are necessary if we are to have a safe campus. For example, that the Hughes Plaza Office should remain open 24 hours per day, that lighting should be upgraded on campus as agreed by the University Council last year, that emergency telephones be installed around the campus etc.

It is disturbing to see that in an effort to cut the costs of running a University, security, which involves the safety and welfare of students and staff, is being placed at risk.

PROSH

A Special Meeting of the SAUA Activities Standing Committee to discuss the function, format and future of Prosh will be held on Thursday 11th May 1989 in the Union Board Room (up in the Union Office) All interested persons are invited to attend and present their ideas and suggestions. Come and have your say.



Damme

The Chancellor of Adelaide Uni, Dame Roma Mitchell gives her opinions about the Graduate Tax, amalgamations, marijuana, the Law School 'cooking its books' and much more, in this the first of a two-part interview. Steve Thomson reports.

Dame Roma Mitchell led a distinguished career in the law for 49 years.

She was the first woman in Australia to take silk in 1962, and between 1965 and 1983 she was a Judge of the S.A. Supreme Court. In 1978, she chaired the Royal Commission into the sacking of Police Commissioner Salisbury, and she has headed committees of inquiry into human rights, S.A. heritage, and Adelaide's prisons. The most extensive criminal law reforms in the State's history were tabled before Parliament a decade ago, primarily the result of her vision. At her retirement in September, 1983, the present Chief Justice, Leonard King, said of Dame Roma's achievements, "her career has been both historic and unique".

Now aged in her mid-70s, quick, sharp and having lost none of her vigour or characteristic frankness, Dame Roma Mitchell is the Chancellor and head of the governing Council of the University of Adelaide.

Many issues confront the University at the moment. I asked Dame Roma what issues concern her most as Chancellor.

Firstly, it now seems likely that the University will amalgamate with the S.A. Colleges of Advanced Education, and much sooner than many people expected.

"If the merger is to go ahead," Dame Roma said, "an agreement will have to be reached this year, and the administration completely joined by 1990 to be ready for 1991's academic year."

The main reason for merging are to share resources, and to cut overbearing administrative costs. Merging now will allow crucial joint planning to go ahead:

"Adelaide University is a very crowded campus, and while that is one of the very nice things about the place, being able to wander around and see lots of people you know," Dame Roma said, "in the future, there will be more Diploma courses and student numbers will definitely increase. To stop getting too crowded, some faculties will eventually have to move off the campus. We will look at these problems later on."

Dame Roma expressed no surprise about this year's drop in student numbers. She confirmed enrolments for 1989 fell by about 20%, and placed the blame squarely on the Higher Education Contribution Scheme (HECS).

"I think the Graduate Tax is a bad thing. The University Council agrees that nothing short of free education is acceptable."

When comparing Adelaide with other Australian universities, Dame Roma said we shape up "very well". But on a darker note, she is "not enthusiastic" about the new Bond University in Queensland, which has lured many of our top academics. Dame Roma insists an institution for learning "should never be run for a profit".

"They are hoping for a prestigious image," she said. "But I don't think Bond University is very prestigious or elitist at all. People prefer the older, well-established Universities, like Adelaide (established in 1874)."

Contrary to strong rumours circulating around the University currently, Dame Roma denied that there has been any shift of favouritism or funding away from the Science faculties to the Arts faculties in the past year.

She also expressed grave doubts about rumours that the Law School 'cooked its books' this year by accepting Arts students in preference to Maths/Science students with equal marks.

"If proven it would be a very serious matter. Any claims like that would have to be brought formally before the Council. I don't know anything about those rumours," she said.

Dame Roma did indicate, however, that the University has suffered cuts in funding in real terms, and as a consequence the University was "going through a very tough time" in its financing. It appears Mr Dawkins, Federal Minister for Education,

is just as unpopular in the university administration as he is with students.

Significantly, Dame Roma called for corporate bodies to reintroduce scholarships for tertiary students. In the days of the Depression when she began studying Law at Adelaide, there were corporate sponsorships, but this ended with free education. Today, Dame Roma says the University will once again be looking for study and research grants from large companies.

Commenting on more general issues relevant to the University body, Dame Roma believes there is far more crime today than there was just twenty years ago, due to two main factors. Firstly, Adelaide's population is larger

and living is becoming "more anonymous"; no longer do the people living in the same street know or care about one another.

Secondly, "the extremely wide-spread use illegal drugs has hooked so many people that the only way they can get money is to rob," she said.

However, Dame Roma advised that marijuana should be legalised. It never has been proven that smoking marijuana is worse in its effects than nicotine or alcohol.

Furthermore, illegal marijuana is usually of poor quality and often laced with harder drugs, which lead the addict downwards very quickly. "The drug era we are living in here is like the Speak Easy era in America, when the quality of liquor was terrible," she said.

Heroin and other hard drugs should not be legalised, Dame Roma said; her experience in drafting reforms for the jail system have reinforced her belief that "hard drugs kill". "Those drugs are awful things," she said.

Defying the current philosophy in the State Labor Party, Dame Roma is rather sceptical of plans to tighten P-plate driver regulations. "The worse drivers," she said, "are the ones who speed, aged 18 to 22, and the ones who drive too slowly, like me. I don't think 16 year olds are largely to blame. They have faster reflexes and usually young drivers are proud to get their licence so they don't get mixed up with drinking. On the whole I think the police have done a good job in combatting drink driving, but raising the legal driving age doesn't seem like much of a benefit to me."

With such progressive views, it might be surprising to learn that Dame Roma is conservative when it comes to reforming our political system - she is a staunch monarchist, deeply opposed to the idea of an Australian republic, and opposed to Sir Ninian Stephen's call for the abolition of the State governments in favour of one central government, as this would lead to Australia being run entirely by N.S.W. and Victoria.

She believes that "provided the monarchs in the future don't interfere, I don't think there's any reason to change our very good political system". She refused to be drawn as to why Bob Hawke might want to see an Australian Presidency.

Similarly, Dame Roma didn't really want to be drawn into the debate about who will replace the present Governor, Sir Donald Dunstan. He is likely to retire at the end of his current term. "All I can say," she offered, "is that I haven't been approached for the job as yet, but if they thought I wasn't too old, that is, if the government actually offered the job to me, I would consider it."

So what advice does our Chancellor offer to students working toward their degrees? Dame Roma, in her usual positive and determined style, said students should "get involved" in the life at the uni outside their studies.

"Along with researchers, I think students form the most important part of the University community," she said. "The Council recognises this, too. The good thing about the University Council is that apart from the position of Vice-Chancellor, elections are held for all Council positions, including the student seats. In the history of this University, there has never been a better time for student participation."



Roma

NEXT WEEK:
Dame Roma's views about the theory behind the law, that jails should not be tougher, that suppression orders have their place, child welfare, rape within marriage and what other issues are overdue to be addressed by the legal profession.



speakers for the ENVIRONMENT

Trevor Lewis on two ecologists, each with differing backgrounds and perspectives, who spoke on campus

David Suzuki

THE CHALLENGE OF THE 21st CENTURY

5th April, 1989,

sponsored by the Graduate Centre for Environmental Studies, The South Australian Museum, The Health Development Foundation of South Australia.

One man with a unique set of genes. Sharing the molecules of air with the capacity audience in the Bonython Hall. Dr Suzuki captured with vivid images the audience that sat in silence, punctuated only by spontaneous applause in reaction to the clear, stark reality of the environmental abuse we inflict on our planet.

Dr Suzuki reached out and shook the commonsense values of the audience. When he was commended at the end of the presentation for his courage in speaking out, David Suzuki replied that he was not courageous...he had tenure!

Dr Suzuki is a media celebrity in Canada, having produced a number of radio and television programmes popularising science. Yet as a child, he suffered racial discrimination along with his mother and family when they were incarcerated in Canada during the 2nd World War. Despite being Canadian citizens, he had genes that came from Japan three generations before. The public attitude was 'once a Jap, always a Jap' as a result of claims about inheritance of human behaviour and traits made by geneticists since the turn of the century.

A geneticist himself, David Suzuki is appalled by the public ignorance of science and the scientist's unaccountability to the public. Teaching was always a passion of Suzuki's and in the same way he was always stimulating, and provoking controversy in the classes he taught, he now addresses an

international audience.

The Amazon Jungle had always been an attraction for him, but it wasn't until quite recently that he had the opportunity to experience the Jungle. Once there, he was simultaneously amazed at the incredible diversity of life inhabiting the jungle and appalled at the blatant destruction of what remains of a quarter of the world's tropical rainforest.

Suzuki was confronted by a native Indian of the Amazon who asked why he should listen to him, after all, he was from the rich country of Canada. Canadian forests had been logged for the wealth of the country and now Canadians were coming to Brazil to tell its people not to log their forests.

Western developed countries have not been a good example to the third world. Brazil's economic burden of foreign debt continues to increase, despite huge payments in trade which hardly pays the interest on the debt.

Suzuki's only answer was to admit that we have been stupid but that is no reason that they should be stupid as well.

The "development" of the Amazon is not the economic answer the Brazilians were looking for. Suzuki sees the entire concept of "developing" the resources of the Amazon as ludicrous; it is already fully developed and utilized by the native inhabitants who have a greater understanding of the ecology of the jungle than the scientists. It is just as

ludicrous to claim to be able to "manage" forests or salmon fisheries, especially when foresters still believe it is best to clear cultivated forests and we still don't know what happens for four years while the salmon are out at sea, before they return to spawn.

David Suzuki used a bacterial growth example to illustrate our own position. If one bacterial organism was placed in a test tube and it doubles every minute, then in 60 minutes the test tube is full. But at 59 minutes, the test tube is only half full, at 58 minutes, 25% full, at 57 minutes, 12%, and so on until at 55 minutes it is only 3%. Such is the nature of exponential growth.

As with the bacteria at the 55 minute mark, we have had a past of increasing growth and it seems to be the way for the future. Yet in the comparatively short time of 5 minutes, 97% of the resources in the test tube are used up. Even if there were a bacteria of vision which could convince all the other bacteria of this impending disaster so that they could somehow create another three test tubes to inhabit, the first of these new test tubes would be full in the 61st minute and the remaining two would be full in the 62nd minute!

Logarithmic growth is unsustainable in an environment of limited resources. Suzuki called it "obscene" to expect a continuation of the current growth rate. He estimates we are little past the 55 minute mark but no one ever says, "Okay, let's stop and maintain our current level."

Development continues as private

companies satisfy their obligations to the shareholders who expect a profit and an increasing profit at that. Even more obscene is the way in which 80% of the world's resources are being used to benefit only 20% of the world's population. Lining the pockets of executives in private enterprise with unjustifiable salary is the end result of this perceived 'progress'.

Our inability to adequately address the really big issues is attributed by David Suzuki to our evolution from small family groups of hunter-gatherers where we developed responses to immediate threats. We are able to respond to whales trapped in ice but not to changes in the environment due to the greenhouse effect, because these are not as visible.

Our senses had evolved so we could respond to the threats in our environment and so we can't detect UV light or carbon dioxide levels as they weren't previously a threat. Our world has developed beyond our current way of thinking. We have mortgaged our children's futures. We need to slow down to give our children a chance. 1988 was a watershed year in terms of environmental awareness. It was a major issue of the elections in both Canada and the United States, Thatcher announced she was a "Greenie", and it appeared on the cover of the conservative "Time" magazine. As with the Mohawk Indians of Canada, we need to consider the generations of the past and the generations of the future, in making decisions.



Jack Munday

URBAN DEVELOPMENT & THE ENVIRONMENT

4th April, 1989,

sponsored by the Australian Conservation Foundation and the Friends of the Earth.

With a foot in both the environmental and the trade union camps, Jack Munday continues to work towards an alliance between the workers and the environmental movement. After all, environmental concerns transgress class barriers.

In particular, Munday expressed his concern for the future of the urban environment. Since his years as secretary of the New South Wales Builders Labourers' Federation in the early 1970s, Munday has worked as a freelance writer on environmental issues. He has served on the Sydney City Council in his drive to bring environmental sensitivity to local government.

Development has always been a trait of a conservative government. Now under Labour government in Australia, development has forged ahead as a "good thing" holding out the hollow promise of more jobs as the carrot.

This issue of jobs has been used by politicians to drive a wedge between the

environmental lobby and the trade unions. It has been presented as a question of "jobs or the environment" when the issue really should be "jobs and the environment".

Munday proclaimed it was overtime to bring together workers and environmentalists to work together for the betterment of all. There has been neglect on both sides but it can work and has worked.

The 'Green Bans' imposed by the NSW branch of the Builders Labourers' Federation in the early seventies is proof. The survival of the historic Rocks area in Sydney attracting 3 million visitors a year and protecting low cost housing in the area is one of these successes. Who is to say there would be more jobs now if the development of concrete and glass canyons had gone ahead in the Rocks?

The preservation of the Adelaide Hills face zone was also the result of Green Bans, led by the Plumbers Union in South Australia. The combined efforts of the bans and support from environmentalists persuaded the South

Australian state government to legislate for the preservation of the hills face that is the back drop to our city.

There has been increasing support for the environment movement as a whole with numerous nature and conservation groups as well as resident action groups. However, the majority of emphasis has been placed upon the natural environment and wilderness areas.

Munday sees the environment as a whole; there should be no distinction between the urban and wilderness environment. It is important to preserve the precious little environment that we have. Urban development cannot proceed at the expense of habitable cities.

"Socially innovative work" was the phrase Munday used to describe the direction that he believes urban development should be taking. Alternative job opportunities can be worked out between workers and environmentalists for socially and environmentally sensitive developments.

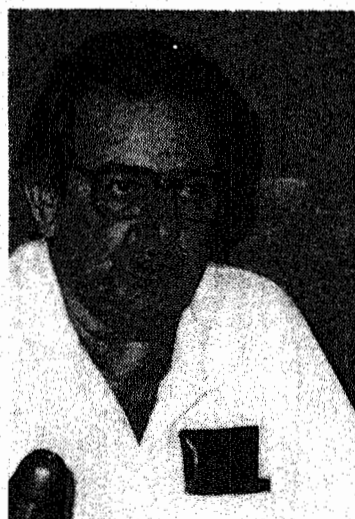
To some people in the audience, Jack Munday may have been seen as politicising the environmental issue but he made no apology for this. Munday made

it clear that it is a political issue. The extreme diversity of opposition to development *per se* and the support for environmental groups has changed the attitudes of politicians such as Senator Richardson.

Any serious political party must have an environmental stand. In the same way, trade unions cannot be content with just bread and butter issues. Progressive unionism should be concerned with the social and

environmental impact of development and so direct part of their labour in support of socially useful work like low cost housing and child care centres as against fly-by-night developments of office blocks looking for a quick profit.

Munday didn't say anything new apart from what he has said or written before. I was waiting for Munday's conclusion, but he failed to mention his dream of a world with a "human face, an ecological heart and an egalitarian body".





an ideal building for a brutal age

Geoff Griffith on The Napier Building

Our century has thrown up many brilliant developments in the arts as wave follows wave of experimentation, modernism and reaction against the old and established. *The Napier Building is not one of these.*

"There was a time when the phrase 'the groves of Academia' suggested campuses beside ivy-clad, warm-stoned buildings of mellow dignity and age, a humane environment for a university education largely consisting of the humanities. The architects of Brutalism have changed all that. In our universities now, harsh rectangles rule; all lines are straight, all corners square; every tender tendril is pruned away. A social environment for the children of sociology - or ideal buildings for a brutal age?"

These pertinent remarks were written by Kenneth McLeish about James Stirling, a British architect who began to change the face of English Universities in the sixties with his ruthlessly modernist designs.

His commissions included the Department of Engineering building at Leicester University (1964); The History Faculty building for Cambridge University (1968); and a new building at Queen's College Oxford (1970), "again spectacular and just as spectacularly out of style ... oblivious of the people it is supposed to serve".

McLeish notes that in the 1970s, Stirling found it hard to get work - "... perhaps not surprisingly, when so many people complained so vociferously about the buildings he did complete."

One is inclined to think that our very own Napier Building was designed with that same warm, close feeling for the human landscape that so endeared Stirling to the English mind.

By some strange quirk of academic irony, the entire Arts faculty and the beleaguered humanities have found themselves housed in the very inhumane greyness of this immovable edifice.

One would have thought that the

detached empiricists of the Science or Engineering faculties would have been glad to reside in this mausoleum of modernism where function has dictated form and no excess ornamentation is needed.

Strolling through obscure byways of the university recently, however, I was miffed to note an engaging pleasantness about the science buildings in comparison. Sensible planning and an agreeable autumnal atmosphere made even the Organic Chemistry building look inviting (well, maybe not inviting, but certainly not brutal). The Napier manages to make the clinical whiteness of the Medical School building look optimistic.

The interior of the Napier Building proves to be just as aesthetically satisfying as the exterior. At the risk of incurring the wrath of Monica Carroll (who openly prefers Rupert Brooke to T.S. Eliot), I feel that the atmosphere can only be adequately described as "a place of disaffection". And how uncanny is Eliot's experience reproduced in the taking of the lift down into the Economics Department:

Descend lower, descend only

Into the world of perpetual solitude,
World not world, but that which is not world,

Internal darkness, deprivation
And destitution of all property,
Desiccation of the world of sense,
Evacuation of the world of fancy,
Inoperancy of the world of spirit;
This is the one way, and the other
Is the same, not in movement
But abstention from movement; while the
world moves
In appetency, on its metalled ways
of time past and time future.

A "turgid" description of a turgid experience perhaps, but one which Eliot, I'm sure, would have appreciated.

In the late sixties the Law School outgrew the Lower Napier, where it had previously been housed, and a brand new building was specially constructed for it, right next to our Beloved Napier.

By now, fortunately, the University had learnt from its Big Napier Mistake. The resulting Ligertwood Building in contrast stands as an appropriate complement to the imposing, fake-Gothic Bonython Hall,

which it parallels on the other side of the Law School Plaza Wasteland.

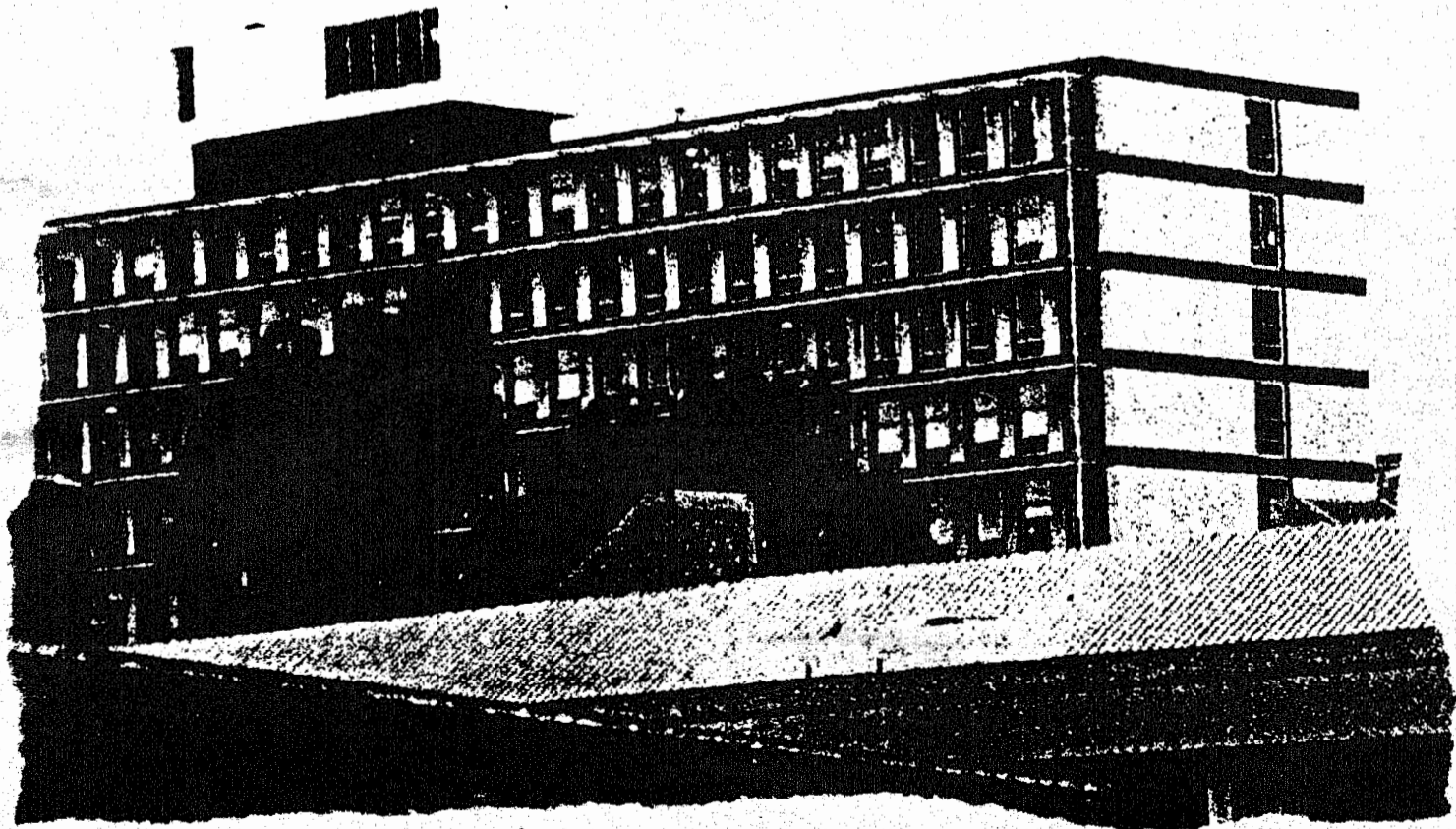
The clever zig-zag design of its frontage and the grainy stone finish relieve its basic oblong shape and provide it with much needed individuality. The design of the aforementioned 'Plaza', with ugly drained pond, however, is difficult to explain. One can only conclude that it was planned by a moron who thought, 'Hey, let's put the staff carpark on North Terrace right next to Bonython Hall and cover it with a ground level concrete roof. One day people might get used to it.'

To this end the empty space left in top was fitted with a pointless square pond which soon became infested with algae and some benches and tables, as a token effort towards the Law School 'Plaza', the supposed hub of intellectual life for all Arts and Law Students.

This Plaza, then, became the perfect lead-up to the Napier from North Terrace - a visual promise of the barren state to come. The only things that could possibly have relieved the tedium (apart from a fountain, which evidently nobody had thought of) were trees. Unfortunately, with a carpark underneath the scope for this idea turned out to be rather small. Apart from a rather cute attempt to grow vines on the concrete wall of Lecture Theatre 101, the planners gave up, shamed by the magnificent plane trees between the plaza and the Napier, whose airy cages quelled, quelled or quenched in leaves the leaping sun.

The Henry Moore Sculpture that adorned this area has been moved now off the plaza to the law outside the Economics Department. The University Grounds, Buildings and Accommodation Branch were probably worried that a piece of art on the Plaza would confuse people so they moved it to a new garden setting where its green bronze would be camouflaged and not worry anyone.

A sensible move, methinks; would they could do the same to the rest of the Napier.





Shane Carty goes in search of supernatural and literary thrills

CONJURING THE GHOST OF ern malley

I like to think of myself as being of a rather cynical nature, far too intelligent to believe in the supernatural, let alone conjure up the ghost of an imaginary person. Regardless of this, here I was at the rendezvous for an exploration of the 'other world' and of all days, it was April 1st.

It wasn't difficult finding our guide although the meeting point was the western end of Rundle Mall, as he was inappropriately dressed in 'tails'. Inappropriately, because we were to contact the 'after life' via a bush walk (trick of the trade).

The process of our metamorphoses involved catching a bus to a secret location (public transport, a scary feat in itself), and at this secret location we were to journey into a dark fortitude of bushland, stopping at a psychically significant point. Along the way, aspiring poets from the AU Literary Society were going to offer 'sacrifices' in the hope of appeasing the angry spirit of Ern Malley.

While the philistines of Adelaide were embarking upon bus tours of drunken debauchery and the organised anarchy of pub crawls, we (that is, the cultural elite) boarded our bus and watched our tour guide, David, feed 28 tickets 'Frenchus ticketus' into the hungry Crouzet machine.

As this comical scene continued, my mind wandered back to 1944, the year of Ern Malley's 'discovery' by Max Harris, co-editor of "Angry Penguins".

It was in 1944 that Max Harris was given examples of the late Ern Malley's poetry by Ern's sister Ethel. In due course a full manuscript, "The Darkening Ecliptic", arrived. Max Harris described Ern as "a poet of great power" and it was believed his poetry would lead Australian poetry into the dawn of a new movement.

Following the publication of Ern's new ultra hip, surreal, modernist poetry, doubts regarding its authenticity were raised. In the middle of 1944 it was revealed that the poems were in fact written by James McAuley and Harold Stewart, conservative poets who set out to discredit the modernist movement. In an act of mockery, they constructed the poems from random texts, including Shakespeare and American manuals on mosquito control.

Poetry became a source of ridicule for simpletons as the world press focused the hoax. The literate world stood fast with the claim that the poems had a quality which sprung from the sub-conscious. McAuley and Stewart, in looking beyond their socially imposed restrictions, had created too good a poem and fooled themselves.

In the words of Max Harris; "The myth is sometimes greater than its creators."

I wondered, could there just possibly be a ghost of Ern Malley?

After disembarking from our bus we congregated at Sutton Garden to listen to our guide's synopsis of the Ern Malley myth. The purpose of our 'journey' became questionable when, after praising the poems of Ern Malley, the guide added, "I believe we can create more." It was doubtful whether we were engaging in a true psychic quest and not just an attempt to steal poems from Ern Malley and cash in on the royalties.

How would Ern react? I felt that the speaker saying, "As we descend into the bush we will be descending into chaos" was far more ironic than he could have realised.

We made our way to a nearby reserve where Ben Harper, the editor of the AU Literary Society magazine ("Esque", out in May at a reasonable price), mounted a large cement platform to read aloud a sample of his poetry. Spiritualised by glowing yellow light, Ben read the first of his poems, "So this Way Could be Very Magic", a gentle piece of verse that came across unobtrusively in the night air. Encouraged by the applause, Ben was asked if he would like to read another poem. He unabashedly agreed in the light of a captivated audience which seemed ready to appreciate its sentimental quality and the relief from the morbid and harrowing experience they knew they were to encounter late.

The walk followed Brownhill Creek, taking

turns and undulations which exposed my lack of balance and fear of crumbling walkway edges. There was an air of expectation among the members of our party, the more neurotic of us expecting Ern Malley's ghost to spring forth from the bush at any moment, as we went further into the

foliage. The more impatient scanned the surrounds with a flashlight, eager to expose a hoax or to discover something they would regret.

Oblivious to the psychic interludes were the spiders that lounged on webs suspended across the walkway, displaying what is

unquestionably the world's finest architecture.

To soothe our frayed nerves we were treated to more therapeutic doses of poetry, this time from Nicole Matthews. Nicole was introduced as the President of the AU Literary Society and a student who would like to stay at the University 'for as long as the taxpayers would allow her to.' She read three of the poems, "Trespassers", "The Amulet", and "You Look To Your Lover's Eyes". The audience enjoyed her readings, their feelings easily interpreted by the applause and comments they made.

The presence of Ern Malley was never far from our midst, and just to be sure that it wasn't, our tour guide read several Malley poems, including some 'indecent' material which had landed Max Harris in 'hot trouble'.

My personal opinion was that the Malley poems were very good but judging from some quasi-intellectual sniggers from the crowd, my opinion doesn't really count for much against the hoi polloi. Perhaps it was the rising shapes of the surrounding hillside and the beauty of the cascading foliage which lulled my avante garde barriers of criticism into a false sense of security.

It would have also been the poetry of Ben and Nicole coercing my Charles Bronson-like toughness into sweet undergraduate innocence and vulnerability. Ben's trilogy "Autumn 2", "4", and "8", and Nicole's "Christmas Poem" and "City Night" were very easy to submit to, no unnecessary resistance required, but were they enough to bring forth the ghost of Ern Malley?

We cannot disguise our true motives and being Australians we couldn't possibly have come solely for the poetry. Yes, we were here to see a ghost. With this in mind, you could imagine our disappointment when we were shown a makeshift grave with plastic pipes used for a cross and then informed the whole thing was a hoax - it was April Fool's Day after all.

Well, I didn't believe him! I do not believe in ghosts (of course not, should go without saying) but the ghost of Ern Malley just couldn't be untrue; say it isn't so, Ern.

"Ethel!" a voice shouted from the bush. It was Ern, cursing his sister for publishing his poems of forgotten lore. Ern came through, just like I knew he would, good old dependable Ern with his trenchcoat, hat, and dark glasses staggering towards us.

WHAT! Ern's taking off his trenchcoat! Now hang on a minute, Ern, this is a poetry extravaganza, not the launching of "Catch 22". Wait a minute, this isn't Ern - it's Geoff Goodfellow, professional poet and author of the poetry, "No Collars, No Cuffs". My illusions are shattered when my only hope of contacting the dead is given mortal form and voice. Alas, not for the present.

Geoff Goodfellow may not have been The Ghost Of Ern Malley but he was the next best thing; a good poet. Geoff enlightened us on his indifferent past and various aspects of the Australian penal system, reading poems about his childhood and some of the people he had met.

Two particularly interesting poems stood out, the first being about the use of an underground language in Australian pub culture, which struck me as being very observant. The second involved one of his acquaintances called Terry who had attended teacher's college but who was now finding himself in and out of institutions because of a heroin habit; "an old man at 28".

The event was concluded by tea, coffee, and cakes. This gave everybody the opportunity to talk to each other, maybe even Ern was there (Who did take that last piece of cake?). The cost of \$10 (\$7 concession) was quite reasonable and one must consider that poetic license was inclusive.

The event was organised by Ambelong Walking Adventures in the Adelaide Hills. They hold and will continue to organise similar events throughout the year.

40 Dalmar St.
Croydon
N.S.W.
28th October

The Editor,
"Angry Penguins"
University,
Adelaide,
North Terrace

Dear Sir, when I was going through my brother's things after his death, I found some poetry he had written. I am no judge of it myself, but a friend who I showed it to thinks it is very good and told me it should be published. On his advice I am sending you some of the poems for an opinion.

It would be a kindness if you could let me know whether you think these is anything in them. I am not a literary person myself and I do not feel I understand what he wrote, but I feel that I ought to do something about them. Ern kept himself very much to himself and lived on his own - of late years and he never said anything about writing poetry. He was very ill in the months before his death last July and it may have affected his outlook.

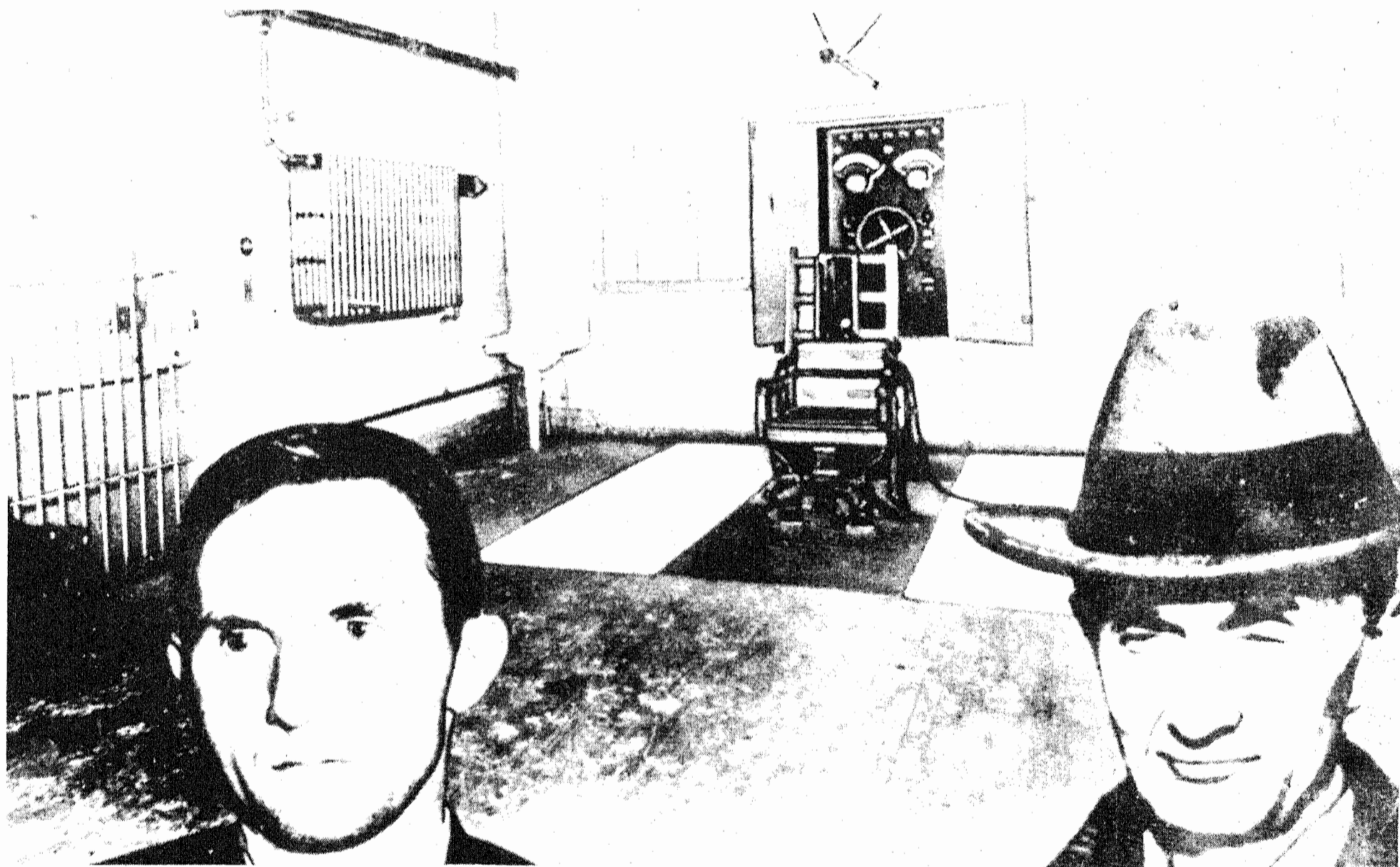
I enclose a 2nd stamp for reply, and oblige,
yours sincerely,
Ethel Malley

The original letter to Angry Penguins which started the Ern Malley affair



on penalty of death

Cathi Walker gives the lowdown on the cold reality of capital punishment.



Amnesty International opposes the death penalty as a violation of human rights which can never be justified, yet many believe that it is an appropriate punishment for murder and other violent crimes.

Arguments in favour of the death penalty are that it provides the strongest deterrent against murder; that it saves taxpayers from supporting murderers for the rest of their lives; that the punishment should fit the crime; and that it is the best guarantee of the community's safety.

Whilst support for the death penalty does appear to be reasonable, much of it is based upon fallacy and prejudice.

For instance, the death penalty is not a proven deterrent. In American states where the death penalty has been used, it has not decreased the homicide rate. In Georgia, the murder rate increased by 20% the year after the death penalty was reintroduced, whilst

the national rate fell by 5%. Homicides also increased in Florida after executions resumed. The Canadian homicide rate began to fall immediately after the death penalty's abolition.

The death penalty can increase the murder of innocent people in another way: mistakes are made in convictions. One study indicates that 349 people have been wrongly convicted of murder in the USA. If someone actually confessed to murder, that confession could have been made under pressure.

In Australia we had the Lindy Chamberlain case. Even after her conviction for Azaria's murder, there was doubt as to her guilt and she now has been released. Yet if Australia had had the death penalty, she may have been executed, guilty or innocent.

Executions cost far more than life imprisonment.

American studies show that it costs more than twice as much to execute someone than it does to imprison them for 50 years. A 1985 Californian study estimated that it costs taxpayers \$4.5 million per execution. Whereas, if the prison system's efficiency was increased, prisoners could support themselves and possibly contribute compensation for victims of violent crime.

A constructive solution would be to put the money that executions would cost into criminal rehabilitation, so that murderers could become normal members of society. The government also needs to put more money into social education, so that less children develop into emotionally disturbed adults.

There must be something very wrong with the values of someone prepared to commit murder - reaching the causes of murder and preventing it would be far more useful than

executing the murderers.

Whilst society does need to be protected against violent criminals, the death penalty is not the only way of achieving this. Less lenient prison sentences ensuring that murderers stay imprisoned for life would be sufficient.

To say that executing a murderer is right because the person committed murder only exacerbates the situation. It is hypocritical and illogical to commit the crime of murder as punishment for the crime of murder.

If society is going to deplore murder, then society can not turn around and execute the murderer, giving the excuse that he or she "deserved it" - the same justification that the murderer may have used to excuse their crime.



Gay TIME

A member of GALA counters certain negative images and misunderstandings about homosexual feelings and behaviour and provides information helpful to people dealing with the homosexual side of their personality.

For people who have long identified themselves as gay, the ideas discussed and the information given are likely to be very familiar. However, there are other people who, for one reason or another, have not yet come to any definite conclusions about themselves sexually, and are trying to work out the best way to go. Others are quite certain they are gay, but feel unsure or inhibited as to what they should do about that part of themselves. It is hoped that people in either of these circumstances (and indeed readers in general) may derive some benefit from the following thoughts.

You're not the only one who has gay feelings:

Gay feelings - strong erotic and/or romantic desires for a person of the same sex - are much more common than you might think. In 1979, Dr N. McConaghy and his colleagues in New South Wales published the results of a survey given to nearly 200 second-year Medical students under anonymous conditions. These students were asked to rate the degree to which they currently felt attracted to members of the same sex, as compared to their feelings towards the opposite sex. Only 53% reported themselves to be exclusively heterosexual: that is, 47% of the 200 students (male and female) said they were currently aware of at least some gay feelings in themselves. Of these, 47%, about 6% were predominantly gay, 5% were bisexual, while the remaining 36% were predominantly heterosexual.

It is also of interest in this connection that Alfred Kinsey and his co-workers in the United States found in the 1940s that 37% of a Caucasian males interviewed had had at least one sexual experience with another man that resulted in orgasm.

If these figures can be applied to the population as a whole, then they suggest that, while having predominantly gay feelings places a person into something of a minority, gay feelings *per se* are very common indeed. The claim that people can be neatly classified as being either 100% gay or 100% straight does not do full justice to the degree of variability observed in human nature.

There's nothing wrong with having gay feelings:



Historically, the particular culture in which most of us have grown up has been hostile to the idea of romantic or sexual relationships between people of the same sex. Traditional religion has anathematised same-sex relationships as sin; activities which are perfectly permissible between a man and a woman, the law of the land has treated as crimes when they take place between two men; and medical practitioners have tried to label gay people as "sick" and then proceeded to attempt a "cure".

The ignorance shown by professional elites helps to perpetuate ignorance on the part of the ordinary person, and has led to social environments characterised by what has been called "homophobia" - prejudice, discrimination, ridicule, fear, sometimes even physical attack. The murder of Dr Duncan, a law lecturer here at Adelaide University, is too notorious to require re-telling. It is an extreme case, perhaps, and one which, it must be said, in the long term had very positive benefits for the legal status of gay South Australians; nevertheless, it was a crime which ultimately had its roots in that homophobic attitude.

Fortunately, some important social changes have been occurring in recent years, and it is probably not over-optimistic to project that our society will slowly but surely continue to become more enlightened and therefore more tolerant.

However, perhaps the most unfortunate effects of homophobia are the psychological ones that can befall someone who is trying to come to terms with their own sexuality. He or she often needs to marshal considerable reserves of strength and even courage to combat the negative (and usually false) image of gay people to which they're likely to have been subjected for most of their lives - that their gayness automatically makes them sinners, criminals, sick, child-molesters or other perverts, tragic drag queens, and, in general, worthless persons underserving of equal rights.

In particular, they have to contend with the anguish and the fear that should their family or friends or work-mates "find out about them" they will be rejected and ejected. Though this catastrophe tends to be more worried about than actual, fear of it is the most common reason why people avoid "coming out", and why they continue to try to act as "straight" as possible, even going so far as to get married and have children - in short, trying to do that for which heterosexual society will reward them.

In many respects this is understandable: a person's self-esteem often depends on the good opinions that others have of them, and they may fear that if that support is withdrawn they could never recover from the loss: the ever-present threat of such "punishment" for not conforming to traditional expectations can cause the person's attitude towards themselves to become deeply (but unrealistically) negative. The deleterious effects on self-esteem wrought by homophobia thus have something in common with those brought about by narrow-minded but powerful ruling-groups when dealing with racial and other minorities.

If a gay person is ever to feel comfortable with their sexuality, then they must engage in a continual process of de-indoctrinating themselves and questioning traditional assumptions - realising that no matter what parents, priests, law-makers or medics may claim, being gay is OK. Feeling right about one's sexuality sometimes takes a while, and the process can be made more rapid by associating with accepting people, heterosexual and homosexual.

It's not necessary to remain alone:

The situation where a person is unwilling to admit that they have gay feelings, even to themselves (let alone to other people), or the situation where they are aware that they have such feelings but they keep the fact completely to themselves, is sometimes referred to as "being in the closet", or "being closetted". Naturally, when a person beings to reach out and make contact with other gay people, or starts confiding in selected people about this aspect of themselves, then the person is said to be "coming out of the closet".

If someone chooses to keep their homosexuality entirely to themselves - either remaining celibate or pretending to be straight - then that is entirely their prerogative, and such a decision is to be respected. However, it is human nature to need at times the company of one's own kind, whatever that kind may be, and closetted gay people are especially prone to feelings of isolation, loneliness and alienation.

Fortunately, such isolation does not have to be the case. Gay people are everywhere, and the University is no exception: there are gay students and academics, gay athletes and bookworms, gay doctors and dentists, lawyers and linguists, engineers and

economists, psychologists and philosophers, and so on. While meeting other suitable gay people is not always, shall we say as "straightforward" as it is for heterosexuals, due to timidity and the need for discretion, it is by no means impossible.

A number of more-or-less organised avenues exist in Adelaide to enable gay people to make contact with others on the level at which they feel most comfortable. Here at the University, one such avenue is the Gay and Lesbian Association (GALA). This group is open not only to students but also to staff, and typically attracts women as well as men. It is a friendly, diverse bunch of people. The right to privacy is fully respected, and no pressure is exerted upon anyone to come out to an extent greater than they wish. The group meets about once a month, and from time to time organises opportunities to socialise, such as parties or group outings to a restaurant or pub.

In addition to Gaysoc, there is a variety of venues, groups and activities available to the gay person, including pubs, discos, clubs, religious groups, an association for arts and for sports (tennis, squash, bowling and bushwalking) and a gay community centre at 130 Carrington Street, Adelaide ('phone 223 6944). There is also a gay counselling services which provides "service to the general community to help anyone who may need advice or help relating to any gay issue". You can write to it c/o P.O. Box 459, North Adelaide, 5006, or you can 'phone Gayline any evening between 7 pm and 10 pm on 232 0794. Information about what's going on around town can be found in a free monthly newspaper called "Catch 22".

There are in fact some advantages to being gay:

There are certainly some drawbacks associated with homosexuality - it would be unrealistic to suggest otherwise. Yet it seems true to say that most of these difficulties stem from lack of social acceptance, and perhaps too from a lack of positive role models. At the same time, the negative aspects of being gay should be balanced against some important benefits which are often overlooked. Though one must be careful not to over-generalise, a typical person who is living a gay lifestyle and who is not encumbered by children and other family responsibilities

- tends to have more time to devote to their own interests, whether it be career, leisure, friendships or relationships, as well as more money to spend on these pursuits;
- tends to get to know who their real friends are: as an old Adelaide bus-ticket used to say, a friend is someone who knows all about you but likes you just the same!
- tends to enjoy a better quality of relationship with the people to whom they have chosen to come out: coming out to friends or family usually requires so much courage that one unexpected benefit is that those in whom you have confided will sometimes express admiration for your honesty and bravery, as well as a feeling of being honoured that you have placed your trust in them; most people prefer authenticity to acting;
- some researchers claim that gay sex is more consistently satisfying than is straight sex, and that this partly because of "gender-empathy" - that is to say, you know what you like, so chances are that someone else of the same sex will like that too, and fulfillment is more easy to obtain. Of course, always play safe: five and ten years ago people did not know what they were doing that caused them to contract AIDS. But now we know, and from this point on, nobody need catch the virus. Safer sex can be perfectly satisfying, and abundant literature is available to advise you in this regard.
- Having witnessed (and perhaps experienced at first hand) the mindlessness and the injustice of intolerance, gay people tend to have a greater appreciation of, and sympathy for, the struggles of other oppressed groups, such as women, blacks and Jews;
- Finally, (and though it is difficult to put into words), being gay gives a person a sociological perspective that he or she might otherwise not develop, an awareness of what is frequently the arbitrary nature of many of the options society pressures us to take, and an appreciation of the need to remember that the choice you make, in accordance with your needs, may not be the most appropriate choice for me with mine.

The next meeting of GALA is at 1 pm on Wednesday, May 10, 1989, in Meeting Room 3 (behind the Games Room), level 5, Union House. All are welcome.



Recently you've received a lot of praise for being a hard-core streetwise rapper. Do you like it when people like Bono call you the 'Bob Dylan of rap'?

That was real crazy you know. I didn't even know Bono was listening to rap. I was in London and they let me hear an interview Bono did. It was real heavy, it made me feel good, you know. Because a lot of the time when you're dealing with music like this, people say "I don't like it" or "It's not music" you know, and when someone like Bono, who definitely knows what he's doing, turns around and says you're doing the right thing then it nullifies all the negatives. As long as someone knows what's up, gives you a little praise, then you forget all the people who tried to dish you.

What is the intention behind your music? Is everything in your music geared towards a hard-core, streetwise image?

My music is made for my friends. I started off in all different directions. I tried to be like Run DMC, rapping about other rappers a lot. But my friends told me, "Hey Ice, why don't you say those rhymes you used to say. You know, talk about the police, say the stuff you used to talk about when we used to just sit around."

And the girls would say, "Ice, say those nasty rhymes you used to say." I'd really just made a 360 degree circle back around to the stuff I was known for. I make my music for my friends and fortunately other people seem to like it.

But if you sit back and try to make a record for somebody, like if you tried to make a record specifically for Australia...well, it's just never going to work. You just do what you like and hopefully other people are going to like it as well. I make it for the homeboys. You know, I try to make a record that I would play over and over again. A lot of the time people make records and *they* don't even like listening to them.

Do you specifically concentrate in your music on helping your audience in some way; that is, providing some kind of guidance for the disillusioned black youths that apparently form the bulk of your fans?

The messages usually just come out in my opinions. If you were to hang out with me over a period of time you'd hear me talk about things. But I don't really sit up and decide to make *this* particular record, be it anti-drugs, be it anti-crime. I just write stories, but I have to end it correctly. I couldn't write a rap about a drug dealer who was a success and got away with it because none of them do. I deal with the truth.

You don't have to really angle stuff so much. People are always trying to angle things. You know, make it really blatantly anti-this. You don't have to. You just tell them how it is, and you tell 'em this is going to happen, and you let people make their own decisions.

I think a lot of kids are being helped. I'm glad when I walk up to a kid and he says, "Hey man, thanks Ice, man. You know, I thought all rappers were on drugs. I didn't know you never get high and none of that max." It's cool, you know. It's something that just happens, it's not something that I'm aiming at.

Do you think it's important that you were involved with crime yourself?

My life was interesting. I think it made me who I am. You know, I'm lucky to be alive. But by me being able to have gone through it, I think that it makes me a person who is able to talk on the topic. And kids listen because they believe that what I'm saying is real. I mean, if I'd never been in it, I couldn't really talk on the topic. One interviewer asked me whether there was any topic I wouldn't rap about. I guess the only answer is that I wouldn't ever rap about something I don't know anything about. You know, I'll deal with crime and this, but there are certain things that I have first hand experience of so that I can be truthful.

Do you think that the problems with

American youth, such as crack, street crime and gang violence, are at all solvable?

They're solvable, but the question is, will the people get into power who can actually solve them and who care enough to solve them. I mean, the problem with gangs and crime are going to take years...You're going to have to really create a whole new generation of kids. You're going to have to start on kids when they're in elementary school and let them grow up not wanting to be in gangs.

But the process will take 15 to 20 years, and see a politician doesn't really like doing things that doesn't show results in a year or so, so that he can be promoted, re-elected, get his new car or get his wife a mink coat. So you're going to have to get a politician who really cares and starts a programme, and people in there that make it happen and then, who knows, maybe 15 to 20 years from now you might see a whole new generation of kids who don't want drugs, don't want gangs.

But as long as the government is so corrupt, it's really hard to deal with the people. Our government in the United States is totally corrupt as far as I'm concerned. I mean, when you've got a President selling weapons to the enemy, Ollie North walking in, John DeLorean beating 16 kilos (of cocaine) on television, and Ron Reagan and Bush kicking it on television, it's like 'c'mon....'

And kids see this and you tell the kids don't do this, and you're never going to get away with it. 'Cause these kids aren't dumb. Then you have a cop who puts a kid in jail for five years for smoking a joint and then the cop smokes one on the way home from work. It's so hypocritical. So when I deal with people I tell the kids, "Now look. Forget the laws, let's just deal with what is right and wrong. You wouldn't sell cocaine to your mother, you wouldn't give acid to your little sister so therefore why give it to somebody else, your brother, your friend." You gotta think about that type of stuff. I deal with kids. I'm trying to really build different morals.

But then the problem with me is that people are looking for a role model. I'm not the perfect role model. Ice-T is kinda like, don't do drugs, don't do crime, but if I were to catch you outside stealing my car I might shoot you, you know, because I'm a real person. I mean, I'm not gonna give you a daisy and say, 'My brother...' I'm gonna deal with reality when it happens to me and I'm not going to lie. And that's what makes people uptight. You know - "He has good ideas but he swears, though." I'm sorry, but I'm just doing what I do.

P U S H I N G P O W E R

How did you get involved with rap music?

It was just something I could do. I grew up knowing how to rhyme. I just knew how to do poetry and do little street rhymes. When rap music came out I thought, "Oh wow, I can do that!", and I turned a record over and I was just, like, doing it.

Why do you think a lot of rap music is geared towards ego style rap?

The origin of rap is the ego style. Rap has its origins in kids in New York playing the records and they would just play the breaks in the records. The DJ would cut it, and the kids would dance to that, and that's called breakdance. Then the rapper would get on and say, "Yeah, I'm the best, and my DJ's the best", and then the next guy would get up and say, "Well, yeah man you're OK, but I'm better. As a matter of fact, I was with

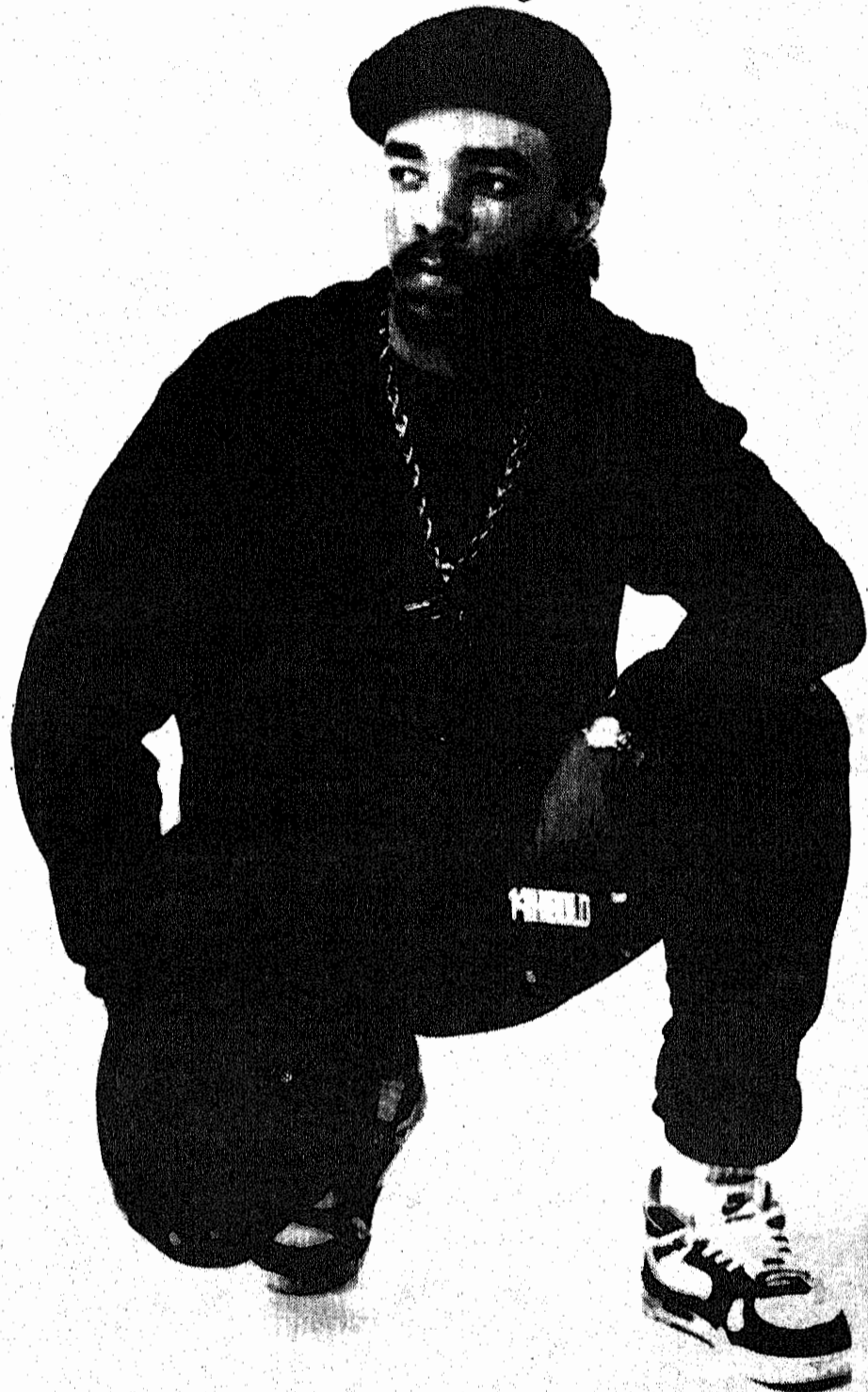
your girlfriend last night", and then the other guy would say, "Yeah, well you're better but I was with your mother." And that entertained the crowd.

Black people have a heritage of verbally abusing each other, it's just something we do. You hang around white kids and they don't talk about each other; you hang around black kids and they just do it all day. I guess it's just a way of releasing hostility, we just tell jokes about each other.

Now people will listen to that rap record and say, "Hey, that's *violent*!" Ice said he'd take that guy out in the street and beat him up!" But na, it's just verbal combat. Nobody has ever rapped on the mike and then gone out and fought. It just doesn't happen.

To finish off, I wonder what you thought of Dennis Hopper's film, "Colours", which was probably a great boost to your public

ICE-T hits the listener hard with his streetwise Rap. Andrew Joyner interviewed him during his recent Australian Tour.



exposure?

I had nothing to do with the film. I just went and saw the film and I was, kinda like, "What does this man know about gangs?" But then he asked me to be involved with it because I had been involved with the gangs. So I wrote the song from the perspective of a gang member and it scared a lot of people. I wanted everyone to know what really goes on in the minds of the gang members. These gang members aren't kids that can do choreographed steps like Michael Jackson's gangsters. It's a very sad situation. The gangbanger is trapped in the situation just because he is a part of it.

The film showed Los Angeles a little dated. Los Angeles now is a little more sophisticated. Now the gangs are selling drugs. They're not just running around shooting each other for colours. They're doing it for a business.

CLUBland

Fashion is such a fickle beast. Remember at the start of the year when you would see those close clipped youths donning Smiley T-shirts with elegant aplomb, an elegance which somehow overrode the clumsiness and innocence of Smiley's rotund form.

These people stood out together - not as a hackneyed group of stylish losers, but a glittering community of tightly knit, fashionable elite. It was as if they were all in on a joke, laughing their heads off, and you'd missed the punchline.

This seemed to be the essential appeal of Smiley. There was a certain exclusiveness about him that was undeniably attractive, as if the mere acquisition of a piece of Smiley paraphernalia would provide an access to a community that existed beyond the norm. And besides, it looked like fun.

However, now that Smiley has been picked up by a wider, more varied audience, he seems to have lost a lot of his original mystery and appeal. K-Mart and Target now stock T-shirts bearing the luminous emblem. The serene smile of the clubber's high has been replaced by the fixed, toothy grimace of mass commercialism.

But this isn't to say that the clubber elite is in its final days. Far from it. Although a particular element of their fashion may dwindle as it is appropriated and devalued by Adelaide's so-called trendies, the clique retains the unity and distinctiveness of its culture. It progresses.

And central to this progress seems to be the recent business ventures of James Kelly and Kim Boyce, two young entrepreneurs who ran Venus clothes store and are the creative force behind the dance clubs B.P.M. and Express at the Richmond's Metro. Their latest contribution to Adelaide clubland is RAW, at the Waymouth Tavern on Wednesday nights.

Young, creative and ambitious, this pair are determined to give this town's clubbing set the "best party in Adelaide". James, at 23 a veteran of the club scene in Adelaide, is impatient with the limited progress of the older clubs. "I was doing the clubs from a pretty young age. All these other places just didn't progress. For four or five years they stayed the same. The whole problem with that is you've got all these young people coming up and not getting any influence; they're staying like we were when we were that age. The whole thing about this scene is that everything has got to progress. We're into right now, what's happening now."

B.P.M. and Express are the clubs complete, hedonism with style. Every Friday and Saturday night the cool blue neon post-modernism of the Metro bar is turned into a fully blown dance club through the use of an incredible

lighting system, copious quantities of carbon dioxide, and slides and videos projecting images of groove-child style on the matt black walls.

The music is a concentrated combination of beats and rhythms, all mixed in with seamless perfection. There is no senseless DJ patter, no dirty dancing competitions, just one constant, surging beat while everyone tries to shake their funky thang in the most stylistically credible way possible.

RAW on the other hand is situated in what is normally a pub and thus obtains a slightly different atmosphere. Effectively it is divided into two rooms, one containing the bar and the other the dancefloor. While the Metro has the dancefloor snuggled into a corner, at RAW it is placed like a religious icon, elevated in the centre of the room while fellow clubbers sit around the outside, secretly observing. Progressive style cannot exist without an audience.

James and Kim enhance the club scene by creating and sustaining an environment conducive to its needs. In fact, much of this scene is the environment. Therefore if all the clubs were to fall into the hands of purely profit minded owners, the scene would collapse as the environment would be diluted to accommodate a wider, more varied audience. Fortunately, the dedication of James and Kim to this scene and the people who make it is unquestionable.

"I love the whole lifestyle", says James, "I'm very dedicated to the scene. I have been for a long time. Basically, I like people to have a good time, on a level that is consistent with most other places. I hate the idea of people having a good time now when they could have been having a good time a couple of years ago, doing the same thing. I'm really against that idea. I really love the idea of progressing. If you don't progress, we'd be totally stagnant. The next few years should provide many people with new things to do."

Progress and change are the essential ingredients to this scene. Everyone is searching for 'newness' - new haircut, new fashion, new music, new sensations. Emphasis on the transitory and the superficial attracts and unites the clubbing elite. B.P.M. draws the 'groovy elite' of Adelaide, as James calls them; "They're very fashion conscious; they're very 'now'. Most of the people who come here work in fashion boutiques, or have something to do with the entertainment industry, or they're writing a bit of music or something similar. Here we've got the crowd that likes to hear things when it comes out, not six months down the track." The combination of high levels of image, fashion, creativity, money, and ego generates an intense energy and activity that permeates the club environment,

and is reflected in the frenetic and spectacular lighting effects and the insistent pulse of the house and hip-hop beat. This is the domain of Yuggies - Young Upwardly-mobile Groovers.

The incessant quest for novelty has resulted in an extremely fertile eclecticism in the club music - snippets of old TV soundtracks and radio programs are mixed in with scratching and rapping, groovy basslines, and wickedly complex rhythms to produce an exciting and progressive sound. The direction of club music is uncertain; new labels are being invented all the time by enthusiastic journals for London culture magazines. Some have stuck - hip-hop, house, acid house, deep house, acid jazz, rare groove, balearic beats. The term 'post-house' has even been coined, undoubtedly to cash in on the success of the term 'post-modernism'. Confusing? Yes, but whatever direction it takes, James sees the underground dance music as cutting the groove for popular music in the 1990's:

"It's going to become the music, or the pulse anyway. The whole thing about house is that it's the first music scene that's created a fashion, and a lifestyle, and not since punk has a single scene dominated the clubs so widely. Punk started off hardcore and underground. It's exactly the same with house. It's getting better all the time, always moving, progressing."

At the moment, the clearest direction for club music is coming from London, which took the lead from America when acid-house hit about a year ago. This scene was based around the 'designer' drug Ecstasy, which generated a lot of outraged squawking from the Fleet Street tabloids about 6 months ago, forcing many clubs to close. In Adelaide, the importance of drugs to the scene is a lot more tenuous, a point which James emphasises:

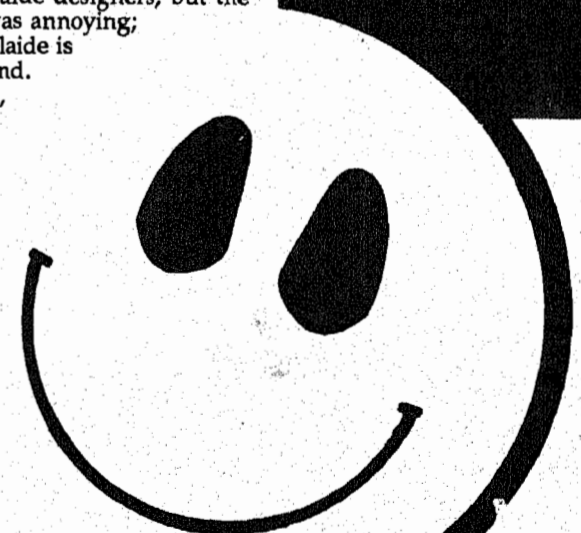
"Drugs are a component anywhere. You go to Le Rox and there's drugs, you go to the Arkaba and there's drugs. People are going to take drugs anywhere in a club, you can't prevent that. The whole point with this type of music has been that the media and the press in London have latched onto it and said that because it's called acid house, it promotes drugs. That's not true. They say all these stupid things about these smiley T-shirts. They sell smiley T-shirts at Target. It's ridiculous. Half the people wouldn't wear them if they knew it. Also, you've always got to keep in mind that the people who are saying all this bullshit are older, or they don't understand, or they want to create sensationalism or something. It wasn't actually the music, it was the press that caused the problem. Before, it [Ecstasy] was really underground. Once the tabloids got onto it, everyone knows about it, and everyone started taking it and then it just went wild. It's

the same with house music. A year or two ago, I could say to someone about house music and they'd said "What?" Because of its exposure to fashion a lot more people know about it."

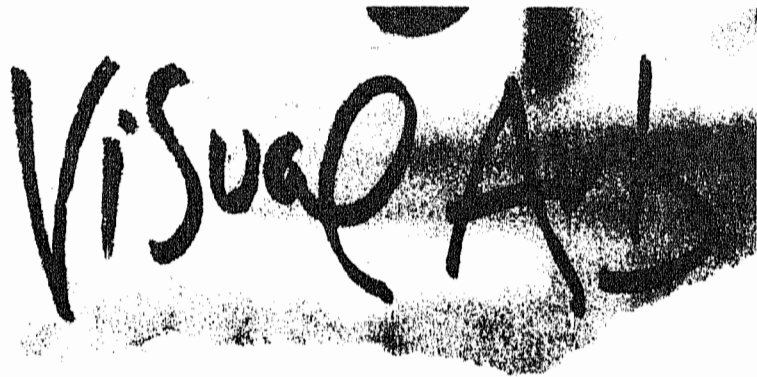
James' and Kim's approach to life and career is characteristic of late eighties clubland. "Progressive hedonism" is an appropriate label for it. The philosophy could be summed up with a motto; "Progress, Fun, Success". (Similar to the refrain in Sigue Sigue Sputnik's latest single.) Basically, try to get as much money, prestige and status in as little time as possible, while having a good time. Above all, do not become boring. The Venus clothing store was closed because the clubs earned a lot more money for far less effort. One shop assistant I spoke to said one of the reasons for its closure was because they were bored with it. The dynamic duo needed to move on.

James is ambivalent about his home town. He is irritated by the small-town gossip and slow pace of change here, but appreciates the chance to be such an important part of the scene. Venus supported Adelaide designers, but the conservatism and timidity here was annoying; "The problem with fashion in Adelaide is that people are six months behind. We'd get something in the shop, six months later all these people come in and go 'We're groovy, give us something.'" But he has no plans to leave yet. Despite being ambitious and creative, James remains philosophical about his future:

"I've got lots of plans. Everyone wishes to go somewhere, but whether they actually do... I'm young. At the moment I've got a business which is making me lots of money. Sure, I'd love to live interstate; I'd love to live in Sydney or Melbourne or wherever. For me to do that ... well, why am I going to suddenly go it alone, and try it all again, at this point in time? It's very hard to leave something when it's giving such a good return. I want to do lots of things, but basically I'll wait till it happens. I wouldn't mind getting into a bit of clothes designing, maybe make some music. Everyone's got ideas, haven't they?"



Andrew Joyner and Julian Worrall spoke with James Kelly who, with co-manager Kim Boyce is behind the bpm / Express / RAW phenomenon.



Sharon Barrett attended the recent public meeting on the current status of and future for visual arts in South Australia.

The shuffling of government money was the main topic of discussion at a public meeting examining the state of the visual arts in SA, held at Club Foote recently.

A panel consisted of Premier, John Bannon, then Arts Minister, Arts Bureaucrat, Caroline Rankin, State funded exhibition space manager, Michael Snelling, Arts industrialist, Dale Durie and Adelaide artist Hossein Valamanesh.

The general use of prepared notes made the talk very structured leaving no room for spontaneity. Questions and statements from an audience seemingly consisting largely of aggrieved visual artists followed the talk, with occasional moments of debate across the floor.

Dale Durie and Carolyn Rankin tried to paint an overall picture of the art scene, albeit by numbers. Durie, from the SA Arts Industry Training Council bombarded us with facts and figures that went straight through the locked doors of our minds. In contrast, Hossein Valamanesh gave a personal account of his experiences of becoming an artist.

A primary topic was the problem of

survival of the young recent fine arts graduates. Both Dale Durie and Hossein Valamanesh noted the limited amount of part time tutorships available at Adelaide's Art schools which could provide income to the new graduates, while Carolyn Rankin pointed to the difference in numbers of arts schools able to offer such opportunities, between Adelaide's two and Melbourne's seven.

Hossein Valamanesh revealed that he had used unemployment benefits for quite a long period at the beginning of his career. This was something the then Arts Minister Bannon disapproved of, stating in response to a question from the floor, that such a use of the dole was an abuse of a system intended to support the genuinely unemployed, not artists.

The great difficulty in gaining an income from the simple sale of works was well detailed. Speakers noted the almost complete absence of commercial galleries willing to display contemporary pieces and the extremely conservative nature of the Adelaide art-buying public. To these problems, members of the audience added

the lack of legislative and contractual protection for artists in their dealings with galleries and commercial outlets. The failure of contracts to be binding exorbitant commissions and rumours of lack of payment provoked a small bang.

Another key issue brought up was the well-known lack of good exhibition spaces. Later, in the question time, the future of the two lovely old buildings next to the John Martin's Car Park was discussed. It could be an excellent viewing area for travelling exhibitions, which has been suggested many times before. Although the Premier agreed, he was indefinite and vague about this idea. Unfortunately, no other solutions for art spaces were offered. This means the public still won't be exposed to the exciting touring art that hits the Eastern States.

Hossein Valamanesh said he found the Adelaide art scene "closed and stultifying", reflected in the closed atmosphere of the meeting itself. The first appearance of his work more than ten years ago, produced interest and reaction, but this had now given way to uncritical acceptance. He felt the frequent need to go elsewhere for refreshment, and noted later that his work shown in Sydney recently produced three inspiring reviews.

The panel kept honing in on arts funding difficulties, without focusing on a real cross-section of the arts in Adelaide. They care about aspiring artists at art school and supporting them, with the hope that they won't go interstate. However, they completely brushed over the art of a minority people in Australia, the Aborigines, whose modern art is just as much contemporary art as that of artists with the usual art school training. I was disappointed that they neglected this "newly discovered" thriving art of the Aboriginal culture, which has meanings that have been passed down for thousands of years.

This surge in art is very exciting for Australia, since this truly indigenous art style has been undervalued for so long. The last ten years have seen rapid change in attitudes towards Aboriginal art, which was triggered by overseas markets recognising and appreciating the arresting beauty of it.

Adelaide people were maybe the last to give it the respect it deserved, after Europeans and Americans have already bought many unrepeatable pieces of supreme standard. This global market has naturally caused more Aborigines to develop their art, while often making a living from it.

Now that it has burst onto the scene with an impact that has put parochial Adelaide into the arts sections of international newspapers, we should make sure we don't keep losing our best pieces to rich business tycoons, and understand its potential.

It is a problem that the public, too, are unaware of the importance of the Aboriginal culture, which is the oldest continuous art tradition. Their paintings are their way of communication, just like a written language that they never had. Many stories have been lost because the next generation hasn't been interested, and sometimes the stories simply won't be passed down if the initiation ceremonies aren't passed well enough. This is the culture of our land, deriving its religion from the land and yet we know so little about them. Aborigines number under merely 300,000 now, but it is a step forward to simply appreciating their art, which has been previously ignored by Australians.

The evening's discussion was dominated by talk of funding rather than aesthetics. This reflects the overwhelming importance of government funded institutions and groups to Adelaide's visual arts, and of artistic pluralism.

The fact is that we're not on the east coast of Australia and that our perception of being "small" are not acceptable excuses to trick ourselves into thinking that we're caught on a never-ending merry-go-round of conservatism. In much of the public discussion a desire for greater commercial income was expressed, but the insularity of the Adelaide public was widely bemoaned as a great limitation.

Such was the tone of the meeting that ways of breaking up this insularity were not considered, we should be generating a wider more adventurous local art market thus allowing larger numbers of artists to be self-supporting.

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You're coming to Adelaide soon for a show at the Goanna Bar, is this a delayed promotion for *Neighbors*, or just something to do?
No, it's just something to do.

The Reels have been noted for their originality and creativity in the past, yet you've been doing covers now for the last two or three years. Are we going to see any new directions in the band soon?

We are playing three new songs, originals, if that's a new direction.

Will these be recorded at all or are they just for performing purposes?

I suppose they'll be recorded eventually.

So you're writing again?

A little bit. When people say that we are original and stuff like that, BUT we are doing covers, it really annoys me, because it means that you can't be original when you do covers and that doesn't seem to make sense. Maybe you are used to bands like the Zep Boys - people who do exact replicas of covers. When we do a cover of another song, we try to be innovative and original with it.

It seems that a lot of your music appeals to a minority, which has given you a kind of cult status, but you are missing out on the mainstream.

Well, mainstream these days means pretty Rock'n'Roll, just like Johnny Diesel, or something like that to 'make it'. That's mainstream. Whereas, not even five years ago that wouldn't be considered mainstream - that was just pub rock. But, I think The Reels are incredibly accessible but the basis of accessibility has changed incredibly. The *"Neighbors"* album would be one of the most accessible albums that we've ever made yet it went down like a lead balloon. So who knows?

I was just going to ask you how had *"Neighbors"* performed commercially so far... Did you receive much airplay, what was the problem?

The problem with *"Neighbors"* was that it didn't get anyone to hear it.

So the radio stations weren't playing it?

Besides the ABC and probably some student radio stations I don't think so. I think the main problem with that was the absolute outrage from the music industry over the album. It was like "It's OK to do covers boys, but not when you are covering Australian ground". That and the push for Rock'n'Roll which we've never done

and probably never will. So the mainstream audience didn't get to hear it and if they don't get to hear it how are they going to know whether they want to buy it or not? So it's unfortunate, but... "sacrilege" is the word that was mentioned for that album, yet at the same time, every writer involved - we got their blessing for it and they quite like it. It's a bit sad when the industry turns on you for trying to interpret its history.

You released a single from the album as well. Did that receive no coverage as well?
Nothing.

What other projects are coming up for The Reels or for you? Another album or another film?

I suppose we will be recording pretty soon. For the past couple of years we haven't been

concentrating on playing live very much because we're not Rock'n'Roll and because there is no scene if you are covering rock bands. The people like that - I suppose you have them down there - that solely cover Led Zeppelin and solely cover Cold Chisel and all that stuff, they are the people who are making money in the club scene, and the mainstream rock acts are making money in concert venues. So there is not much left for a group whose influence are pop music. Pop music is a bit like black music in that Australians would rather just not know about it. So what we do is play Sydney and Melbourne and occasionally Adelaide where we have a following, and just play every now and then, and make our money and just live off it. Which is quite nice really because playing live is a bit grinding.

Is that how you see the Australian Rock scene at the moment?

Well, grunge is supposed to be the alternative big thing. I don't particularly like grunge very much. Also 1970's pub-rock seems to be the go, so if you're into retro well, away you go... you know, boom boom, bang bang...

What's the story with *"Ghosts"*? (for the uninformed, *"Ghosts"* is a film by Evan English and John Hillcoat made in Melbourne in 1987 in which Dave was cast as a prison queen called Lilly)

"Ghosts" finally gets released in Sydney and Melbourne in June or July, I don't think it will be released in Adelaide. The thing to remember about *"Ghosts"* is that firstly, it is a reality-based movie, there is absolutely no fantasy in it whatsoever, so it will probably go down like a lead balloon. It is very violent, for instance I get raped twice and killed and I'm just a minor character...

As a transvestite?

We can put it into the category of transvestite, but in the movie I have been institutionalised since I was a kid, I was the one always getting fucked, I think I thought I was a girl... so put it down as transvestite but I don't think that was what I was actually trying to be. It's done really well overseas, and released in nearly every Western country, they had enormous political problems in England and Italy. It's pretty outrageous, and that's why it's so late. It was shot in 1987, and no-one would touch it until now, and only now because it was so favourably received overseas. It's only being released in the 'Art' places in Sydney and Melbourne now anyway.

Do you like the film?

Yeah, I think it's really interesting. It's not the world's greatest movie and no-one is going to win an Academy Award for it, especially me, it's just that basically it is a science fiction movie about prisons of the future, and the way they are going now, the computerisation and de-humanisation of the new prisons. So really it is a very gross movie, you don't come out of it with a smile. I've seen it once and I don't particularly want to see it again, because it's just too disturbing. But I love movies that disturb you... Anyway, it's not going to go down too well with the right people or the government people. It will probably come out on video for all the people in the suburbs who like to get into that sort of thing and take it all the wrong way and go out and kill people.

The Reels has now dropped from three members to two, are you going to replace Craig Hooper?

We are not a group anymore, we are a duo. Craig and I have been together from the start. I don't think we'll expand. I did have an acoustic group called Chopin's Children but we've just broken up. Craig is the computer whiz, The Reels is basically a computer and two humans, and if Craig went off with his computer I'd have to go solo, but I don't think so. We're quite enjoying it all at the moment, because it's so much easier.

I went to the Goanna Bar to see The Reels on the 21st April, which is an unfortunate venue being one of many yup clubs in which the change you get from your drinks is only slightly more than the IQ of the barman.

I paid \$15 like every other sucker to stand in a cramped and smoky yuppy cupboard BUT The Reels were Shit Hot. Next time they are in town put up with any discomfort to go and see the most fun, exciting and talented band that Australia has ever neglected.

Rachel Healy spoke with Dave Mason of The Reels, prior to their show at the Goanna Bar. He talked of *Ghosts*, the Australian music scene, and the ill-fated *Neighbors*.

reel music



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STRYPER

Sunday, 2nd April saw the arrival of the Los Angeles based Christian rock band, Stryper, for a return visit. This controversial band made up of brothers Michael and Robert Sweet, Tim Gaines and Oz Fox, have become known for the way they mix fast and furious rock and roll (to a point where some songs reach heavy metal) with non-compromising Christian lyrics.

The group has faced strong criticism for the stand they have taken for their Lord and saviour, Jesus Christ, for daring to combine 'the world's' music with religious content. The members themselves feel they have now finally been recognised as a rock'n'roll band with a Christian message. Their second to last album, "To Hell With The Devil", achieved sales of over one million in the USA, proof that they are a well liked band.

The Christian message aside, the music has to offer all that any other world class secular band could. From their lightning fast tracks such as "Soldiers Under Command" and "To Hell With The Devil" right through to their rock/ballads such "Honesty" and "All Of Me", Stryper has it all.

Their lead vocalist, Michael Sweet, commonly known for his ability to reach high notes, excels particularly on the ballads and shines in his work on the guitar. Lead guitarist Oz Fox continually serves up earth shattering solos while Tim Gaines amply provides work on the bass. Lastly, Robert Sweet has

been said to play the drums as well as Eddie Van Halen plays guitar; high praise for a Christian drummer on the international rock scene.

The concert itself was totally awesome. The back-up band "Disciple" hailing from Adelaide provided more than satisfactory

warm up for Stryper. Their heavy metal style and heavy Christian and issue orientated lyrics were well received by the 2,000 strong audience.

Stryper, however, were brilliant. Although obviously tired from a gruelling tour of Australia, they threw themselves into their

performance opening with the title track of their latest album "In God We Trust". They followed this up with fast and furious tracks from their four albums mixing them up with the occasional ballad allowing you time to rest your aching body. Their 34 speaker boxes, all painted yellow and black, provided loud (with a capital "L") sound.

With the 31 piece drum kit displayed upon the speakers and rotating on top of them, the scene was set, and was visually fantastic. The band took time out during the middle of one song to tell the audience about themselves and their message.

Stating that they wished not to be labelled as a "heavy metal" band they went on to tell the audience, in clear words what they were about.

That Jesus Christ, the Son of God, came into this world as a man, was crucified and rose from the dead and through him forgiveness of sins can be attained and the gift of eternal life grasped. That this was their message to a lost world on a road to its own destruction.

Stryper has made its mark. Its members have left us with a memory etched on our minds and hearts - fantastic music and a message worth hearing and receiving. God is totally awesome! It's time to give him a fair chance and find out what this love is all about!

Simon Cadzow
Ivan Moore



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Positive steps which you can take:

- Try to use lighted walkways - whenever possible, walk with a trusted friend.
- Utilise the security service, located in the Hughes Plaza - ask them to escort you to your transport.
- Use the Hughes Plaza Office as a central meeting point - arrange to meet transport there.
- Be alert at all times, and report anything suspicious to security.
- Consider taking self defence classes (Rape Crisis Centre - 363 0233)
- Do not rely on the after-hours 'Lock-up Zone' at the Hughes Plaza Office - it is more hazardous than safe.

For information or discussion, contact:

Women's Officer, SAUA, George Murray Building (ph: 228 5406)

Education Welfare Officer, Ground Floor, Lady Symon Building (ph: 228 5915; 228 5430)

Equal Opportunities Officer, Level 6, Hughes Building (ph: 228 5962)

Produced by women on behalf of the Students' Association of the University of Adelaide.
Endorsed by the Campus Safety Committee.

records



LIKE A PRAYER Madonna Sire

It is difficult to know where to start in reviewing this record. Madonna has managed to corner a very lucrative portion of the mainstream pop music market with her throw-away disco songs. She has a sweet voice, both dancing and acting ability, and Hollywood-style beauty.

These attributes have always been maximised in vinyl and video projects which literally ooze sexuality.

Ms Madonna and her cohorts are obviously astute market observers, this formula having provided them with phenomenal success. I rest somewhat uneasily with such a philosophy, and find questionable the credibility of artists who employ video sex-vending as a prominent vehicle through which to achieve commercial success.

Unfortunately the Top 40 charts are riddled with examples of marketing strategies such as these.

Well then, having stated my ideological objections, on to the album. I am quite sure that Madonna fans will love "Like A Prayer", and I can understand why - it is a lot of fun. It's impeccably produced, and as is typical of this musical genre, is full of songs which tend to grow on one after a few listens. The lyrics are predictably lightweight, but then some credit must be granted to Madonna in that she does attempt to deal with socially relevant issues such as race, domestic disharmony and family unity/disunity.

The "Like A Prayer" video is a good example both of video marketing and the way in which Madonna's lyrical themes are thrown together rather indiscriminately. Race, sex and religion are curiously blended the result being a curiously rich, visual extravaganza, sensually stimulating but rather gauche and lacking in subtlety.

This aside, the songs stand on its own musically and has massive dancefloor appeal. Also worthy of mention for similar reasons are "Keep It Together" which features some interesting dabbling into gospel, and the duet with Prince - "Love Song". The latter has unmistakable Prince style stamped all over it, a style which I suspect has spilled over into other songs on the album. Vocally, Madonna and Prince work together like a dream.

Not all the songs featured reach this level of excitement, some being much less memorable. Taken for what it is, "Like A Prayer" is good value. Hell, after all, its streets ahead of any of the drivel issuing forth from the Stock, Aitken and Waterman stables at present.

Lindy Brinkworth.



DYLAN & THE DEAD Bob Dylan and the Grateful Dead CBS

The vinyl malaise which set upon Dylan after "Infidels" continues unabated with "Dylan and the Dead". It is a live recording, one of a great number Dylan has released over the years, which begs the question: why?

Were it a creative reworking of material, as "Budokhan" was in the late 70s, then there could be some reason for it. Rather, the performance is fairly pedestrian, the arrangements too murky. With exception of a forceful version of "All Along the Watchtower", all the interpretations lack verve and clarity. Surely these seven tracks could not represent the true quality of Dylan's '87 performances with the Grateful Dead that had been reported of so highly in the music press?

From the albums he has recently produced and the groups he has been performing with (including Tom Petty and the Heartbreakers), it seems Dylan is keen to carve a niche for himself as a soulful blues-rock artist. This album does little to enhance his credibility. It suffices to say that, were he not Dylan, but a new young artist, such an album release would never have been considered.

Matt Gibson

GUESS I'M DUMB 7" Louis Philippe Mighty Boy

Louis Philippe - eccentric ex-cook, man of good taste in all things. I'm in love!

This man has a voice like chocolate éclairs (with fresh cream). The A side of this single "Guess I'm Dumb" is a superbly crafted pop ballad. Sweet, romantic lyrics, delicious muted horns, a veritable orchestra of harmonies, all bringing to mind those memorable '60s hits of Burt Bacharach, Petula Clark and the like.

Neither of the songs on the B side - "Smash Hit Wonder" and "Cantilena" quite reach the soaring heights of "Guess I'm Dumb", but I'm willing to overlook this in anticipation of things to come.

Great stuff, Mighty boy!
(P.S. The album to look for is "Ivory Tower". P.P.S. The 7" got 'single of the week' in NME, but this swayed my opinion not one iota.)

Lindy Brinkworth

ROUND & ROUND / BEST & MARSH 7" New Order Factory

The second single from the Technique album. This 7" version has been remixed and improved to the point where it makes the album version sound like a cheap imitation.

After a brief and successful foray into the world of House influence with "Fine Time", "Round and Round" marks a return to a more traditional New Order electro sound which is reminiscent of 1986's "Shellshock".

Destined to be huge in the clubs, due to its simplicity and perfect production. The B-Side is a curious synth-based instrumental piece.

SLEEP (I LOVE MY BED) / BABY BABY BABY 7" Penguins on Safari Modern

Quirky Australian guitar-based pop with a sumptuous smattering of brass, and glimpses of some searing harmonica. Yet another example of good Aussie independent music that would take off if it had the big bucks promoting it.

The humour in the Penguins' music extends to the B-Side, which is a Country and Western track recorded live in the studio.

The video for the B-Side has been played frequently on the ABC's "Rage", and this late night music video freak has seen the clip for the A-Side at least once, so look out for the Penguins.

NEVER HAD A LOT TO LOSE / ALL WE NEED 7" Cheap Trick Epic

Both sides of this single are culled from last year's "Lap Of Luxury" album, and probably should have stayed there.

"Lot To Lose" is a fine album track that just doesn't stand up as a single.

One suspects that as a follow-up to the immensely successful cover of Blackwell/Presley's "Don't Be Cruel", this may be nothing more than a low-budget cheap trick itself.

I'D RATHER JACK / INSTRUMENTAL 7" The Reynolds Girls PWL / Liberation

Yet another Stock, Aitken and Chequebook job, this being typical in that it is produced, written and arranged by them and sounds like a Kylie reject.

The Reynolds Girls (who are they?) sound schoolgirlish and mechanical, and are suffering from possibly the worst case of (what I call) "SAW non-feeling" that I've ever heard. Portions of the lyrics sound downright silly due to their clumsy construction and overriding priority to deliver (wait for it...) a message!

In a welcome change from the usual SAW pubescent relationship garb, this track could have been written purely for the benefit of the thousands of Adelaide radio listeners in the 18 - 25 years bracket:

"Can't they see that every generation
Has music for its own identity
But why the DJ on the radio station
Is always more than twice the age of me
Demographic stereo
They never play the songs we know."
Frisbee your copy at the SA • FM building today.

Kenny Evans

RARE ORBISON / OUR LOVE SONG Roy Orbison CBS

In certain circles it's called 'clever marketing', others call it 'cashing in'. Most of all it's utterly predictable. Here's two Roy Orbison packages, both featuring prominent "Nice Price" stickers (which will probably sell a few more copies). But be warned - classic Orbison material is not to be found on these records.

"Rare Orbison" offers material "never before released on LP" which means it's basically B-Sides of singles - and there's a few little gems in the collection. Standards of recording and performance are maintained, some of the strings and horn arrangements are lush, and there's that typical Orbison overstatement and melodrama.

Worth listening to are the songs "Pretty One" and "No Chain At All", "Paper Boy" seems to mimic the Coasters sound at times and "With the Bug" caps a great feel of the early Elvis Presley School of breathy excitement.

"Our Love Song" is unfortunately vapid, humourless and ultimately boring. These love songs lack any real guts of performance, any real emotion, and the above comments on strings and horns goes tenfold for this turkey. This record is flat out like a lizard drinking. 'Nuff said?

In the interests of fair play to Roy, it must be said that his best stuff was generally his biggest hits recorded roughly between 1956 - 64. Greatest Hits packages can be found at reasonable cost; they're worth searching out and are a definite party blast when the "Travelling Wilbury's" wears out its welcome.

This isn't!

Alex Wheaton

FEMME FATALE Femme Fatale WEA

Unfortunately this band is typically American. Femme Fatale consists of five members. Vocalist Lorraine Lewis, guitarist/keyboardist Mazzi Rawd, bassist Rick Rael, lead guitarist Bill D'Angelo and drummer Bobby Murray, who all come from the same home town of Albuquerque (know it well).

With statements by the vocalist such as "Girls want to rock and check out in Cowboy boots and sexy clothes, and girls need someone to show them they can get away with it". It makes one wonder why they started a rock n'roll band and not a fashion magazine.

The cliché teenybopper lyrics and overall melody was a little hard to stomach which is a pity because some of the music had a lot of potential.

I think the worst tracks on this LP are "My Baby's Gun", with lyrics like "Push, share my baby's gun is what I love", and "Back In Your Arms Again" which was a total bore.

The best song on the album was "Rebel" which was a little slower than the other tracks. It was more of a ballad and didn't sound so commercially over-produced and American.

Still I suppose it takes all sorts, and there are obviously people out there who love this band. They rank amongst one of the top bands in the L.A. Club circuit and have recently put out a video "Waiting For The Big One". The clip was directed by Marty Callner, who recently directed clips for White Snake, Heart and Aerosmith.

I think this album probably will chart, but it excited me about as much as a dead parrot.

Meredith Poulson

COWBOY JUNKIES

THE TRINITY SESSION

“If the humans ultimately triumph over the computers in the war for the airwaves, they’ll have to give a medal to ‘Cowboy Junkies.’ To record their new album ‘The Trinity Session’ the Junkies’ astounding live-in-a-church album employed but two pieces of hardware – a digital two-track recorder and a special microphone, the Calrec Ambisonic. The revolutionary ambisonic picks up sounds from the entire sound field rather than from one (mono) or two (stereo) directions. Even before they were signed, the Junkies’ tape was being appreciated by the right people for the right reasons. Junkies’ band leader Michael Timmins is out to prove that this sort of recording technique can hit people, ‘because you can hear, you can see and you can feel people playing those instruments.’”

WINNERS
OF THE
1988 LA
CRITICS
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SWEET JANE
... Even Lou Reed
has to admit ... it's the
best version to date.

ALBUM - CASSETTE - CD
CURRENTLY TOP CHARTING U.S. ALBUM

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cinematheque

Cinematheque '89 is a season of phantasy and science fiction films with an accompanying critique, presented by the Media Resource Centre and our Union.

Held on Tuesday nights at 7.30 pm in the Union Cinema this season has so far stunned, amused, bored and excited me.

With a refreshing bias for European films (which explains the spelling of phantasy), Cinematheque '89 has explored French surrealism, surreal bordellos, the politics of memory, desire in the family and other stories (in other words, an extraordinary breadth and depth of topics have been covered by this season).

The season started with six short films by the pioneer of phantastic films, George Méliès. This French theatre illusionist made 500 films between 1896 and 1912, the most well known being "A Trip to the Moon" (often cited as the first ever science fiction film).

Much laughter was produced by these films as decapitations sent heads rolling, floating and flying everywhere.

The special effects of these turn of the century films put to shame many attempts made by filmmakers of the later half of this century.

Following these archival treats were three longer films. "Un Chien Andalou" (1929) by Luis Buñuel and designed by Salvador Dali was beyond me; I lost the storyline somewhere in the first minutes of the film. Unfortunately my mind had switched off during the preceding critique of this film (an automatic response to lecturing; I suspect it to be innate) and so I couldn't quite follow it.

However, I do remember the reviewer mentioning that this film was based on various dreams of Buñuel's and Salis', which is not difficult to believe.

Jean Vigo's "Zero de Conduite" (1933) was screened next, and was a fun romp with school boys against adult repression. This film had been banned by the French censors for 12 years, which indicates its success.

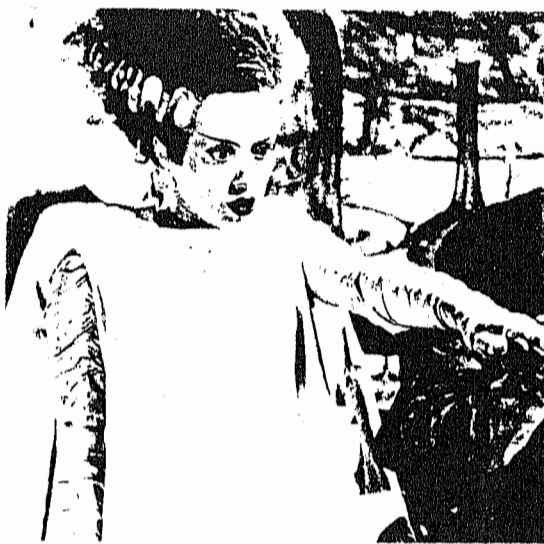
"An Occurrence at Owl Creek" (1964) by Robert Enrico was originally made for the TV series "The Twilight Zone" and this film indicates the impact of surrealism on such TV shows.

The second night of Cinematheque '89 started with the short Australian film, "Make My Day" (1988) by Lis Aroney, a superb piece of work with some fabulous scenes. Imagine a young bleach-blonde woman standing at a kitchen sink doing some washing up. With a lower class British accent she muses on her career "Och, I could have been anything I wanted to be. I could have been an astronaut" she says, while placing the washing up on the draining board.

Nothing very phantastic about this scene, until

you notice that her yellow gloves aren't the only rubber items in the sink. Nonchalantly, the blonde washes a vast array of sexual appliances; dildos and whips, dog collars and harnesses.

This was one of the many hilarious events in a day in the life of a bondage and discipline brothel. "Make My Day" focuses on the humour of role reversals and power relationships that occur in such



places.

"Belle de Jour" (1966) by Luis Buñuel followed with the story of an unhappy bourgeois housewife who takes an afternoon job at a brothel.

Her experiences there are supplemented by phantasies (of the housewife or the filmmaker?) and reality and imagination became difficult to distinguish (this I can relate to). With many sardonic twists "Belle de Jour" was an enjoyable, if somewhat sad film.

"Sunless" (1982) by French-American Chris Marker occupied the entire session of the third night, with an extraordinary view of Tokyo and elsewhere (and incidentally was shown on SBS the following Saturday). This film is beyond description, but that won't stop me trying.

"Sunless" provided a refreshingly exhilarating and phantastic insight into contemporary Japan, a subject which, until viewing this film, I had found to be boring in the extreme; initiating some of most uninspired documentaries ever.

Marker has changed my view of Japan forever. By exploring Tokyo at a community level and by showing the extent of mysticism in contemporary Japanese society, Marker has highlighted the uniqueness of Japan.

The interaction and importance of Japanese history with its present and future is highlighted. Perhaps the neo-fascists who suggest that Australia needs to emulate Japan to improve our country (i.e. the golden path to economic prosperity) should view "Sunless" to see how impossible this is.

This film is a montage of short, often unrelated glimpses of Japan (as well as Africa, San Francisco, Iceland and Guinea-Bissau) juxtaposed against one and another. These shots fly past your eyes at a vertiginous speed and form a rhythm with the narration which mesmerises.

"Sunless" left me buzzing with ideas and insights. Japan - a country where dogs can become saints in the twentieth century, a land where JFK still lives and is modelling men's clothing, a society where the spirits of cats are prayed for, oh and did you know there are emus on the Ile de France? This movie is a real spinner, in fact, the most amazing, the most phantastic film I've ever seen.

The fourth night of Cinematheque '89 was devoted to the theme of desire in the family with the film form Italy, "Teorema" (1968). As I had an essay to write I didn't get to see this, so there's not much I can write about it.

Jean Genet's "Un Chant D'Amour" (1950) started the fifth night. This homoerotic prison phantasy is apparently one of the few films to show erect penises (pornography aside) which must have interested some people.

"Ugetsu Monogatari" by Mizoguchi Kenji which followed is a moralistic film with the themes of innocence versus guilt and good versus bad, being as subtly expressed as in the trashiest of American films.

This was one of the more tedious films I've ever seen, however. Mizoguchi is considered one of the greater directors and this film did win numerous European film festival awards. So maybe I missed something. Certainly the preceding critique was of little benefit to greater understanding.

This week's theme is the lyricism of phantasy and contrasts French surrealism with the American tradition of phantasy.

Cinematheque '89 returns after the mid semester break, on May 2, and will explore the genre of science fiction with some classics, including "Women in the Moon" (1928) by Fritz, the maker of "Metropolis", "Invaders from Mars" (1953), and "Eraserhead" (1978).

All in all, Cinematheque '89 has been a real cinematic treat and offers the rare opportunity to see many classics on a large screen where they can be better appreciated. The season continues for another six weeks until June 6.

Michael Cousins

madame sousatzka

"Madame Sousatzka" is about heartbreaking conflict between individuals each desperately pulling for their own way and yet, it is a tale of love and warmth. From somewhere within this paradox comes a film rich with emotion that has something to offer everyone.

Madam S is a piano teacher living in a dilapidated London mansion owned by lovable Lady Emily. She gives lesson to only the best students and teaches not only how to play the piano but also inputs a total philosophy of life. The flaw in her philosophy is the ghost of her domineering mother who taught her how to play and her failure of her career debut as a concert pianist, both of which combine to haunt her and reinforce her ideas that no musician's debut should be made until she/he is well and truly ready.

This has caused problems with students in the past and is bound to cause large problems when she takes Manek Sen, a highly talented, 15 year old boy as a new pupil.

Manek lives with his mother Sushila who earns a living making Indian food for shops. She is both proud and obsessive about Manek, dreaming of the day when his talent will earn them both money.

The ensuing clash between Madam S and Sushila over Manek gets fiercer and fiercer as Manek comes to see Madam S and the other boarders in the house as a second family. Manek, caught in the middle, rebels against the attempted control of both of them, staying away from home despite his mother's food round and continuing to rollerskate despite Madam S and the potential danger to his hands.

Further layers of the story are added by the other boarders in the house. Lady Emily, made especially charming through to the talents of Dame Peggy Ashcroft, Jenny (Twiggy) and Dr Cardle (Geoffrey Bayldon). Lady Emily owns the house and is being

pushed out of it by developers.

Jenny is a singer of little talent but with great legs and Dr Cardle is a physiotherapist. Each of them add another dimension to the story as we see them struggling to survive in an unsympathetic and often cruel world.

The crux of the story comes when a talent agent, staying at Jenny's, hears Manek play and wants him



to perform at a concert. Everyone has a different opinion on the matter and in the end Manek makes his own decision and gives a performance that teaches all of them, even Madam S, a lesson in life.

Madam Sousatzka is played by Shirley Maclaine and even her strongest critics will have difficulty faulting her performance. She convincingly brings

her character to life, endowing her with genius and blindness, fierceness and tenderness and a pride that rejects all who do not see the world her way. The subtleties of Maclaine's performance in Madame Sousatzka have won her awards at both the Golden Globe and Venice film festivals.

The role of Mrs Sen is played by Shaban Aami who has about 100 films to be credit. To western audiences the best known are "The Chess Players", "Mardi", "The Ruins" (Khondar) and "The Crossing" (Poar). Manek himself is played by Navis Chawdling who made his professional debut in "Madame Sousatzka". Despite his acting abilities which are extensive, throughout the film they need some development.

He does not play the piano. However, intensive work with Yonty Solomon has redered his mime highly convincing.

The film is based on a book by Bernice Rubens. It was adapted for screen by Ruth Prauer Jhabvala ("A Room With A View") and directed by John Schlesinger.

If neither the story nor the actors appeal, it is still worth seeing for the musical content. Superb performances are given by Yarty Solomon, Barry Douglas, Tessa Uys and the London Symphony Orchestra to name only a few of the performers who take part in performing a rich and varied array of music, ranging throughout Chopin, Beethoven, Schumann, Mendelssohn and Brahms to name only a few.

"Madame Sousatzka" is a must for anyone feeling jacked with life and, particularly, films produced for an undiscerning mass market.

Fiona Henderson

Union Cinema
Season continuing
with more films.

Greater Union
Hindley Cinemas



mapantsula

Trak Cinema
Season Closed

Although there have been at least three movies made so far about the struggle for freedom in South Africa, none have actually been made in that country. The consequence is that we do not receive a wholly accurate portrayal of life of most black Africans in South Africa. "Mapantsula" is the first movie to fill this void. It was largely filmed in the black township of Soweto within South Africa, and so a fascinating insight is developed into the lives of the average black in their country.

The lifestyle of these people has never been portrayed in such a fashion, and this is the greatest strength of "Mapantsula". Many aspects of the inhabitants of the townships are shown from the overcrowded slums lining the dirt roads, to the nightclubs and to the oppressive jails of the state.

"Mapantsula" is a movie of two parts which intertwine. It starts with the arrest of several blacks for demonstrating against the government, and focuses on one in particular, Panic (Thomas Mogotlane). As the movie progresses, it shows the treatment meted out to him by the (largely black) police as they attempt to extract a false confession from him. Mixed with this is the story of how he came to be arrested in the first place. This unusual method of film-making is quite effective.

The underlying current to "Mapantsula" is the politicization of someone who is a victim of Apartheid, but who does not recognize how this oppression contributes to his own alienation from society. He, and most of his friends are the 'lumpenproletariat'. Panic is a petty criminal, and through his belligerence, he causes his girlfriend, Pat (Themba Mtshali) to be fired as a housemaid to a white family.

Pat becomes politicized after joining a union to seek fair compensation from her former employer for her dismissal. Meanwhile, Panic's younger brother, Sam (Eugene Majoa), is a political activist, but when Sam is arrested and dies in custody, Panic is drawn into the vortex of political awareness.

One of the executive directors, David Hannay, stated that the aim of "Mapantsula" was to reflect



South African society and show that there are artists in that country capable of making a statement about Apartheid. This movie certainly succeeds in this respect. The fact that the film was actually made in

South Africa is one of its greatest merits, but it is also one of its main disadvantages. The South African regime is hardly likely to allow a highly emotive or political movie to be filmed in that country, and so what emerges is a rather tepid movie.

For the most part, "Mapantsula" seems like a depiction of the lifestyle of an average black South African hooligan, and his politicization and of those around him is treated largely as an adjunct to a meandering plot.

The real political and social statements of "Mapantsula" only crystallize during the last half hour or so, when it becomes obvious that Panic is being tortured to sign a false declaration, and he and Pat are developing a political awareness through their own suffering. The system of oppression and its various instruments in South Africa are not well illustrated.

But these criticisms are to be expected of a movie actually made in South Africa under the scrutiny of the current regime. As stated previously, any political aspects dealt with by "Mapantsula" had to be treated obtusely to avoid the wrath of the South African regime. Despite the movie's vague political statements, it was still banned in cinemas in South Africa.

Overall, "Mapantsula" is valuable because it is the first political movie to be filmed in a South African black township, and it provides an insight into the lifestyles of black South Africans never seen before. It is for this reason alone that it is worth seeing.

Pierre James

THE CRAFT STUDIO NEW COURSES STARTING AFTER BREAK

SELF DEFENCE

Starts 3rd May for 6 weeks.

Tutor: Jon Nolan

Time: 7 - 9 pm

Venue: North South Dining Rooms

Covers basic armed and unarmed practical self defence and fitness.



PUBLIC SPEAKING

Starts 3rd May for 6 weeks.

Tutor: Tony Van Kalken

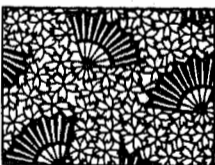
Time: Wednesdays 6 - 8 pm

Union Members: \$30.00

Others: \$35.00

Venue: Meeting Room 1

This course will help develop confidence and fluency in self expression.



MEDITATION

Starts 3rd May for 5 weeks.

Tutor: Graham Williams

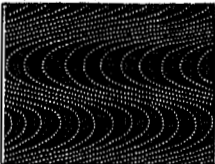
Time: Wednesdays 1 - 2 pm

Union Members: \$10.00

Others: \$15.00

Venue: Dining Rooms

The practice of Meditation brings the body and emotions to a state of deep calm. This short course run by the S.A. Meditation Centre will fill the need for those people who would like to know more about meditation from a non-religious perspective.



AFRICAN DANCE

Starts 2nd May for 6 weeks.

Tutor: Sam Oshodi

Time: Tuesdays 6 - 8.30 pm

Union Members: \$35.00

Others: \$40.00

Venue: Dining Rooms

This course will introduce you to the rhythms and movements of African Dance. Keep fit and learn a new skill.

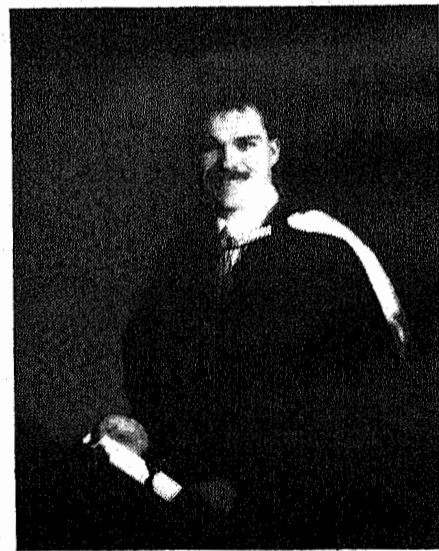


Enquiries and enrolments for these courses can be made at the Craft Studio, Level 4, Union Building, telephone: 228 5857.

Haircuts are now available again at the Studio on Wednesdays from 12 noon. \$10.00 students, \$20.00 others. Bookings in advance.

Check the studio windows for interesting items. T-shirts original designs - hand printed for around \$12.00, Pottery, silk scarves - all at reasonable prices.

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JAMES BOND

The Space
Until May 6

JAMES BOND IS BACK!

...but as he has never been seen before! When 007 discovers true love, he yearns to live an ordinary life - public transport, laundromats, shopping and a new job as a senior playleader and even returns his licence to kill.

Sound a bit to dreamy or just plain dull? Well, problems begin when James Bond, the symbol of the British Secret Service, the invincible protector of what is good and British in the world, finds life in the slow lane a bit too tough to handle.

Never fear boredom while in the company of the Cliffhangers. Although Pete McCarthy, Rebecca Stevens, Robin Driscoll and Tony Haese allow our agent to retire,

they do ensure that Bond is still Bond. You will not miss the nasty villains, high-speed car chases, exotic locations, dangerous predicaments and impossible plot.

However, you will see it all with a difference - on a bare stage with only a few toys for props. Most of the music comes out of the actors' mouths and there are some daring, 'baring' visual surprises.

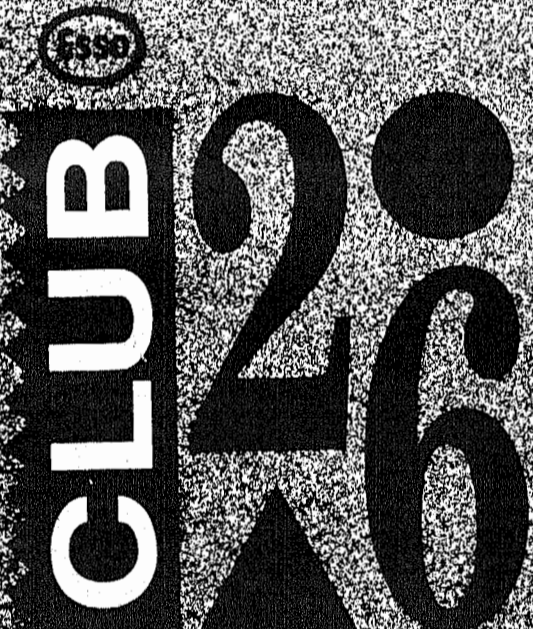
The Cliffhanger's are like overgrown children acting in one gigantic game. The fun that they have quickly extends to the audience and you will not be laughing alone.

Much of the success of "James Bond" lies in the script but the actress/actors are also delightful. My favourite is Rebecca Stevens, who plays all the female parts. Like the others, she achieves expert characterisations but her facial expressions take the cake. Pete McCarthy is the perfect wimp. He plays James Bond ('Jimmy') and there are some wonderful moments when 007 is seen with a bent pistol, a life jacket and a baby in a harness.

Cliffhanger is a very professional and talented team - often hailed as Britain's best. Robin Driscoll in the several roles of Q and Tony Haese in the many roles of M are also a credit to their company.

But I don't want to give away too much! Go along, make up your own mind....and laugh with the British as they laugh at themselves.

Joanna de Silva



The grooviest thing has been devised by the State Theatre Company for anyone under the age of 26 who is interested in attending STC shows this year but cannot afford the often exorbitant prices.

In an attempt to get young people to attend theatre performances, South Australia is witnessing the birth of Club 26. Before anyone groans that anything with the prefix 'club' is just too passé read about all the fab things that this club provides.

Joining is free and means that tickets are available for the cost of \$10. The rest of the season includes "The Tempest" (Shakespeare), "Speed-The-Plow" (David Mamet), "Capricornia" (Xavier Herbert), "Hedda Gabler" (Henrik Ibsen), "Ring Round The Moon" (Jean Anouilh), "The Rover" (Aphra Behn) and "Lost Weekend" (John Romeril).

The one little tiny condition is that the performances have to be seen on a specific date, i.e. the last Thursday of the production's season.

The compensation for this however, is that all members get t-shirts and stickers and badges and posters and balloons and all that stuff so all you culture vultures out there can give free advertising to a multi-million dollar company.

The other really beaut aspect to all this is that if you are interested in acting, direction, design, or any other aspect of the theatre, Club 26 is holding workshops in all areas of production and performance throughout the year. This is not only a good opportunity to go beyond the bounds of academia and see how the productions are put together, it is also a unique opportunity to become involved with one of the most reputable theatrical companies in Australia.

For further info. or forms and stuff contact the STC on 231 5151.

Rachel Healy

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WAITING FOR GODOT

The Parting Company
Athelstone Community Hall
Season Closed

...waiting...waiting for Godot...it's been fifteen minutes and already I want to be anywhere else...we're all of us waiting...half the audience are waiting to leave at interval...I'm waiting to hear the next line...this play feels like infinity...Damn it, hurry up...waiting...

Parting Company put a great deal of effort into their production of "Waiting for Godot": it is well staged, directed and acted. Alan Hayward, admirably, has taken the play as seriously as it deserves as both actor and

director.

But one must ask if the effort was rewarded. Audiences want to be entertained and, rightly or wrongly, "Godot" is more than the average mortal can handle. It is too fast and too slow simultaneously. Whole passages went straight over my head, whilst others held me rapt. There is so much blur in the characters, the passage of time and the landscape, that giving in to the play is a somewhat fearful and uncertain experience.

Parting Company have produced a performance at least as good as Samuel Beckett would have wanted, but, I question strongly, is this play simply a little too exotic to pull a crowd who will be interested for three hours?

Even given this, the actors on show ranged from competent to excellent. David Mealar and Alan Hayward the two vagrant friends Vladimir and Estragon, are the central and most developed half of the ensemble.

They are waiting in the wilderness for Godot their would-be employer (or saviour, depending on how abstruse you feel). Beckett's pauses, as counterpoints to his stichomythia, intensify the expectancy already latent in the blank setting and uncertain time frame to a point where two things begin to blaze in the minds of the audience - we are waiting for Godot, the mythical acquaintance who never arrives,

and someone else must join the stage.

I feel quite soothed when Andrew Wilson and Nick Garsden, as the slave Lucky and his Lord Pozzo, do arrive. Yet the atmosphere becomes even more oppressive when we see that neither is Godot, nor can they offer news of him.

Nor does relief come in the second act when Estragon and Vladimir return to wait, and Pozzo and Lucky return as broken men. Nor does help come in either act from John Wells, the boy, who twice brings the excruciatingly expected "Mr Godot...won't come this evening but surely tomorrow." We are left, after nearly three hours, still waiting for Godot. He never shows.

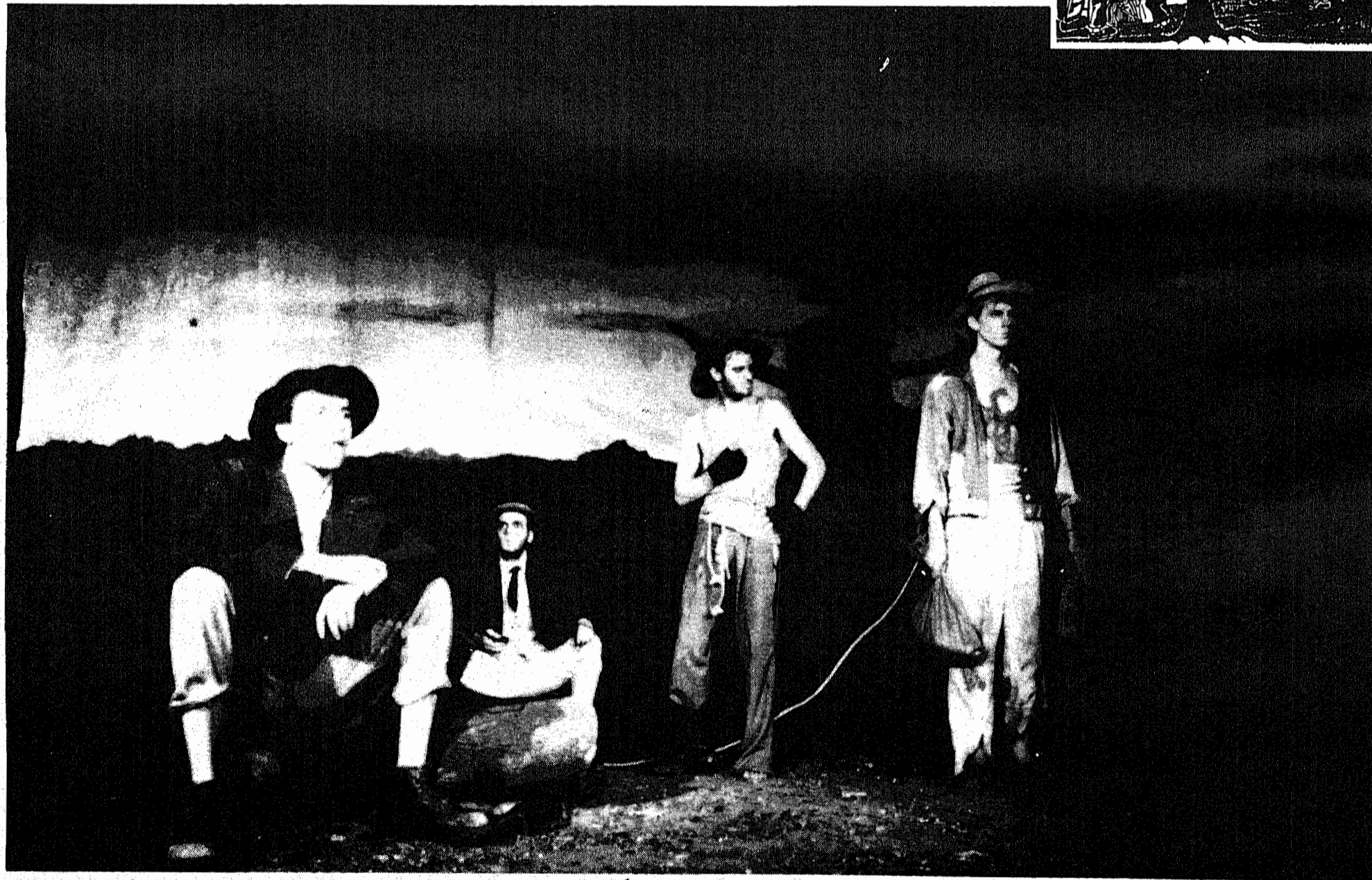
The emptiness of David and Alan's musing set up the expectancy and frustration of the waiting very successfully, yet one or both of them were a little flat. Andrew's simmering energy and Nick's great presence then gripped the stage, only to leave it cold for David and Alan to further wander. Nick Garsden is surely a man to watch closely and only deserves the epithet of brilliant.

The stark lighting, costuming and scenery worked very well together and were first class, as was the between scene music which was composed and played by Andrew Wilson (Lucky). As a minus, one slightly bizarre sequence involved a splendidly choreographed fight scene that raged on for

what felt like ten minutes. This was far too long and seemed unduly painful to the players.

Parting Company work as a very close team and will be well worth seeing in their upcoming production of Twelfth Night. Alan Hayward, as director, should be applauded for the brashness of his choice of Godot, but the fact that the group only just broke even, granted an achievement in itself, and that some of the audience did not have the courtesy or the character to wait for the second act, should serve as a warning as to Adelaide's torpid artistic open mindedness.

James Roberts



TO HAVE & TO HOLD

La Mama Theatre

I strongly recommend that you do not go and see "To Have and To Hold". It pains me to write this because people tell me that La Mama can do/have done better. I mean, what can I say?

"To Have and To Hold" is a non-play. It has little to no redeeming features and I froze because the heating in the tin shed wasn't strong enough. The biggest problem is that the actual play (by Grant Lucas) is embarrassingly bad. It is not a hilarious farce which is what it said on the programme.

It includes tediously dull stereotypes as

excuses for characters, a predictable plot that is reminiscent of an early 1970's British sitcom, very dated set design and costumes, and too many long intervals. All of this could possibly have been excused except for the fact is that the whole debacle is just Not Funny. The acting is, at best, adequate, and at worst, laughable. I could go on for ages about this play but I really don't want to waste any more time on it.

Rachel Healy





Cheap Shots

Proof that working for Murdoch for too long has turned (ex-On Dit writer) Chris Moseley's brains to mush was provided in The Guide of Thursday 20 April: "To enjoy Thirtysomething, one has to be middle-class, educated, sensitive and professional." No, Chris. One just has to be a yuppie dickhead.

In a feat of extraordinary endurance, borne out of a single-minded determination to take on the media machine of a major commercial station armed only with an unshakeable apathy, I have failed to watch a single minute of "War and Remembrance" so far. I just hope I can make it all the way without succumbing.

How's this for the best program blurb of the year, from SBS's "And Father Makes Four": "Hristos arrange a blind date with Adonis but Nikos want Adonis to go out with him and Nana." Yeah. Riiiiight...

Record/Play

"Fast Forward" (Channel 7, Wednesday 8.30 pm) is the second good thing to happen to Australian television this year. The first, of course, was "Tuesday Night Live/The Big Gig", which has improved every week, and well deserves the second plug which I am now giving it.

"Fast Forward" is similar in quality, but much slicker, and so ruthlessly edited as to be almost disjointed. The idea is this: one particular "show" (e.g. breakfast television) is sent up, and becomes the springboard for the various sketches, but it can be "cut back to" at any point. This means that every segment doesn't need to work up to a punchline, and that they can do five-second skits if they want to.

FF features ex-D Generation writer/performers Michael Veitch, Magda Szubanski and Marg Downey, and that show's style of humour

dominates throughout.

A breakthrough feature of "Fast Forward" is that they use the real names of the people they are satirising. No more Jeanna Hardfacedbitch, Marg Downey simply plays Jana Wendt. The sole exception to this is for "Derryn Hunch", which is only changed for the sake of a rather dull pun, i.e. "HUNCH is BACK" (Hunch's Back - geddit? GEDDIT? God, I wonder sometimes).

Virtually every characterisation is superb, but Steve Vizard deserves special mention for doing absolutely flawless send-ups of Don Lane and Richard Carleton, complete with tiny voice inflections and body movements so perfect and finely observed that I was in hysterics before he had even said anything funny.

One particular sketch in the second week would have to rank as the most imaginative, totally original minute of television comedy I have EVER seen. In the "Eyeball News" segment, Magda Szubanski plays Pixie-Ann Wheatley, the "bubbly" but totally ignorant sports presenter.

She was covering a story on Jack Nicklaus, and it took the form of an actual interview with the man on the golf course, which they no doubt secured under the pretence of being a genuine news program. She started off with a few innocuous, if totally vapid, questions, which Jack tossed off answers to easily. I could see the first signs of worry in his eyes, however, when she asked "Have you bought your lucky stick out to Australia with you this time?"

Being the old pro he is, Nicklaus managed to splutter out "Well, I've got fourteen sticks in my bag. I sure hope one of 'em's lucky." And then, Pixie-Ann delivered the killer blow: "You see to play by starting off with a big hit, and then make progressively smaller hits as you get closer to the hole. Is this

a common strategy, or is it something you've developed by yourself?"

He just stared at her, unable to speak, unable to move. He could not handle it, but he wasn't laughing at all.

The look on his face for those two or three seconds before they cut away was worth more than an entire series of "The Comedy Company". It was the kind of look that you'd expect from someone whose parents have just told them that they're adopted.

After that, the rest of the series will unavoidably be an anti-climax, but that's no excuse for missing it.

Eat to the Beat

"Eat Carpet" (SBS, Friday, somewhere around 10 pm) is SBS's attempt at a total 'youth culture show' of the sort parodied brilliantly all those years ago on "The Young Ones" (go on, drag out the tapes and have another look).

In the next few weeks, it will be showing a series of Australian Short Films, which will be on at around 9.30 pm according to the press release (even though the first one on April 21 was at 10.45 pm). These all sound well worth watching by their synopses, ranging from science fiction thrillers to psychological dramas, and one expose of the evils of tripe. They all clock in at somewhere around 30 minutes, so the attention span even of MTV watchers shouldn't be strained too much.

In addition, "Eat Carpet" has got some goodies coming up in its series of "quirky, alternative late night movies."

This Friday, "Bit Time", which is the totally inimitable and totally unforgettable Tom Waits in concert. The album only came out a couple of months ago, and this is one first-release not to miss.

Friday, 12 May's film is "Union City", a film noir (I've always wanted to say that) drama starring Deborah Harry. The plot sounds fairly convoluted, but

it's got murder and sex in it, so it should keep me happy for a couple of hours.

Friday 19 May sees the television premier of "She's Gotta Have It", a sex comedy based around a young urban black woman in the USA, and the way she deals with the men in her life. It was made on money borrowed from friends and relatives, but went on to become a major hit in alternative theatres worldwide in 1987.

"Eat Carpet" also features "The Noise", which is partial recompense for its being axed from the 5.30 weekday slot back in the days when "pay for play" was striking fear into the hearts of programmers on our two 'public' stations.

As a total package, "Eat Carpet" has always risked the "dull but worthy" tag. The features it offers in the next few weeks should go a long way to changing that.

Simon Healy



wine



The Reg Sprigg Aboriginal Education Assistance Fund

Applications are invited for the Reg Sprigg Aboriginal Education Fund. A capital sum of \$150.00 has been allotted to the University of Adelaide from the Nickel Mines of Australia fund, to be used to assist Aboriginal education. The amount available per year is in the order of \$8,500 to \$9,000. Income from the fund shall be available for use for any purpose associated with Aboriginal education.

For further details or submissions, contact the Aboriginal Liaison Officer, The University of Adelaide, Box 498 G.P.O. Adelaide, South Australia or phone (08) 228 5891.

Wine has tremendous powers. The correct choice of wine complementing good food has, for example, the power to win many friends or positively influence people. But the tremendous variety of wines available here in Australia is a problem for the uninformed or the uninitiated. If you walk into a bottle shop, where do you start? This variety of wine available is a joy to the connoisseur.

To find out more about wine there is no doubt that what is required is the initiative to try a few wines. After this tumultuous step, the rules become very simple; If you like it, drink it.

But, of course, good advice is invaluable. Where is such advice available?

Barr Smith Library, believe it or not, has some good books on winemaking but regrettably little on consumer assistance, I'm yet to find out if there are any relevant journals on the topic. WEA/TAFE, both regularly have wine appreciation courses, which are increasingly popular, usually hosted by the Australian Wine Information Bureau. The choice of wines are usually fantastic, the expense is reasonable although student discounts are not generally available, and it is held during evenings. This plan of action got me started in the right direction.

Liquor outlets - most civilised liquor shops

hold regular weekly tastings in their stores, obviously with a view to selling you some of it, but if you march in and honestly proclaim that you know nothing about wine but want to find out, with a view to purchasing some so that you can unleash wines' magic powers at the appropriate time, then most proprietors would be more than pleased to help.

Winery Cellar door sales - indulge in yourself, pack the picnic hamper, jump in the car with few friends and treat yourself to a trip in the countryside and find the wines at the source.

There are many wineries within a day's or even an afternoon trip of Adelaide. Again, there is no onus on you to buy, and as long as you can accept the providers' suggestions about the order in which to taste, and also bear in mind that you are there for a tasting, not a 'drinking', then all should go well.

The voyage to gain experience is half the fun in this business so go for it. In the next few weeks we will be looking at individual wine styles.

Ben Vagnarelli

FREE EDUCATION, NUS AND THE LEFT

Will Wroth - New Course, Sydney

This work is probably the first comprehensive look at the history of the recent resurgence of the free education movement since the introduction of tertiary fees in the form of the \$250 Higher Education Administration Charge in 1986.

The booklet looks at the effects of the elimination of tertiary fees by the Whitlam government and their reintroduction by the Hawke Labor government, the beginnings of the anti-fees campaign and the subsequent mobilisations by large numbers of students. It looks at the formation of on-campus and cross-campus grass roots action groups arising out of this mobilisation and the co-ordination of these groups by the National Free Education Coalition.

Any discussion of the campaign at this time must also include (and this is taken up by the booklet) the emergence of the National Union of Students (including the role played by members of Dawkins' staff in bankrolling NUS) and the roles played by various factions within the national union in allowing NUS to assume the role of nominal leader of the free education campaign.

This is essentially a Resistance position paper on NUS, in an attempt to intervene in discussion on the role of the NUS and the future directions of the free education campaign. It includes a number of documents which outline the history of the evolution of Resistance members' views on the free education campaign and NUS.

Some of the points brought out in the booklet are the role of the ALP students in establishing the state based unions and the National Union of Students, and the initial attitudes of Left Alliance (LA), a broad left student coalition, to the emergence of NUS, and LA's recognition of that role.

It also studies the subsequent change in line of LA, under pressure from members of the Communist Party of Australia (CPA) tertiary branch, from opposition to the ALP's agenda to support for the new union and the role played by LA within this organisation in demobilising the free education campaign and turning it into a campaign of lobbying politicians.

The booklet critically examines LA's change of line and the effects of it through various documents put for discussion at LA national conferences, and a number of leaflets written by LA members in support of NUS and in particular why campuses should affiliate to it.

One major area of discussion is NUS's campaigning record and the effect of NUS in demobilising the free education campaign, its attitudes to the overseas students movement and the Network Of Women Students in Australia (NOWSA), and how the national leadership of NUS has carried out attacks on these two areas of the student movement.

The argument of this booklet is that the National Union of Students has not mobilised students in response to government attacks on education as part of the free education campaign, but has actually hindered this mobilisation (to the point where any real action in the campaign has been happening outside the framework of NUS), and that as a consequence of the performance and attitudes of NUS, it is time for the left to cease its involvement in the bureaucracy of NUS and orient itself to the growing resurgence of the free education campaign.

Edward Aspinall
Andrew Bath

THE FOOD AND COOKING OF RUSSIA

Lesley Chamberlain, Penguin Books

This book provides well written and interesting information on the history of Russian cooking, the different types of meals eaten, and the different foodstuffs used. It concentrates on the rich pre-revolutionary cuisine, but reference is made to developments and conditions in the Soviet period.

This book principally concerns Russian food as distinct from the cuisines of the entire Soviet Union. As the author makes clear, however, Russia itself has little indigenous cookery and has borrowed heavily from the foods of other cultures now within the Soviet Union, as well as from Scandinavia, Germany, and especially France.

This means that little here is startlingly new in flavour or combination of ingredients. Rather the interest lies in the Russian adaptation and presentation of dishes with widely differing origins together in one meal.

While the general information sections are well written - perhaps not surprisingly, given that the author is a journalist - there are some faults in the presentation of the recipes. To start with, there is no indication how many people each recipe will serve, nor do they all cater for the same number. Instead, the quantities produced by different recipes vary quite drastically. Some quite vital details of preparation are omitted.

For example, in the instructions for "Moldavian Vegetarian Musaka", no mention is made of the need to sweat the aubergines prior to cooking in order to avoid a particularly unpalatable flavour (though this is mentioned in the text for an earlier dish). For roast goose the only cooking instruction given is the word "roast" with no details as to temperature or cooking time.

Measurements are sometimes given in unsuitable non-universal units. The two bunches of spring onions required for 'Spring Onion Salad' purchased at Ms Chamberlain's local grocery shop must be miniscule when compared with the size of the 'bunches' on sale at Adelaide's Central Market.

In short, while the sections on Russian food and food habits are interesting, the recipes can often prove frustrating to put into practice. This book would be best in the hands of someone with considerable experience in the kitchen. However, with a bit of patience, and perhaps some skilled adaptation, "The Food and Cooking of Russia" could be the basis for an exploration of a rich and varied cuisine.

Paul Horrocks

COMPANY OF IMAGES

Janine Burke, Greenhouse

Welcome to the world of art. Janine Burke's "Company of Images" is a tribute to her literary and artistic talents. Against an artistic backdrop of galleries, exhibitions and art school, Burke presents credible characters whose lives are woven together by an artistic thread.

Burke's precise and flowing style allows a fascinating insight into each character as she scratches at their raw emotions and bares their souls. Burke's knowledge and appreciation of art is obvious and her graphic descriptions of the art work bring it to life.

Burke's art world is one of raw beauty. The novel is set in Australia and we encounter a new breed of artists, shaped by an Australian culture. We also face aspects of a younger generation in the form of drug addiction, flirtation with radical politics and confusion over career prospects.

Burke writes from a subtle feminist perspective, her female characters displaying common strengths and independence. Through the eyes of five women we view their perspectives on art, love and life, contrasting with their male counterparts.

Alona represents the independent working woman, her facade of calm, often betrayed by her hair's tendency to stand on end when she is nervous. She balances books and babies in an attempt to find fulfillment and conquer her feelings of inadequacy. Her world of untidiness contrasts with that of her young, student lover, Daniel, whose Italian culture dictates a different status for women producing a clash of cultures.

Carmen faces an artistic standstill which expresses itself in a series of black canvases when her radical boyfriend, Nick, acquires an heroin addiction. Her love of color and warmth is restored when their relationship is resolved and, surprisingly, her paintings are rejected for the long-awaited art exhibition.

The mysterious Marguerite is 'rediscovered' as an artist and finally finds peace and fulfillment with Carmen's assistance.

Burke's male characters are undermined by their unwillingness to make sacrifices both artistically and emotionally. Biff, the aging art teacher, rebels against his age and his wife by socialising with his pupils and is destroyed by his infatuation with Mia.

Callender's longing to produce the 'ultimate' art exhibition leads him to slash the State Gallery's Delacroix and dash his future hopes with it.

The women are the strength of the men, Calypso and Miriam representing the strength of their husbands.

Burke presents the world of art; its vices and virtues and the world of the painters; "their dealers and lovers, demons and muses." She cleverly dissects their emotions and behaviour with a warmth and love of art that permeates her work. "Company of Images" has a sense of purpose and a satisfying conclusion and is highly recommended reading.

Natasha Stott-Despoja

SUMMERBIRD AND OTHER STORIES

Geoffrey Dean, Imprint, Collins

Geoffrey Dean's "Summerbird and Other Stories" contains many entertaining and hard-hitting short stories, although the success of the work as a whole is undermined by the disparity in quality of the stories. It is unfortunate that several of the poorer stories appear first in the collection. Reading on is definitely more worthwhile than this first taste of long-winded and digressive writing suggests.

Dean is at his best in the rural settings of "The Bush Ram" and "Summerbird", and in his poignant and distressing portrayals of suburban life in "The Homing Instinct" and "The Church Street Cats."

Other stories show excellent control of style and witty, revealing twists to the plot. "The Delight Giver and Gentle Assassin" is a wonderfully outrageous story of drug obsession and social subversion, while "The Old Man and the Beneficiary" creates a biting image of a young man trapped by his own greed. "There Are No Trains Anymore" is a delightful account of an old man's defiance of the obliteration of his past.

Love is not one of Dean's more successful themes. The writing style of "Men Without Distinction" and "Poet's Night Out in the Stranger's Bar" is too self-conscious and contrived to make the terrible, hedonistic bitterness of it all seem quite real. In contrast, "Two Story Miracle" makes a clever and unexpected comment on our assumptions about sexuality - make sure you read it twice! Thanks go to the proof reader for leaving behind a great laugh in "The Candidate", with the young adolescent's awakening of "the greater sensation in his lions"...

If short stories are for you, "Summerbird" is an entertaining work, worth sifting through to pick out the gems.

Carolyn Minchin

classifieds



AFRICAN DANCE AND CHANT CLASSES

Starting Wednesday 3rd May, 6 - 8 pm, running for 6 weeks. Contact the Craft Studio or Sam Oshodi (269 7653).

AMNESTY INTERNATIONAL ON CAMPUS IGM

To be held Tuesday, May 8th, in the Little Cinema, Level 5, Union House, at 1pm.

AMNESTY INTERNATIONAL LETTER WRITING MEETING

Meeting Room 3, Thursday May 4, 1 pm

If you are interested in supporting Human Rights, come along. We will be appealing to various countries with regard to violations of specific prisoners of conscience.

THE BLUE STOCKING SHOW FOR WOMEN

On Student Radio 5UV, Wednesday fortnights at 10 pm.

QUICK MACINTOSH!

Want to have the confidence to use Macs? Well, you can! The Apple Consortium is running on every working Monday a course specifically designed for students. The course starts at 1.10 pm sharp and will conclude in time for 2.15 pm lectures.

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on word processing, and a diskette. Bookings essential. For more details and to book, drop in and see us in room 281, Computer Science Department, 2nd level, Horace Lamb Building, or phone 228 5441.

AU LABOR CLUB

We are having a forum on uranium and the Australian Labor Party at 1.10 pm in the Little Cinema on Monday, 8th May. Our guest speaker is Richard Mills, a member of the ALP Uranium Policy Review, who will address issues such as whether uranium really is a solution to the Greenhouse Effect, waste storage, and the ALP response. Everyone is welcome.

MOTORBIKE OWNERS

Need help sorting out any niggling mechanical or handling problems? I'm no mechanic but I've had some experience, own heaps of tools, and have heaps of time to spare. Give Simon a ring on 363 2063

PLAYWRITING COMPETITION

Sydney University Dramatic Society is celebrating its centenary and is conducting a playwriting competition, 'Write Off'. It's open to all tertiary students or people aged 26 years or under, who have written a one act play, that is suitable for student production.

There are first, second, and third prizes - 1st prize is \$200 and a full

production of the script at Sydney University by a Sydney Uni Dramatic Society cast and crew, 2nd prize is \$100 and full production of the script, 3rd prize is \$50 and a rehearsal reading by S.U.D.S. Entries close at 5pm, Friday 9th June, 1989.

UKRAINIAN SOCIETY IGM

The Inaugural Meeting of the Ukrainian Students' Association of South Australia will be held in the North/South Dining Room of the Adelaide University Union, level 4 of Union House, 18 May, 1989, at 8 pm.

All interested Adelaide University students are cordially invited. Provisional Committee

CATHOLIC COMMUNITY

The Catholic Community holds mass in the Chapel (upstairs in the Lady Symon Building), every Wednesday at 1.10 pm. Discussion/talks are also held every Friday at 1.10 pm in the Catholic Community room; everybody is invited to bring along their lunch.

BICYCLE FOUND

I have in my possession a bike that was involved in an accident in North Adelaide in the last 6 weeks. If it is yours and you can identify it, please contact Michael Hall, Mechanical Engineering.

CONVERSATIONAL ENGLISH TEACHING

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AU Undergraduate, Rory Ring 272 5063.

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Associate membership is offered to final year students and graduates not yet qualified for registration.

Apply to: Secretary, P.A.A., 52 Miller Street, Unley, S.A. 5061.

Required with Application: (1) (Students and Graduates) details of qualifications; (2) Registered as psychologist Y/N?; (3) (N.S.W. and Territory applicants only) - not registered in the State of ...?; (4) All applicants should enclose annual fee of \$15.00.

Certificate of membership dispatched after acceptance.

PSYCHOLOGY STUDENTS AND GRADUATES

Join the Psychologists' Association of Australia Inc.

We need your energy, ideas and enthusiasm. Since 1980 the P.A.A. has served psychologists and the public by lobbying governments and educating industry, lawyers, doctors and the general public.

Full membership is offered to all registered psychologists (incl. N.S.W. and Territory psychologists not registered but eligible for reg. in a State).

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TYPING

Thesis typing (including mathematical, chemistry and physics) and any other papers.

Fast, accurate typist. References available. Price negotiable.

Ph: Julie on 298 6636 (Warradale).



NOWSA CONFERENCE

The Network of Women Students In Australia is holding its annual national conference at Flinders University, July 4th - 6th. The conference aims at bringing women together from all over Australia to discuss and exchange ideas and issues concerning women.

If you are interested in coming to the conference, or being involved in the collective organising the conference, please contact your Students' Association c/- Flinders or Adelaide University. The workshops, speakers, film nights and dance to be held at the conference all promise to be exciting so please come along.

Some workshops to be held include:-

- basic car maintenance
- women and the environment
- women and liberation struggles
- women in non-traditional work areas
- women and education
- divisions amongst feminists
- is the future spiritual or political?